Motown’s India.Arie Offers Spiritual ‘Voyage’

BY RASHAUN HALL
NEW YORK—It’s unusual to meet a successful artist who is not caught up in the pressures of celebrity. India.Arie seems to be one of that rare breed. Having achieved renown with her Acous-
tic Soul debut—which sold more than 1.6 million units, according to Nielsen SoundScan—Arie returns Sept. 24 with Voyage to India (Motown). If she feels any pressure, you can’t tell. (Continued on page 81)

Zep Copyright Claim Rejected

BY BILL HOLLAND
WASHINGTON, D.C.—The U.S. Copyright Office has rejected a request by the surviving members of Led Zeppelin and the wife of the late John Bonham to renew the copyright term for its multi-platinum 1973 Atlantic album, Houses of the Holy. The renewal would list the band as owners. Instead, the Office gave the renewal to Atlantic Records. (Continued on page 83)

Remembering Sept. 11

Tragic Events Commemorated With Concerts, Videos—And Silence

A Billboard staff report

As the first anniversary marking the most devastating terrorist attacks on U.S. soil approaches, the music and home-entertainment industries are finding a variety of ways to commemorate Sept. 11, 2001, ranging from special pro-
gramming at radio to numerous live events. Meanwhile, most major labels are abstaining from releasing new albums to observe the sanctity of the day.

While consumers will have few new albums to choose from, a number of home-video companies are releasing new titles that ac-
knowledge the events of Sept. 11. HBO Home Video’s In Memorium: New York City, 9/11/01, which aired on the pay-TV channel this summer, intersperses footage of then-New York Mayor Rudolph Giuliani in the thick of Ground Zero with eyewitness film from more than 100 people. (Continued on page 82)

Adult Top 40 Opens Up To Indie Acts, New Sounds

BY STEVEN GRAYBOW
NEW YORK—Adult top 40 isn’t just rocking harder these days. The format once associated with Celine Dion and Phil Col-
lins is also surprising in-
dustryites by becoming more receptive to indie label releases. And as many mid-’90s singer/songwriters find themselves unable to fit between the nu-metal and garage revival sounds at modern rock, adult top 40 is also becoming a home for rock acts without a base elsewhere.

Since June alone, TVT’s Default, Immer-
gent’s Dishwalla, and the now-defunct Gold Circle’s Meredith Brooks have all had re-
spectable runs on the Billboard Adult Top 40 Tracks chart. (Continued on page 84)
Talent brings rich rewards and with them, great responsibilities. HSBC's Entertainment and Media team of private bankers understands the needs of actors, musicians, producers, and professional athletes, as well as their managers, accountants and lawyers. From managing personal assets to providing structured financing for the film, music and sports industries, we have the expertise to offer creative, highly customized solutions. Our private bankers can also draw upon HSBC's vast resources to provide banking, credit, insurance, and asset management services. HSBC is one of the world's largest financial institutions, with operations in the Americas, Europe, Africa, Asia, and the

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BY BRIAN GARRITY

NEW YORK—The music industry—coming off its worst 12-month sales stretch for more than a decade in 2001—continued to post declining results through the first half of 2002 and looks likely to worse underperform against last year’s results.

Recently released six-month shipment numbers from the Recording Industry Assn. of America (RIAA) bear out what Nielsen SoundScan figures have already reported: Business is off more than 10% at the year’s halfway mark.

Nielsen SoundScan reports that music sales compared with the year before were off by 12.6% through June 30, while album sales were off by 9.8% (Billboard, July 20). Total first-half units sold fell to 363.4 million from 391.8 million; the number of albums sold slipped to 311.1 million from 344.8 million.

In contrast, the RIAA reports that overall music shipments to retail fell by 10.1% to 398.1 million units from 442.8 million in last year’s first half. The value of these shipments fell 6.7% from $5.9 billion to $5.5 billion. Album shipments declined to 387 million from 421 million—an 8.1% drop.

The RIAA figures track the number, as well as the list-price of all units shipped to retail outlets and other music sellers, while Nielsen SoundScan reports final sales to consumers.

Part of the discrepancy between album shipments and Nielsen SoundScan sales figures may be attributed to record clubs, whose sales are not counted by Nielsen SoundScan. Some direct-TV marketing of music is not counted by Nielsen SoundScan either.

BAD TO WORSE

The RIAA numbers represent the latest sign of bad news getting worse for an industry already reeling from a sales slump. Financiers, are in, turn, gcoring. A year ago, the number of units shipped to retail in the first half fell 9.4% to 442.7 million, down from 488.7 million during the same time frame in 2000.

What’s more, the number of hit albums is shrinking. At mid-year, sales for albums that sold more than 1 million units each; halfway through this year, only 21 titles had sold that many, according to Nielsen SoundScan.

Singles are down again. Sales are off by 63.9% through June 30, according to Nielsen SoundScan—6.7 million units were sold in the first six months of 2002 vs. 18.6 million units in the same period in 2001. The number of singles shipped to retail fell to 4.1 million from 14 million in the first half of 2001. More units were sold than apparently were shipped. The discrepancy between singles shipments and sales may reflect free goods—which are sold to the public but not necessarily counted in shipment figures—as well as some outstanding product shipped in the previous year but sold in the current period.

Looking at album sales figures by configuration, Nielsen SoundScan reports CD sales were off 7.9% in the first half, falling from 319.2 million units sold in 2001 to 293.2 million this year. The RIAA reports CD album shipments fell 72% to 309.1 million units. Cassette album shipments dropped 34.3% to 16.4 million units; shipments fell 24.3% to 16.7 million units. Vinyl album shipments showed improvements, growing 15.8% to 1.2 million units. The RIAA also reports increasing DVD music-video shipments, which rose 59.6% to 4.6 million units, with value up 138% to $191 million.

While the RIAA acknowledges that other factors—such as the decline in consumer spending—played a role in falling music shipment and sales, president Cary Sherman says illegal downloading is the main culprit.

As part of its shipments announcement, the RIAA unveiled new data from Peter D. Hart Research Associates that found that consumers are downloading more and purchasing less. A May survey of 800 music consumers aged 12 to 54 found that among those who claimed that their downloading from file-sharing services was increasing, growing 15.8% to 1.2 million units. The RIAA also reports increasing DVD music-video shipments, which rose 59.6% to 4.6 million units, with value up 138% to $191 million.

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Top of the News
6 Peter Lamison's appointment as executive chairman of the British Phonographic Industry may change how the organization does business.

Chart Beat
by Fred Bronson

HIT ON MY LIST: If you think of Daryl Hall & John Oates as an '80s act, it's time to re-evaluate. The duo is very 21st century, as it scores the biggest Adult Contemporary hit of its 26-year career this issue. "Do It For Love" (Arista/RCA/BMG Heritage) leapfroggs 3-1 over Vanessa Carlton's "A Thousand Miles" (A&M/Interscope), dethroning Josh Groban's "To Where You Are" after a brief two-week reign.

While it's hard to believe that the duo hasn't topped the AC chart until now, the truth is, as artists, they've never climbed higher than No. 2. In June 1988, they reached the runner-up spot with "Everything Your Heart Desires," their label debut for Arista. As a songwriter, Hall has been to pole position. British pop singer Paul Young covered the Hall & Oates track "Everything You Go Away" and spent three weeks at No. 1 in 1985.

The only other Hall & Oates singles to make the top five of the AC chart are "One on One" in 1983 and "Don't Hold Back Your Love" in 1991. "Do It For Love" is the first Hall & Oates title to appear on the AC chart in four years. In May 1998, "The Sky Is Falling" peaked at No. 26.

SONGBIRD: The late Eva Cassidy has her highest-charting title on The Billboard 200, as Imagine (Blix Street) enters at No. 62. This latest collection of previously unreleased tracks and live recordings is only the second Cassidy set to appear on this chart. In July 2001, Time After Time peaked at No. 161.

That doesn't tell the entire story of the artist, who achieved international fame only after her death. In June 2001, her songbird album went to No. 1 on the Top Pop Catalog chart and remained there for nine weeks.

Imagine did very well with online consumers, who helped the album enter the Top Internet Album Sales chart at No. 3. That equals the debut position on the Top Independent Albums chart.

Imagine is doing even better in the U.K., where it opened at No. 1.

'WAY IN: "By the Way" (Warner Bros.) is No. 1 on Modern Rock Tracks for the 13th week, giving the Red Hot Chili Peppers the longest-running chart-topper of 2002. It matches the 13-week reign of Nickelback's "How You Remind Me" in 2001. These two songs are the longest-running Modern No. 1 hits since Staind's "It's Been Awhile" remained on top for 16 weeks in the summer of 2001.

'CLEAN UP: Puddle of Mudd's "She Hates Me" (Flawless/Geffen/Interscope) is the fourth consecutive top 10 hit from its debut album, Come Clean, on Mainstream Rock Tracks. The last group to pull four top 10 hits from a debut album was 3 Doors Down. The only other acts to collect four top 10 hits from a debut album in the history of the Mainstream chart are Bush, Creed, and Godsmack.

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BPI Names Jamieson Executive Chairman

BY GORDON MASSON
LONDON—The fabric of the British Phonographic Industry (BPI) may be about to change irrevocably with the appointment of Peter Jamieson as executive chairman.

Jamieson was chosen for the job—the first time BPI has had a full-time chairman—by a committee of BPI Council members that reviewed the organization’s role following the retirement of chairman Rob Dickens in July.

When asked about his priorities, Jamieson, whose first day on the job is Oct. 1, told Billboard: “I have my own instincts on issues, but it wouldn’t be fair to comment on what my priorities can be until [I’m] in the chair.”

Industry observers see Jamieson as a safe pair of hands but also as an expert in both U.K. and international music arenas.

First elected to the BPI Council in 1995, Jamieson is nonexecutive chairman between 1988 and 1989. From 1982 to 1986, he was managing director of EMI Records U.K. and Ireland. In 1987, he became chairman of RCA/BMG U.K., before moving to establish the largest BMG Asia Pacific as senior VP/CEO. In 1995, he launched MTV Asia as its first president.

Since returning to the U.K. in 1998, Jamieson has served on the boards of Telstar Music Group and language-learning firm Linguaphone.

As futurehead for the U.K. record labels, a great deal of Jamieson’s BPI work will involve lobbying politicians. Citing his BPI experience, he adds, “When running EMI, we hosted regular politicians’ lunches. And for the launch of MTV Asia, I had to deal with politicians across Asia in order to try to get the cultural mix of MTV right and acceptable in their countries...so I’m used to dealing with politicians.”

It was rumored BPI would have to ask its members for additional funding, should it want to retain director offices, and pay Jamieson, its most senior executive. However, a BPI spokesperson counters: “The existing budget provides for the additional costs of an executive chairman.” Yearly salary and associated costs in 2001 were £180,862 (£276,800), while the organization’s total salary, social security, and pension costs for its 26 staff amounted to £2,271 million ($1.05 million).

Jackson Nominated For 10 CMAs

Nods For 9/11 Reaction Song Set New Record

BY PHILLIS STARK
NASHVILLE—At last fall’s Country Music Assn. (CMA) Awards, Alan Jackson won a standing ovation when he debuted his Sept. 11 reaction song, “Where Were You (When the World Stopped Turning).” Now, the tune has helped Jackson earn 10 nominations for this year’s CMAs, as well as the distinction of setting a new record for the most nominations in a single year.

The previous record of nine nominations was set by Merle Haggard in 1970. George Strait’s four nominations this year help maintain his firm grasp on the record for the artist with the most career CMA nominations (70). Jackson has 60, including this year’s nods for entertaining male vocalist of the year and “Where Were You (When the World Stopped Turning)” earned nominations for single, song, and music video of the year.

For the CMA’s reeling male vocalist of the year, earned six nominations for this year’s awards, which were announced Aug. 29. Like Strait, Brad Paisley scored four nominations, followed by Kenny Chesney and Alison Krauss, with three each. Several other acts scored two nominations: Brooks & Dunn, Martina McBride, Willie Nelson, Lee Ann Womack, Nickel Creek, and Rascal Flatts. The last group is a first-time CMA nominee. Other acts earning their first nominations this year are Carolyn Dawn Johnson and Darryl Worley, who are both nominated in the Horizon Award category, along with Nickel Creek, Rascal Flatts, and Phil Vassar.

Nominees for the CMA’s top award, entertainer of the year, are Brooks & Dunn, Chesney, Jackson, Reid & Shanks. All but Brooks & Dunn are also nominees in the male vocalist category, whereas the fifth nominee is Paisley. Female vocalist nominees are Krauss, McBride, Womack, Sara Evans, and Trisha Yearwood.

In a rare move for the CMA Awards, there was a tie in the album of the year category, resulting in six contenders. They are: Alan Jackson, Drive (produced by Keith Stegall for Arista Nashville); Alison Krauss + Union Station, New Partenre (Krauss, Rounder); Kenny Chesney, No Shoes, No Shirt, No Problems (Cheesney/Buddy Cannon/Norror/BNB), Toby Keith, Pull My Chain (Keith/James Stroud, DreamWorks); Willie Nelson, The Great Divide (Matt Serletic, Last Highway); and George Strait, The Road Less Traveled (Strait/Brown, RCA). The CMA Awards show, hosted by Vince Gill, will be held Nov. 6 at Nashville’s Grand Ole Opry House and will be broadcast live from the CMA Fest televised in the U.K. on the BBC.

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

FCC Probe Follows Opie & Anthony Prank, Despite Firing

BY ANGELA KING
and MARC SCHIEFFMAN
NEW YORK—The Federal Communications Commission (FCC) has sent a letter to WNEW-FM New York pertaining to its broadcast of the event to determine whether the station aired obscene or indecent material. The Aug. 22 move occurred after the station aired a contest giving points to couples having sex in public, including a couple who allegedly had sex in St. Patrick’s Cathedral in New York.

The stunt also led to the firing of syndicated afternoon duo Opie & Anthony (OA) from talk outlet WNEW and to their being dropped by syndicator Westwood One Aug. 22. WNEW GM Ken Stevens and PD Jeremy Coleman were suspended several days earlier.

The FCC letter directs Infinity to turn over documents and tapes related to the incident. The FCC also wants the names of each employee who “was responsible for the concept and its subsequent broadcast, or who was aware of the concept...prior to the broadcast.” It also wants to know whether “Infinity has broadcast this...or other similar content” in this or other stations.

Many of OA’s album and modern-rock affiliates have returned to music programming for the time being. When billboard sister publication Airplay Monitor polled programmers to gauge their reaction to the stunt, 68% said they would not have greenlighted the contest—although the remaining 32% said they would have done so even after the controversy exploded.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

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<td>Albums</td>
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<td>Singles</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES

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SINGLES SALES

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TOTAL YTD SINGLES SALES BY GEOGRAPHIC REGION

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Rounded figures for year ending 8/26/02

Compiled from a national sample of retail store and rock sales reports collected, compiled, and provided by Nielsen SoundScan.
Eminem Clip Dominates VMAs

BY CARLA HAY
NEW YORK—With five awards, Eminem’s “Without Me” was the big winner at the 2002 MTV Video Music Awards (VMAs), held Aug. 20 at Radio City Music Hall. “Without Me” won awards for best video of the year, best male video, best rap video, viewers choice, and best direction in a video. In the “Without Me” video, directed by Joseph Kahn, Eminem plays a comic superhero and parodies Moby, Elvis Presley, and Osama bin Laden. The White Stripes’ animated clip, “Fall in Love With a Girl,” received three awards: for breakthrough video, best special effects in a video, and best editing in a video. Other multiple winners, with two awards each, were Pink’s “Get the Party Started” (best dance video) and No Doubt’s “Hey Baby,” which won awards for best group video and best pop video.

The two major shut-outs of the evening were P.O.D. and Mest’s video, “Drama Queen,” “Hey Baby,” which won awards for best group video and best pop video.

Eminem’s “Without Me” clip, which had more than 500,000 views at the MTV website the day of the show, took all five awards it was nominated for, and was very important to the success of the VMAs, which aired on DirecTV, which is new in the market, and “without them, it’s going to be a real disappointment,” said one source.

In addition to mastering more than 7,000 albums during a nearly 30-year career, Purcell’s attention to sonic integrity was unparalleled, his peers in the professional audio industry say. He was also a pioneer in the mastering of multichannel audio for DVD.

“In addition to mastering more than 7,000 albums during a nearly 30-year career, Purcell’s attention to sonic integrity was unparalleled,” says Chuck Ainlay, a top recording engineer and producer who worked with Purcell. “The relationship between a recording and mastering engineer is almost a family bond, because you’re entrusting this baby you made in someone else’s care. What they do to it is going to be the final impression of your whole skill. Denny was so conscientious about the music and the art of what an engineer did to a project before bringing it to him. His crusade was to make audio better than it has ever been: to keep pushing forward.”

Eminem, who was in attendance, said, “My father was the smartest man I have ever met. We’re both fact-finding, argumentative sorts and respected each other so much that we couldn’t ever find fault at all. Without him, I never even had a conversation without saying, ‘I love you.’ In the last year since his illness, he wasn’t himself. People who had only known him this last year didn’t even see much of him. He never ended a conversation without saying, ‘I love you.’”

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Purcell’s daughter, Sarah Beth, said, “My father was the smartest man I have ever met. We’re both fact-finding, argumentative sorts and respected each other so much that we couldn’t ever find fault at all. Without him, I never even had a conversation without saying, ‘I love you.’ In the last year since his illness, he wasn’t himself. People who had only known him this last year didn’t even see much of him. He never ended a conversation without saying, ‘I love you.’”

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Eminem’s “Without Me” clip, which had more than 500,000 views at the MTV website the day of the show, took all five awards it was nominated for, and was very important to the success of the VMAs, which aired on DirecTV, which is new in the market, and “without them, it’s going to be a real disappointment,” said one source.
DANCE & ELECTRONIC MUSIC 2

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Fortune ‘Smiles’ On Cross-Driven’s Celtic-Influenced Ceili Rain

BY DEBORAH EVANS PRICE

NASHVILLE—There’s a critical juncture in the life of nearly every band where it makes the transition from hometown hero to international darling. Ceili Rain appears to be on the verge of such success with “A Hundred Smiles an Hour,” the lead single from the act’s upcoming Cross-Driven Records set, “Yo You—No Me.”

“If you’re not on Ceili Rain, you’re missing one of the most fun songs of the summer,” says Greg Cassidy, music director of contemporary Christian RHCR (JOY FM) Potosi, Mo.

Powered by lead vocalist Bob Halligan Jr.’s literate songwriting, the Celtic-influenced rockers have earned a legion of devoted fans through their energetic live performances.

A successful songwriter who has had songs cut by numerous artists (Bob Carlisle, Judas Priest, Michael Bolton, Cher, Rebecca St. James, Kathy Mattea), Halligan launched the band in 1995 after moving to Nashville from Syracuse, N.Y. (an ASCAP writer, he has his own publishing company, WBBOB Music.)

Phil Smith, music director at WTLI, Lancaster, Pa., feels Halligan’s songwriting is key to the band’s appeal: “Bob Halligan Jr. is one of today’s most challenging songwriters,” Smith observes. “The songs he crafts for Ceili Rain are masterful. ‘A Hundred Smiles an Hour’ separates WTLI, not just from other contemporary Christian radio stations but the majority of radio stations nationwide.”

Ceili Rain debuted in 1998 with Ceili Rain: Say KAY-lee on Punch Records. The band’s sophomore effort, Erasers on Pencils, marked its first release on Cross-Driven, a division of the Here to Him company. No You—No Me, its second effort for the label, streets Sept. 17.

“We recorded 17 songs with as little nonsense as possible,” Halligan says of the band’s 12 winners, and finished them off,” says Halligan, who co-produced the record with Trevor Johnson and the band. “[It was] strictly a quest for clear and worthwhile communications with our dear audience. I believe God is happiest when we are loving and laughing. Ceili Rain is an encourager of these two things, plain and simple.”

The title cut is a heartfelt ballad about relationships and identity. “No You—No Me” argues for the correlation between a relationship with God and a relationship with a spouse or spacial loved one,” says Halligan, who manages and books the band. “The ‘without you, I wouldn’t exist’ theme is meant not in a co-dependent way but in the real way that one feeds on the flow of positive energy.”

Ceili Rain is developing a strong following in Europe. “(We’ve been) in Germany, going from town to town,” Halligan says of the band’s mid-August visit. “The European trip also included the Favo Fest in Holland and shows in Belgium and England.”

Cross-Driven is distributed to the Christian retail market through Provident Music Group—President Music Group (Mainstream distribution is currently being negotiated.) According to D-Squared Entertainment president Dennis Disney—whose company oversees marketing for Here to Him’s three labels—Provident’s international division is putting a strong push on Ceili Rain in Europe, releasing the album one month earlier abroad.

Like P.O.D., Creed, and other bands, Ceili Rain has always drawn fans of both Christian music and mainstream rock. Disney says radio support will be a boost to No You—No Me. “We have some tremendous radio attention. The K-LOVE network jumped on the first single the second we put it out,” he says of the network, which has 200 Christian stations. “They’ve had triple-A-play in the past and some public radio airplay but never had much on the Christian side until now.”

According to Disney, starting Sept. 1, “A Hundred Smiles an Hour” will be offered as a free MP3 download, and fans will be able to download a coupon for $3 off the album’s special introductory $12.99 price.

Gaynor Wishes Fans ‘Love’

THE ORIGINAL SURVIVOR RETURNS ON LOGIC/BMG

BY MICHAEL PAOLETTA

NEW YORK—After numerous European releases throughout the ’90s, Gloria Gaynor’s new album, I Wish You Love (Logic/BMG, Sept. 10), is the artist’s first worldwide release in 15 years.

To reinforce this point, especial for her U.S. fans, Gaynor begins the album with the bubbly “Gotta Be Forever,” which is home to a “We feel, ‘You’re missing one loved one.’”

Gaynor says the bulk of the songs on I Wish You Love were written expressly for her. “These are not random songs taken from our catalog,” she explains. “I went from day one that I wanted a love concept—I’m all about that. I also wanted to keep the lyrics uplifting, offering words of encouragement.”

In signature Gaynor fashion, the album boasts a variety of sounds, encompassing upbeat dance pop (“No One Can Love You More”), power ballads (“I Never Knew”), midtempo R&B (the title track), and classic sounding soul (“I’m Here for You,” which was co-penned by the singer). Also included are live English and Spanish versions of Gaynor’s golden classic, “I Will Survive.”

In the songwriting and production departments, I Wish You Love finds Gaynor—whose songs are produced by Linwood Maxwell Music, BMI—working with Swedish outfit Twin, Benny Cosgrove, and Kevin Clark, among others.

Already, the set’s lead single, “I Never Knew” (with club remixes by Hex Hector & Mac Quayle, Cruso & Bagz, Silent Nick, and Mike Rizzo), is receiving airplay on top 40, adult contemporary, and rhythmic top 40 radio. Stations like WKTU New York and WKQX Chicago are leading the way. WJIK PD Chris Shebel says the commercial available “I Never Knew,” particularly Hector & Quayle’s radio edit, fits “beautifully with our overall mix. Listener response has been incredible. We’ll be upping its rotation very soon.”

At this, Logic GM Kelly Schweinsberg only smiles. “Everybody, and I mean everybody, is responding to this album,” she notes. “We feel the momentum and excitement building every day for this project, and we can only attribute it to one major factor: Gloria Gaynor.”

Schweinsberg points to Gaynor’s musical journey, which began 30 years ago, for such spirited enthusiasm. In addition to scoring many global crossover hit singles (including the Grammy Award-winning “I Will Survive”) and albums, Gaynor has appeared on Broadway (the musical revue Smokey Joe’s Café) and TV (Alli McBeal, That 70’s Show). She’s also an author (the autobiographical I Will Survive).

Gaynor’s music continues to be heard in major motion pictures, most recently in Men in Black II. Earlier this year at the World Music Awards in Monte Carlo, she was presented with the Legend Award by Prince Albert. This followed in the footsteps of VH1 honoring the artist and “I Will Survive” with the pole position during the broadcast of its 100 Greatest Dance Songs.

To keep her presence more alive in the U.S., Schweinsberg says they are planning “two national and local media and TV coverage” surrounding the release of I Wish You Love. This is in addition to Gaynor’s nonstop international touring schedule and her Web site (gloragaynor.com).

Gaynor is managed by her husband, Linwood Simon of Warren, N.J.-based Cliffside Music, the Richard Walters Entertainment Talent Agency in Los Angeles handles her bookings.
Frangoulis Set Revives Odyssey

'Sometimes I Dream' Highlights Artist's Operatic Tenor, Romantic Outlook

BY STEVE GRAYBOW

With the Sept. 17 release of Sometimes I Dream by Mario Frangoulis, Sony Classical will establish the long-standing Odyssey imprint as a banner for new recordings that reach beyond traditional classical recordings.

The primary reason for the move is to help retailers and consumers more effectively differentiate between the label's vast roster and catalog of traditional classical composers and artists and those who are striving to widen the creative scope of the classical genre.

Odyssey was first established in October 1967 for Columbia Masterworks, when it represented repertoire that was more contemporary/avant-garde/eclectic and proved to be very successful. At the time, Odyssey recordings were sold at a lower price to make them more attractive and accessible to consumers.

During the mid-70s, Columbia Masterworks changed the Odyssey imprint to an LP reissue line that featured recordings by Bruno Walter, George Szell, Pablo Casals, Rudolf Serkin, and others. In 1987, Odyssey CDs were issued at budget prices. Today, the midline catalog titles that were on Odyssey have since been moved to other product lines.

To help Odyssey settle into its latest incarnation, the label has tapped Mario Frangoulis, a multi-lingual, classically trained tenor who is placed within the rich network of contemporary romantic songs on Sometimes I Dream (which is due Sept. 17).

Born in the former African nation of Rhodesia and raised by his aunt in Greece, Frangoulis began studying music as a child and gravitated toward the theater as a teenager while studying at London's Guildhall School of Music and Drama. He was performing in presentations of Les Miserables and Phantom of the Opera in London's West End when a duet with an opera student friend prompted him to re-evaluate his priorities.

"My friend sang soprano and asked me to sing with her while she was practicing," the now-35-year-old Frangoulis says. "We sang together, and she told me I was a pure tenor and had to study opera.

Encouraged but wary, Frangoulis learned three arias, entered a competition, and won a singing scholarship within the space of a single week. Still, he was not convinced that opera was in his future.

"I knew nothing about opera and thought it was an art that held no interest for people today," he recalls. "Even when I won the competition, I did not take what I had accomplished very seriously.

A modern interpretation of La Boheme, staged by Australian filmmaker Baz Luhrmann, changed Frangoulis' perceptions. Featuring young singers dressed in contemporary clothing, the production focused on the timeless beauty of the opera's songs without placing them in a particular time frame.

"As a young person, I want to communicate with young people," Frangoulis says. "This show made me realize there is hope to bring opera to people of my own age and that the way to do it is through the purity of the music.

Sometimes I Dream highlights Frangoulis' robust, operatic tenor and romantic outlook on life. While most of the songs were composed in the late 20th century (the singer composed the music for several tracks), all are rooted in the sound of classic arias, with Frangoulis singing in Italian, Greek, Spanish, and English.

"These songs are all classic in that they are romantic ballads with meaningful lyrics and big melodies," Frangoulis says. "It was important to find songs that reflect my love of opera but that a wide range of people can enjoy.

Frangoulis' songs are published by Mario Frangoulis Music (ASCAP). His managers are Kosta Kantziloglou of Queens, N.Y.-based Globe Entertainment/Encore Productions and Los Angeles-based Miles Copeland for Firsters. Mary Telenaou is his manager and together they promote in Greece.

The best-known song on Sometimes I Dream is 'Notti di Luce,' an Italian take on the Moody Blues' 1967 hit 'Knights in White Satin' that features the song's author, Moody Blues singer Justin Haywood, on vocals.

"The song has appeal for anyone," Frangoulis notes, "because there is ambiguity in the lyrics that lets you decide for yourself what the images represent. I grew up listening to the song, so it has special meaning to me, and allows me to sing from the heart. I learned how beautiful and meaningful this style of music can be, and I want to bring that experience to others.

"There were some documents referenced in the first hearing [July 23], which the record company demanded confidentiality agreements on," Murray says. "You can't get this info other than from the subpoenas." He says he didn't subpoena the labels because "I thought the labels would be more resistant" to turning over the documents.

It turns out he may not get them from the artists' side, either. "What really bothers me is when I spoke on July 23," he said. "Look, these contacts exist, so why don't you get the heads of the companies in here and ask them questions. Why don't you subpoena them?" Engil says. "What Murray's got is a horrid mess. I don't know if I can comply. To the extent that there are confidentiality agreements in court cases, the subpoena doesn't necessarily get around. But it may very well be that when the court is confronted with the subpoena from Sen. Murray's office, they'll revoke the orders, in which case I'll supply the documents."

Renshaw declined to comment on the subpoena, because he had not yet received it. The Recording Industry Assn. of America (RIAA) also declined to comment on the subpoena.

In addition to the record label accounting hearings, in which artist attorneys are alleging that some companies use fraudulent procedures to cheat artists out of royalties, the labels and artists continue to wrangle over a California statute that allows record companies to sue acts for undeclared albums. A bill to repeal the statute has been tabled until next year after negotiations between the two sides broke down in August. Because of these issues, the goal between Sony and the labels is widening to the point that the question remains whether labels and artists will be able to come together and fight other serious, industry-threatening problems for which they need to provide a united front, such as illegal downloading and other forms of piracy.

The test will come this fall, when California Assemblywoman Rebecca Colon (D-Brownsville) holds another hearing on piracy with an eye toward introducing legislation in December. RIAA president Gary Sherman says he believes the two sides will be able to work together, adding. "My personal view is that most artists and managers recognize that there are common problems that we need to work together on. As the problem widens, we're excluding the other issues. Artists are better off if their sales disappear than the labels."

Recording Artists Coalition (RAC) co-chair Jay Cooper agrees that "there is a desire to solve the piracy problem but add that he's "very concerned about the integrity of the process" and "very concerned about the potential for the process to be used against the record companies in a way that's not in the best interests of the record companies.""
BY JIM BESSMAN

Following the success of 2001’s critically lauded, Grammy Award-winning New West label set Nothing Personal, Delbert McClinton returns with Room to Breathe, which the RED-distributed indie will issue Sept. 24.

"Nothing Personal exceeded our expectations and re-established Delbert’s place as a musician’s musician," New West senior VP/GM Jay Woods says.

A Lubbock, Texas, native, McClinton—who has been plying the honky-tonk circuit since the late ’50s—admits surprise at the response to Nothing Personal, “but you know, by the time it was ready to come out, if nobody liked it at all I was thrilled to death. I’m the only one I’m trying to please.”

Of the quick turnaround for Room to Breathe, Woods notes that there had been four years between Nothing Personal and McClinton’s previous set, One of the Fortunate Few: “We didn’t want to wait that long again,” he says. “We wanted to keep his profile up here.”

McClinton also notes that he has "been on a roll" as a tunesmith during the past five years. “I’ve grown a great deal,” the Nasty Cat Music (BMI) writer says. “I didn’t start growing up until I was 45. Now I’ve mellowed out, and I have a better perspective on things. Besides, I’m getting old. I decided to do my songs that I wrote as good as I can do them and just have a good time.”

New West has a pre-release campaign under way with Amazon and is servicing the track “Lone Star Blues” to secondary markets via the CDX compilation service. "We’re also working mainstream country to some degree, mainly in Texas,” Woods adds. The cut “Same Kind of Crazy,” meanwhile, is going to triple-A formats.

Woods says, “It’s a typical Delbert barroom rocker, like ‘Livin’ It Down’ from the last record, which we had good success with.”

McClinton is managed by Harriet Sternberg; he is booked by David Hickey. Both are Texas-based.

Black Crowes Flying Solo. On Oct. 22, Chris Robinson takes his first steps away from the Black Crowes with New Earth Mud. The Redline Entertainment collection shows the singer offering songs that intentionally sidestep current radio trends. “I wanted to make a soulful record because there’s nothing retro or modern about being soulful—it’s timeless,” he says. “I want to make music that is real, because that human quality is what makes people feel,” Robinson produced the album in Paris with Paul Stacey (Moke, Minutemen). "Writing the songs was easy, but I felt really naked when I got into the studio and it was just me and Paul,” Robinson says, adding that it all worked out extremely well in the end. "I’m proud of everything I did in the Black Crowes, but it seems like I’ve been wasting a lifetime to make this record. I listen to these songs and feel tremendous pride.”
Ruben Blades Tours World Styles On Sony Discos’ ‘Mundos’

BY LEILA COBO

Ruben Blades’ path to a brave new musical world has been a long time in the making.

It began with his earliest hit, “Pedro Navaja,” a cinematic song recorded during his collaborative years with Willie Colón that defied radio formats and yet has become the biggest-selling single in salsa history. It continued with the socially conscious, sometimes wickedly funny material put forth with his band, Los Sins del Solar, in the ’80s. And it plunged deeper with later, more experimental works, notably the Grammy Award-winning albums La Rosa de los Vientos (1996) and Tiempos (1999).

One could say it’s all been in preparation for Blades’ upcoming set, Mundos (Worlds), an album in which—no longer content with merely plumbing the depths of Caribbean and Afro-Cuban rhythms—Blades has decided to seek a “universal memory” of music and rhythm.

Blades, who began working on Mundos more than two years ago, originally conceived the project as a way to marry Irish and Latin rhythms. But in the process, the entire world got in the way.

“I made a kind of map, where I began in the Northeast part of Africa, from Ethiopia, and I took that path to Asia Minor. I crossed part of Turkey, what today are independent Russian republics. I crossed toward Europe and then I jumped to America,” Blades says. “During that voyage, I integrated these sounds.”

They include Irish pipes, flamenco guitar, and the Australian didgeridoo working together with Blades’ current band, the Editus Ensemble, a group of 11 young musicians with classical and jazz backgrounds that also worked on Tiempos.

But while Tiempos was essentially tropical in its explorations, Mundos is worldly, weaving influences and rhythms and even including a version of “Danny Boy” that begins in the traditional way and then dissolves into salsa.

“By virtue of what happened Sept. 11, I tried to do an album that beyond political opinions could reinforce brotherhood without preaching,” Blades says. “We wanted to create a situation where people felt connected through music, through the union of instruments that are apparently at odds with each other.”

If it appears radically eclectic, it is—to the extent that Mundos, due Sept. 17, is being released as a joint venture between Sony Discos—

which has long marketed Blades’ albums—and Columbia Jazz.

“We felt that marketing just to the Latin media would not give [the album] the broad exposure we believe it deserves,” Sony Discos executive VP George Meléndez says. “The quality is of the highest level—which is something you expect from Ruben Blades—so we’re trying to introduce it to a broader audience and not let language be a boundary.”

For its part, Sony has released a single, “Estatampa,” which has been edited to a three-minute, 59-second version from the seven-minute, 23-second original. It is being serviced to tropical stations.

Mundos made sense for Columbia Jazz even though it’s more a world-music album than anything else.

“One of the things we’re trying to do is expand the boundaries of what Jazz is, so the signings of this part of Columbia are very, very eclectic,” Columbia VP of jazz marketing Mark Feldman says. Partnering with Sony Discos for Mundos, Feldman adds, is “key.”

For example, in the sales area, Columbia and Discos will both work their respective accounts,” Feldman continues. “We have a press effort that is addressing all the niches and all the national media outlets as well. We have a radio plan that will aggressively work world, Latin, jazz, and public-radio formats. So we’re going to spread this across a lot of genres, because the record spans a lot of genres.

For Blades, a Harvard law school graduate, actor, and politician (he once ran for president in his native Panama), this multi-tiered approach makes sense.

“People aren’t interested in pop or salsa. They’re interested in music,” Blades says. “There are salseros who like other kinds of music. There are also many people who are beginning to get closer to music from our cultures and are finding this an attractive exchange.

In the current market, artists are given about two weeks to have their album stick. That’s troublesome for a guy like me. What I do demands more—I don’t do videos and I’m not 15 years old.”

Blades’ refusal to make videos is one example of the fiercely personal way in which he handles his musical career and in which he views music all together. Listening to Mundos, he says, should be like taking a trip: an experience that requires time and thought.

“[ Nowadays], where everything is about rhythm and physical and erotic contact, I also see popular music as a possibility for information, education, and connection. I also see all this at a spiritual and intellectual level. It’s not that I don’t like dance music, but it’s not all about that.”

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Peacock Gets A Little Help From A Friend, Aware

BY ADAM G. KEIM

Chicago-based singer/songwriter Alice Peacock says that her new, self-titled sophomore set was initially going to be released as an indie album that she would create completely on her own, like her first record, Real Day (1999). But those plans soon changed, after she sought the expertise of a former college friend and a second set of ears.

That college friend brought the finished album to a friend of his, Gregg Latterman, president of Aware Records, who in turn brought the set to Columbia, which picked it up for release.

The move also resulted in Peacock working with a producer, which she was looking to do: “I wanted a second set of ears,” she says. “I wanted to give the record a more concise, unified sound, so I decided to work with a producer.”

Peacock says, “It has an indie-record feel, in that I was able to do what I wanted to do, and adding a producer helped me be more conscious as to what my sound is. We got a good record on a shoestring budget. It shouldn’t cost a fortune to make a good record.”

On Alice Peacock (due Sept. 3), the artist combines elements of folk, rock, and pop. Ultimately, folk is the most prominent style featured on the Aware/Columbia set. Peacock has a peaceful voice—not too raspy, not too quiet, not too overpowering. She uses simple lyrics and melodies to create masterful tunes.

Peacock self-penned each of the songs on the new album; she claims to glean inspiration from “everything. The people you see, the music you hear, the books you’re reading, everything forms it,” she says. “My songs tend to deal with relationships and my perspectives on things.”

The first single off the 14-track album is “I’ll Be the One,” which is being worked at triple-A formats.

A Minnesota native who is now based in Chicago, Peacock feels that her true home is in the Midwest. She grew up clenching her transistor radio to her ear so much that her father nicknamed her “Radio Free Alice.” She went on to major in theater in Wisconsin, and then did a spell of singing in stock theater. She met a few songwriter friends and began to pursue that mystery. I really hated that. That’s why I moved to Chicago,” Peacock says. “I knew they had a good live-music scene, lots of open mics. Frankly, it was the Midwest. I just needed to get back to me.”

Peacock is managed by Jay Wilson for the Elevation Group in Oakland, Calif. She’s booked by Scott Clayton for the Creative Artists Agency in Nashville.
At The Drive In
Split Yields
DreamWorks
Act Sparta

BY CHARLES DAUGHERTY

With Wintrump Scars (DreamWorks), Sparta emerges from the shadows of its former identity to carve a new niche in the rock market.

After the early 2001 disbanding of its predecessor, the successful rock punk act The Drive In (ATDI), members Jim Ward, Paul Hinojos, and Tony Hajjar split off from Cedric Bixler and Omar Rodriguez to become Sparta, adding bassist Matt Miller to their line-up. Ward, Sparta’s frontman, explains, “It was very important for us to find a place where we could make music, actually enjoy doing it, and not lose sight of that.”

What came next was Sparta’s teaming with DreamWorks and producer Jerry Finn ( Blink-182, Rancid) to create Wiretap Scars, a collection that went to retail Aug. 13 and has won a spate of deservedly positive reviews.

The set is best described as an easily collaborative effort by Sparta’s ambitious four members to establish a solid post-ATDI identity. Ward adds, “Everyone in the band shares responsibility equally in the creation of the songs. Everyone in the band plans every instrument well enough to explain ideas in the creation process.

The result is an album of 12 decidedly more rock radio-friendly tracks than their previous work in ATDI. Ward comments, “We are focused on keeping it about the music. We’ve grown and learned a lot. We have the great experience from when we were in At the Drive In and we want to build on that.”

Sparta hit the road immediately after finishing Wiretap Scars and has been touring with Weezer, along with Dashboard Confessional, and the Strokes. With that tour just ending, Sparta is headlining a few dates, as well as opening a few shows for Jimmy Eat World before the band heads off to Europe and Japan. Sparta is managed by Blake James at Black Sheep Fellowship and booked by Don Muller at CAA. Its songs are published by SGR, ASCAP.

At the drive in split yields dreamworks act sparta

WHAT ANTHONY CAN DO: It’s pretty rare for a pop/AC singer to make music on his own steam. The hyper-mainstream nature of the genre is such that it’s difficult for it to prosper without the muscle and sheen of major-label support. Try to imagine Celine Dion as a grass-roots artist, for example. It just doesn’t work. That’s what makes John Anthony all the more intriguing.

With the self-made What a Man Can Do, the New York-based artist delivers an album that is so glossy that you wonder if he robbed a bank in order to fund such an elaborate affair. There’s nothing missing from this recording. It’s bathed in lush, elaborate arrangements of strings and horns that make each song sound like a million bucks. Even the packaging is deliciously detailed, with beautiful shots that make the highly photogenic Anthony look like the superstar that he’s clearly gunning to be.

But does the actual music make good on the shiny wrapping in which it’s encased? Quite. Largely written by the artist, who shares production credit with Frank Verderosa, What a Man Can Do is packed with theatrical power-ballads and whimsically mid-tempo pop jams that carry the unabashed influence of George Michael and Michael Bolton, among others.

“With such diverse styles, the challenge of recording this album was to smoothly thread the production,” Anthony says, noting the strong studio influence of Verderosa. “Frank was able to design the magical thread that wove the album together and added dimension to the songs.

The element that ultimately sets Anthony apart is a staggeringly high and powerful tenor range that dwarfs the vocal potency of his stylistic mentors. He’s particularly memorable on the sweet, single-ready title track, as well as on the saucy, blues-kissed “Lost & Found.”

The only minor misstep is a cover of Barbra Streisand’s “Prisoner.” While he gets points for actually hitting the same big and the divo, the whole thing is just a tad too over the top for its own good—and it distracts the listener from Anthony’s own solid compositions.

Still, that’s a small quibble in relation to a project that introduces an artist with the potential to seriously connect with the masses.

For more details, log on to johnanthonymusic.com.

EMERSON’S CREEK: Chris Emerson recently enjoyed the kind of break that exposure-starved newcomers dream of. One of his songs was chosen for play on a popular TV program. The Boston-based artist’s gentle acoustic-pop song “All Because of You” was heard this past spring on the WB series Dawson’s Creek. It might not have been airplay on a major top 40 station, but it sure did reach a large audience. And it drew listeners to Emerson’s well-crafted pop collection, Tourist.

“It’s amazing how many people see one television show,” he says. “It’s been an incredible boost to my music. It’s opened a lot of doors.”

Beyond “All Because of You,” Tourist offers the kind of music that is equally accessible to coffeehouses and MTV’s Total Request Live. Emerson has a sweet, pop-friendly demeanor, as well as an earthy, confessional lyrical style.

While attending the Massachusetts College of Art, Emerson, who is originally from Cambridge, Md., met producer Donald Poole and began working as a demo singer and learning the art of music production. He soon began writing and producing his own material and collaborating with other artists.

Since issuing Tourist—which Emerson produced with Leo Mellace, Steven Catizone, Andrew Sherman, and Steven Walsh—the artist has been dividing his time between gigs and writing material for several film and TV projects.

Visit chrisemersonmusic.com for more information on this promising young artist.
Panis Angelicus to Paolo Rustichelli's popular Kyrie and a new Ave Maria setting composed by the tenor's son, Placido Domingo Jr., Norwegian vocalist Sissel, whose voice was heard by millions on the Titanic soundtrack (and whose own Decca debut arrives Oct. 1), joins Domingo on two tracks.

Also on Sept. 10, Deutsche Grammophon presents the debut recording by the young Russian-born, Juilliard-trained violinist Ilya Gringolts, who performs Tschaikovsky's Violin Concerto and Shostakovich's Violin Concerto No. 1 with the Israel Philharmonic, conducted by his mentor, Itzhak Perlman. Mezzo Anne Sofie von Otter sings arias and scenes by Offenbach, joined by conductor Marc Minkowski and his Les Musiciens du Louvre.

On Oct. 5, the yellow label presents Anne-Sophie Mutter's second recording of Beethoven's Violin Concerto, a broad and deeply personal rendition live in June with Kurt Masur and the New York Philharmonic. An all-star gathering of pianist Martha Argerich, violinist Gidon Kremer, violist Yuri Bashmet, and cellist Micha Maisky performs Brahms' Piano Quintet in G Minor and Schumann's Fantasiestücke. Notre Dame organist Olivier Latry is featured in Messiaen's complete organ works (a six-disc set), while Myung-Whun Chung and his Radio France Philharmonic perform the same composer's La Transfiguration de notre Seigneur Jésus-Christ on a separate release.

Look for Beethoven's complete violin sonatas performed by Augustin Dumay and Maria João Pires in November.

Decca weighs in with a solid mix of profile core releases and crossover hits. On Sept. 10, pianist Jean-Yves Thibaudet presents The Magic of Satie, a sensitive and insightful collection of works by the eccentric French master. His disc fetes the world's most popular messa.

zo with The Art of Cecilia Bartoli Oct. 1; the collection of Italian arias, featuring highlights from Bartoli's Decca catalog and newly recorded material, is timed to coincide with a U.S. tour. Best-selling British "pooper" tenor Russell Watson releases Encore. The racy, beat-driven women of Bond return Oct. 15 with Shine, and Andrea Bocelli's Sentimento, which prominently features conductor and violinist Lorin Maazel, arrives Nov. 1.

Things are hardly less busy at Sony Classical. Tuesday (3) sees the release of Glenn Gould: A Sense of Wonder, a three-CD package dedicated to the legendary pianist and his two versions of Bach's Goldberg Variations, co-produced with the company's Legacy division (Classical Score, July 20). The release will be accompanied by 12 further single-disc Anniversary Edition reissues dedicated to Gould's work. Another pianist more recently associated with Bach, Murray Perahia, offers Chopin études Sept. 17. On the same day, Sung Greek tenor Mario Frangoulis' Sometimes I Dream heralds the return of Sony's Odyssey line, newly rechristened as a crossover imprint (sic); page 10.

On Sept. 24, trumpeter Wynton Marsalis and his Lincoln Center Jazz Orchestra join Esa-Pekka Salonen and the Los Angeles Philharmonic for a recording of Marsalis' sprawling, bluesy epic All Rise. Violinist Giuliano Carmignola and the Venice Baroque Orchestra continue their winning ways with Vivaldi, offering a second collection of his violin concertos also out Sept. 24. The same ensemble joins the striking mezzo Angelika Kirchschlager in a collection of Bach arias due for release Oct. 1. (Inexplicably, however, a stunning collection of Locatelli violin concertos issued in Europe in spring is not currently on the domestic release schedule.)

Also on Oct. 1, composer Philip Glass and cellist Yo-Yo Ma team up to memorable effect for the score to Noyagpogatsi, the long-awaited installment in the trilogy of groundbreaking films created by Godfrey Reggio. Rounding out the classical release schedule, violinist Hilary Hahn performs concertos by Mendelssohn and Shostakovich on a disc to be released Oct. 15, while Oct. 29 sees the release of Tan Dun's Water Passion after St. Matthew, an elaborate Biblical setting reported here last year (Classical Score, Sept. 29, 2001).

Trucks & Co. Prove Mettle On Columbia Debut

BY STEVEN GRAYBOW

In the course of his 42-year career, Derek Trucks has recorded three projects with the band that bears his name and played hundreds of shows as a member of the Allman Brothers Band. It's a sturdy résumé for any musician, made all the more impressive considering that the Atlanta native is only 23 years old.

Joyful Noise (Columbia, Sept. 3) is the Derek Trucks Band's third release, its first for a major label, and its most ambitious to date. Joining Trucks are bandmates Todd Smallie (bass), Yonrico Scott (drums), and Kofi Burbridge (keyboards). While its eponymous 1997 debut (Landslide Records) and 1998's Out of the Madness (House of Blues) rightfully branded Trucks a blues-guitar prodigy, Joyful Noise showcases his remarkable affinity for seamlessly combining genres.

Several tracks, such as the Southern-rock instrumental "So Close, So Far Away," will endure to Allman fans, but it's with such cuts as the traditional Sufi chant "Mali Madin" (featuring clarinet-vocalist Rahat Fakh Khat Khan, nephew of the late Pakistani vocal master Nusrat Fateh Ali Khan) that the band truly proves its mettle.

When the post-Sept. 11 logistics of flying Khan to the U.S. from Pakistan proved too great, the band exchanged ideas with the vocalist on a conference call, recorded his music, and sent the tapes overseas for Khan's participation. The near-magical empathy between guitar and vocal is a tribute to Trucks' ability to flex his instrumental muscle firmly but sympathetically within the framework of a composition.

"It's not what people would automatically expect from us, but the song is a natural extension of what the band does live—which is to develop a personal take on different styles," Trucks (who produced all but one of the songs, which has been in Khan's family for years).

Ruben Blades also guest, as does soul pioneer Solomon Burke on his own "Home in Your Heart" and on "Baby You're Right" (which features vocals by Trucks' wife, blues guitarist/vocalist Susan Tedeschi). Managed by Atlanta-based Blake Budney and Burlington, N.C.'s Kelly Elder, Trucks is booked by Wayne Forte in New York.

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A former high-school English teacher, Groves released an independent album (Past the Wishing) before signing a deal with INO Records, which issued last year's acclaimed album Conversations. On All Right Here she takes that dialogue with her audience to a new level, penning songs not just about her relationship with God but about other facets of her life—as an artist, wife, and mother to her 2-year-old son, Kirby.

Groves recalls a discussion with her producer Nate Sabin in which she outlined her intentions for the new record. “I know they really like Conversations, but I can’t do Conversations again,” that’s not where I am,” she explains. “My best formula is to talk about where I am now, and that’s what I try to do. [The reason why] I’m excited about the album as a whole is that it represents a whole human being. Conversations represents my devotional life. This one represents me as a wife, mom—all parts of me. I feel strongly we cannot compartmentalize our lives.”

The result is an album of poignant, thought-provoking songs that grapple with the complexities of life and offer up observations that make Groves seem older and wiser than her 29 years. (She turns 30 Sept. 10.) “Just One More Thing” challenges them to let go of the unimportant tasks in life that take us away from what really matters most. How can anyone hear Sara Groves sing the following lines and not take a hard look at their priorities? “Everything is important/But everything is not/At the end of your life your relationships are all you got/And love to me is when you put down that one more thing and say/I’ve got something better to do/Love to me is when you walk out on that one more thing and say/Nothing will come between me and you.” “Fly” is a beautiful ballad she wrote for her husband, Troy, that says what many wives would like to say to their husbands. “I see that song having a ministry different but just as powerful as any other song,” Groves says. “There are wives out there who can’t communicate with their husbands. Their husbands are working so hard to bring home a new car or build a new house and the wives are saying: ‘Home, it’s just the little things; I need your affection; I need to know I am in your heart, that I mean something to you.’ What makes that make me a better woman.”

Groves readily admits that music is more than a vocation to her. “Music has always been therapy for me—the thing that hasn’t me out when I get uptight or overwhelmed. It’s more than ‘I need to write songs for the next album; I need to go be creative. It’s a great feeling of free- dom when I’m able to be creative. I don’t why not, it’s something I’ll be doing the rest of my life. It’s been a great outlet. My mom says I was writing songs when I was 5 years old about fighting with my sister, so I guess I’ve been doing it for a long time.”

When told that her music serves as therapy for the listener as well, Groves considers it the greatest compliment. “Because it makes you feel like you’re part of something greater than yourself. I love putting words to things that other people might not. A lot of people don’t have words for stuff, and I love giving people words to help them put their finger on something they couldn’t put their finger on.”

COMING UP: More than 40,000 Southern gospel music fans from more than 40 states and a dozen foreign countries are expected to converge on Louisville, Ky., Sept. 9-14 for the 45th annual National Quartet Convention, where 32 groups are scheduled to perform during the weeklong event at the Florida Boys, the Hoppers, the Kingheirs. Gold City, Greater Vision, the McKameys, the Nelons, the Gaither Vocal Band, Legacy Five, and the Crab Family. The event will also include some of the top speakers in the Christian community including Dr. John Hagee, Ken Davis, and David Ring. For further information, visit natage.com.

In The News

- Mevle Haggard, Al Brumley Jr., Gayla Earleene, and the Babcoks were among the 46th Annual Gold Cross Awards’ top winners. Hosted by country/gospel artist Jody Miller and KQFM, Brady, Texas, radio personality Tracy Pitcox, the show was held Aug. 16 at the Scott Theater in Fort Worth, Texas. The awards are sponsored by the International Country Gospel Music Assn. (ICCGM), headed by president Joe Paul Nicholas. Earleene won entertainer of the year; the Babcoks won group of the year. Bethel’s Al and Othra Gesslin nabbed female vocalist and male vocalist of the year, respectively. The Haggard and Brumley duet album Two Old Friends was among the new releases released by Word Records. Travis first Christian-market release, Inspirational Journey, netted two Dove Awards in 2001. “Baptism” was named country recorded song of the year, and the album also won top honors in its category.

- Amy Grant will embark on a 20-city tour this fall in support of her current release, Legacy... Hymns & Faith. Word labelmate Fernando Ortega will join Grant on the route, which kicks off Sept. 6 in Atlanta and wraps in Houston Oct. 10. Among the other tour stops are Minneapolis; Seattle; Sacramento; Calif.; Phoenix; and Albuquerque.

- Big Man Creative, a Laguna Hills, Calif.-based creative service companies, is entering a partnership with the Adolph Agency, a Puyallup, Wash., advertising sales/marketing firm. Big Man Creative president Scott A. Shu-frord says, “By partnering with the Adolph Agency, we will be able to expand the quality services offered by both of our creative teams.”

- The Crab Family recently signed with Daywind Music Group. Look for the veteran Southern gospel clan to embark on a Christmas tour this winter. Booked by the Brownie Strickland Agency, the group has teamed with Premier/Showcase Productions, the Singing News Magazine, and World Vision to present the 10-city tour.

In The Spirit

- The MAN: There isn’t any form of gospel music that Fred Hammond hasn’t conquered, from his pioneering of gospel’s contemporary genre with his role as co-founder and collaborator in what was one of its most cutting-edge groups—Commisson—(the 1980’s to his presence at the forefront of the praise-and-worship experience with his highly regarded Integrity Music series, Praise in the House. What’s more, Hammond has time and again won the distinction of being gospel’s most sought-after producer, top concert draw, key innovator, and songwriter, as well as one of its biggest sellers, scoring platinum on his 1999 release, Pages of Life, and gold on his 2000 release, Purpose by Design. He is, quite simply, “the man” in gospel, Historically, when he is on the road, an up-and-coming artist might well think he is about to get to know that “real” Hammond.

Hammond’s next project—his 19th—will include some of the biggest names in the industry, creating a duet album that will feature such superstars as BeBe and CeCe Winans, the late Joe Paul Brumley, and the late Pervis Richardson, among others. Hammond has been working on his next project for over a year and is excited to release it. “I have something really special working on right now, and it’s going to be really exciting,” he says.

Hammond’s career began in 1981 when he was invited to join the BeBe and CeCe Winans’ tour. He has since worked with the likes of the Winans, Clark Sisters, and others, and has been a fixture on the gospel/contemporary Christian charts for over two decades. His latest project, “Purpose by Design,” featured Hammond’s招牌 hit “Purpose,” which was named top gospel song of the year at the 2000 Stellar Awards. The album also featured collaborations withsuch artists as BeBe and CeCe Winans, Kirk Franklin, Kierra Sheard, and Fred Hammond himself. "I have been blessed to be a part of such a great group," Hammond said in a statement. "This is an album that I am very proud of and I hope that it will continue to be a blessing to people all over the world."
**BY SUSANNE AULT**

LOS ANGELES—Following a highly successful 54-date first leg, Cher is extending her “farewell” tour by adding 42 more dates in a move that should place her among the top few touring artists of the year.

Cher’s parting is sweet sorrow for tour producer Clear Channel Entertainment (CCE), with the Living Proof: The Farewell Tour grossing $44 million and selling $25 million-$30 million projected for the second.

Those numbers beat the results for Cher’s last national road trip—1999’s 64-date, $44.7 million-grossing Believe. After 26 dates, Cher is currently averaging $882,318 per show, placing her eighth among all 2002 touring artists.

“Do you have an artist with the desire and physical ability to perform live as we’re doing, where the audience is giving her unbelievable feedback [that is] making her want to get out there and work, then you’re going to get the unspooling of the different forces of 2002,” says Brad Wavara, VP of CCE’s Los Angeles-based touring division.

**READYING FOR ROUND THREE?**

Typical of her lavish leanings, Cher does want to go out with a bang. “So many cities sold out right away that it seemed we should have done more shows early,” says the tour’s VP of production, which is shaping up for sometime in 2003.

That would make sense, considering that this next extension—kicking off Sept. 27 at Manitoba, Canada’s Winnipeg Arena—appears not to be satisfying all of Cher’s fans. The two upcoming Oct. 17-18 dates at New York’s Madison Square Garden essentially sold out within days—and that followed two sold-out dates June 26-27. Then, 7,000 tickets flew the first day of Dallas’ American Airlines arena on sale for a Nov. 22 show before folks had the chance to review her Aug. 23 performance there.

“It would be great if she just stayed in New York for a month,” says Madison Square Garden senior VP of entertainment, a band he’s seen discuss with CCE about possibly getting in on a third Cher leg. “That just being selfish—but unquestionably, we’d do one more show.”

Cher will have played six New York area dates (or two full stadiums) by the time the second leg wraps Dec. 21 at a yet-to-be-announced venue.

Roger Davies, Cher’s manager, says there are 60 more U.S. cities clamoring for her to stop by, even though her second leg mostly covers different ground from her first. Not all shows have been confirmed, but it is expected that a dozen of the 42 will be repeats.

“We’re looking at traveling into next year—Europe, Australia, New Zealand...if that happens, we’ll look at doing more secondary [American] markets,” Davies explains, pointing out that these cities “don’t get a lot of the big tours and would get very excited.”

On the waiting list for further Cher routing are, among others, Wilkes Barre, Pa.; Lubbock, Texas; and Charlotte, N.C. Pumping up the tour to 96 dates is welcome relief for arena managers, who have complained throughout the year that marquee artists do not tour enough. Even though Bruce Springsteen has scheduled 46 dates (Paul McCartney, 49).

“Any time you do more than 50, it’s a surprise,” Wavara acknowledges. “But once we saw that we could get dates with tickets on sale, it was apparent it should continue.”

Wavara says Farewell is faring so well because Cher is being “cher- ific” self-pointing out that she has gained fame not just in music—normally enough of a reason to attract folks for a concert—but in film, winning an Academy Award in 1987 for best actress for her role in Moonstruck, and TV (with such programs as the hit ’70s show The Sonny & Cher Comedy Hour).

Impressively, Cher is reeling them in while venue managers grumble about economic conditions cutting into their usual building capacities on such normally popular summer shows as Anger Management and Ozzfest.

“The economy is tough out there, but people want to get on this,” Peresman says. “Here’s a woman who’s been around in entertainment since the 1960s and comes into 2002 and does arena business. Maybe there are a handful of others that can do this—the Stones, the Who—but to think we can put Cher in that league? It’s weird but true.”

With 14 trucks, 10 buses, and 100 production people—larger than 1999’s extravagant Believer—Farewell seems to have all the bells and whistles a Cher fan would want. Cyndi Lauper is opening most nights, and rare Cher film footage is displayed on stage.

**KEEPING IT AFFORDABLE**

Besides that, Davies says Farewell is packing them in at all dates. Prices are reasonably priced. And this is despite the fact that the show is being billed as a last-chance event. “It’s been a bit of a rough summer . . . so one of the things that’s been good is that we haven’t overpriced it—it would be hard for people to buy a $250 ticket,” he says of the tickets. Prices range from $35 to $125, and this remains in effect for Cher’s second leg.

“We’ve talked about this—Cher has a lot of fans around the country that couldn’t afford [something higher]. You’d have to play to a more elite audience, but she has a big following in the Midwest,” Davies adds. “She’s an icon, with hits [for] over four decades. That covers a pretty broad cross-section.”

A big part of Cher’s Farewell marketing strategy is drumming up excitement about her in the small cities. CCE senior director of tour marketing John Riccardi knows that the primary markets are a slam dunk for Cher, who “traditionally calls to mind this cosmopolitan image—a diva. So we’re trying to reach outside the tried-and-true. There are people who are in secondary or tertiary markets who’ve never had the chance to see her live.”

Riccardi believes that heavy radio, TV, and Internet advertising in these small areas led the Alerus Center in Grand Forks, N.D., to move 13,000 tickets on the first day of its Sept. 28on sale.

“We knew she’d do well,” Davies says. “We just never knew how well. Sales have been fantastic.”

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**Cher’s Farewell Tour Is ‘Living Proof’ of Popularity**

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**BY DEBORAH EVANS PRICE**

NASHVILLE—Michael W. Smith and Third Day are teaming for the appropriately titled Come Together and Worship tour, sponsored by Chevrolet, the 16-date arena trek billed as vocalist/songwriter/speaker Max Lucado, Compassion International and World Vision are involved in sponsoring.

“[It] will be biggest Christian tour out this fall,” says John Huie, Smith’s booking agent at Creative Artists Agency (CAA). “It doesn’t need to be hyped. If we average 10,000-12,000 people, we will all be content and happy. We don’t need to wonder.”

CAAs JeffGregg says the pairing is a perfect fit. “You’ve got two well-known artists going into large venues,” says Gregg, who books Third Day. “And there is such a desire for worship-type shows. Third Day tends to have two hats just like Michael: a rock’n’roll hat and a worship hat. They combine it in their shows.”

Smith and Third Day are known for creating contemporary Christian music in the pop/rock vein but have recently recorded well-received praise-and-worship projects, Smith, the Gospel Music Assn.’s (GMA) reigning artist of the year, released Worship on Reunion Records last September, and the album has since gone platinum. The label is preparing for his follow-up, the Oct. 22 release Worship Again.

Third Day’s Offerings: A Worship Album has been certified gold. The GMA group of the year’s most recent album, Come Together, fueled its successful spring tour.

Among the stops on the tour are Fairfax, Va’s Patriot Center, Atlanta’s Phillips Arena, Houston’s Compaq Center, and the Pyramid in Memphis.

Obviously there weren’t enough dates to go around,” Gregg says. “We are only doing one month, so you can’t run to West Coast and cover the whole country. We tried to pick cities that A, were great markets and B, we could get to reasonably easy. We just called Promoters and said, ‘Hey, this tour is comin, do you want it?’”

Among those promoters who answered the call were Roy Morgan and Gary Gentry of High Point, N.C.’s Premiere Productions, which is handling four shows; and Cliff Riser of Columbus, Ohio-based Rush Promotions. “These are established Christian promoters,” Huie says. “They will promote it like they do all their shows: mailing lists, Christian radio advertising, secular press—whatever is in the marketplace.”

Gregg adds: “There were a couple cities where there wasn’t a promoter on record, and we worked out some pretty unique things. It’s a couple of instances where there were buildings and promoters who don’t normally do a Christian show, but they saw the value in this and wanted to jump on board—Dallas’ and West Point [N.Y.], Eisenhower Hall.”

“If you’re in [the neshoebled section], it’s because you waited too long.”

The tour participant, who is musically reticent about the outing, “I’m looking forward to it,” says Lucado, who has authored such best-selling books as He Chose the Nails. “What appealed to me was working with Third Day and with Michael W. Smith. I really have high regard for them . . . The other thing I appreciate about this is not just the people but the focus. I wouldn’t do this if it were just a concert, an entertainment thing. Really, the heart behind the whole tour is worship, to encourage an encounter between people and God.”

Third Day lead vocalist Mac Powell is excited about Lucado’s involvement. “It’s gonna be a fun tour. He’s kind of the icing on the cake,” Powell says. “To tour with Smithy [Smith] was big enough as it was, but to have Max out there too is just awesome.”

Though Third Day’s style is harder-rocking than Smith’s keyboard-oriented pop, Powell thinks the audience will enjoy the blend. “It will fit better than people will think it would. We probably have a large overlapping audience, but you will have some people are fans of ours and not his, and vice versa. It will be interesting to bring those groups together. Because of the element of worship that’s in it, it’s not that it is focused so much on stylistic differences but more on the heart of worshipping God and coming together as Christians.”

Smith agrees. “We’ll pull in people who have been going to Third Day shows, and if you combine them with the people who have been coming to my shows, you could possibly have sold-out arenas all over.”

Come Together and Worship marks the first time Chevrolet has sponsored a Christian music tour. According to regional division marketing manager Steve Watts, Chevrolet has a great opportunity to “capture some of the market we are going after—families and 35- to 50-year-olds with disposable income.” He says they don’t plan on running commercials at the concert or anything like that. “We’ll just have a few banners to promote it.”

Chevrolet is not revealing its financial commitment to the tour but says it includes substantial promotional support.
COME ON DOWN: The ambitious plan for roots music tour Down From The Mountain (DFM) to follow up a successful 2001 theater run with a summer tour of mostly sheds and arenas appears to have paid off. A joint production of Immortal Entertainment, the United Talent booking agency, and promoters House of Blues Concerts and Metropolitan Entertainment, DFM grossed nearly $4 million from a limited summer tour last week sold out of 18 venues (www.americanradiohistory.com). In the summer run at larger venues, DFM grossed nearly $5 million from 34 shows, drawing 256,678 people. The tour wrapped Aug. 22 with a sold-out show at Nashville’s Bicentennial Auditorium, the smallest venue on the route. “It just looked better and better,” Flack says of the tour's success.

Ricky Skaggs says of the tour. “For old-time music, bluegrass, or whatever you want to call it, it was pretty amazing to see how many people came out to hear this music that’s not on the radio.”

Skaggs believes that the success of DFM and the seven-times platinum O Brother, Where Art Thou? soundtrack that inspired the tour sends a message. “I think we’ve been hoodwinked in Nashville to believe you have to be on the radio or CMT to sell records,” he observes. “It’s kind of nice to see that maybe radio doesn’t have the same clout in the country that we’ve been forced to believe.”

The efficient production that acoustic music affords helped the tour net $8 million. “There was one tractor trailer that hauled all the gear, and Fuzzy was the driver,” Skaggs says. “And large, this was the most air tight, leak-free tour I’ve ever been on. There just wasn’t any wasted energy.”

Skaggs doesn’t think the DFM touring franchise has run its course. “I think there’s more shows out there, for sure. We went to 43 cities, and there’s 100 [or more] we didn’t go to. The numbers speak for themselves.”

Artists performing on DFM included Skaggs, Alison Krauss & Union Station, Emmylou Harris, Patty Loveless, Ralph Stanley, the Del McCoury Band, Normay & Nancy Blake, Dan Tymiski, the Nashville Bluegrass Band, the Whites, and Jerry Douglas. Rodney Crowell hosted.

BONNAROO JOU, PART II: Producers of the Bonnaroo festival say Rock Solid Security and its subsidiary, Catering Creations, have already been “substantial sums” for providing services for the festival and that the dispute between the vendors and the jam-band fest concerns the substitution of charged bills to the festival following the June 21-23 event. Rock Solid filed suit Aug. 7 against producers of the Bonnaroo, claiming it owed $285,000 plus interest and damages from defendants that include A.C. Entertainment and Superfly Productions (Venue Views, Billboard, Aug. 31).

Bonnaroo producers say they may be “deviations from the contractual and procedural obligations” on the part of Rock Solid and its involvement in Bonnaroo. “It’s unfortunate [Rock Solid] felt the need to move into the legal arena before they offered us with documentation, we’ve been requesting for weeks,” A.C. Entertainment president Ashley Capps says. “We have to see solutions resolved this way, and we hope we can reach a mutually agreeable settlement soon.”

Bonnaroo, which featured Trey Anastasio, Widespread Panic, String Cheese Incident, and others, grossed about $9 million, and producers say they will reprise the event in 2003.

ROUTEBOOK: On Sept. 10, the Bellamy Brothers will embark on a brief European tour co-ordinated by Judy Seale International in conjunction with APA-Nashville. The Bellamys will play Norway, France, and Switzerland before returning to the U.S. Sept. 24 to resume their busy schedule of U.S. concert dates.

Vancouver’s Theory of a Deadman has hooked up with Nickelback for a brief tour which will run through July 17.

Smokey Grooves Tour, featuring Luscious Jones, the Roots, J. Geils Band, & The J. Geils Band will be in the city for the J. Geils Band’s debut show.

Terry Kratovitz, PINK, ABANDONED POOLS will be in the city for the J. Geils Band’s debut show.

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AMBER
Naked
PRODUCERS: various
TommY Boy 1520
Amber may call her new album Naked, but what she means is liberation. The singer/songwriter has stripped away ties with the Berman Brothers, who molded the early days of her career. You see, Amber now has her own agenda: the siren serves up trenchant ideas about relationships, love, and—natch—sex; in fact, she co-wrote all but one cut on the set (and that one was written by her mom!). Fortunately, proponents gain an injection of attitude/opinion without sacrificing Amber’s consistent ability to craft some of the great pop melodies of the day. Potential hits are smeared all over, in addition to current dancefloor smashes “Yes!” and “The Need To Be Naked,” but the real treats come with the tempo down. “Love On Your Phone” is peppered with playful sexuality, the apocalyptic: “If There Would Be No Tomorrow” weaves a surprisingly dark tale, and the lovely: “The Story Of The Child”—while self-indulgent—shows yet another side of this strong woman. In a truly triumphant stride that shows the many musical colors of Amber.—**

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PRODUCERS: various
Island 440 065 1132
The true joy in the music business is watching a track by an unknown leaping over a mountain of major-label priorities and quirky superstars to become an out-of-the-blue breakout hit. British newcomer Bedingfield is enjoying such success with the skittish, U.K.-garage-infused pop gem “Gonna Get Thru This,” which is currently circulating as the most pronounced feature on top 40 and rhythm-crossover radio airwaves. The hazard of such a surprise hit single, though, is that it often presages an artist to assemble an album at lightning speed—usually with less-than-stellar creative results. Bedingfield’s full-length debut is, at best, a mixed-bag of beat-laden tracks that gives the listener a taste of the brash, funk-influenced better he’s capable of being. Unfortunately, there are also one too many moments when Bedingfield appears to be straining too hard to deliver the hit singles that should ideally follow the title track. It remains to be seen if the artist can maintain the interest he’s triggered, but it’s arguable that he has what it takes to be a durable

EVE
Eve-olution
PRODUCERS: various
Ruff Ryders/Interscope 3381
With roles in XXX and the forthcoming Bankershop, Eve has made quite a name for herself in Hollywood. But that doesn’t mean the self-described “blonde bombshell” has forsaken her musical roots. For her third set, Eve-olution, the Philadelphia native returns with a lyrical bravado that surpasses many of her female and male counterpart parts. Musically, with tracks from Dr. Dre, Irvine Gotti, and newcomers the Neckbones, Eve also continues to

DIXIE CHICKS
Home
PRODUCERS: Lloyd Maines, Dixie Chicks Sony Music 86840
At a time when their personal and professional lives were extremely compli-
cated, the Dixie Chicks managed to concoct an album of stunning simplici-
y. Stellar acoustic musicianship, vi-
bro-visions, and cryptic loads of soul drive the train on such hook-laden cuts as the freewheel-
leadoff single, “Long Time Gone,” and the rambunctious, repetitious “To-
tured, Tangled Feet.” Fleetwood Mac’s “Landslide” becomes a gentle, contemplative drink in the Chicks’ capable hands, and vocalist Natalie Maines’ understated vocal-
barked in gorgeous fashion by sisters Emily Robison and Martie Maguire, paints a stirring picture on Bruce Robi-
son’s “Travelin’ Soldier.” Indeed, the understated musicality of Home allows the Chicks to amply showcase their monstrously talented, with Maines shining particularly bright against the rocksolid backdrop of high-dreamy title cut and superb Rodney Fowler song “Godspeed (Sweet Dreams).” In its master-
ful subtlety, this record roars.—**

BBA MIn Into Your Head
PRODUCERS: various
Hollywood 20611 62320
Who imagined that three guys from Northern England would write the quintessential American pop album of 2002? Throughout Into Your Head, BBA MIn demonstrates what two years of working with you, following the near-platinum success of 2000’s Sooner or Later, Here. Christian Burns, Ste McNally and Mark Barry drape macho instrumen-
tation—real instruments, which they play with limitless fer-
ver—over glittering melodies that reflect the guys’ savvy songwriting skills and pristine harmonics. In a just world, the hits kept coming, including anthems “Staring into Space,” “Passion Shouting,” and the powerful, “A Thinking Man’s Rock Ballad” about the twilight days of a relationship. Into Your Head is a momentous leap forward for the trio, and it personifies the direction pop music should have taken, where melodies and musicology count for the most. An absolute ace.—**

VARIOUS ARTISTS
Nonesuch Explorer Series: Africa
PRODUCERS: various
Nonesuch 79701-13
In the early years after Jac Holzman founded Nonesuch Records, the label issued the first records in what was to become the Explorer Series, an ambitious project led by David Lewiston delivered to Nonesuch a collection of field recordings made in Bali. These tapes became the foundation of the now-legendarily renowned label. The Explorer Series was in its entirety of the audiophile level of sound quality. As the album in the anthology is called “African Life,” the collection of 33 CDs. The initialization of the album in the African anthology is Ghana: High-Life and Other Popular Music (79701). Originally released in 1986 as Vol. 1 of Africa: High-Life and Other Popular Music, the album was recorded in a dacehall in Accra, Ghana and

VITAL REISSUES
Nigeria in the 1960s and ‘70s. The combination of African and Western instrumentation with rhythmic ele-
ments of Afro-Cuban jazz, calypso, and R&B is the most pronounced feature of high-life, and the recording does a great job of capturing its essence. Other titles in the Africa set include: The African Mbira: Music of the Shona People, Savannah Rhythms, Witchcraft and Ritual Music, and Ancient Ceremonies: Dance Music and Songs. Burkin Faso, Zimbabwe, Tanzania, Kenya, Uganda, Burundi, and Mali are among the countries rep-
resented. One of the most compelling features on the titles in the set is Natasia: Escuday (The Water Wheel), featuring oud master

HANZA El Din, whose musicianship is quite extraordinary. Nonesuch ethno-
musicologists and field specialists went over a decade hauling their recording equipment all over Africa and beyond. They reaped a remarkable har-
vest of indigenous music in the process: their recordings take us to Peru, Kenya, Tanzania, El Salvador, Spain, South Africa, China, Sweden, Turkey, and Java, among other destinations. Nonesuch will continue to reissue its Explorer Series titles over the next three years. Indonesia/South Pacific is currently scheduled for a January 2003 release, and the reissue project will conclude with India in February 2005.—**

CONTRIBUTORS: Leila Cobo, Jay DeFore, Deborah Evans Price, Larry Flick, Brian Garrity, Rashaun Hall, Gail Mitchell, Chuck Taylor, Phillip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NOTeworthy: Releases of critical merit. VITAL REISSUES: Revised editions of albums of artistic, archival, and commercial interest, and reissuing collections of works by one or more artists. PBCD: #new releases deemed to hit the top half of the chart in the corresponding format. ORC: #new releases deemed of chart potential. H: Highly recommended because of their musical merit. MUSIC TO MY EARS: LCD: New releases deemed Rich’s that were featured in the Music To My Ear’s column as among the most significant records of the year. All albums commercially available in the U.S. on eligible. Send review copies to Michael Paolletta (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate boxes.
REVIEW & PREVIEWS

(Continued from page 19)

Yehs, Interpol, and several others, Liears are breathing new life into New York’s once-moribund rock scene. With an angular attack that embraces dance rhythm and 1980s electronic, the band’s attention-grabbing debut boils over with punk attitude. On “Grow Men Don’t Fall in the River,” Just Like That,” lead singer Andrew Singer, says, “We’ve got our fingers on the pulse of America,” and the band backs it up with a blistering sonic barrage. “This from Fire Me” shows an affinity for Czang of Four Grooves, while the bursting rhythms of “Loose Nuts on the Velodrome” sound like a take seven of a guitar duet out of a cliff. Take away the 30-minute ambient loop closing the album and They Thrill Us All in a Trench and Stick a Monument on. The two make for a killer EP. Nevertheless, when firing on all cylinders, Liears are a band worth believing. —JD

RB/HIP-HOP

TRINA
Diamond Princess
PRODUCERS: various
Sip-N-Slide/Atlantic 83518
Trina enters the scene like a mix of all-stars and newcomers in crafting this, her sophomore set. On the Missy “Misdemeanor” Elliot-penned and co-produced single “No Panties,” the Miami native is joined by Tweet; both ladies ably lay down the law as they see fit, deftly telling men what women want. However, “Kandy,” Trina introduces her own version of “mini-me”—a young female MC named Lil’ Brianna. The two make for an adorable duet that samples New Edition’s bubbly “Candy Girl.” The autobiographical “U & Me” finds Trina standing on her own. Produced by Cool & Dre, the song serves as the album’s most profound moment, with the artist taking a serious look at the ups and downs of rap stardom. Though not perfect, Diamond Princess proves that Trina, like the album’s gem ring necklace, is pretty, shiny, and stronger than you might think.—RH

CONDO SASS
A Peaceful Death
DOS PRODUCERS: various
No Mecca Records/Orpheus Music 8 G2469 042627
An embarrassment of riches is a phrase generally associated with today’s music. One exception: the next-generation R&B emanating from the likes of Erykah Badu, Jill Scott, India.Arie, Alicia Keys, Tweet, and Angie Stone. Well, make room for this strong contender from the indie ranks. Moonlighting from her day job as a special education teacher, the Cleveland native applies lyrical finesse, clever verse, and love lessons to a mixture of R&B, funk, jazz, and pop music on this very fine debut. Does compare such moves as Scott—especially on the set’s percolating single, “Coffee.” However, the honey-voiced singer/songwriter/saxophonist mingles soulful textures, most notably “You Really Hurt Me” (creatively interpolating Curtis Mayfield’s “Give Me Your Love”), the emotional “Alone Because of You,” and “Heaven” (“better than love, we make heaven”); Primarily produced by Kerri “Tony” Nicole’s Usher, Patti Labelle), the album offers a promising talent. And, as Doss notes on “Feelin’ You,” Intersoul will not regret what she’s (he?) got planned for you. Contact 216-751-6225.—GM

COUNTRY

REBECCA LYNN HOWARD
Forgive
PRODUCER: Trey Bruce
MG0123/Atlantic 83518
Rebecca Lynn Howard is a serious talent who, for some unknown reason, has yet to break big. She owns major pipes, personal style, and a yearning for writing skills, an instinctive way with a lyric and a soul, and we shall say, video-friendly persona. The title cut and leadoff single from her second RCA effort is a major-leaguer, with a powerhouse vocal performance and cutting lyrical edge. And it doesn’t end there: “Dancin’ in God’s Country” is an old-fashioned hoe-down with contemporary flair; “ Didn’t Like Alcohol” is wise and tough; and the Larry Corydelle/Leslie Satcher cut “Jesus and Bar tenders” is country as dig. There’s well-rendered country pop in “Beautiful You” and “Kissin’ My Lambino Kind of Love”; introspective ballads like “This Love”; cautious-inflected attitude in “When Did You Ever Listen and Knew” and gospel perfection in the exquisitely “Softly and Tenderly.” —RW

KELLY WISE
Easy
PRODUCERS: Kelly Wise, Gary Pascosa Ryksee 310622
The second Ryksee disc release for Kelly Wise is an acoustic-based, subtle affair that finds Wise in confident, if not overly mature, form. Deft pick ing, relaxed vocals, and nicely arranged backdrop harmonies lend a pleasant back porch quality to such gems as “If I Left You” and the bluesy “Gettin’ Me.” The Wise-penned title cut is well-produced, and features an effective, plaintive vocal, but Wise’s understated style doesn’t quite do justice to the rollicking instrumentation on “You Can’t Take It With You” On the other hand, she lends some passion to both the intriguing ballad “Don’t Come The Cowboy With Me Sonny Jim” and the stylish “Find Me a Fool.” Wise has a high, capable as a songwriter—her “What I Had in Mind” and “Reason to Believe” are songs of melodic value. As a vocalist, she isn’t a powerhouse, but given the subdued nature of this project, her soft, sleepy approach is appropriately adequate.—RH

LATIN

DOMINGO QUIÑONES
Derechos Reservados
PRODUCER: Eduardo Rabassa
RM/Universal Music Latino 440184122
In today’s world of pop-embellished salsa, Derechos Reservados is almost uncompromisingly hard-hitting, beginning with the frenetically paced “Solo con Mirada,” a thrusting, brass-faced track with amusing lyrics that Quiñones spits out with machine-fire precision. Precision plates out, however, as arranger Isidro Infante (and guest artists like Gilberto Santa Rosa), Derechous manages to differentiate itself from much of the Latin pop that has beenfallen New York-produced salsa. The mix of romance (in the lyrics) and dance-floor appeal (in the arrangements), together with Quiñones’ considerable talent for vocal improvisation (sonora), makes Derechos a stand out. Noteworthy tracks include the cover of the standard “Algo de Mi,” and “Un Sueño,” a lengthy vocal improvisation over relentless percussion and piano. Quiñones caps off his disc with the reflective “Les Acacios” and “Entendiendo,” essentially pop-rock tracks, albeit with a tropical feel. He gets away with it, without detracting from the genre feel of the album. We could, however, do without the pop version of “Nobrosa la Ropa.” —LC

WORLD

FINA
Sopi
PRODUCERS: Fania, François Lasurier, Andy Lyden, Sinder 861032
Fania, a native of Senegal, began her music career after moving to Paris. Her initial musical foray came in association with the group Kaoma, known for introducing the Lambada to Europe. She sang background vocals on Kaoma’s 1988 album, World Beat. Sopi, Fania’s exceptional debut album, establishes her as a distinctive and engaging artist. The tunes are firmly rooted in the sub-Saharan soil of Senegal, yet welcome a number of cosmopolitan Western influences, especially in the rhythmic and stylistic range of this material is engaging. Fania reprises several beautiful ballads, including “Ser” and “Sawamini.” Electronicos and hip hop come into play on “Yiri,” while reggae underpins the catchy melody that winds through “Kabou.” Sopi not only turns in a first-rate vocal performance throughout; she also played a major role as songwriter.—PVV

CHRISTIAN

BIG DADDY WEAVE
One and Only
PRODUCER: Jeremy Deibler
R-Bar/Atlantic 83518
This is one of those albums that succeed beautifully on every level. The songwriting is impressive, the vocals are engaging, the musicianship is skilled and adventurous. This talented ensemble from Mobile, Ala., has delivered a startlingly rich sound. The year. The infominded “Neighborhoods” sounds more like a party anthem than a song about death. Lead vocalist Mike Weaver, the group’s principal songwriter and singer, his cohorts (bass guitarist Justin Weaver, drummer Jeff Jones, saxophonist Joe Shirk, and guitarist Jeremy Redmon) have crafted a memorable collection of hooky pop songs that are musically efficacious but also lyrically meaty. Jeremy Deibler (lead vocal for Essential band FFH) produced the set, which includes such stand-out cuts as the sax- saturated “Never Get Back,” the plaintive “Blade Rest,” and the single “In Christ.” One only signals the arrival of a major new talent. Contact 615-261-6651.—DEP

ON STAGE

HAIRSPRAY

Seldom has the buzz over Broadway reached such hair-raising heights as that surrounding the new musical based on John Waters’ 1988 film Hairspray. But the hype that had critics and audiences waiting months out before the curtain rose, for once, is rapturously justified. The two-and-a-half-hour ’60s-era romp is joyous and life-affirming, filled with playfulness but also a book-happy music that embraces R&B, Motown, rock, girl groups, and bubble gum. But underneath its veneer of brittle hooks and step-to-step dance steps is a seriously stylish production, dazzling in its larger-than-life staging, high-tech sets, and glittering costumes—not to mention some awfully high hair. And, of course, any vehicle that manages to bring the magnificent Harvey Fierstein back to Broadway—in drag at that—is worth its weight in ozone. Much of the credit for Hairspray’s swiss success goes to a balls-eye-line of Broadway veterans whose presence on stage for Hairspray’s firm hold. Director Jack O’Brien was nominated for a 2001 Tony Award for The Full Monte, co-bookwriter Thomas Meehan picked up the 2001 Tony for The Producers, and composer/lyricist Marc Shaiman wrote the music for the delightfully pervasive, Academy Award-nominated South Park: Bigger, Longer & Uncut. Set in Waters’ beloved hometown of Baltimore (he served as a con sultant), the story is about the tale of tubby teen Tracy Turnblad, who, against odds, becomes a regular on the trend-setting local TV dance party The Corny Collins Show, and promptly becomes a charge to racially integrate the program. Social consciousness aside, the story also reveals and reeks in via its universal emotional plot: The fat girl can be the most popular girl in class, and by God, she can also get the guy, Corny show heartthrob Link Larkin. Anyone who has ever suffered the role of underdog will share in her vindication. —CHUCK TAYLOR
SINGLES

SPOTLIGHTS

Edited by Chuck Taylor

POP

**NICK CARTER** Help Me (3:11)
PRODUCERS: Matthew Gerrard & Michael Behavioral
WRITERS: M. J. & M. J. Maslin
PUBLISHERS: WB/G-Matt, ASCAP; More
Sweetwaters/Chrysalis Tunes, SESAC
Jive 40047 (CD promo)

It’s hard to ignore the timing of Backstreet Boy Carter’s solo debut in relation to labelmate (and boy-band foe) Justin Timberlake’s. Unlike Timberlake, Carter sticks to fairly familiar ground on the first offering from his imminent Now or Never collection. The track, which builds from a chunky electro-funk intro into an infectious guitar-laced pop/rock groove, plays to the singer’s vocal strengths. Carter is at his best when he’s swagging like the heartthrob he’s grown up to be, and he maximizes that demeanor here. There are flashes of signature lashings of his vocal when he’s at a grit maturity that he’s clearly not ready to cut loose just yet. Though undeniably charming and fun, “Help Me” won’t make anyone forget his history, nor will it guarantee his future as a solo star. But it will keep his fans smiling, while leaving the rest of the pop world happily intrigued about what he’s got up his sleeve for the future.—**LF**

SAMANTHA MUMBA **I’m Right Here** (3:42)
PRODUCERS: Bloodsud & Avant
WRITERS: K. Burrell, P. Wimmenburg, C. Karlson, R. Jack Cobb
PUBLISHERS: not listed
A&M 10801 (CD promo)

While Irish bred Samantha Mumba rode in on the youth wave, her 2000 hit “Gotta Tell You” rose above the pack with the singer’s husky pipes and clever confidence. What a shame that her return release, “I’m Right Here,” puts her in the back seat alongside so very many generational sound-alikes. In fact, the chorus of voices singing over much of the song serves to completely mask any individuality that Mumba might have brought to her performance. The result is a record that fits right into the pocket of contemporary pop/R&B, with nothing to make it stand on its own strong legs. Two versions are offered to radio, one featuring a reggae-style rap from Damian “Jr. Gong” Marley. It’s not enough, however, to save this one from simply connecting the dots. What made Mumba so unique before is that she didn’t sound like every other aspiring American R&B singer; why she chose that well-beaten path is a mystery, Most disappointing.—**CT**

ROCK

**RUSTED ROOT** Blue Diamonds (4:14)
PRODUCER: Bill Bottrell
WRITER: M. Gablicki
PUBLISHER: Michael Gablicki, ASCAP
Island 15657 (CD promo)

The second single from Rusted Root’s latest effort, Welcome to My Party, “Blue Diamonds” is a folk-like tune about two lovers seizing the day—or rather the evening, as the lyric tells it. A refreshing take on an old theme, verse/chorus, this simple love song features a lady, you’re the woman I search/To roll my heart/Roll my heart this way/’Cause I’ve found you now and forever/You won’t be leaving this bridge/’Til I’ve got you this side/It’s now or never.” He’s accompanied by banjod Jett Wertz, whose throaty voice complements the longing in his. The song gently builds on a softly strummed acoustic guitar to the tap of a drum and a whisper of strings and is touched with a Middle Eastern-flavored interlude before breaking into a midtempo flourish. A much-needed break from the overproduced, powerhouse ballads that usually anchor any top 40, this could fit in fine with AC, although it may be a bit too alternative for country. If it cuts through at radio, “Blue Diamonds” could become the song that millions can fall in love to at summer’s end.—**CLT**

**BREE SHARP** Lazy Afternoon (4:11)
PRODUCER: Don DiLeo
WRITERS: B. Sharp, D. DiLeo, S. Austin PEM, H. Walker, J. Bumgarner, M. Music/Simon Austin Music/Warner-Chappell, ASCAP 232Willow, SESAC
Aura Records/Unison Recording 0618 (CD promo)

Bree Sharp demonstrated a sharp, tongue-in-cheek wit on debut hit “Eat Your Macaroni,” and she’s back, and she’s still giggling and wink- ing with the title of her sophomore set. More B.S. Launch single “Lazy Afternoon,” however, showcases the singer-songwriter’s serious side. The melody sounds breezy enough, and it’s easy to sing along with the catchy chorus with your fingers tapping the steering wheel—until a couple of meaningful phrases permeate what’s really going on here. Sharp takes a figurative razor edge to the far industry—“Take a walk on Madison, the handbag hounds are not out again/Can hear the bolts and nuts rising from the sidewalk sales/It’s OK to trap and kill in the name of fashion”—while also making a crack or two about fast food and factory farm yards industries. Preachy songs are risky business, but Sharp manages to surround the round the song with enough vibrant music to keep you from the harder message: it’s most likely that folks will enjoy the tune first, then discover just what that single note has been about all along. In any case, a most promising opening to an album that offers maturity and depth and, at other times, is more fun than Saturday night.—**CT**

NEW & NOTEWORTHY

**REBECCA SIMONE** Stuck in the Honey (3:59)
PRODUCER: Damon J. Resta
WRITERS: R. Simone, A. Forbes
PUBLISHER: Seashell Sound, ASCAP
Bedroom Soul Mood CD (CD promo)

Upcoming mosaic singer/songwriter Rebecca Simone proves herself a master melodic chef with “Stuck in the Honey,” a multi-layered toe-tapper that manages to stir soul, sensuality, and sass into a four-minute musical gumbo. Flashed against a life urban instrumental screen, Simone cory dyes her man in give to in her desires: “Meet me in the middle/So sweetly, maybe just a little. I’m com-

Like the song that launched her career, this finds Clark delivering a defi-

tant, energetic performance, instead of singing about a woman ending a rela-

tionship, she serves up an impassioned lyric about sticking it out. Kelly

Lovelace and Lee Thomas Miller have created a lyric that amplifies the dynam-

cics of relationships in such lines as, “I’ll never leave, I’ll never stay/My love for you will never change/But I ain’t ready to make up/Well I’ll get around to that.”

Even though she’s professing undying love and devotion, the woman in the lyric is angry and admits, “I just wanna be mad.” The sensuous and an uptempo, easy-to-sing-along-with, radio-friendly note to the complexities of modern relationships, and Clark gives it all she’s got. This should signal return for the attention at country for the cowboy-hat-

clad sassy chanteuse.—**DEP**
Seek Looks For A Wider Audience
Soulestial Elements Act Promotes 'Progressive Soul' With 'Surrender'

BY GAIL MITCHELL

As with northern counterpart Philadelphia, a lot of good sounds are jumping off in Atlanta. The former home base for LaFace Records and current headquarters for such producers and artists as Jermaine Dupri, Chris "Tricky" Stewart, Dallas Austin, OutKast, Goodie Mob, Usher, and India.Arie, Atlanta is also the site of a pulsating and culturally diverse R&B/soul underground movement whose latest export is six-member eclectic soul group Seek.

Seek's sophomore set, Surrender, is due in stores Sept. 10. It is being released by Atlanta-based independent label Soulestial Elements, which is backed by Rolling Out magazine and distributed by RTD/Hip-Hop.

"Atlanta's always been a musical city," Seek guitarist/producer Freddy Luster says when asked about the city's rhythmic heritage. "It's a great place to start your creativity and spread your wings from there. It's not about competition but feel-good music.

The feel-good music Seek promotes is something Luster terms "progressive soul." "It's not like the term 'neo-soul,' because you run the risk of being put into a box," he notes. "The music we do is inspired by the music we listened to growing up with our folks. But it definitely has a progressive slant to it."

The set's easy-growing tracks include the midtempo take-life-as-it-comes ode "Livin' the Life," the flute-flavored "Sky High," the gospel-standard-introduced "Shine," and mellow love song "Every After." While the group's music calls to mind such '70s beacons as Roy Ayers; Lonnie Liston Smith; and Earth, Wind & Fire, Seek pays homage to its influences without compromising its own soulful originality and vision—a delicious balance the group shares with such buzzed-about underground peers as Ledisi, Fertile Ground, N'Dambi, Laurenne, Donnie, and Cooly's Hot Box.

"It took a couple of years to complete all the songs," recalls lead vocalist/lyricist Lisa Terry, who, along with Luster, co-wrote most of the album. "It's pretty introspective...just a lot of things I've gone through or [that] we've gone through as a band. With my writing, it's basic instinct. I'm just trying to speak to other people about hope, dreams, love, struggle—everything that's going on in the world and how people deal with it."

The self-managed group's music is published by Seekerandom Music Publishing (ASCAP).

Seek's musical quest began in the late '90s, when Luster and Terry met during an open-mic poetry session. From there the pair hooked up with Terry's cousin Billy Fields (keyboards), Brad Hasty (drums), Tina Howard (vocals), and Chris Bowens (keyboards). In 1999 the group released its debut set, Venus and Mars, which was independently produced and distributed by Atlanta's Yin Yang Music Cafe. The unhindered live music band out-put played host to a pre-Motown newcomer named India.Arie and was, Luster adds, "sort of a central point of the Atlanta soul scene.

To further build the foundation laid by Venus and Mars, Seek released several 12-inch singles/dance remixes during the past year via Giant Step Records. Those songs—"Every After," "The Story of Us," and "Surrender"—also appear on the new album, which is starting to generate a positive response among retailers.

"This album is the kind of thing we do well with," says Randy Young, manager of Chicago's Dr. Wax. "It's the kind of neo-soul, acid-jazz material that people are listening to and looking for but that doesn't get played on the radio."

In addition to the dance-club remixes, word about Seek is being spread through independent retail co-op programs and fan contesting (contest winners get a gig at New York's SOB's and a week in Japan), spoken-word venues, the Internet (seekrandom.com), and public radio (including Los Angeles' KCRW), among other grassroots efforts.

"It's an organic foundation," says marketing consultant Kevin Hurdle of Edclectic Entertainment.

"This underground soul scene is very similar to the underground hip-hop scene that brought out the Black Eyed Peas and others."

"I look back at the Isley Brothers; Earth, Wind & Fire; and Sade and how big they became," Luster says. "And that's what I hope happens with us to some degree. We want to grab an audience, make an impact, and be with that audience for however long we can be."

ON THE RECORD: 3LW's Epic sophomore set, A Girl Can Mack, is now due to hit stores Oct. 22. This comes after member Naturi Naughton recently announced she was forced out of the trio by remaining members Adrienne Bailon and Kiely Williams, who denied Naughton's allegations of mistreatment by them and the trailing behind. In an Epic-released statement, A Girl Can Mack features production by P. Diddy, Mario Winans, and Montell Jordan plus guest stints by Loon, Lil' Kim, and Tr vacc. DJ Quik's greatest hits is coming Nov. 5 from Arista...Also coming Nov. 5 is Lil' Romeo's Game Time on New Limited/Universal. The young rapper is set, like the trio's latest Master in a Columbia set, God's Son, arrives Nov. 19...J Records' Monica and Lyric releases are now set for November.

WOMAN'S GOT SOUL: The late Aaliyah won two awards during the eighth annual Soul Train Lady of Soul Awards, for best R&B/soul song of the year. Ashanti, who led the nominee slate with five nods, was honored as best R&B/soul or rap new artist, solo. The Murder Inc./Def Jam singer also received the Aretha Franklin Award for entertainer of the year, which, before the awards show, prompted an online bidding war gathering more than $28,000 in (as reported by billboard.com) from people who felt Ashanti didn't deserve the award. However, as Franklin award presenter and R&B veteran Patti LaBelle acknowledged, "We have to support our babies."

Additional honors included double award winners Destiny's Child and Aaliyah. Broadcast live Aug. 24 a Pasadena, Calif., show was housed by Jill Scott, Arsenio Hall, and Shemar Moore. The awards are voted on by a panel of radio DJs, recording artists, and retailers. For a complete list of winners, visit soultrain.com.

WHERE ARE THEY NOW: Webster TV star Emmanuel Lewis is channeling his energies in a new direction: president/CEO/music producer of Flex Floss Entertainment. That's the name of Lewis' Atlanta-based music label. With plans to focus on R&B, pop, gospel, and reggae, the label—currently negotiated distribution—is now home to 19-year-old singer songwriter Shavonie. Hailing from India, Cal., the R&B/pop singer has recorded her first single, "Speechless," set to drop in the fall with an album coming in spring. "A CEO, first product is production, and distribution is distribution," Lewis says when asked if he's intimidated about making the transition from TV to music. "It's still entertainment; different faces but the same game."
Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

## Top R&B/Hip-Hop Albums

### This Week:

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<th>Title</th>
<th>Last Week</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAY-Z</td>
<td><em>The Blueprint</em></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>DRAKE</td>
<td><em>More Life</em></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>NICKI MINAJ</td>
<td><em>Queen</em></td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>DR. DRE</td>
<td><em>Detox</em></td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

## Pacesetter

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAYLOR SWIFT</td>
<td><em>Folklore</em></td>
<td>1</td>
</tr>
<tr>
<td>BRIDGERTON</td>
<td><em>Original Soundtrack</em></td>
<td>2</td>
</tr>
<tr>
<td>BILLIE EILISH</td>
<td><em>Whenever We Were Young</em></td>
<td>3</td>
</tr>
</tbody>
</table>

## Greatest Gainer

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAY-Z</td>
<td><em>The Blueprint 2</em></td>
<td>3</td>
</tr>
<tr>
<td>DRAKE</td>
<td><em>More Life</em></td>
<td>2</td>
</tr>
<tr>
<td>NICKI MINAJ</td>
<td><em>Queen</em></td>
<td>5</td>
</tr>
<tr>
<td>DR. DRE</td>
<td><em>Detox</em></td>
<td>1</td>
</tr>
</tbody>
</table>

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Billboard provides comprehensive music charts to the music industry and public. The charts are based on physical sales, streaming, and radio airplay data. The charts are used as a measure of popularity and success for artists and songs.
Released July 23, the 17-track set is already at very first start, thanks to hit lead single “Who’s Back.” The song was first released independently.

“We decided to try that out on the streets,” Smiles says. “We had Trans Continental Records press up some records and CDs, and we sent one out to [radio station] DJ 007 in Fort Myers [Fla.], and we put it against Ludacris’ “Roll Out” in a battle on the Beat street, and we won. Then I’d Be Mathews asked us to come down for a show. We opened up for Nelly and rocked it. [Mathew] added the single, and we started getting spins on that station with no deal. That attracted a lot of labels, including ArtistDirect.”

“We were interested in them because they were brand new and hungry like we’re hungry,” he adds. “We decided to go with them, because we knew they would look out for us.”

As the first act released on ArtistDirect, Smiles & Southstar are happy to carry the torch for both their hometown and label. “In a way, there is pressure on us to do well, but we know that everyone is working hard to make this happen,” Southstar says. “It’s a good feeling, and we hope to put ourselves, our producer, our city, and our label on the map.”

NELLY GOES ‘PRO’: SongPro Inc. recently announced Nelly’s first official celebrity spokesperson. The announcement comes as the company prepares for the fall 2002 retail launch of SongPro, a device with the capability of converting the Nintendo Game Boy into a digital-music player.

Nelly will promote the product for a year, participating in audio and video commercial spots, making special promotional appearances, and using the product in music videos and other appearances. In addition, SongPro will have a presence on Nelly’s upcoming world tour (Billboard, Aug. 24).

“T’ll had a chance to participate in Microsoft when it was introduced by Bill Gates, I wouldn’t be rapping right now,” Nelly said via a statement. “Instead, it’d be somewhere investing and developing technology similar to that of SongPro. I’m glad to be on the ground level. I look forward to supporting SongPro any way that I can.”

The SongPro player opens an exciting new channel for secure digital content distribution squarely targeted at the coveted youth and hip-hop market, as well as the 125 million Nintendo Game Boy users.

SongPro is excited to announce its relationship with this hot new artist who has everyone listening,” SongPro co-founder and VP of business development Mark Bush says. “Nelly’s unique style, loving impact and open-mindedness about new technology and its delivery and distribution to today’s urban and pop consumers will give way to the continued advances in building the bridge between technology and the music industry. With the millions of Game Boy users worldwide, from artists and record labels to marketers and other entertainment professionals, this makes for the only opportunity for experiencing visually enhanced music on a portable device to this targeted group.”
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PERFORMING ARTISTS & DJs

Alcazar
Avenue D
Evolution, U.K.
Mrcel, with Band
Mount Sims

Tommie Sunshine
Larry Tee
Jody Watley
W.I.T.
Tammi Wright

THE A&R ROOM

Shop your demo to the following labels

Armed Recordings
Cubed Recordings
Cutting Records
Jellybean Recordings
Journeys By DJ
King Street Sounds
Magner

Ministry Of Sound
Nervous Records
Neo Records U.K.
Subliminal Records
Tommy Boy Records
V2 Records
West End Records

NEW THIS YEAR!
INTERNATIONAL ROUND TABLE

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

CO-CHAIR BY:
Tom Silverman*, Tommy Boy Records
Eddie Gordon, Neo Records U.K.

CONFIRMED PANELISTS

John Benitez, Jellybean Recordings
Jason Ellis, Positiva U.K.
Tim Fielding, Journeys By DJ
Barney Glove, Ministry of Sound
Hisia, King Street Sounds/Nite Grooves
Steve Hume, Subliminal Records
Jason Jordan, Hollywood Records
Michael Weiss, Nervous Records
Jim Welch, Epic Records

CONFIRMED PANELISTS (AS OF 8/26)

Brandon Railik, BMI Europe
Steve Baril, VP/GM Warner
Kim Bernardi, Lyric Entertainment
Christian Bernardt, The Konv Agency
Jason Bently, Def Jam Los Angeles
Lesley Brookley, Beggarst Group
Lisa Brotte, KI Records U.K.
Helen Briner, Priority Productions
Melissa Burns, recording artist
Carmen Caccavale, FlyLifeMusic
Phill Collden, Cherry Lane Music
Paul Cohen, The Music Connection
Ted Coltrin, EMI Recorded Music
Bill Cottenden, Peace Records/Productions
Wallace Collins, Spring Radio
Lanie Copeland, Club Planet.com
Charlotte Cooper, Anthems/Record Promotion
D.J. Datisfy, DJ/Producer
Anna Dorn, Anthems/Record Promotion
Gary Ford, ASCAP
Julie G., Galaxy 101

James Glidewell, Full Audio
Eddie Gren, Ben Records U.K.
Tommie Sunshine, W.I.T.
Marko Kemp, GoldGoop
Jorgen Kolduberg, Tekla Records
Michele Lawrence, FM Satellite Radio
Robby Lando, Full Audio
Andrew Landstredt, Aoraz
Drew McLaughlin, Subliminal Music
Tony Marcia, Repertoire
Jennifer Nadel, AT Records
Vince Montes Jr., Phx Sound Vibes
Richard More, recording artist
Tom Moulton, Battleship Music
Kwame Nkrumah, Nairob Music Business Solutions
Seth Newton, Music Choice
Eddie Stennett, 2-Peel Radio
Yoko Ono, Island/T inflammations

Perry, Pan Am Industrial Music & Sound
Nico Quah, E.M. Music, Ltd.
Martha Reynolds, Island Off. Inc.
Gary Roberts, Richard Entertainment
Lei Rosenberg, Warner Bros. Records
Frigo Sama, O'Keem
Warren Schatz, Tommy Boy
Lady Schwartenberg, Logic Records
Tom Silverman, Tommy Boy
Matthew Simms, Mount Simms
Tariq, Centro-Fly
Rus Shorkovetz, Eirsea Triple/WAVY
Marilyn Shriver, recording artist
North Stumpf, Cherry Lane Music
Emma Sanchez, Wyndham, Jones Rec.
Hubert Sekler, Congress Music
Jay Tea, Magic Eagle
Terry, W.O.W. Long Island, NY
gary Vibrant, Bug Music
Joey Wray, recording artist
Tedd Wiles, Spring Rocks & Femas LLC
Tammi Wright, recording artist
Jeff Z, WKTU New York

DMS2002 NATIONAL RECRUIT POOL MEETING

Pool me-ters from across the U.S. will meet with record label executives in this closed-door session to discuss the current state of record pools. In the afternoon, the session will open to all registered attendees.
### Club Play

<table>
<thead>
<tr>
<th>TITLE/MOTHER CHURCHES</th>
<th>Artist</th>
<th>Label</th>
<th>AirPlay Date</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>A DIFFERENT KIND OF LOVE SONG</td>
<td>Cher</td>
<td>Warner Bros.</td>
<td>March 14, 2002</td>
<td>1</td>
</tr>
<tr>
<td>YOU GOTTA BELIEVE (REMIXES)</td>
<td>Jennifer Lopez</td>
<td>Tommy Boy</td>
<td>February 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>ALIVE (THUNDERPUSS REMIX)</td>
<td>DJ Sammy &amp; Yaritza Feat. Dorko</td>
<td>Virgin</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)</td>
<td>American</td>
<td>Virgin</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>THE NEED TO BE NAKED</td>
<td>Amber</td>
<td>Tommy Boy</td>
<td>March 8, 2002</td>
<td>1</td>
</tr>
<tr>
<td>I'VE GOT YOU (CHRIS PANAGHI &amp; ERIC KUPPER MIXES)</td>
<td>Marc Anthony</td>
<td>Columbia</td>
<td>March 8, 2002</td>
<td>1</td>
</tr>
<tr>
<td>SONG FOR THE LONELY (THUNDERPUSS, ILICIT &amp; ALLOWITE MIXED)</td>
<td>Ammo</td>
<td>Mercury</td>
<td>March 8, 2002</td>
<td>1</td>
</tr>
<tr>
<td>U DON'T HAVE TO CALL (REMIXES)</td>
<td>Usher</td>
<td>Arista</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>RAPTURE, SHADES &amp; SWEET SWEET</td>
<td>M-Runner</td>
<td>Dreamville</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>DON'T LET ME GET REMIXES (REMIXES)</td>
<td>P-Move</td>
<td>Tommy Boy</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>DAYS GO BY</td>
<td>Dirty Vegas</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>TREAT ME RIGHT</td>
<td>Kim English</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
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<tr>
<td>SHADOWS IN THE NIGHT</td>
<td>Michael Damian</td>
<td>Mercury</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>THANK YOU (DEEP DISH REMIX)</td>
<td>Dido</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>BY YOUR SIDE (REMIXES)</td>
<td>Safie</td>
<td>Arista</td>
<td>March 15, 2002</td>
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<tr>
<td>SOMETHING</td>
<td>Large</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
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<tr>
<td>BABY'S GOT A TEMPER</td>
<td>Prodigy</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
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<tr>
<td>YOU CAN'T GO HOME AGAIN</td>
<td>DJ Shadow</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>WALKING IN THE SKY</td>
<td>DJ Encore Featuring English</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
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<tr>
<td>GANTZ GRAF</td>
<td>Autistic</td>
<td>Victor</td>
<td>March 15, 2002</td>
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</tr>
<tr>
<td>THEY SAY VISION (DANCE REMIXES)</td>
<td>Filter</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>THE SONG OF GOODBYE</td>
<td>Perpetual Dreamer</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>WHERE DO WE GO FROM HERE (THE REMIXES)</td>
<td>Teddy D Grand</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
<tr>
<td>WHAT FEELS LIKE A GIRL</td>
<td>Madonna</td>
<td>Virgin</td>
<td>March 15, 2002</td>
<td>1</td>
</tr>
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</table>

### Maxi-Singles Sales

<table>
<thead>
<tr>
<th>TITLE/MOTHER CHURCHES</th>
<th>Artist</th>
<th>Label</th>
<th>AirPlay Date</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'M SICK (REMIXES)</td>
<td>De La Soul</td>
<td>Virgin</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>I'M NOT YOUR MAN</td>
<td>De La Soul</td>
<td>Virgin</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>I'M NOT YOUR MAN (REPRISE)</td>
<td>De La Soul</td>
<td>Virgin</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>I'M NOT YOUR MAN (THE THUNDERPUSS REMIXES)</td>
<td>De La Soul</td>
<td>Virgin</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>I'M NOT YOUR MAN (REPRISE)</td>
<td>De La Soul</td>
<td>Virgin</td>
<td>March 22, 2002</td>
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### Hot Dance Breakouts

<table>
<thead>
<tr>
<th>TITLE/MOTHER CHURCHES</th>
<th>Artist</th>
<th>Label</th>
<th>AirPlay Date</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADAME HOLLYWOOD (REMIXES)</td>
<td>Felix Da Housecat</td>
<td>Universal</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>KNOW YOUR NAME (NIGHTMARES ON WAX REMIX)</td>
<td>Ramp</td>
<td>Tommy Boy</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>EXTREME WAYS</td>
<td>Moby</td>
<td>Tommy Boy</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>THAT LOOK</td>
<td>De Lacy</td>
<td>Tommy Boy</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
<tr>
<td>WILD, SWEET &amp; COOL</td>
<td>The Crystal Method</td>
<td>Tommy Boy</td>
<td>March 22, 2002</td>
<td>1</td>
</tr>
</tbody>
</table>

### Top Electronic Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIRTY VEGAS</td>
<td>DIRTY VEGAS</td>
<td>Stones Throw</td>
</tr>
<tr>
<td>DJ SAMMY</td>
<td>DJ SAMMY</td>
<td>Virgin</td>
</tr>
<tr>
<td>MORY</td>
<td>MORY</td>
<td>Virgin</td>
</tr>
<tr>
<td>THE HAPPY BOYS</td>
<td>THE HAPPY BOYS</td>
<td>Applehead</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>Virgin</td>
</tr>
<tr>
<td>AMBER</td>
<td>AMBER</td>
<td>Virgin</td>
</tr>
<tr>
<td>SASHA</td>
<td>SASHA</td>
<td>Virgin</td>
</tr>
<tr>
<td>THE DJ'S EP</td>
<td>THE DJ'S EP</td>
<td>Virgin</td>
</tr>
<tr>
<td>LOUIE DEVITO</td>
<td>LOUIE DEVITO</td>
<td>Virgin</td>
</tr>
<tr>
<td>DANCEFLOOR</td>
<td>DANCEFLOOR</td>
<td>Virgin</td>
</tr>
<tr>
<td>LOUIE DEVITO</td>
<td>LOUIE DEVITO</td>
<td>Virgin</td>
</tr>
<tr>
<td>SHADOW</td>
<td>SHADOW</td>
<td>Virgin</td>
</tr>
<tr>
<td>THE CRYSTAL METHOD</td>
<td>THE CRYSTAL METHOD</td>
<td>Virgin</td>
</tr>
<tr>
<td>BAD BOY JOE</td>
<td>BAD BOY JOE</td>
<td>Virgin</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>Virgin</td>
</tr>
<tr>
<td>SPACE MONKEYS</td>
<td>SPACE MONKEYS</td>
<td>Virgin</td>
</tr>
<tr>
<td>ZERO 7</td>
<td>ZERO 7</td>
<td>Virgin</td>
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<tr>
<td>VARIOUS ARTISTS</td>
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<td>Virgin</td>
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<tr>
<td>KOOP</td>
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<tr>
<td>FATBOY SLIM</td>
<td>FATBOY SLIM</td>
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<tr>
<td>DART PUNK</td>
<td>DART PUNK</td>
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<tr>
<td>DMA Presents: Energy 92</td>
<td>DMA Presents: Energy 92</td>
<td>Virgin</td>
</tr>
<tr>
<td>DMA Presents: Energy 92</td>
<td>DMA Presents: Energy 92</td>
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</tr>
<tr>
<td>DMA Presents: Energy 92</td>
<td>DMA Presents: Energy 92</td>
<td>Virgin</td>
</tr>
</tbody>
</table>

**Notes:** With the greatest sales gain this week. Recording Industry Assn. of America (RIAA) certified for net shipment of 50,000 albums to Gold. An RIAA certification for net shipments of 50,000 units to Gold. Certification symbol may be used for promotion of certified record(s) or product(s) only. Certified units are those for which RIAA has accepted verification documentation of shipment. Certification by the RIAA symbol indicates that after shipment, the artist and/or recording company have performed a certain number of sales. However, whether a product is sold at retail is not a factor in certification. A designation for all tracks by a particular artist or group is used when a single or album contains 10 or more tracks. Certification status applies for 12 months from the date of release. Certification by the RIAA symbol designates that after shipment, the artist and/or recording company have achieved a certain number of sales. However, whether a product is sold at retail is not a factor in certification. Certification by the RIAA symbol designates that after shipment, the artist and/or recording company have achieved a certain number of sales. However, whether a product is sold at retail is not a factor in certification.
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Enquiries T.+44(0)20 7251 2779 • F.+44(0)20 7336 6919 • Email:a.howard@music-control.com
Music Control is part of the Media Control Group, Europe’s leading music monitors for over 20 years
Introduction:  
JAY BERMAN, chairman & CEO of IFPI

The Platinum Awards recognise the creativity and diversity of recording artists in Europe. It is a great achievement to sell one million albums across the world—to go platinum. But it is truly an astonishing achievement to sell a million in a region with as many cultural and linguistic differences as Europe. That is why Platinum is a special award.

A total of 123 new albums have gone Platinum since the last Awards ceremony in the year 2000. The winning artists come from 11 EU countries and from eight other territories including the United States, Russia and Columbia.

It is a tribute to the music sector in Europe that 65 per cent of these Platinum-winning albums come from the countries of the European Union.

The 2002 IFPI Platinum Awards show saw acts from across Europe that range in musical style from rhythm and blues to pop and rock, and from Euro dance to vintage jazz. They come from a variety of European countries and perform in several different languages.

These artists gave just a flavour of the richness of talent that exists in Europe today.

But this success should not be taken for granted. The recording industry is facing a critical time in its development. The time, effort and talent that artists invest in their work is being devalued by a so-called free music culture.

It should never be forgotten that making music is a creative process that sustains the livelihoods of artists, songwriters, record producers, publishers, recording studios and record retailers. Their intellectual property should not be made available without their consent. Because technology makes it possible to take music freely, that doesn’t make it right.

Your support has been invaluable in the past. We now need your help to ensure that this industry has a successful future.

The European Commission is working on a draft EU Enforcement Directive. We need this urgently and it should be an effective Community-wide instrument for dealing with piracy. The Commission and Parliament could also provide support by ensuring that music is treated like any other cultural product in terms of VAT.

Music is something that we hear every day of our lives. Yet it retains a magical quality, an ability to transport us beyond our ordinary, daily concerns.

With the 2002 IFPI Platinum Awards show, we wanted to share with you just a little bit of that magic.

Welcome address:  
NEIL KINNOCK, vice-president of the European Commission

This is a night to recognise and celebrate the vitality and variety of European music. It is a cultural and economic force in its own right. It accounts for a third of the global music retail market. It generates 600,000 jobs and over €12 billion worth of sales in Europe alone. And, most of all, it entertains the people of our continent and every other continent across the planet.

European artists have won—and kept—millions of fans, topped charts and toured to packed audiences all across the globe. And they go on doing that. So it is right that we honour the boundless creativity of the musicians, the writers, the composers, performers and producers who make the music.

The Platinum Award is special because it gives clear recognition to European artists in their own home territory. And it is also unique in Europe because it is sales-based. So it is the music buying public that votes for these artists and this music with their euros and—just the next year or so—their pounds and kroner.

The diversity of music in Europe is, of course, huge. That’s a great source of strength—so are the facts that music knows no boundaries in our continent and music brings together people from every area, class and origin in our continent.

That breadth would be an asset at any time. But today, when some political interests are again trying to plant and to harvest racism in our continent, the ability of music to break through the borders in people’s minds, and to show prejudice for the evil stupidity that it is, gives it a particular value.

For many decades popular music has promoted enjoyment and mutual understanding in Europe and across the rest of the world, increasingly projecting culture and producing work, new ideas and economic success.

Those qualities have to be sustained—which is why the European Union has to play a part in safeguarding the future of the recording industry and the genius, talent and enterprise that makes it great. That means having sensible laws to deter copyright abuse and combat music piracy. The European Commission is now working on a draft of a European Union Enforcement Directive that will harmonise and, therefore, strengthen penalties for such theft across the Union.

It’s a serious task. When pirated music takes over 25% of sales in Spain and Italy and over 50% in Greece, for instance, we don’t just need to punish the crime, we need to deter it—we need to stop the piracy before it starts by getting rid of the current weaknesses and inconsistencies in the laws of Europe. And just in case anyone thinks that this is the ambition of some bureaucratic killjoys in Brussels they need to be told:

First, when people buy a pirate CD from a street seller they make a short-term saving but they are weakening the ability of the recording companies to produce, to invest and to discover and sign up fresh talent. In short, increased piracy leads to a dead end in music.

Second, people should know that when they buy a pirate CD the money often goes to organised crime networks that use the easy revenue from illegal CDs to finance drug dealing, trafficking in arms and people, and other villains.

That’s not an exaggeration, it’s happening on our continent now. The real price of piracy is paid by the whole of society. That’s why we’ve got to combat the crooks, ensure fair practices, and secure the future of a flourishing recording industry in Europe.

The main base for that, of course, isn’t lawmakers or governments, or corporate executives or marketing experts. It’s the raw talent, the fanatical hard work and, often, the sheer guts of the people who give us the music. We congratulate them. We thank them. And we say "Keep on giving us the Sound of Europe".
Celebrating ‘the Sound of Europe’


The fourth IFPI Platinum Europe Awards were a celebration of “the Sound of Europe”, in the words of European Commission vice-president Neil Kinnock, and “the incredible strength of European music”, according to the evening’s host, Jean Michel Jarre.

The purpose of the event, which took place on July 10 at the Plaza Hotel in Brussels, was to “honor the boundless creativity of the musicians, the writers, the composers, performers and producers who make music,” as Kinnock described in his introduction speech.

The bi-annual gathering celebrates artists who sold over one million albums over the previous two years. For the first time, the IFPI welcomed its first ever sponsor of the Award—Music Control, the leading European broadcast music monitoring service.

Present in Brussels for the event were octogenarian French jazz singer Henri Salvador (Source/Virgin), Finland’s dance act Bomfunk MC’s (Sony Music) and UK band Blue (Innocent/Virgin), all of whom performed for an audience of European policy makers and industry executives.

Other acts present to receive IFPI Platinum awards from home were Hélène Segara from France (Orlando/Warner), Europa from Spain (BMG), Asale Red from Belgium (Virgin)—who thanked “the million people who did not download my music but paid for it”—and Marius-Mueller Westernhagen from Germany (Warner).

A special honour for Outstanding Contribution to Music was given to Italian tenor Luciano Pavarotti, and Bob Geldof received an award for his Exceptional Contribution to Music.

Pavarotti, said IFPI chairman and CEO Jay Berman, “brought classical music to the widest audience” and his contribution “goes beyond music”. Pavarotti—who was greeted by a standing ovation—dedicated his Award "to the people who have been working with me for 40 years and who helped me be so popular.”

Geldof was welcomed by a video accolade from fellow Irishmen U2, whose frontman Bono said: “You have influenced us in a way we cannot express.”

Receiving his award, Geldof called for the industry and politicians—the people “who have the power”—to renew their efforts over famine relief in the African continent. He urged the audience “to extend the hand of unity to Africa.” “The people who die there are very near to us,” he said.

A crowd of 400 selected guests attended the evening, including Mario Monti, Commissioner in charge of competition, and Erkki Liikanen, Commissioner in charge of information society, as well as a number of MEPs and policy makers from the various Commission departments.

The audience was also composed of music industry executives including Warner Music Europe president Paul-Rene Albertini, BMG Europe COO Tim Brown, EMI Recorded Music Emmanuel de Buretel, Sony Music Europe president Paul Burger, and Universal Music International president and COO John Kennedy.

As the evening came to a close, veteran jazzman Salvador took the stage accompanied by Belgian harmonica player Tino Thelenmans and got the crowd on its feet with his swaying jazz.

“It was really an enjoyable and beautiful evening,” commented Gerd Gebhardt, chairman of IFPI Europe’s communication committee.

“Everything went smoothly and showed that in our business it all comes down to music.”

“It was a great night,” concurred Universal Music International’s Kennedy. “It exposed European music in all its diversity and showed the strength of the European music industry. Jarre was a fantastic ambassador and Neil Kinnock sent us a very good message which was said with sincerity.”

“It was a cool show with an impressive line-up of artists, with Pavarotti and Geldof, and Salvador brought a touch of warmth through his music,” said EMI’s de Buretel, who added he was impressed “by the turn out from European Union policy makers.”

De Buretel said the evening was a way to reach to EU’s legislators in an very informal manner on three important issues on the industry’s agenda: the fight against piracy, the VAT rate on records and the extension of copyright duration.

Speaking after the show, Kinnock said he found the evening “wonderful”, presenting “a mixture of music from different genres and artists from different nationalities. There is a wide diversity and creativity in Europe. The world should watch out—the Europeans are coming!”

From left: Sir Bob Geldof with partner Jeanne Marine, Fiona Commins de Montaignac, manager-director of Cream Creative Management, Belgian Minister of Justice Marc Vermulgt, French artist Jean Michel Jarre and EU Commission vice-president Neil Kinnock.

- Top: Hélène Segara with Bill Miller MEP (left) and David Martin, vice-president of the European Parliament.
- Second top, from left: Sony Music Europe president Paul Burger, Neil Kinnock, Jürgen and Raymond from Bambank MC’s, and EU information society commissioner Erkki Liikanen.
- Above, from left: Luciano Pavarotti with Mario Monti, EU Commissioner for Trade.
- Below: Marius-Mueller Westernhagen (right) with Gerd Gebhardt, chairman of IFPI Europe’s communications committee.

www.americanradiohistory.com
"There is a wide diversity and creativity in Europe."
Congratulations to all our Platinum Europe Award winners
André Rieu · Andrea Bocelli · Barry White · Bee Gees · Björk · blink-182
Bob Marley & The Wailers · Bon Jovi · Dire Straits · Dr. Dre · Elton John · Eminem
Enrique Iglesias · Gabrielle · Gérald De Palmas · Hear'Say · INXS · L5 · Lighthouse Family
Limp Bizkit · Lionel Richie · Mark Knopfler · Mary J. Blige · Mylène Farmer · Nelly Furtado
No Angels · Noir Désir · OST: Braveheart · OST: Bridget Jones's Diary
OST: Les 10 Commandements · OST: Moulin Rouge · OST: Pulp Fiction
OST: Romeo Et Juliet · De La Haine · Rammstein · Ronan Keating · S-Club 7 · Shaggy
Shania Twain · Sonique · Star Academy · Sting · Tatu · Texas · U2 · Vangelis · Zucchero
Clockwise from top: Luciano Pavarotti accepts his award for Outstanding Contribution to Music from IFPI chairman and CEO Jay Berman (left) and European Commission vice-president Neil Kinnock; Duncan James of B'sue; Axelle Red.
“It was a really enjoyable evening... and showed that in our business, it all comes down to music.”

At the podium, clockwise from top left: Esto, Marius Mueller-Westernhagen, Luciano Pavarotti and Jean Michel Jarre.

Top: Hélène Segara arrives at the IFPI Platinum Europe Awards Show.

Above: Bomfunk MC's in action with Jessica Folcker.

Left: Blue perform at the IFPI Platinum Europe Awards Show.
From left: Erkki Liikanen, EU Commissioner for Information Society, with US Ambassador to the EU Rockwell Schnaibel, Bomfunk MC's members Raymond and Ismo, Jacqueline Manders and Toine Manders MEP.

Top (from left): Warner Music Europe president Paul-Rene Albertini with Sony Music Europe senior vice-president Jacques Campet and Sony Music France president Olivier Monfort.
Right: MEPs Colette Fiesch (left) and Janelly Fourtou.
Below: Sir Bob Geldof is flanked by Paul Burger, president of Sony Music Entertainment Europe (left) and EMI Recorded Music senior vice-president Rupert Perry.

Top: Francine Cunningham, Emma Pike and Barbara Hoogland of IFPI's European Regional Office with Lee Ryan and Duncan James of Blue.
Above: European Commission officials Jörg Reinbothe (DG internal market), Raimund Raith (legal service) and Rogier Wezenbeek (DG internal market).
Below, from left: Three MEPs at the cocktail—Nicholas Clegg, Malcolm Harbour and Willy De Clercq.
"It was a great night. It showed the strength of the European music industry."

Above, from left: Dah Häggqvist, from Swedish company Gazell Music, with Belgian artist Toots Thielemans and IFPI chairman and CEO Jay Berman.

Below: Jonathan Morrish, Sony Music Europe vice-president communications (left), with Warner Music International vice-president corporate communications Brian Southall.

Top (from left): Jay Berman with a team from the evening's sponsors Music Control: Evelin Kuhnle, manager Music Control Portugal; Marc Russeau, director, Music Control; Amy Howard, manager, Music Control International.

Middle: José (fourth from left) and David Muñoz (sixth from left) of Spanish band Estopa with BMG Executives, from left: BMG Europe senior VP marketing kenan Kenan, BMG Spain exploitation manager Sonsodes Armendariz, David Muñoz's wife; Estopa's guitarist Jose; BMG Europe COO Tim Bowen, BMG Benelux president Rob Schouw, Thierry Thielemans and Estopa's manager Leon Haredia.

Bottom (from left): Costa Pilavachi, president of Decca Music Group; Lucian Pavarotti and John Kennedy, president and COO of Universal Music International.

Paul Vandoren (centre), EU Commission, trade DG, with his wife (left) and Maria Martin-Prat from IFPI's Secretariat.
## IFPI Platinum Europe Award Winners 2000-02

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<th>Artist</th>
<th>Album (record company)</th>
<th>Level</th>
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<tr>
<td><strong>2000</strong></td>
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<td>ALEJANDRO SANZ</td>
<td>EL ALMA AL AIRE (Warner Music International)</td>
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<td>ALL SAINTS</td>
<td>SAINTS &amp; SINNERS (Warner Music International)</td>
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<td>CRUSH (Universal Music)</td>
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<td>CHRISTINA AGUILERA (BMG)</td>
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<td>DR.DRE</td>
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<td>FAT BOY SLIM</td>
<td>YOU'VE COME A LONG WAY BABY (Sony Music Europe)</td>
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<td>LENA MARLIN</td>
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<th>Artist</th>
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<td>STRAUSS &amp; CO (Universal Music)</td>
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<td>THE RECORD — THEIR GREATEST HITS (Universal Music)</td>
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<td>BJORK</td>
<td>JHONNIEQUINN (Universal Music)</td>
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<td>OOPS!... I DID IT AGAIN (Zomba Records)</td>
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<td>CRAIG DAVID</td>
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<td>MICHAEL JACKSON</td>
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<td>MONICA NARANJO</td>
<td>PALABRA DE MUER (Sony Music Europe)</td>
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## IFPI Platinum Europe Award Winners 2000-02

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<tr>
<th>ARTIST</th>
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<td>ROMEO ET JULIETTE – DE LA HAINE (Universal Music)</td>
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<td>I’VE BEEN EXPECTING YOU (EMI)</td>
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<td>RONAN KEATING</td>
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*IFPI Platinum Europe Award Winners 2000-02*
congratulations to the winners of the IFPI platinum europe award

BMG's Platinum Players

Dido
Westlife
Santana
Alicia Keys
Christina Aguilera
Estopa
Guano Apes
Patrick Bruel
Eros Ramazzotti
Whitney Houston
...ONE LABEL
TWO ARTISTS
7 MILLION EUROPEAN ALBUM SALES

backstreet boys

Greatest Hits
Chapter 1
1x
Platinum

Britney

'Oops.. i did it again
4 x
Platinum

Britney
'Britney'
2x
Platinum

Jive Records and The Zomba Group congratulates Britney Spears and the Backstreet Boys on their European platinum award winning achievements.
Europe honours Platinum achievers

The line-up of artists present for the 2002 IFPI Platinum Awards show illustrated the diversity of Europe's musical talent. Paul Sexton profiles the artists who were present in Brussels to receive their awards as well as two artists who distinguished themselves—Celine Dion, the best-selling artist of the decade in Europe; and Dido, who has been the best-selling European artist over the past two years.

Luciano Pavarotti: World’s leading tenor

It may be no secret that he intends to retire in three years’ time, but Luciano Pavarotti was an awesome presence as he appeared on stage at the 2002 IFPI Platinum Europe Awards ceremony. The great Italian tenor was present to receive a special award for Outstanding Contribution to Music, recognising a recording career that spans 40 years and more than 65 million record sales. His appearance drew a standing ovation from the Brussels audience of Commissioners, European policy makers, record executives and media, and he was introduced by IFPI chairman and CEO Jay Berman as “a man who loves life” and “whose contribution goes beyond music.”

In a statement before the presentation, the Decca recording artist made it clear that he was happy to be receiving the honour during his 40th anniversary year as a singer, and that the location of the event was not lost on him.

“I am particularly happy that this ceremony takes place in the city which is home to the European Parliament,” he said. “Music is an important part of the lives of an enormous number of people and it is wonderful to see the industry which provides a vital platform for so very many musicians celebrate in this way.”

Sir Bob Geldof: Passionate and acerbic

In a cynical age, it has become easy to overlook the deep imprint on the human conscience made by the Band Aid/Live Aid phenomenon of the mid-1980s, and anyone who chooses to remember Sir Bob Geldof by this achievement alone is likely to catch a lashing from his famously acerbic tongue. But as he delivered a calm but characteristically impassioned speech in Brussels, receiving a special IFPI award for Exceptional Contribution to Music, much of the emotional goodwill he inspires was mobilised anew.

Geldof would probably rather talk about, or better still play, material from his current album, Sex Age and Death, released last October by Eagle. But he used his time at the podium to ask the record industry to renew its efforts to help famine relief on the African continent, and after the screening of a filmed tribute by Bono, memorably described himself and the U2 frontman as “the Laurel and Hardy of third world debt.”

The award recognised his pre-eminent career in modern rock, both with the Boomtown Rats and his later solo recordings. But it could not overlook Geldof’s exemplary humanitarian efforts—his life has been lived as the exact opposite of one of his best-known hits, Looking After Number One.

Celine Dion: A life of records

For all the spectacular sales achievements of a rich variety of European artists, as celebrated at the Brussels ceremony in July, there’s no denying that the act with the most dazzling platinum sheen is French-Canadian. IFPI figures reveal that Celine Dion has no fewer than eight certified albums in the awards’ 1996-2001 qualification frame, winning a mighty total of 33 Platinum Europe Awards during that time.

To put the achievement in perspective, the next highest award-winner during the term was Madonna, some way behind with an impressive 17 Platinum honours. With the organisation issuing a total of 723 awards during their first six years, that means that Dion single-handedly accounts for close to five per cent of the entire platinum haul.

Her total of eight different award-winning titles to the end of 2001 (now increased to nine, via her current album A New Day Has Come) is also a record, two ahead of Andrea Bocelli’s collection of six.

Sony Music Europe puts Dion’s European album sales well over 50 million units, and Ronnie Meiner, vice-president marketing, Columbia at Sony Music Europe, describes her as “a guaranteed platinum artist.”
The superstar vocalist started as she means to go on in the awards inception year of 1996, reaching a heady quadruple platinum with three separate releases, *Diver, Falling into You* and *The Colour of My Love*. By 1998, her then-current set *Let's Talk About Love* had raced to nine-times platinum, and still stands tall as her most-certified European release. 

Love A Paris, *S'il Suffisait D'Aimer, These Are Special Times and All The Way*. A Decade Of Song had all been recognised by the end of the decade.

Dido has made her latest European invasion this year, with *A New Day Has Come* swiftly reaching its first European million in March and its second in May. Assessing her unrivaling sales achievements across Europe and further afield, Messer says simply, "She's pretty clearly the number one artist in the world." 

Hélène Segara: A French romance

The French chanteuse Hélène Segara made her Platinum Europe debut in November 2000, when *Au Nom D'Une Femme*, her Warner Music International album—licensed from French indie label Orlando and released the previous year—was recognised for its first million sales across the territory. Her second album, it followed the huge local success of her 1996 debut *Cansu de Verre*, which reached 600,000 sales in France, marking the distinguished arrival of a real vocal cosmopolitan.

Segara was born in Soignon in the south of France, to an Armenian mother and Italian father, and was soon amassing successful singles with songs such as *Les Voiles d'Orléans* and *Une Voix Dans La Nuit*. The hits that followed displayed her impressive versatility, including *Vive Per De*, a million-selling duet with Andrea Bocelli, the soundtrack of the cartoon Anastasia, and the theme to the hugely popular musical *Notre Dame de Paris*, in which she went on to perform the leading role of Esmeralda.

Segara's style has a strong contemporary, romantic pop base but is also informed by Celtic and eastern elements. She may be "la chanteuse préférée des français" but few vocalists could be better equipped for border-crossing popularity, as she can sing in seven languages.

"For us artists, music is a passion," said Hélène Segara while receiving her IFPI Platinum Europe award in Brussels.

Westernhagen: A German powerhouse

Once described by Der Spiegel magazine as "a singing Robert DeNiro," Warner Music International's German rock staple Martin Mueller-Westernhagen is a creative powerhouse in several disciplines and one of Europe's true pioneers on the recording front. The Düsseldorf-born artist was in Brussels to collect the latest of his three Platinum Europe awards, registered last October for his compilation of a year earlier, *So Wet (So Far).*

Westernhagen's career on disc now stretches back more than a quarter-century and embraces 15 studio albums. The creative staging post came with 1987's self-titled release, and during the 1990s he spent an aggregate of over two years in the German top ten. He received his first Platinum Europe recognition in the awards' inaugural year of 1996 for *Affoltheater*, and a second followed early in the new millennium for *Radio Mora.*

Such achievements via studio and concert stage would suffice for some, but Westernhagen is also a distinguished record producer, writer and actor, with a parallel film career that began in the 1960s and became especially productive in the 1970s and 1980s with such pictures as *Der Patriarch* and *Deutschland. Now 55, he is working on his next album project.*

Axelle Red: The Belgian soul

One of the happiest aspects of the Platinum Europe Awards is the way they continue to throw up new names who emerge via local acclaim to the European stage, and one of the latest graduates is Axelle Red.

The Belgian-born pop-soul singer has been recording for almost ten years, after signing a worldwide deal with Virgin in the early 1990s, racking up no fewer than five hit singles from her debut album *Sans Plus Attendre* in Belgium and France. But it was only in March this year that she reached European platinum status for the first time with her next release, 1996's *A Titan* (an old French phrase meaning "playing it by ear").

That set, recorded in Nashville with Axelle's soul heroes Issac Hayes and Steve Cropper, has gradually reached one million shipments over a six-year period, during which time she appeared in front of an extraordinary global audience estimated at one billion, when she and Youssou N'Dour performed at the opening ceremony of the 1998 World Cup in France. In 1999, she won a Victoires de la Musique Award and undertook a European tour that extended into 2000. Axelle Red is now working on her fourth studio set, due late this year.

Henri Salvador: A living jazz legend

If the music business is supposed to be a young person's game, no-one told Henri Salvador. Or, more probably, they did and he continued with his remarkable career regardless. The highlights of July's IFPI ceremony for many (including European Commission vice-president Neil Kinnock, who was tapping his fingers and feet gleefully) was the closing performance of Salvador, who enchanted the audience with his romantic jazz, days before his 85th birthday.

Salvador had come to the stage to collect his Platinum Europe award for over one million shipments of his Source-Virgin album *Chambéry* (1991), which reached that benchmark last November. Earlier in 2001, Salvador was the star of France's prestigious Victoires de la Musique, winning the album of the year and male artist of the year awards, by which time the album had already sold 600,000 locally. Making fun of his advanced years, he told the
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Dido:

A Spanish sensation

One of the most roaring cheers of the night at the 2002 IFPI Platinum Europe ceremony was spontaneously served to Estopa, the Spanish brothers José and David Muñoz. Their thoroughly infectious, energetic music, with elements of pop, rumba and rock, has helped them make a hearty rise from their former day jobs in a car accessory plant.

The brothers’ self-titled debut album for Ariola/BMG went its IFPI certification in January 2001, at which point international label manager Sonsoles Armendariz was anticipating its launch outside of Spain, “in (other) European and Latin markers in Latin America and the US.” The set went on to be released in such territories as Chile and Mexico, as well as France, Germany, Italy, and Spain, with sales advancing to 1.4 million total.

José and David were also showered with awards during their memorable year of 2000, including the Amigo Award for best Spanish band. The promo clip for Cacho a Cacho also secured the Best Music Video Award at the Premios de la Musica. Last November, in an opening sales week that said much about their huge local popularity, the follow-up album Desenrosque debuted at number one in Spain, outselling the other big debut of the week, Michael Jackson’s Invincible.

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Dido: A smashing debut

Dido’s advance to worldwide prominence may have been incubated in the US, not least via a particularly famous sample of thankyou by Eminem, but once her No Angel album (Cheeky/Arista) started to feel itself in, it was soon clear it would become one of the recording phenomenons of 2001. Even now, as it approaches 100 weeks on the charts in her native UK and over 80 in Music & Media’s European Top 100 Albums chart, the album maintains big weekly sales, with Platinum Europe certification for five million European shipments, and total worldwide sales of around 12 million.

Arista Records president/CEO Antonio “L.A.” Redd recalls: “When I started here, the first artist I wanted attention put on was Dido. Her album was selling 6,000 units a week in the States and that was respectable, but I wanted a bigger success.” That ambition was realized with the biggest-selling album of 2001.

No Angel started on the IFPI platinum path with its first certification in February 2001, swiftly progressing to three million by June as it became the “most-hired” album for millions of Europeans. Further awards in December 2001 and January 2002 have brought the record to its current quintuple European platinum status.
The line-up of artists at this year’s IFPI Platinum Awards show illustrated the importance of local repertoire in Europe. The continent’s top music industry executives analyse the reasons for the rise of domestic repertoire and ponder its potential to cross borders.

Once strongly dominated by Anglo-American product, the European music scene is becoming more and more... European. With 65% of the total number of albums awarded IFPI Platinum certifications for sales over a million units in Europe, local repertoire has reached new heights in 2000-2002. Statistics from IFPI show that local repertoire has been growing for the past decade, a phenomenon experienced in all European countries.

"The share of local repertoire has been steadily rising during the past decade in Europe, almost by one per cent per annum over the past ten years," explains Paul Burger, president of Sony Music Europe. "In most European territories, local repertoire represents 40 to 60% of the total sales. It is a significant business."

Music industry executives explain the rise of local repertoire by an improvement in overall artistic standards, the re-discovery of home-grown talent by the public—especially at the younger end of the demographic spectrum—and by a hefty policy of investment in local artists by the record companies. "We encourage our affiliates to invest in local talent—it’s part of their job description," says Tim Bowen, COO of BMG Europe.

Label executives consider local repertoire fully part of the paradigm they are dealing with. "Part of the investments we make in music go into the development of local talent," says Bowen. "We spend as much as we possibly can on A&R [Artist & Repertoire]. What matters to me is how important local talent has become—it is a significant contribution to EU’s cultural diversity." "This is not an investment which is rooted in philanthropy," admits Sony’s Burger, who argues that the evolution of markets and consumer choices were the drivers in the way labels approached local repertoire. "We have a very substantial investment in local A&R."

Like his colleagues, Burger considers that even with a strong supply of artists and music from the United States, the best performing companies are those capable of developing local repertoire, selling international artists and exporting domestic acts.

"Our stronger companies are the ones which have developed a strong local repertoire—that’s the case in Italy or Spain," admits Paul-René Albertini, president of Warner Music Europe. "With local repertoire it’s a double whammy! You can consolidate your local position because markets are becoming more and more local, and if you develop good know-how, you can export your repertoire. This requires field activity, serious investment and real commitment. Once you have this in place, it works."

John Kennedy, president and COO of Universal Music International, part of Vivendi Universal, says that "there are no barriers to what we should or should not sing. One thing is sure—the current market place, we will not cut down on domestic repertoire. In the past four years, we’ve been through two takeovers, and during all that time, there was one sacred cow—A&R investment. The moment you cut down on that you are depriving yourself of a future."

One of the key issues for the music industry is how to make European artists travel more in the various European countries. Burger distinguishes two forms of local repertoire—one targeted exclusively at the local market and that "for which we have international ambitions."

In the second category, he cites Sony Music artists such as Sarah Connor (Germany), Elisa and Paola & Chiara (Italy), Monica Naranjo and La Oreja de Van Gogh (Spain) and Hooverphonic (Belgium) as examples of artists with proven international potential. "One of my key priorities is to improve our performances in this field," says Burger, who points with pride in Finnish band Bombshark MC’s, whose single Firefly was the best selling single in Europe two years ago, with sales in excess of two million units.

One of the companies with a proven track record in exploiting European repertoire across borders is EMI. Through its two main labels Capitol and Virgin, it has access to a wide range of European artists, many of whom have a proven pan-European potential, from Lene Marlin and Röyksopp of Norway to Ha! Ha! from France and Madredeus from Portugal. "The repertoire is there—it’s a question of exploiting it properly," says Emmanuel de Buretel, chairman and CEO of EMI Recorded Music Europe. "There’s always a little bit of luck, but what you really need is the will and drive to break the artists," says de Buretel, who mentions the recent success of Italian R&B act Tiziano Ferro, who after a massive hit in his home country with Prohibito is becoming a household name in France and spreading across Europe. With already half a million sales in Europe, de Buretel is convinced that Ferro will be an EMI Platinum million seller by the end of the year.

Universal’s Kennedy also believes music is powerful enough to travel when sung in local languages, even if English has the potential to open more doors. "If I just look at Universal, we’ve had successes with Alizé around Europe with a song in French, and Rammstein is selling all around the world with music in German," he says. "I don’t think artists should automatically make an album in English to break internationally. They should first make an album they want to do, and if it proves successful in their own country, see if the success can be repeated elsewhere."

EMI’s de Buretel says linguistic evolution is towards a more open Europe and that artist’s successes should reflect the change in European society. An artist like Franco-Spaniard Manu Chao, who sings in French, Spanish, English, and Portugual (a hybrid of Spanish and Portuguese), and whose two solo albums, Clandestino and Proxima Estación Esperanza, have sold over five millions copies worldwide, heralds a new multi-lingual Europe.

"Today English is the dominant language but I don’t believe that Europe will be populated with one-language citizens—we are heading towards a multi-lingual Europe," says de Buretel. "It is already the case in many European countries and this will have an impact on what people listen to."

Warner’s Albertini agrees that Europe is reaching a new level, largely due to Europeans’ growing perception of being part of a common foundation. "The European entertainment model is coming to age slowly but surely," says Albertini. "It is maturing, not only in music but in films and television. We see more films or TV series travelling the same way we see music travelling. It is slowly entering the minds of Europeans, and it can only grow, it just requires time. All this hybridization and cross-pollination is starting to produce results. It is there on paper but it still needs to ingrate mentalities."

Sony’s Burger warns however that labels’ investment in local A&R might be at risk if what IFPI calls the ‘music for free’ mentality continues to grow, depriving the industry of a large part of revenues. "The big task for EU authorities is to better understand the importance of this industry which is one of the cultural foundations of Europe," says Burger. "The ‘music for free’ mentality must change and EU authorities must understand that and help us enforce our rights. We face very significant threats and it would be terribly sad to see the foundations of the music industry significantly weakened."
MTV EUROPE
SALUTES THE IFPI FOR ITS COMMITMENT TO THE FIGHT AGAINST MUSIC THEFT
Get up, stand up
...for intellectual property rights. IFPI promotes the value of music in Brussels.

One of the high points of IFPI’s activities in Brussels for the past seven years has been the creation of the bi-annual IFPI Platinum Awards show which is now in its fourth incarnation.

“We have our day-by-day activities, but this is special in that it is about artists and cultural diversity,” says Frances Moore, director of IFPI’s office in Brussels. “The Awards have brought a touch of glitter to Brussels — there is no equivalent to this. It is a very pleasant way to bring together artists, the industry and the people who run Europe.”

The Awards, as well as year-long activities, have, according to Moore, contributed to a better understanding of the music industry, its role and its contribution to Europe’s economic and cultural development.

Rupert Perry, senior vice president of EMI Recorded Music and president of IFPI’s European executive committee, says the profile of the industry in Brussels has improved dramatically since IFPI started operating. “We made a decision seven years ago to grow our presence in Brussels, expand our staff there and appoint Frances Moore,” says Perry. “Frances has done a superb job for our industry and in this process our knowledge and our intelligence about the work of the European Union’s institutions has vastly increased.”

“Our action in Brussels tends to follow the legislative agenda,” adds Perry, who looks with satisfaction at the outcome of some of the battles IFPI has fought in recent years to ensure the industry’s voice was heard. “The Copyright Directive and the E-commerce Directive are now being implemented, but it was a tough call,” he says.

Moore adds that although it is now two years since the Parliament voted on the Copyright Directive “we need to keep an eye on the situation. It is a constant effort, because some parties are still lobbying at minimal level to weaken the legislation.”

High on IFPI’s agenda in Brussels is the EU Directive on the Enforcement of Intellectual Property Rights, for which IFPI has teamed up with 30 other groups involved in intellectual property (see below). “We need to have the right to enforce our rights at a European level,” states Moore. “There are too many loopholes.

One thing is that we have rights, but if we can’t enforce them, in the end, we will not be able to develop a business,” she adds. “We are making calls for both enforcement. The EU has an important role to play, but we need support from the Member States too.”

IFPI has also presented its case to the European Commission over the question of VAT on recorded music, calling for a lower rate, in line with other cultural goods. “There is an opportunity now as the EU is reviewing its tax rates. Until now, music has not been eligible for the lower VAT rate,” explains Moore. “The VAT review is coming up soon and we will be very active on the subject,” assures Perry. “I think we have a good case.”

Moore says her role in Brussels is to inform policy-makers of the reality of the music industry’s situation. “We are finding that there is a growing ‘music for free’ mentality in Europe,” she explains. “Two years after the Napster case, the amount of free music downloads is higher than it was at the peak of Napster’s popularity. Technology is facilitating free copying of music. How can we continue to develop artists for the future if there’s a mindset of expecting it for free?”

The development of piracy—both physical and online—has become one of the industry’s main concerns. Perry is one of the leading voices in alerting governments to the dangers of letting piracy develop. He believes that “progress has been made in the physical world” with countries like Spain, Italy and Greece taking steps to pass tougher legislation and enforce it, and calls on the EU to ensure that as the Union grows, new candidates are required to adopt strict anti-piracy legislation.

“We are fighting every day of our lives—and at a great cost—against piracy,” says Perry. “It’s all the key constituents of the creative process who are affected and whose music is stolen—the artists, the record labels, the composers, the publishers. Nobody likes to be stolen from.”

One of the technological solutions to limit the damage caused by CD-R piracy is copy-protected CDs, which ensure—a via encryption embedded in the pre-recorded CDs—that consumers cannot make copies. “The Copyright Directive introduces legislation which outlaws circumvention of technical measures used to protect works,” says Moore.

At the centre of IFPI’s concern is the development of intellectual property awareness, for that to happen, the first step, according to Moore, is to inform and raise awareness among policy-makers on the importance of intellectual property and its economic and cultural role in Europe. Perry says the recognition of the importance of the value of copyright is an ongoing task: “It is an every day battle because there are other industries who would like to get rid of the copyright.”

The music industry believes it’s important to reach out to consumers, and IFPI is hoping to enlist EU authorities and national governments to help “reverse the tendency with regards to the free music mentality,” says Moore. “We need the EU to work with us to educate consumers about the value of their musical heritage and the future of music.”

Tools to fight piracy

In June 2002, IFPI, alongside 30 associations representing EU’s creative sectors regrouped in the Rightholders’ Coalition, publishing a list of recommendations it would like taken into consideration in the proposed EU Directive on the Enforcement of Intellectual Property Rights. These included:

- Genuinely deterrent levels of damages
- Harmonised criminal penalties EU-wide
- Reasonable presumptions of copyright ownership and subsistence of copyright
- Measures to seize and preserve evidence of both off- and on-line piracy
- Rights to information about manufacture and distribution
- Compulsory use of identification codes on optical discs.

“One thing is to have rights, but if we can’t enforce them, in the end, we will not be able to develop a business,” she adds. “We are making calls for both enforcement. The EU has an important role to play, but we need support from the Member States too.”

IFPI has also presented its case to the European Commission over the question of VAT on recorded music, calling for a lower rate, in line with other cultural goods. “There is an opportunity now as the EU is reviewing its tax rates. Until now, music has not been eligible for the lower VAT rate,” explains Moore. “The VAT review is coming up soon and we will be very active on the subject,” assures Perry. “I think we have a good case.”

Moore says her role in Brussels is to inform policy-makers of the reality of the music industry’s situation. “We are finding that there is a growing ‘music for free’ mentality in Europe,” she explains. “Two years after the Napster case, the amount of free music downloads is higher than it was at the peak of Napster’s popularity. Technology is facilitating free copying of music. How can we continue to develop artists for the future if there’s a mindset of expecting it for free?”

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MOBY
18

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1. ADRIANO CELENTANO Esco Di Rado E Parlo Ancora Meno
2. ANASTACIA Freak of Nature
3. ANASTACIA Not That Kind
4. CELINE DION A New Day Has Come
5. CELINE DION The Colour of My Love
6. DESTINY'S CHILD The Writing's On The Wall
7. FATBOY SLIM You've Come a Long Way Baby
8. GAROU Seul
9. GEORGE MICHAEL Ladies and Gentlemen The Best Of...
10. JAMIROQUAI A Funk Odyssey
11. JAMIROQUAI Travelling Without Moving
12. JENNIFER LOPEZ J-LO
13. LA OREJA DE VAN GOGH El Viaje de Copperpot
14. MICHAEL BOLTON Greatest Hits
15. MICHAEL JACKSON Invisible
16. MONICA NARANJO Palabra de Mujer
17. OASIS Standing on the Shoulders of Giants
18. PASCAL OBISPO Superflu
19. RICKY MARTIN Sound Loaded
20. RICKY MARTIN Vuelve
21. SADE Lovers Rock
22. SHAKIRA Laundry Service
23. THE OFFSPRING Conspiracy of One
24. TITANIC OST
25. TOPLOADER Onka's Big Mzka
26. TRAVIS The Invisible Band
27. TRAVIS The Man Who
28. WILL SMITH Big Willie Style

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Sony Music Entertainment Europe
ONEY IN THE BANK: Veteran country artist John Anderson has inked a deal with Koch Entertainment’s Nashville label, Audium Records, to establish his own imprint, JA Records. In conjunction with Koch, albums will manufacture, market, and promote its product, gaining Anderson’s national exposure. Anderson is currently working on his second album for the label, which will be released in late 2002.

REBEL WITH A CAUSE: Rebel Records owner and president David Freeman will be inducted into the International Bluegrass Music Assn.’s IBMA Hall of Honor at the IBMA Awards in Louisville, Ky., in October. Freeman also owns the County Records label and Floyd, Va.-based retailer County Sales. His releases of music from such classic acts as The Skillet Lickers, The Possum Hunters, and Uncle Dave Macon are credited with helping preserve the heritage of bluegrass and country music.

ARTIST NEWS: Robert Earl Keen exits the Lost Highway Records artist roster after one album. Keen, who is currently in the studio working on new material for his next release, issued a statement saying he’s looking for a new label with “more flexibility, creativity, one that is more grounded, and a better fit.”

New CD For Shell Point Is ‘Unplugged’

BY JIM BESSMAN

Just in time for his induction into the Country Music Hall of Fame, Porter Wagoner is releasing Unplugged. With a legendary recording career spanning nearly five decades under his belt, Wagoner believes the acoustic project is his best to date. If so, the Sept. 10 release, his second for Select-O-Hits-distributed Shell Point Records, would at least top the title of his acclaimed 2000 label debut, The Old I’ve Ever Been. Wagoner’s first to include all new material in 25 years.

“It got such wonderful reviews, and it was a great product because the songs were so near and dear to me,” says Wagoner, whose last album was almost wholly written by Damon Black, a Missouri farmer who wrote the songs for Wagoner after selling his farm. “But I would have done it even if I’d known it wouldn’t be successful: A few things in life do because you know they’re something you need to do—same with Unplugged.”

PLUGGING BACK IN

The Grand Ole Opry veteran, who is now celebrating his 45th anniversary on the Opry stage, the entire country music institution, was prompted to record again so quickly by the unsettled realization that he had gotten “out of the swing of things.”

“I was standing on the sideline watching other people do things, and it really got to me,” he recalls. “I felt I still had great material inside me that hadn’t come out anywhere. I could still do my job singing and presenting a song.”

Because Wagoner has a home studio, he was able to record most of Unplugged at a leisurely pace. “It’s so much better that way, because it’s important when you’re projecting a song to get a good handle on it—instead of trying to do three or four songs all at once,” he explains. “And it just came off well: It seems like my voice sounds better, and because it’s acoustic, you don’t have to listen so intensely to hear what the lyrics about.”

Wagoner had been aware of other acoustic, unplugged-type albums and thought the idea of “Porter Wagoner Unplugged” had the potential. “It didn’t ring when his steel guitarist Fred Newell suggested it. ‘I didn’t want to do a bluegrass album—though I love bluegrass,” he says. “The first music I was interested in was Bill Monroe & His Blue Grass Boys, and I listened to bluegrass religiously on the radio while growing up. But I felt so many bluegrass albums are out now since O Brother, Where Art Thou—which is a wonderful thing—but I wanted to do a country album, because I’m a country music person.”

REVAMPED MATERIAL

Wagoner, who recorded Monroe material on his 1965 RCA album The Bluegrass Story, returned to his Monroe roots on Unplugged with “Girl in the Blue Velvet Band,” altered from its original waltz time. He also included the Dolly Parton-penned “Lost Forever in Your Kiss,” which he and his former protege Parton previously recorded as a duet. Wagoner enlisted steel player/vocalist Don Warden—an integral part of his seminal ’50s and ’60s trio and since then a longtime member of Parton’s management—to add backup vocals on “I Cried Again.”

But Willie Nelson is Unplugged’s star guest, dueting with Wagoner on Nelson’s own “Family Bible” and “Silver Eagle Meets the Great Speckled Bird,” both of which Wagoner previously recorded. “We’d never sang together, so it was the icing on the cake,” says Wagoner, adding that Nelson will help him launch the album with a joint Opry appearance Sept. 14.

Other cuts deserve special mention: Lead track “Silence in the Wind” is “one of my favorite songs I ever wrote,” says Wagoner, who writes for Porter Music Co. (BMI) and also penned the album’s “After All” with Christie Lynn. “Moses,” by Damon Black, is a story song about an old black man I was raised with and is unique because of the way Darnell writes.”

Shell Point Records is pulling the second track, “Why Don’t You Haul Off and Love Me,” as the first single and servicing it to major-market country radio, says label president Randy Harrell, who anticipates two or three more singles from the album during the next 18 months.

“I’m very optimistic, because I think the timing is right for airplay,” Harrell says, reporting spins in major markets on “Brentwood’s Farm” and “I’d Like to Make That Same Mistake Again” from Wagoner’s preceding album. “We didn’t get added over radio Phậts anywhere, but it was a good accomplishment, and we got played all day long at secondary markets.”

Harrell is also targeting NPR, satellite radio, and country music publications. Retail support will include in-store appearances at Wal-Mart stores in Arkansas and Missouri and listening posts and in-plats in conjunction with Select-O-Hits.

“We plan a full retail promotional and sales blitz for Unplugged, which may be my favorite Porter album anywhere, because it’s no-frills Porter,” says Select-O-Hits VP Johnny Phillips, a Wagoner fan from way back. “My father and mother owned a small record shop in Memphis, and he was one of our best-selling artists. Growing up in the business, I’ve really come to appreciate his impact and how talented he is.”

Billy Block—who hosts Billy Block’s Western Beat concert series in Nashville and the nationally syndicated Western Beat radio show—staged a memorable The Best I’ve Ever Been album-release party recently in Nashville and is set to launch Unplugged with a similar event Sept. 10.

“I aspire to be one-tenth of the man Porter Wagoner is,” Block says. “He’s a country music icon, and the fact that he’s now being inducted into the Hall of Fame is tremendous—and long overdue.”

Wagoner will be inducted during the Country Music Assn. Awards in Nashville Nov. 6 (Billboard, Aug. 24).

Having just turned 75, the self-managed Wagoner, who is booked through Third Coast Talent in Nashville, is anxious to tour next year in support of Unplugged.

“I feel that I can do a great show with my band,” says Wagoner, who jokes that he feels “like a new person—slightly used” after recently undergoing a successful surgical procedure.

“My health is much improved,” he adds, “though when I returned to the Opry a few weeks ago I was said to be 70 to 75%—and they said that’s all I ever was!”

For more news and features, visit Billboard’s Web site at www.billboard.com
### September 7, 2002

#### Top Country Albums

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<td>Somewhere With Leaving Behind</td>
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Retailers Gear Up For Latin Grammys

**Merchandising Opportunities Are Seized By: Others More Cautious**

**BY ED CHRISTMAN**

NEW YORK—Music retailers report they are gearing up to take advantage of the merchandising opportunities provided by the Latin Grammy Awards show, which will be broadcast live Sept. 18 on CBS.

Ish Cuebas, director of merchandising operations for the 890-unit Albany, N.Y.-based Trans World Entertainment chain, says, “We have 265 what we call ‘core’ Latin stores, and in these stores we are putting up window banners, artists’ cards attachments, and hit clips on the appropriate titles, saying ‘Latin Grammy nominees.’”

Of those 265 stores, 55 are in areas heavily populated by people of Hispanic descent, and in those outlets, Cuebas says, “we will have a Latin Grammy area presentation on our hit wall.” Trans World’s Latin Grammy campaign will run from Sept. 5 through Sept. 25—a week after the Grammy show.

Likewise, Len Cosimano, VP of new media at Ann Arbor, Mich.-based Borders Books & Music, says that while the chain won’t do much nationally, “we are doing some strong regional displays, especially in South Florida, Los Angeles, Chicago, and in markets with a strong Hispanic population.” Moreover, he adds, this year is serving as a test: “We will watch and look to do a more concerted effort in 2003, after we see the results of what happens [with] this Grammy Awards show.”

Steve Harman, Eastern regional director of Tower Records, says Tower is participating in the National Assn. of Recording Merchandisers’ display contest. “Every store will have a display for Latin music highlighting the awards show,” he points out that the chain has some stores on the West Coast (which are not under his jurisdiction) that do very well in Latin product. In New York, he says, “we do good with Latin here, [although] of course it’s not the same music that sells out there.”

Similarly, Sue Bryan, GM of music and video at New York superstore J&R Music World, says it will have a Latin display and advertise in the appropriate newspapers to coincide with the show: “We have a separate store for world and Latin music, so this is an important show for us and we will certainly support it.”

Not all merchants are doing something special for the show. Others are offering only limited support. “We are featuring the nominees in our store and sale-pricing them,” Hastings Entertainment Latin buyer Veronica Fletes says. But special promotions or advertising isn’t planned to run in conjunction with the show. And the Sound Shop chain and Gallery of Sound report that their customers are not big buyers of Latin music, so they won’t be trying to capitalize on the event.

On the East Coast, CD World president David Lang says, “We are not a big Latin seller, although we probably should be. We usually focus in on music award shows and we haven’t taken advantage of Latin, so I am going to bring this up at our next marketing meeting. We are probably a little bit behind the curve on Latin.”

‘Digest’ Finds New Way To Sell CDs

**BY TOM GOMES**

SAO PAULO, Brazil—When it returned to the Brazilian market in 1995, Reader's Digest magazine noticed an ongoing search for new CD distribution channels.

Seizing this opportunity, the company has since developed a new way to sell CDs. Reader's Digest Brazil chairman Jaime Guartin says, “We have been releasing special boxed sets of Brazilian stars, such as Milton Nascimento; Brazilian musicians Leonardo de Almeida, Edizio Hora, and Mauro Senise; international artists Nat King Cole and Lacho Gatica; and excellent classical recordings.

“We have released 45 CDs, which represent 9 million units sold,” Guartin adds. The latest release is an Elis Regina five-CD boxed set released in mid-August titled 20 Anos de Saudade (20 Years of Nostalgia), featuring the very best work of arguably the greatest Brazilian female singer of all time. Regina, who died in 1982 at age 35, was a prolific artist who was instrumental in popularizing the music of many of Brazil’s most exceptional songwriters, including Milton Nascimento, Gilberto Gil, and Ivan Lins.

Using its database of subscribers, former subscribers, and potential subscribers, Reader’s Digest conducted extensive research and expects to sell more than 40,000 units of the boxed set, which is priced at approximately $30. The company also expects that 90% of these sales will be through the mail; the other 10% will be via the Reader’s Digest Web site (telescopes.com.br) and through the store the company has opened in Rio de Janeiro. This means that all sales will be made directly to the consumer, substantially cutting distribution costs. Reader’s Digest will release five new products per year, including two Brazilian music releases. Its next project will be a special boxed set featuring the work of guitarist Toquinho, known for his collaborations with Brazil’s greatest songwriters, most notably Vinicius de Moraes.

20 Anos de Saudade features five discs, sorted by themes: Nascse Uma Estrela (A Star Is Born), featuring her earliest songs; Elis Romantica, including more romantic tracks; Grandes Sucessos (Biggest Hits), featuring songs made standards by Regina; Sambas e Outras Bossas; and Elis Total. The boxed set also includes a 52-page booklet featuring the lyrics to every track, liner notes and a rare interview by noted journalist/producer/TV director Fernando Faro, and reminiscences by Brazilian stars Lins, Nascimento, Jair Rodrigues, and Roberto Menescal, all of whom worked with Regina and became her personal friens.

NAZARIO GOES ACUSTICO: August’s chart element of surprise may well be Enidita Nazario’s sparse and lovely Enidita Nazario Acustico (Sony Discos), which debuted at No. 3 on the Billboard Top Latin Albums chart and at No. 1 on the Latin Pop Sales chart—where it is No. 5 in its fourth week.

Why a surprise? Nazario is, after all, an established name and no stranger to the Billboard charts. But she has reached her highest position to date with an acoustic album that has yet to receive heavy airplay. (The single “Tanto Que Te Di” [So Much That I Gave You] stands at No. 30 on the Billboard Hot Latin Tracks chart.)

We would like to think that maybe, audiences are actually intrigued by good musicianship. Sure, Acustico gets a boost from its well-known repertoire (most songs were previously recorded by Nazario) and an enticing collaboration (with Chilean band La Ley), but Nazario opted for a previously unreleased track as a lead single.

Moreover, Acustico is different from unplugged albums released in recent years in that it is very basic—the way an acoustic album should be. Nazario used only eight musicians—her usual band. It was conceived not as a TV show but exclusively as an album, recorded live in front of an invitation-only audience during two days at Centro de Bellas Artes in San Juan, Puer- to Rico. The thrust of the project, Nazario says, was to revise her repertoire in an acoustic fashion. This does not necessarily mean her own material—only one track here is hers—but rather, memorable songs that have been popularized in her voice.

“I find that songs that can tell a story or express a specific emotion will be relevant now, tomorrow, the next day, and yesterday,” Nazario says. “And if you strip a song of all the technology and resources and it still holds truth and value, it’s a beautiful thing.”

From eight hours of live recording, 12 tracks (including a medley) were selected for Acustico; those remaining are being saved for a second volume.

“You don’t necessarily need to fall into the trap of technology to be current and be true,” Nazario says. “Music was meant to be sung in a very personal way. And it’s beautiful that nowadays, all generations across the board are embracing that concept. All the frilly things are wonder- ful, but they’re not necessary.”

Later this year, Nazario says she will perform Acustico in concert. And it will sound exactly like the recording.

NEW MOON: After a lengthy stint as Sony Discos senior VP of sales, marketing, and distribution, Jeff Young—who was named executive VP of Crescent Moon Records in July—was working new artists for a boutique label.

“It is a big challenge,” Young admits. His newest project, Jon Seca- da’s Amanecer (Awakening), is a homecoming of sorts for Secada, who worked with Secada at EMI and later, when Secada was signed to Epic.

Due Sept. 30 in Spain and Oct. 22 in the U.S., Amanecer will be Secada’s first album released on Crescent Moon, his first all-Spanish album in seven years, his first to explore a variety of Latin rhythms—from bullena- to to merengue—and the first that combines the atmosphere of the singer/songwriter/producer’s own songs.

“When you work with people you respect, it’s a good feeling,” Secada says, pointing to the album’s writers, who include Archie Peña and Gian Marco. “You feel their music could be your music.”

“PAIN” AND PLEASURE: Which leads us to up-and-coming Tejano singer Jennifer Peña, who has scored her first major radio hit with the Rudy Pérez-penned (and produced) “El Dolor de Tu Presencia” (The Pain of Your Presence). It is No. 1 on the Billboard Hot Latin Tracks chart for the third consecutive week. Yet again, pop, salsa, and regional Mexican versions have helped a track on its way to No. 1. The caveat in this case? Peña’s album, Libre (Free), on Universi- tion, has held steady in sales on the Billboard Top Latin Albums chart, peaking at No. 2 (and now at No. 7 after 11 weeks) long before it received any air- dient on radio. Which to the optimist may mean that not only is new music being made, but there are also various ways of promoting it.
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<th>TITLE</th>
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<td>TODO MI AMOR</td>
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*Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems Radio Data Systems. A panel of 15 stations (13 Large Top 40, 2 Top 40, 10 Regional Mexican) was monitored with 24 hr. a day, 7 days a week. Stations selected by Academic Media, Inc. and Nielsen Media Research. All airplay data as of 30 days before airdate.*

**HOT SHOT DEBUT**

- TAN SOLO TÚ — Noa
- ASEREJE — Niek Featuring Laura Pausini
- 25 ROSAS — Los Ketchup
- EL LUNAR — Durto Voces de Rancha
- AGRADECIDO — Merkat Prendas
- TU Y YO — Thalia
- IT'S OK — Rocío Montez
- TIE QUIERO MAS QUE AYER — Aracely Arambula
- MIEDO — Les Siguanabas
- LA PLATA — La Orquesta De Los Martínez

**GREATEST GAINER**

- POR MAS QUE INTENTO — Gilberto Santa Rosa
- PERDONAME MI AMOR — Conrado Primavera
- SI ME ENSEÑAS — Marc Anthony
- ME SOBRE — Operación Triunfo
-BOHEMIO ENAMORADO — Despere Poveda

**LATIN POP AIRPLAY**

- MEDITERRÁE — John Farnham
- MAIS QUE NADA — Divo
- NO ME DEJES — Despere Poveda
- EL OÍDO DE TU PRESencia — The Voice of Mexico
- NO ME ENSEÑAS — Marc Anthony
- SIEMPRE QUERIDO — Enrique Iglesias
- NO ME ENSEÑAS — Marc Anthony
- SIEMPRE QUERIDO — Enrique Iglesias
- SIEMPRE QUERIDO — Enrique Iglesias
- SIEMPRE QUERIDO — Enrique Iglesias

**TROPICAL/SALSA AIRPLAY**

- ARBOLES DE LA BARRANCA — El Coyote Y Su Banda Tierra Santa
- JURO POR DIOS — Banda Tierra Blanca
- TANTO QUE TE DI — Ednita Nazario
- NO SE VIVIR — Jose Manuel Figueroa
- VESTEDO BLANCO — El Poder Del Norte
- POR LAS DAMAS — Anabelle Y Los Mestizos
- CADÍA MÁS — Los Caleños De Durango
- TE SOLTE LA RIENDA — Lupita Rivera

**LATIN TRACKS**

- EL DOLOR DE TU PRESENCIA — Jennifer Peña
- EL DOLOR DE TU PRESENCIA — Jennifer Peña
- EN TI — Enrique Iglesias
- EN TI — Enrique Iglesias

**HOT LATIN TRACKS**

- EL DOLOR DE TU PRESENCIA — Jennifer Peña
- EN TI — Enrique Iglesias
- EN TI — Enrique Iglesias
- EN TI — Enrique Iglesias

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**Nota:** Las cifras anteriores están sujetas a cambios según la actualización de la información proporcionada por la fuente. Los datos presentados son para fines ilustrativos. No obstante, se han tomado las medidas necesarias para garantizar la precisión de la información presentada. En caso de discrepancias, se priorizará la información oficial proporcionada por la fuente de datos.
### TOP LATIN ALBUMS

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**Note:** Weekly unit sales are approximate and may vary. The charts are based on data from Nielsen SoundScan.
Delanuca enriches Latin rock rainbow

BY ERNESTO LECHNER

Los Angeles—Even the most devout followers of the edgy, adventurous music known as rock en español will tell you that—speaking strictly in terms of its commercial appeal—the genre is simply unable to compete with the regional Mexican and mainstream pop fields, both of which routinely control the majority of the Latin music market.

Undoubtedly, the major Latin labels have kept their investment in rock to a minimum. And yet, Delanuca, the Miami-based label and distribution company, respectively, which aspire to show U.S. consumers that the Latin rock rainbow is much more colorful and ecclectic than what they might initially think. In recent months, Delanuca has released eagerly awaited domestic versions of albums by Mexico’s Santa Sahara, Argentina’s Babasúicos, and Puerto Rico’s Circo. It has also begun issuing classic albums from the past, such as Corpiños en la Madrugada by seminal Argentine band Sumo.

“Part of what we’re trying to establish is a brand name with acts that are already known in other markets,” Delanuca founder and president Gustavo Fernández explains. “These are artists who are sought after by the multinational companies but at the same time, have no desire to work with them.”

Delanuca’s roster boasts a healthy number of Argentine bands. In addition to Babasúicos—arguably the most original group to emerge from the South American country in recent years and nominated this year for a Latin Grammy award—the company has released discs by El General, Los Nocheros, and Aterciopelados. "They're the elite of the Latin soul," says Delanuca’s executive VP Jorge Melendez. "They're the artists who have already invested in Latin music, and they like what they hear." They're not going to get into the regional Mexican or tropical genre. If there's one Latin style that's culturally close to this country, it's rock. In my opinion, the development of the market won't happen through the Spanish divisions of the record labels but through the Andes culture. It's a growing market," he concludes. "We're quick to the trigger and want results now. I suffer from the same disease. I represent a lot of bands, and many of them are not taking off. Still, the wheels are turning. We just need a bit of shrewdness and intelligent management in order to make things happen.”

These are artists who are sought after by the multinational companies but at the same time, have no desire to work with them.

—GUSTAVO FERNÁNDEZ, DELANUCA

Delanuca’s sister label, Santanita Records, is releasing a judicious amount of rock en español albums by such proven, "elite" acts as Café Tacuba, Jagaure, and Aterciopelados. "Ernesto Lechner"

These are artists who are sought after by the multinational companies but at the same time, have no desire to work with them.

—GUSTAVO FERNÁNDEZ, DELANUCA

Jazz Notes

Pressing Matters. Sony Discos has signed a pressing and distribution deal with Mock & Roll that kicks off Aug. 27 and will include upcoming product by such artists as El General, Yaguarro, and Ley Alejandro. Priced signing the contract, seated from left, are Sony Discos chairman Oscar Llera and Mock & Roll president Francisco Villanueva. Standing, from left, are Sony Discos executive VP Jorge Melendez, Mock & Roll A&R president Hipolito Martinez Mendez, Mock & Roll VP Bogotio Macias, and Sony Discos VP of sales and distribution Larry Palmacci.

Rit’s House (GRP, Aug. 27) may not sound like Ritenour’s Wes Montgomery–inspired recordings of the late ’70s, but it also takes a detour from the extensive sampling and studio sheen that has dominated his recent efforts. Instead, the recording features plenty of Ritenour’s sophisticated guitar lines, comfortably nestled among a bed of live-in-the-studio instrumentation that allows the music to breathe, something that has become all too infrequent in contemporary jazz recordings. "This feels like a cumulative gathering of my experiences," Ritenour says. "I went back to doing what I love best, which is combining acoustic jazz with contemporary R&B and Brazilian sounds. Most importantly, I left in a lot of space for improvisation and interplay." In recent years, Ritenour has become known for his production work as much as for his guitar playing, but the more technology fanatics have become disenchanted with studio gadgetry as of late. "I’ve got every music software and sampler that is out there in my home studio, but after a while I felt like I was hitting a wall with all that equipment,” he says. To record Rit’s House, the guitarist set up shop at Hollywood’s Sunset Sound studios, where he laid down tracks for some of his earlier albums more than two decades ago. All of the basic tracks were recorded to tape, as opposed to digital, ensuring a warm, spacious sound.

Ritenour recorded the bulk of his guitar lines live in the studio as the tracks were being laid down, giving them a freshness and vitality that would have been lost had he indulged in extensive overdubs. Joining him are several longtime cohorts, including keyboard player George Duke, who played on the 1977 Captain Fingers album (Columbia); bassist Marcus Miller, who was on 1988 Rio (Verve); and drummer Vinny Colaiuta, who played in one of the guitarist’s earliest bands.

While Ritenour’s music has metamorphosed over the years toward what is now considered ‘contemporary’ jazz, he is nonetheless surprised by how distinct a line is drawn between the music he currently makes and the music that inspired him as a youth. “It’s amazing that jazz has gotten so divided, to the point where there is a completely different audience for ‘contemporary’ and ‘traditional’ jazz, and that one side doesn’t cross over to the other at all,” he says. “I don’t want to accept that division. I went from one approach to the other, but there is a continuity of my guitar and composing style that links the music together. I enjoy deconstructing the lines in the sand.”

GOIN’ SOLO: Another guitarist with a new solo project is Rippingtons leader Russ Freeman. His Drive (Peak) was released Aug. 13. It is Freeman’s first solo project outside his band in 15 years. "My goal was to feature my guitar playing, because that is something I don’t usually get to do with the Rippingtons," Freeman says. "The Rippingtons’ sound is an ensemble sound, and I constantly tried to find a balance between features and everyone, so I don’t always get to step out as a guitarist." To compose and record Drive, Freeman made a conscious effort to avoid sounds that he has made Rippingtons trademarks. "I didn’t want to double guitar lines with the EWI [electronic wind instrument], because that is something immediately identifiable with the band," he says. "The guitar is the main voice that I structured everything around." The project also gave Freeman the opportunity to indulge in playing several of his infrequently used vintage instruments, including an Epiphone arch top given to him by his father that dates back to the 1930s.

AND: Flutist Nestor Torres connects with his roots on the contemporary Latin jazz release Mi Alma Latina (My Latin Soul) (Shanachie, Aug. 27), which features takes on several of his No. 1 pop hits “Smooth,” Herbie Hancock’s “Watermelon Man,” and the Argentinian song “Alfonso Y El Mar,” a staple of Torres’ live repertoire. “Latin music is so popular currently that even non-Latin artists are having success with Latin songs,” Torres says, “so the time was right to do this music with a jazz voice.”
With Industry Slumping, Web Booking/Referral Firms Grow

BY CHRISTOPHER WALSH
NEW YORK—As the commercial recording business becomes an increasingly difficult environment in which to thrive—for managers and engineers, as well as the studios themselves—several members of that community are taking a different approach. The rising visibility of booking/referral and management services illustrates the challenging environment in which audio professionals find themselves. These small, Web-based entities, usually staffed by one person, assist facilities in keeping rooms booked; in doing so, they fill in the schedules of freelance engineers, who are often under their management.

Tom Irre, longtime studio manager at Chung King Studios in New York, has felt that position to establish TI Management (time-management.com). In addition to offering studio booking services and project coordination for major and independent labels, Irre serves as manager for engineer/producers Robbie Adams, Prince Charles Alexander, Ron Alaire, Bonzai Caruso, Gordon Williams, and John Wydryc. Clients working with a TI Management-affiliated producer or engineer can also schedule transfer and archiving sessions, as well as remote recording and custom studio installations.

For freelance engineer/producers, finding work at a commercial facility can be harder than ever, given the ever-growing phenomenon of private, home-based recording studios, as well as the malaise felt by the music industry and national economy. "I'm going to focus pretty hard on getting hold of artists who have their own private facility and getting some of the tracking engineers placed in their private rooms," Irre says, "because it seems like there's going to be a lot of that going on for tracking and overdubs. I'll try to use that as a feeder to get to the mix engineers. It will be interesting to see how that works. Word is starting to get out—the engineers are keeping relatively busy, though not as busy as I'd like."

Scott Kubrin, studio manager of South Beach Studios in Miami and local rep for pro-audio rental company Dreamfinder, founded Blue Monster Network (bluemonsternetwork.com) in 1999, offering the same type of service as TI Management. It also offers links to New York-based S.O.S. Management, audio engineering schools, equipment manufacturers and repair services, and related entities, all on an easy-to-navigate Web site. "It's a very inexpensive way of advertising," Kubrin says. "Every month, I add a new market, beautiful studios from Jamaica to Chicago."

"Studios really appreciate a referral source like this," adds Claris Sayadian-Dodge, who founded studioexpresso (studioexpresso.com)—which derives revenue from commissions paid by studios on bookings facilitated by the service—in 2000. Services are free to registered users and VIP members. "The big, multi-room facilities that offer real hybrid options still fill well, but there's a big gap. For the rest of the market, a service like ours is much appreciated by everybody I've talked to."

Brooklyn Underground: From the exterior of the nondescript warehouse in Brooklyn, N.Y.'s hip Williamsburg neighborhood, there is little to suggest that just below street level exists a studio that serves as a hub for the myriad projects of producer/musician Eric "Roscoe" Ambel and engineer/producer Tim Hatfield. But during the past few years, Cowboy Technical Services has expanded from a rehearsal studio into its current status as a recording/mix facility serving such clients as Steve Earle, Marshall Crenshaw, Shannon McNally, and Mary Lee's Corvette.

Though known primarily for its roots-rock sound, Ambel and Hatfield increasingly incorporate workstation technology into the otherwise analog-based studio, a basement facility that has steadily added equipment and space in recent years. The addition of Mark of the Unicorn (MOTU's) Digital Performer platform, they add, has enabled the capture and use of tracks created in home studios or just about anywhere else.

The late-August addition of an Apple G4 tower and MOTU 896 FireWire audio interface, Hatfield explains, further the recent analog tape/hard-disk alliance at Cowboy Technical Services. While sessions are usually tracked to the studio’s Otari MX 802-inch analog tape machine—many sounds never leaving that format—Hatfield and Ambel use Digital Performer for editing and comping tracks created both within and outside the facility. Likewise, software-based plug-ins supplement the studio’s generous complement of vintage outboard equipment.

In the case of Mary Lee’s Corvette—for whom Hatfield and Ambel recorded and produced True Loves of Adventure (Wild Pitch)—current sessions for the band’s Bar None debut, due in first-quarter 2003, are taking advantage of all parties' Apple’s iPad/Digital Performer rigs. "Digital Performer with the laptop is just giving us all kinds of freedom," Hatfield says, and we’ve gotten better performances out of people. With [vocalist] Mary Lee [Kortes], it was to capture the original feel of her home demos. She did that on a Roland [VS-1680 workstation], transferred to Digital Performer, and brought it here. We saved a lot of guitars and vocals from the original demo of a song, from when she first wrote it, so it really sung at the song’s conception. It makes for a really great feel."

The studio does for artists Justin Jordan and Willie Jones, both of whom Hatfield serves as engineer as well as co-producer and co-writer, often working with these artists at Schoolhouse Studio in Manhattan. For his album Desert of Dreams and subsequent recordings, Hatfield says, "a lot of times Justin does overdubs on his Tascam 38 (analog 8-track recorder), and I put them in and line them up in Digital Performer, then put everything together.

For Jones, who records at home to Alesis ADAT digital 8-track recorders, the same method applies. "Digital Performer has made it easy for me to work with anybody, anywhere, and get it back into the studio," Hatfield summarizes.

Cowboy Technical Services’ water-inch two-track recorder remains in use, Hatfield says. "We like the sound of it," he explains. "We do so much roots-rock-type stuff, and it warms it up a lot. We were going to buy a half-inch recorder, but we like the way this thing sounds.

Artists also like what they hear: Earle, whose band the Dukes features Ambel on guitar, was so pleased with the recording of “Ameria v. 6.0 (The Best We Can Do)” at Cowboy Technical Services that the song was slotted for Earle’s new album, Jerusalem (Artemis), instead of the soundtrack for which it was initially intended, Hatfield says. Crenshaw recorded a cover of Prince’s “Take Me With U” at Cowboy, Ambel adds, and mixed another song, both for his upcoming release.

The studio, in short, retains its analog character but includes the convenience of digital—Ambel credits the studio’s Pro Tools setup with achieving sonic integrity. "The sound that we like is the tape machine," he says. "To me, until 24-bit, none of the digital-audio stations really sounded great."
HE'S A SOUND MAN
Ladanyi has helped such artists as Jackson Browne, Don Henley and Warren Zevon find the heart and soul of their artistic visions.

A producers' collective and state-of-the-art venue are but the latest projects of a man who excels at bridge-building and "convergence possibilities." BY CHRISTOPHER WALSH

"The slogan," says producer/engineer Greg Ladanyi, "is 'True Wave, Your Wave, the Next Wave.' It means a lot. We've got to reach a point where, when we stand behind something, we can bring it home."

True Wave Entertainment, Ladanyi's production company, is just one of a multifaceted approach to the worlds of audio production, of artists, of music. And, with each of his numerous artistic and commercial explorations, Ladanyi, recording and mix engineer for Jackson Browne's landmark Running on Empty album and upcoming DVD-Audio, attaches an uncommon degree of passion to each endeavor, from recording and surround-sound mixing to live sound and artist development.

That passion, a word that associates often use in describing him, has led to the creation of myriad partnerships, bringing software and hardware developers together, for example, in the service of building a better digital audio workstation. The Nuendo Producer Group, a unique organization of elite music producers, is another of Ladanyi's creations.

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Producer/Engineer

GREG LADANYI

30 Sound Years

A Billboard Anniversary Supplement
Sound Judgment: Talking With Greg Ladanyi

BY CHRISTOPHER WALSH

As with the arrangement of notes to form the chords and melodies that bring music forth, Greg Ladanyi, veteran of the recording studio, the live-music venue and the roadhouse—just about organizing disparate hard- and software manufacturers to create something larger than the sum of its parts. With the Nuendo Producer Group—which he leads—and his steadfast resolve to create collaborations between said manufacturers to better serve music, Ladanyi has emerged as a leader in the quest to bring audio production firmly and completely into the digital age; specifically, the digital audio workstation (DAW) and all its creative and sonic potential. To this end, he has become an integral partner with Steinberg Media Technologies, developer of the forward-thinking Nuendo production system. Based on almost 20 years of experience (Steinberg created the revolutionary Cubase recording system), Nuendo has ushered in a new era of software technology to do away with the limitations of dedicated DSP hardware, adapting to the most up-to-date computer technology available.

Since engineer Rob Hill gave you a demonstration of Steinberg's Nuendo audio-production system, you have not only formed a partnership with Steinberg but many other people and companies. Why is this so important to you?

Our mission is to bring these companies together so they're all compatible—so, if you're working on Nueno or Pro Tools or Logic Audio, whatever, eventually we'll get to a point where you can load these different things in the same computer and make everything run. The other mission is to point out that the digital world, or technology, is so taking over. The Producer Group—people that have really high standards—is working with companies such as Steinberg to feed them input and strategy, to make these things do what we want them to do, not just what they want them to do.

Along with surrounding sound, you have the Nuendo Producer Group and a recording studio, Tidal Wave. You're involved with a new club, Platinum Live, and have started a production company, True Wave. You're pretty busy.

I started Tidal Wave in 1998, which was the beginning of trying to re-create the company that would be a service to the artist. My concept was, "Let's get a company with the administration being very skilled professionals that would attract the right artists and maintain the respect in the industry itself because of the people involved." We had solidified our relationship with DTS as a consultant and studio for them to do their DVD-Audio at. They don't really have budgets yet to make these DVDs to full force, because it's unproven as to what the sales are going to be. Because they're dealing with a lot of catalog things, they don't need to be huge. But, working in a studio with these kinds of budgets, the ideas became very limited. You would have to mix a record in five or six days to live within the budgets. Going back to what I said about learning the way I learned, if I want to spend three days on a mix because the mix is just not showing signs of completion, I don't want to be compromising that mix or that vocal performance—or whatever that spontaneity is—because we don't have enough money. The studio was a way of ensuring my ability to work the way I learned how to work.

What kind of music did you listen to as a child?

I was born in '52, so in 1968 it was Buffalo Springfield, the Beatles, the Rolling Stones, the Who—I was kind of a rock guy. Black Sabbath, Uriah Heep, Lee Michaels, Jethro Tull. These were my favorite artists at the time. Like you hear from a lot of people, the Beatles were my biggest inspiration of all and still are. Then I became connected to the ocean and the water and became a surfer. So my music-playing days kind of stopped, and I never really returned to it. As I went into my later teens, I started working at [legendary L.A. club] Gazzari's—I think I was 18 years old when I started, Gazzari's put me in a studio. I was doing research. I wrote music because I started as the doorman and moved on to managing the club and overseeing the entertainment for Bill [Gazzari]. Van Halen was the house band while I worked there, and then I think they played there for two and a half or three years—Bill Gazzari has given many opportunities to our heroes: the Doors, Janis Joplin. That was where I said, "This is what I'm doing for the rest of my life; it's going to be music."

How did you make the transition from venue to studio?

I got a gig with a studio called Stronghold Studios—Jim Nipar and Val Garay had this 16-track studio. There was another man involved, Al Thomas. I think he took it over, and I became more of a partner in the studio. In the Stronghold regime, I learned a lot about the business of music because it was more running the production and booking. For some reason, I had a knack for organization and moving energy on the business side of the process, but I was also mixing and being very close to that with the bands—I was on the road with bands from time to time in the world. All of a sudden, I was in this very wide variety of different

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HE'S A SOUND MAN

Continued from page 17

Whatever the project, Ladanyi's impassioned approach is inspiring, enticing like-minded devotees into partnerships that produce much more than the sum of their parts. For Ladanyi, the journey began at Gazzari's, Los Angeles's legendary Sunset Strip club. Still a teenager, the young musician and surfer from Venice Beach began working the deejay booth. He was then the in-demand recording engineer for Bill Gazzari. At 20, Ladanyi arrived at Stronghold Studios, coordinating production and booking the 16-track studio where producer/engineers Val Garay and Jim Nipar were recording top artists of the day, including Captain Beefheart, who would provide Ladanyi's first engineering credits. Nipar helped Ladanyi land an assistant-engineer position at the Sound Factory, an event that would prove enormously significant. Suddenly, Ladanyi was working with Garay and David Hassinger, who had recorded the Rolling Stones, Who, Springsteen and the Eagles. Several years earlier, one of the biggest recordings of the day, "I remember sitting next to Hassinger," Ladanyi recalls, "watching him take a mix of a rock record and going right to the Phil Specter style—reverbs and delays. I watched him do this from one type of sound to another sound in 10 minutes. It was like, 'I want to learn how to do that.'"

PSYCHOLOGY AND MAGIC

Just as Ladanyi was feeling poised to go independent, he made the acquaintance of Rob Brown, who was working with The Pretenders at Sound Factory. The meeting afforded Ladanyi the opportunity to mix the album—and to spend the next seven years working with the artist, including Brownie's narrative of life as a traveling musician, Running on Empty. An album that was so long in the making, it was recorded in arenas, hotel rooms and on a tour bus. Running on Empty astutely documents the experience; for Ladanyi, it was a tutorial in capturing inspiration, regardless of circumstance. "You have to have some psychology when you're working with artists," he explains, "you want to give them the comfort and safety zone to let their guard down by letting their artistic spontaneity be. If they close that down, you don't get that magic you're trying so hard to find."

Work with many more top artists would follow, multiple albums with Warren Zevon, including Excitable Boy, Toto (IV, Isolation, Fahrenheit) and Don Henley (I Can't Stand Still, Building the Perfect Beast, The End of the Innocence). But, as time passed, discontent took hold. "I got really frustrated with a lot of stuff that was going on," Ladanyi recalls. "From Jackson, what I learned about musicians is: They play with a soul and heart, and you don't want to fuck with that. You don't want to over-compress that, you don't want to minimize how they feel. This bullshit criteria became more and more. 'The record has to be louder, louder, louder,' and the only way you accomplish that is change their dynamic range; you take all the feel of a musician plays away. I hate that about what goes on with records."

Ladanyi subsequently relocated to Brazil, where he produced records, then on to Europe, where he produced bands. Revitalized and energized, Ladanyi eventually returned overseas; Ladanyi continues to record Latin artists, among them Araque, B lounge de Busqueda and Mexico City rockers Cafains, which spawned Jaguares.

NEW-TECH PASSION

"Greg had a look at Nuendo at a trade show," recalls Steve Garth, CEO of Steinberg Media Technologies, developer of the Nuendo digital audio workstation (DAW) platform, "and he really got excited. He read the material, came back and said, 'I think everybody should know about it.' He went off and put together the Producer Group; now, we've got a whole bunch of passionate people using it passionately." The discovery of Nuendo, Ladanyi explains, was the result of a search for the platform on which to revisit Running on Empty for the DVD-Audio format. Again, the passion Ladanyi brings to a project is crystal clear. "Rob Hill showed me the program," he recalls, "and I just freaked out. A decision was made right off the bat to go Nuendo. Not really living in the DAW world, I thought it was always
COMING IN 2003

Circle The Cat

&

Sara Mann

Produced by Greg Ladanyi
ent styles of music. I was second engineer during the day, and I would sit at that console from midnight till 3 or 4 in the morning every night, and I learned how to run the API console. I sat there and did balancing and EQs, compression, limiting, effects, until I figured out how you make all this sound like a record. Different styles, different feelings of music. The EQs become colors—blues, purples, yellows, whatever. Taking midrange out of a guitar, adding midrange to a guitar—basically shaping music. The instrument I learned how to play was the console. Jackson Browne was working at the Sound Factory at the time, and there was an opportunity to work with him on The Pretender, mixing the record. I remember saying, "Jackson, I can do this. Let me mix a song and show you." I mixed "The Pretender." He had it mixed by a couple of other people as well and, basically, came back and gave me the opportunity. For the next seven years of my life, I was with Jackson Browne. It's interesting how everything prepared you for that opportunity: your musical knowledge, organizational skills, live sound mixing, studio management, leading to "The Pretender" and then the recording of Running on Empty.

I learned, with Jackson, to be totally prepared to do anything. With him, things happened, and he wanted to be able to use these things. So, after the preparation of learning how to run a studio—learning to motivate or be part of the production aspect of the whole picture—I learned that these people are spontaneous. You don't want to say, "I'm sorry, we can't use that because we weren't ready yet." Magic happens when you least expect it. It was a gift that I started with Jackson. He gave me the opportunity, something I'll never forget. Jackson and I are good friends and have kept a connection working together, as we're working on the surround version of Running on Empty right now.

Can you tell me about the experience of recording Running on Empty?

From The Pretender, we went to Running on Empty. He wanted to make this record about being on the road, a record that is very historical in the concept that never has there been a live record of all original material, and I don't know if there has been since then. This is the story about the whole concept of writing, being, performing—what it's like to be a musician on the road. So we went from live stages to hotel rooms to buses and recorded everywhere we possibly could to capture that magic.

Twenty-five years after its release, you have remixed Running on Empty for DVD-Audio. Why did you want to revisit this record for surround sound?

We used to always sit in the center and listen to records. I remember wearing out vinyl and having to buy the record two, three times, sometimes. I think that, now, there's not a lot of heroes out there, or records that are just played over and over and over again, as far as people getting into that kind of headspace. But here comes 5.1 surround sound, and now there's this really incredible energy. It's very exciting, it really opens the door to becoming very connected and actually being part of the dimensions that go into a song. In the surround aspect, we present the live stuff onstage as it is, and you're sitting in a hall or arena. Then, we go to the hotel-room stuff, and you are sitting in the middle of the room. I've got drums in the back left speaker on certain things—we positioned the instruments in the surround field as if they were in the hotel room. You, the listener, are sitting in the middle of the room. It was an amazing record to do in surround, because the theater aspect of this really comes to fruition on the DVD-A.

How did you come to use the Nuendo platform for the remix of Running on Empty and become the leader of the Nuendo Producer Group?

I was an analog guy, I wanted to work on consoles. Digital, while it presented all kinds of ways to do things without having to ask the musician to re-record a part or sing it again, still had a coldness to it. It wasn't human. I went to the NAMM [National Assn. of Music Merchants] show in 2000. We were hearing about 24/96 as being the sample frequency and resolution where you would maintain the warmth of the bottom end and the openness of the highs and all that. That's where I met Rob Hill, who was the leading evangelist for Steinberg, showing people how to use Nuendo. He gave me a demonstration, and I was just blown away with the visual connection, the sonic connection, the hands-on connection. It all was just too much. The software design of Nuendo and how it looks and feels is so musically intuitive. It's unlike other platforms, in that it follows you. While you're balancing a record, even with a mouse—you set up your balances and find a place where the

Kudos to Greg Ladanyi... for creating the World's First night club with 5.1 surround record & playback capability.

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With millions of record sales, multiple Grammy's and over 100 combined years making hit records, these world-renown producers know what it takes to be the best. They also know why NUENDO is the best digital audio production tool available and have partnered with Steinberg to ensure it will continue to meet the needs of tomorrow.

Grammy Award winning producer Greg Ladanyi recently completed a DVD-A remix of Jackson Browne's Running on Empty. He relied on the sonic quality and real-time audio manipulation of Nuendo to bring this unique classic to life in 5.1 surround. "To try creative things without having to stop the music allows me to play Nuendo like an instrument. It's the most creative way to work."

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Happy 30th Anniversary Greg!
Congratulations on all of your success. We are proud to be associated with you.

Pat Green
Jimmy Perkins
Jay Boy Adams
And all your friends at 823 Management, Inc.

GREG
LADANYI
30 Sound Years

HE’S A SOUND MAN
Continued from page 38

...a little confusing for me and took a lot of time away from the music. Although now, with what I know about Nuendo and how easy it is to operate, I asked Rob if he would code engineer the record with me so that we could give Jackson the best-sounding record possible. That led to conversations about putting together this Producer Group, to make a really credible force, because I believe in Nuendo.”

STATE-OF-THE-ART VENUE

Ladanyi’s aptitude for building bridges between people and groups is reflected in the convergence possibilities offered by DVD and the Internet. Coming full circle, he has also returned to the club scene, in his role as entertainment director for Platinum Live, a state-of-the-art, surround-sound venue in L.A.’s Studio City area. Equipped with Nuendo, a Yamaha DM2000 digital console and video-recording gear, the club will serve as both a live venue and recording studio. “We’re looking at getting heavily involved with the Internet and streams to Europe for different shows,” says Ladanyi. “It acts as a recording studio during the day. It’s going back to the playing. We have a great-sounding room and an incredible sound system.”

There’s even more: With Ladanyi as catalyst, Steinberg and AMD, supplier of integrated circuits for the desktop workstation and server markets, are working closely to optimize their respective products, to better serve the end-user. “They’re reconfiguring the PC to be a tremendous force in the DAW,” Ladanyi explains, “and working with the Producer Group, learning how we need these computers to perform. The big million-dollar consoles that have been our way of working—all this is changing now, drastically.”

“There’s a revolution in the way media is being created today,” says Charlie Boswell, senior member of the technical staff for CPG Marketing at AMD. “ Dedicated hardware is disappearing, and everything is becoming host-based. AMD is all about providing the performance required to host everything with x86 cycles, at every component of the workflow. With the AMD-platform performance where it is today, it becomes realistic to produce Grammy-winning records on a PC. The x86 can process digital-audio samples with true double-precision floating-point arithmetic without using any ‘voodoo’ on the numbers, as required by dedicated fixed-point hardware. The end result is a final product with sonic integrity.”

Eliminating the Exotic

“Steinberg’s architecture is host-based,” Boswell continues. “It’s using the power of the host CPU to do their full production. And that’s our view of the world. As platform performance goes up, the ability to eliminate exotic hardware goes down. The fear of obsolescence is lowered, while the ability to create things faster—to be able to respond to flashes of inspiration, as well as the normal workflow—goes up. It’s all part of end-to-end digital workflow. AMD’s value proposition is about the power to create. And, really, the best is yet to come, because the AMD 64-bit architecture will become available at the end of this year. Having that performance, people can realize their ideas quicker, without being robbed of the inspiration that gets sucked into processing time or working with soon-to-be-obsolete hardware.”

Joining Steinberg, AMD, Yamaha and DTS in Ladanyi’s myriad ventures are manufacturers Westlake Audio, TC Electronic, Audio-Technica, Shure, Universal Audio, Sonic Foundry and Apogee. In the studio or in performance, they are all in the service of the music, which is, after all, the raison d’etre. True Wave Entertainment, Ladanyi promises, will serve as a liaison between artist and record company, enabling aspiring artists to flourish and realize their essence while avoiding the many pitfalls that can derail a career in the music business. Through sharing of both costs and benefits, all parties, he posits, can thrive. “You’ve got to be partners in everything somehow,” he says, “to make it fair for everybody, to exist. It’s kind of a work in progress.”
Congratulating

Greg Ladanyi

for the 30 years of contributions to the music industry.

His expertise and innovations technically as a visionary
has helped create the finest live 5.1 surround venue in the world.

On behalf of my staff and myself I thank Greg
for his friendship and professional support at Platinum Live.

-Dennis J. Morgan and Micheal Peters
Greg,

Congratulations on an outstanding career. You are a great talent, and a great friend.

From all your friends at Uninhibited Records.

---

Congratulations Greg Ladanyi on 30 musical years!

From all of us at steinberg

---

music lives without moving faders, and, even with a console, that’s your starting place. Then you start making your rides with guitars or whatever to accentuate different sections of a song. In Nuendo, you can do all this—you can add EQ, reverbs, compression—and you never have to stop the song. With the other formats, it was always so convoluted for me, so hard to learn, because of the process: Every time you wanted to do something, you have to stop the music, call up the plug-in; sometimes the thing would crash, it wouldn’t let you go there immediately, so what you had in your head to do is gone, or it’s not that magical feeling of just doing it anymore.

Steinberg has created the software to allow you to actually play the computer as the instrument, just like using a console as an instrument. You don’t stop the song when you’re on a console, you just do it. I made the adjustment, and it was not hard to learn the parameters of mixing inside the computer. The meter bridge or the mixing-console strip inside is very much like a console. I was just blown out, and, sonically, it sounded incredible. Jackson came to the studio, and it was kind of a test, because we weren’t committed yet to doing it this way. I said, “Let me see how this sounds, and then we’ll decide.” Now I have decided that if I’m going to be part of this, this is why, because it’s sonically amazing, and you can make better records with Nuendo.

You don’t miss the tactile surface of a console, pushing faders, etc.?

Now I have the Houston controller [from Steinberg]. Also, the Yamaha DM2000 console runs at 24/96 and runs everything inside Nuendo. I’m glad to be back on the faders, but I did what I thought was right because I was learning something about making my work better. There was just this whole connection to balances and levels, to the finest detail. I could never do that on a console. You were detailed and microscopic with a lot of things, but I adapted to this detail, not to go fanatical with it, but to use it. If I want to make a record with an EQ on a single bar, or an effect on just a word, any of that stuff, it became so easy and fast to do. It enhanced the story of the lyric, which is what a record is about.

Do you feel like your mixing sensibility has changed since you originally recorded and mixed Running on Empty? Was it challenging, or was it just about presenting the three-dimensional aspect now that you have the capability?

In revisiting Running on Empty, I relived the importance of this record, and I’m having another opportunity to present it in a deeper way to the listener. When I heard it come back on the analog tapes, and I’m listening to how good all this sounds... Well, there’s reasons for that: He had the best band in the world playing the parts. Having the experience of reliving how important the playing aspect of music is was another reminder of what is. I don’t want to say “wrong,” today, but we need to go back to playing music again, because, while the digital world has brought the level of making records to one place, there’s a lot of guys out there that don’t have the experience of recording music with microphones and hearing musicians play a song together.

That is an important point.

Running on Empty, in 1976, was my eye-opener that you can record music anywhere. A lot of guys, too, would say, “If I’m not in a studio and I can’t do this with this controlled environment, how can you make a record?” That was where Jackson would break all the rules. And I love the title “It’s a record,” because what it means to me is, once you make a record, it’s a state of fact. You can’t go back and change that. And, even though we’re revisiting Running on Empty and remixing it, what we’re not changing is that this is a record that was done with no overdubs; these guys played this music on stages, in hotel rooms, on buses. It’s a great example of what music is about. It’s real.
It's about the Music!

To all the incredible people that have helped me accomplish my dreams.
And to the great artists I have had the privilege of working with.
I thank you all from my heart.
It's about the Music!

-Greg Ladanyi
Garage Rocker Weiss’ No Cattle Breeds Country Publishing Unit

BY JIM BESMAN
NEW YORK—Successful New York garage rock impresario Jon Weiss might seem an unlikely candidate to form a country music publishing company, but the way he sees it, such a move makes perfect sense. “Both styles of music are steeped in tradition,” says Weiss, founder of the Cavestomp! Records label and associated live music concert series featuring such seminal 1960s garage-rock bands as The Mysterians (“66 Tears” fame).

The garage-rock/country music connection, Weiss adds, is manifested by both “the love of great guitar sounds and respect for composition—usually in under 3½ minutes. Whether it’s the Beatles or Buck Owens, country and rock’n’roll at its best is about great songwriting.”

HOPING FOR THE HITS

To pursue his own songwriting, Weiss—with his writing partner Buddy Woodward—launched All Hit No Cattle/AHNC two years ago at a country music publishing/production house based at his Manhattan studio facility.

“It’s a play on an old expression, ‘all hat no cattle,’ which refers to someone who’s full of it,” explains Weiss, who in fact cites traditional country, country rock, and rockabilly among his “retro rock” and other New York commercial radio-styled musical roots. “At AHNC, we don’t wear the hats or have the cattle, but we hope to have the hits. And we share the Music philosophy that artists deserve to own their own songs.”

Publishing administrator Bug Music has become a role model for AHNC through Weiss’ long acquaintance with its New York senior VP, Garry Vettieri. “Being a New York City punk rocker since the ’70s [Weiss played sax in the Fleshstones and led his own ’80s garage band, the Vipers], I’ve known who Garry is since he headed Faulty Products, the New York indie that distributed the Dead Kennedys, the Circle Jerks, and the first Police single. And the legendary ’60s garage band the Monks—who I released a Cavestomp! record on—is administered by Bug,” Weiss explains.

“So I’ve seen first-hand how hard they work for a band that they know would sell only a modest amount of records—because they appreciated the music before the bottom line.”

But the bottom line is important at AHNC. Weiss points out, adding that “when you own your own publishing, writing strong material is only half the battle. Getting it where it needs to go is the other half.”

This goes without saying, glancing at such Ellington/Strayhorn standards included on Day Dream as “Take the ‘A’ Train,” “Lush Life,” and “Satin Doll.” But de Haas actually grew up with the music, being the son of jazz bass player Eddie de Haas and Geraldine de Haas of the legendary quartet, Paul McCartney, and the late Soledad von Otter, and Jazz Passengers co-founder Roy Nathanson. “I’m so happy he allowed us to use his lyrics,” de Haas notes. That’s one reason why they haven’t fallen under Strayhorn’s sway. He points to Rickie Lee Jones, who recorded “Lush Life” for her 1983 EP Girl at Her Volcano. “You’d be surprised who’d hire him in this day of commercial pop music recording and marketing,” he says. “It’s very rewarding to have his music getting the acceptance and respect it deserves.”

UMPG SIGNINGS: Universal Music Publishing Group (UMPG) has announced a pair of major, exclusive worldwide publishing deals. Ashanti, whose eponymous debut album for Murder Inc./Def Jam was No. 1 on The Billboard 200 and is breaking internationally, has signed with the company. In addition to her solo work, Ashanti has written lyrics and songs for recording artists such as Akon, will.i.am, and Black Eyed Peas, and has contributed to songs for musicals of various sizes.

CHERRY LANE GETS TWISTED: Cherry Lane Licensing, a division of the Cherry Lane Music Group, has secured exclusive publishing licenses to the Twisted Sister trademark from founding member Jay Jay French, who has retained the trademark to the heavy-metal group’s name since he disbanded in 1987. The deal gives exploitation of the Twisted Sister Name for merchandise outside of T-shirts and other music-related products. (French, incidentally, is president of Seven-Downs Publishing Company, Revolution Music Publishing.)
Govt. Support For Music Quotas Fuels German Debate

Record Industry And Radio Divided Over Suggestion That Broadcasters Follow Examples Of France, Canada, Australia

BY OLAF FURNISS and GORDON MASON

COLOGNE, Germany—German Minister of Culture Julian Nida-Rümelin’s outspoken support for a “50/50” radio quota is stirring serious national debate on the merits of the concept.

During his keynote address Aug. 16 at Popkomm (Billboard, Aug. 31), the politician gave his backing for a music-industry initiative that would oblige state-funded broadcasters to allocate 50% of their playlists to newcomer acts, of which 50% would have to be German-language recordings. Quota systems already exist in such territories as France, Canada, Australia, and New Zealand.

“Musical diversity is a central dimension of cultural diversity,” Nida-Rümelin told delegates at the trade show. “But diversity in pop music appears to be in danger due to the current approach of the German media and in particular, radio.” While winning widespread praise from the local music industry, the minister’s words have not found many friends in the radio sector.

The proposed German model identifies new titles as those released within the past three months, featuring acts that have released no more than two albums, neither of which would have reached gold status (150,000 units shipped in Germany).

The initiative is a collaboration between German International Federation of the Phonographic Industry affiliate BPW, local independent label association VUT, and music publishers’ organization DMV. According to those bodies, during 2001 only 11 of the top 100 airflow songs in Germany were domestic productions, and not one of the 100 was a German-language recording.

“While some tracks are permanently repeated, both young and established artists are seeing their access to the airwaves being reduced,” Nida-Rümelin added. “I see this as being one of the biggest problems when it comes to developing rock and pop music in Germany.”

MORE VARIETY, MORE JOBS

Welcoming Nida-Rümelin’s support, BPW president Gerd Gebhardt says: “The German music industry develops a huge range of music, but this is not reflected on the radio. We need the quota to reinforce our national music culture.”

And several executives believe it might also be a good opportunity for public stations. “Radio plays too few new releases,” Warner Germany President Bernd Dopp says. “The 50/50 quota can guarantee more current, innovative music, which will gain new listeners as well as attracting those who used to tune in.”

Jens-Markus Wegener, head of the DMV’s radio and TV committee, notes: “Initially this will be a cultural issue, but the economic benefits will follow. If people know they have more chance of getting their music played, they will be more motivated.”

Universal Germany chairman/CEO Tim Renner says: “Quotas would lead to more jobs, not just at labels and publishers but also among musicians—and it wouldn’t cost a penny extra.”

But there is significant resistance at the public stations. “I am strictly against quotas, and history has shown that we can do perfectly well without them,” says Bernd Mohrloff, music programmer at top 40 outlet SWG.

French government made it compulsory by law for all stations to ensure that a minimum of 40% of the songs played on air were French-language and that half of those should be by new talent or new productions.

So in 2000, the law was revised in a communications bill. Now stations specializing in musical heritage can broadcast 60% French content, including 5% new talent/new productions. Youth-oriented stations were allowed to drop their mandatory share of French content to 35%, but their share of new talent/productions was upped to 25% of all music played. Other formats in France are obliged to observe the original 40/20 quota rule.

While the German industry has closely studied the French model, the introduction of quotas is by no means a fait accompli.

Unlike centralized France, Germany’s media regulation lies within each of its federal states, known as Länder, which are traditionally resistant to interference from Berlin. Keen to prevent another Hitler from controlling broadcasting from one central point, the regionalization of Germany’s media was introduced by the allies following World War II.

In political circles, even if central government does change from the music industry-sympathetic SPD/Green coalition after national elections Sept. 22, insiders are confident that they will be able to bring about change within individual Länder. One strategy will involve lobbying the boards charged with supervising public stations, as well as the regional politicians responsible for media law. With funding reviews for the public broadcasters due to be taken in 2003, this approach could soon yield results.

The French experience has been described by its local industry as very positive, with the domestic recorded music market enjoying healthy growth since the introduction of the quota laws: In 2002, two of every three CDs sold in France was by a domestic artist.

OTHER EXAMPLES

The Canadian government has long been a supporter in setting music quotas. It introduced the “CanCon” legislation in 1971, which set a level for the broadcasting of music with Canadian content. In late 1998, regulator the Canadian Radio-television and Telecommunications Commission upped the quota for commercial stations from 30% to 35%.

In Australia, local content is voluntarily regulated by the Federation of Australian Radio Broadcasters (FARB), and the music industry claims the system has helped it become—like France—only one of a handful of territories to buck the global trend of declining sales in recent times. Yet the Australian music industry is not satisfied; there are calls for the Australian government to legislate the content quota for Australian music on commercial radio, rather than leave it to the discretion of the individual broadcaster.

In 1998, the Australian Record Industry Assn. and FARB agreed that pop/rock and album-oriented rock formats must play no less than 25% of local music—25% of which must have been released within the past 12 months. Adult contemporary, golden oldies, easy listening, and country formats are 15%, and jazz and big band are 10%; broadcasters chart there are not enough locally made records in certain genres to warrant higher quotas. Most Australian stations chart they exceed the quota.

Back in Germany, Matthias Ihring, head of programming at southern German commercial AC broadcaster SWR3, believes that his public competitors are not fulfilling their cultural obligations. He says, “There is no point in a public station sounding the same as a commercial station.”

But while commercial broadcasters often complain that they are unable to compete with the public broadcasters on a level playing field. In an open letter to German ministers, they were allowed to sell advertising despite enjoying state support, not all are in favor of quotas.

“I think it’s absurd, and it doesn’t suggest that the music industry has any self-confidence if this is what it has to resort to,” says Wilfried Sorge, managing director of commercial top 40 station RTL and head of commercial radio association VPRTR. “It’s like us saying that 25% of people in our region have to listen to our station.”

Sorge favors public stations hosting shows dedicated to domestic acts and believes in voluntary agreements. Wegener rejects this: “If it is voluntary, it is destined to go wrong.”

But with German elections due in less than a month, an ever-improving domestic scene, and public broadcasters likely to come under closer scrutiny in 2003, the current debate ought to lead to more German acts on the airwaves, whether quotas are introduced or not.

Additional reporting by Christie Elizer in Melbourne and Larry Lethblanc in Toronto.
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*Hits of the World is compiled at Billboard/London.*

NEW = New Entry  RE = Re-Entry
FLYING AGAIN: Oaken Brothers, the Danish winners of the 2000 Eurovision Song Contest with “Wings of Love,” are soaring again, having bumped Bruce Springsteen from the top of Denmark’s Official Hitlist with their album Songs (CMI). The record swiftly sold 30,000 units by the beginning of September. At the age of 30, Oaken Brothers have the highest chart position of their career.

BADMINTON: One of the hottest songs on South African radio this August was the first single from Tokoloshe’s latest album, All in One (CSDV/Interscope), titled “I Don’t Want to.” It features R&B singer TK and Thuli Pillay on a song that mixes hip-hop, neo-soul, and smatterings of kwaXhosa. The lyrics are a subtle commentary on the country’s last hadicrafts images, but the “gangster” image, which he has acquired during his years as a member of TKZee, is one of South Africa’s premier kwato acts. Still a member of that group, Tokoloshe shocked his fans when he announced on his show in April that he has purchased the coveted best kwato single award at this year’s South Africa Music Awards for the track “It’s All Right.” With his latest offering, Tokoloshe is hoping to return to his crossover market of young black and white music fans—which still remains a challenge for most South African artists. Tokoloshe says: “The South African music industry believes that kwato is only bought by black people. But if you look at TKZee, for example, we are able to draw white support from all over our groups. They like us. So I wanted to make an album that has something for everybody.”

ACCUL BREAKTHROUGH: Helsinki-based Exologic Records has become known for releasing quirky Finnish trance by such acts as Texas Faggot and Squaremokka but after setting up sub-label Exologic in 2000 it began reaching wider audiences. “Breaks breaks everything that isn’t trance,” Exologic managing director Jacob Ehnrooth explains. Its biggest hit was the Ehnrooth brothers’ Prok & Fitch’s debut album, but Accu’s eponymous debut, released last spring, the single “Surrounding Love,” with its approachable electro-funk, has received frequent radio play. The debut was produced by Ehnrooth’s pop group songleader LEMON, which is currently negotiating international licensing and distribution deals for Accu, says: “I first heard their material a few years ago. The way they mix it up, it’s maybe the most funkiness and the groove convinced me instantly.”

ANIMAL: It’s been two years since then-unknown U.K. folk singer Kathryn Williams won a surprise nomination for the 2000 Mercury Music Prize. Her gentle, evocative sophomore album, Black Little Numbers, was recorded for mere £3,000 ($4,600) and released by her own home-based label, Cav Records. Her nomination led to a major-label deal, and Williams releases her intensely personal sequel, Old Low Light, Sept. 30 via Cav/EastWest. With stripped-down instrumentation andifting melodies to the fore, Williams’ subject matter is as refreshingly honest as ever. She describes the song “Wolf” as being inspired by her “first ever sexual relationship,” while “Tradition” was written “on the way back from my sister’s wedding.” A single, “No One Takes You Home,” precedes the album Sept. 16. Williams will be playing a full U.K. tour throughout October.

CHRISTOPHER BARRETT

BAD BOY DONE GOOD: One of the hottest songs on South African radio this August was the first single from Tokoloshe’s latest album, All in One (CSDV/Interscope), titled “I Don’t Want to.” It features R&B singer TK and Thuli Pillay on a song that mixes hip-hop, neo-soul, and smatterings of kwaXhosa. The lyrics are a subtle commentary on the country’s last hadicrafts images, but the “gangster” image, which he has acquired during his years as a member of TKZee, is one of South Africa’s premier kwato acts. Still a member of that group, Tokoloshe shocked his fans when he announced on his show in April that he has purchased the coveted best kwato single award at this year’s South Africa Music Awards for the track “It’s All Right.” With his latest offering, Tokoloshe is hoping to return to his crossover market of young black and white music fans—which still remains a challenge for most South African artists. Tokoloshe says: “The South African music industry believes that kwato is only bought by black people. But if you look at TKZee, for example, we are able to draw white support from all over our groups. They like us. So I wanted to make an album that has something for everybody.”

DIANE COETZER

GMG

EDWIN ROBERTS

Global Music Pulse

Edited by Nigel Williamson

BILBOSS SEPTMEBER 7, 2002

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**INTERNATIONAL**

**Nippon Columbia Opt For Continuity After Death Of Industry Vet Matsumura**

**BY STEVE MCCLURE**

TOKYO—The corporate strategy of Nippon Columbia—Japan’s oldest record label—remains on course despite the Aug. 20 death of president/CEO Katsumi “Jack” Matsumura, according to the company’s New York-based chairman, Strauss Zelnick.

Following Matsumura’s death at age 49 of a heart attack, Masao Nakajima was named president/CEO Aug. 27. Nakajima, also 49, was previously executive VP in charge of sales and marketing, strategic planning, and human resources at Nippon Columbia, which he joined in May. Prior to that, he was a director of various group companies at Tokyo-based labels group/production company Being, which he joined in 1978.

A veteran of the label business in Japan, Nakajima will, report to Zelnick, who has become the label’s CEO with immediate effect. According to Zelnick, Nakajima “enjoyed an outstanding career in the music industry before joining Nippon Columbia. He has an exceptional record as both a business executive and a creative leader.”

Under Matsumura’s leadership, Nippon Columbia announced a series of restructuring moves in January, including a 25% payroll reduction and a 40% cut in its artist roster (Billboard, Feb. 2). In January, the company established the Savoy Label Group (Billboard, Jan. 26), a U.S.-based operatic and classical division featuring the catalogs of its Savoy and Denon labels. Nippon Columbia has also been aggressively signing new Japanese talent in the past few months, including indie rock band Syrup 16.

Zelnick tells Billboard that the company’s initial restructuring steps are complete and that its overall strategy remains unchanged. He says, “We can’t allow the tragic event of Jack’s death to derail us from the process of aggressively rebuilding the company.”

Nakajima and Matsumura had worked together “on all aspects of Nippon Columbia’s restructuring and revitalization,” says Zelnick, who flew to Tokyo immediately following Matsumura’s death. “It is appropriate that Mr. Nakajima take over the leadership of both the creative and business dimensions of the company as president.”

Nakajima adds: “When Jack asked me to assist him on the challenge of restructuring and rebuilding Nippon Columbia, I never expected that this might happen. After he passed away, I came to know that Jack had imbued the spirit of unity, dedication, and revitalization in all employees as his farewell gift. The success of the Nippon Columbia revitalization plan is his legacy.”

Nippon Columbia was founded in 1910; at one time—thanks to such top-selling artists as the late ballad queen Hibari Misora—it was Japan’s largest record company, but in recent years it has been in the red.

New York-based investment firm Ripplewood purchased a controlling interest in the label from parent company Hitachi last year (Billboard Bulletin, May 11, 2001), and in October 2001, Matsumura—previously managing director/executive VP at Tokyo-based label BMG Funhouse—was appointed president.

Matsumura was a former member of the Sadistic Mika Band. In the mid-70s, it became the first Japanese rock group to achieve an international profile, notably during its U.K. with Tony Joe White.

Nippon Columbia, a 152-year-old label, is 50% owned by Hitachi, Ltd., 49% by Gros-Works, and 1% by the Tokyo-based Research & Development Corporation.

**EMILY BENEFIT FROM EU PRESIDENCY**

**BY CHARLES FERRO**

COPENHAGEN—The Danish government is using the country’s raised profile as a result of its assumption of the European Union’s (EU) presidency during the second half of 2002 to promote its own cultural activities. And Denmark’s rock act Saybia looks set to benefit.

Money channelled from EU institutions through the Danish Secretariat for International Cultural Relations will help the label finance a series of shows in support of Danish rock act Saybia, including a forthcoming tour of Germany in support of Aha. Saybia already seems to be on the threshold of a European breakthrough: Its debut single, “The Day After Tomorrow,” is on German airplay charts and is picking up radio play elsewhere around the world.

The Danish culture and foreign ministries decided earlier this year to allocate funding to promote Danish music and culture during the EU presidency, although the organizations involved waited until the main vacation season here began to wind down before releasing the funding. EMJ will get an undisclosed slice of the 500,000 kroner ($66,000) pie allocated to music promotion during the six-month presidency. The program covers all types of music. “Danish embassies will be offered a package, so they can invite VIPs, media, and others to gatherings held in conjunction with shows [by Danish performers],” says Bodil Hegh, head of projects at the Danish Music Information Center (MIC).

Nippon Columbia had been enjoying a slice of the market in Europe, and its year-to-date market share has been 51% German, 25% French, and 19% Italian, and in the U.K., with Sony BMG Music, Matsumura played a key role in promoting popular female vocalist Misia when he was at BMG Funhouse; prior to joining BMG in 1996, he held a series of executive positions at Sony Music Entertainment (Japan).

Nippon Columbia posted sales of 43 billion yen ($324 million) for the year ended March 31 and an operating loss of 2 billion yen ($15.1 million).
We're combing our resources to upgrade our selves and our artists—whether German or Swedish, it doesn't matter—to become a European elite. “The Swedes have a good A&R understanding,” he adds. “They are extremely strong on the repertoire end, but as Sweden is a small country, they have a problem placing artists in a bigger market. We are a bigger market in Germany, with the tools and the money.”

Håkansson continues, “Universal is already an international company, but Europe is now joining forces to compete with the rest of the world—at least with the Americans.”

Artists will be signed to the new label after discussions between the AR representatives from Stockholm Records in Sweden and their counterparts at Universal Germany’s imprints, Motor, Polydor, and Mercury. “If we both like an artist—preferably a new one, although it could be an established artist that we work with for the first time—then we’ll sign the act.” Håkansson says. “We both have the share the same enthusiasm for the artist.”

The label team that is deemed most appropriate in Germany will work in a specific artist/release There will be on behalf of Håkansson says. “We are absolutely comfortable [for the Germans] to put on the label that is best for them. For a newcomer, it’s important to have a release in both territories. Normally you release things in your own territory and if you have success, you try to spread that success to other territories. This time, if we’re lucky and everything goes our way, we have a bigger ‘home’ market.”

The first release to be handled by the new project is the single “It’s Just Porn Mum” by Anglo-Norwegian act Jeffery Lick, licensed from U.K. indie Gut Records. But because of the timing of the Sept. 16 release, the Berlinholm logo will not appear on the single, which will arrive via Stockholm Records in Sweden and on Polydor in Germany. Håkansson adds that it is “not a division” of the label, as the Berlinholm will generally sign acts directly. It has already picked up three other acts. “Great A&R is still the only way to real success in this business,” Håkansson insists. “If we find great artists and have great productions, we will sell records.”

Cuddy recalls, “I thought, ‘That could be us.’ We’ve got 20 years of knowing other musicians. Also, our studio follows some of the principles of Kingways. The console is in the same room as the studio, and you can put your amp in a closet, and there’s power and a mille line. Everything is anal.”

Formed in 1984, Blue Rodeo has long been one of Canada’s premier acts, with strong cult status in the U.S. Germany, and Australia. Its releases have been licensed worldwide through WEA under an album-by-album basis; seven of its albums have been released variously on Atlantic, East West, Discovery, and Sire in the U.S. After failing to find a U.S. berth for The Days in Between, the band released the set there on its own indie label, bluerodeo.com, distributed by Chapel Hill, N.C.-based Redeye. Its 1999 live double-album, Just Like a Vacation, remains unreleased in the U.S.

“We haven’t filmed up international distribution for this releases yet,” the band’s manager, Susan de Carrier of Starfish Entertainment, reports. “We’ll go through the Warner family, but there are territories in which I have relationships where it makes more sense to go elsewhere. I’m not saying there will be labels in the U.S.”

Cuddy, who also is the band’s VP/managing director Steve Kane acknowledges Blue Rodeo’s domestic status, describing the act as “a musical institution in this country.”

“Blue Rodeo is a major brand, and the support we’re getting at retail for this album is fantastic,” adds WMC director Mark Worden. “There’s a big push for national sales and marketing Doug Raadlauf. “But, of course, the band has sold over 1 million units [of catalog] in the U.S.,” he adds.

“We’ll go to the wall for the Blue Rodeo boys,” asserts Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario. “Of course they sell—absolutely. Their catalog sells well; their audience has grown with them.”

Lane Orr, VP of purchasing at the A&B Sound chain, which has 22 stores in Western Canada, says, “We do particularly well in représentation.” Blue Rodeo in British Columbia and Alberta. “It’s a sound that is appealing here.”

WMC director of national promotion Steve Cuddy says that after servicing the album lead single, “Bulletproof,” to all Canadian radio formats Aug. 19, “we got key stations in key markets in adult contemporary, CHR, country, and rock in the first week.”

As Blue Rodeo began to think about a studio album last year, plans were also being developed to build the studio. Cuddy recalls that the band worried that it went ahead with construction, recording would be delayed. So, when WMC suggested the breathing-room measure of a retrospective release, the band switched gears.

For Greatest Hits Vol. 1, Blue Rodeo incorporated horns and strings into two recently recorded tracks, including a cover of Bee Gees’ 1967 hit “ToLove Somebody.” The band subsequence to explore the full potential of the four-piece Bushwhacked Horns. Cuddy says, “Those extra tracks gave us the chance to experiment in the studio.”

At the beginning of 2002, Blue Rodeo finally got down to recording Palace of Owls. Opening the studio it provided the opportunity to take its time exploring new sounds and song structures. But Cuddy says that it also took significant time melding the band with strings and horns and retaining a totally satisfying sound from the new studio. Recording was a “long dark hallway. We did something we wouldn’t have been able to accomplish.”
TOKYO—What is to be done? The question famously posed by Vladimir Lenin as czarist Russia descended into chaos is being echoed today by Japanese music-industry executives, as the world’s No. 2 music market enters crisis mode.

“Crisis” doesn’t seem too strong a word to describe the situation in Japan: Sales of prerecorded music fell a catastrophic 17% in the first six months of 2002, compared to the first half of 2001, according to SoundScan Japan.

It’s not a question of the industry simply having had a bad first half. The January-June results are consistent with a steady downward trend that has seen the total value of annual shipments by the Recording Industry Assn. of Japan’s (RIAJ) member companies fall from 1998’s 589.4 billion yen ($5.2 billion at year-end 1998) to 503.1 billion yen ($3.8 billion) in 2001.

The biggest decline in the first six months of 2002 was in the crucial domestic-albums category, where sales were off a staggering 20.4% from the first half of 2001, according to SoundScan Japan. (The SoundScan Japan figures are collated from point-of-sales data provided by some 1,350 record stores nationwide, on which an estimate of total pre-recorded music sales, excluding imports, is based.)

The reasons for the Japanese market’s perilous state include 1) Japan’s ongoing recession, 2) increased spending by young people on other consumer goods, such as cell phones and video games, 3) the older-audience shrinkage of the under-25 age group, due to Japan’s low birthrate, and 4) an exponential increase in CD-R copying, exacerbated by the growing number of used-CD stores (currently an estimated 7,500 nationwide), as well as Japan’s long-established CD-rental outlets.

DEFENSE AND OFFENSE

Japanese music executives stress the need to take strong defensive measures to deal with the forces arrayed against them. But they also recognize that the industry needs to think positively and go on the offense if it wants to do more than just survive.

On the defensive front, the weapon of choice is the copry-protected CD, first introduced to Japan in March by Avex and since adopted by Toshiba-EMI and Warner Music Japan.

Avex chairman/CEO Tom Yoda says Japanese consumers are gradually accepting the idea of copy-protected CDs, which he says are the only way to deal with the problem of CD-R copying.

A somewhat contrasting opinion is offered by Sony Corp. executive Kazumato Enomoto, who says, “I don’t think the decline in the market is due entirely to CD copies. But it is a significant problem, and it is important to protect against it.”

The Japanese music industry has also turned to the courts in its efforts to defend its turf. In April, the Tokyo District Court ordered Japanese-language file-sharing service MIO Japan to shut down after the RIAJ and authors’ body JASRAC applied for a provisional disposition against MIO.

MUSIC THAT SELLS

In a more positive vein, music executives stress the need to reach out to market segments that labels have historically neglected—in particular, the over-25 market—and to get back to the basics and make music that sells.

“In my opinion, the industry is still overly dependent on new J-pop releases, many of which have a dangerously short shelf life,” notes Keith Cahoon, managing director of Tower Records K.K.

Setting their sights on the increasingly important adult market, Japanese labels have been releasing more thematic compilations and greatest-hits albums, as well as more cover versions of both domestic and international repertoire.

Toshiba-EMI is credited with inaugurating the compilation trend with its popular Fel series of “healing music” (new age) albums. Reflecting that trend, of the 10 top-selling international albums in Japan in the January-June period, no fewer than eight were compilations or greatest-hits sets, according to SoundScan Japan.

“We consider ourselves the pioneers of compilations, with series like New, Feel and Dustemanatt,” says Toshiba-EMI president Masaaki Saito. “We’d like to beef up the genre even more and continue to release appealing catalog products.”

Victor Entertainment president Toshiaki Shibuya adds, “For older and middle-aged people who don’t listen to music that much, we think that compilations or theme-based collections are effective.”

In an effort to gain more leverage from the compilation trend, the Japanese arms of the five international majors—Sony Music Entertainment (Japan), Universal Music K.K., Warner Music Japan, Toshiba-EMI and BMG Funhouse—are jointly releasing a series of albums comprising foreign songs that were hits in Japan between 1980 and 1984. Titled Bokutachi no yobu Hit (Our Foreign-Music Hits), the series is an unprecedented example of inter-label cooperation in the Japanese market.

INDIE HOPE

One ray of hope amid the gloom surrounding the Japanese industry is the booming indie sector.

According to SoundScan Japan, Japan’s indie labels racked up a total of 13.1 billion yen ($108.5 million) in sales in the first half of 2002—up 80% from the corresponding period in 2001. Indies now account for 7.5% of the Japanese market, says SoundScan.

“The indie-label world has really grown and has brought a lot of new flavor to the Japanese music world, and we have strongly supported this,” says Tower’s Cahoon.

“It is now not at all unusual to see indie items in the top 10 of [music trade publication] Oricon.”

Notes Warner Music Japan chairman Hiroshi Inagaki, “If this becomes bigger, [indies] might act as a bulwark against the shrinking market.”

THE NEXT BIG THINGS

Echoing comments made by just about everyone in the Japanese music business, Warner’s Cahoon says Avex’s top priority is to find and develop new artists. He adds that another key part of Avex’s strategy in the face of an increasingly tough market is to sell more music to both pre-teen (through animation-related music) and middle-aged demographics (through the new Avex 10 label, which features traditional Japanese music).

Universal Music K.K. president Kei Ishizaka points out that, despite Japan’s demographic shift, the under-25 market remains critical for the industry.

“We will not survive without this age group,” Ishizaka says. “It’s still the biggest market. It creates musical trends and brings mega-hits to us. The music industry should do its best to provide attractive content—especially good songs—to this age group.”

Says Toshiba-EMI’s Saito, “In order to appeal more directly to the under-25 group, we think that the only thing to do is to go back to the basics as a record company. This means discovering and creating new artists and new pieces of music that are fresh and full of originality.”

Warner’s Inagaki also emphasizes the need to get back to the A&R basics. “We have a very clear strategy toward young people,” he says. The idea, says Inagaki, is to
Japan’s Leading Record Labels Look Ahead

Billboard Asia bureau chief STEVE McCCLURE offers a concise guide to the top 10 record companies in Japan according to market share, as calculated by SoundScan Japan for Jan. 1–June 30, 2002.

**SONY MUSIC ENTERTAINMENT (JAPAN)**

*President/CEO:* Eiji Kishi

*Web site:* www.sonymusic.co.jp

**Major acts:** Porno Graffitti, Gospellers, Chemistry

**Market share:** January–June 2002: 14.69% (January–June 2001: No. 1, 18.8%)

Although Sony continues to have the biggest market share among Japanese record companies, sales of the SME group, which includes 41 companies, fell 8% in the year ending March 31, to 203.1 billion yen ($1.5 billion), reflecting the market's overall weakness. Unlike previous years, SME did not release separate sales data for its core record business; nor does it release profit figures. But SME says the group made a profit during the year ending March. Last Oct. 1, SME spun off a number of its labels and manufacturing and distribution businesses to become stand-alone operations within the group, leaving SME to function as a holding company. Sony executives say the full impact of that restructuring has yet to be felt. After a somewhat fallow period in the late '90s, Sony has successfully launched several strong domestic acts in the last couple of years, such as male vocal duo Chemistry and male vocal group the Gospellers.

**TOSHIBA-EMI**

*President:* Masaaki Saito

*Web site:* www.toshiba-emi.co.jp

**Major acts:** Utada Hikaru, Ringo Shina, Chihiro Onitsuka

**Market share:** 13.15% (No. 3, 13.8%)

Toshiba-EMI reported lower sales for the year ending March 31, but the label says the 14.4% decline from the previous year, to 63 billion yen ($475 million), was due to a dearth of major releases by key domestic acts such as Utada Hikaru and Ringo Shina, as well as the Japanese market's overall blight. In the current business year, both Utada and Shina have released chart-topping albums, which helped Toshiba-EMI achieve a No. 2 market share for the first half, according to SoundScan Japan. In June, Utada became the first Japanese recording artist to score first-week over-the-counter sales of 2 million units with three consecutive albums, according to trade publication Orion. 1ike many other major Japanese labels, Toshiba-EMI is actively exploiting its international catalog through various compilation albums.

**AVEX INC.**

*Chairman/CEO:* Tom Yoda

*Web site:* www.avex.co.jp

**Major acts:** Ayumi Hamasaki, BoA, Do As Infinity

**Market share:** 11.77% (No. 2, 14%)

The year ending March 31 was a tough one for Avex. At the group's core company, Avex Inc., sales were down 9.8%, to 55.2 billion yen ($416.5 million), while after-tax profit fell 78.9%, to 917 million yen ($6.9 million). On a consolidated basis, the Tokyo-based group's sales fell 1.1%, to 82.4 billion yen ($621.7 million); after-tax group profit was down 30.3% to 4.4 billion yen ($33.5 million). Besides slimming CD sales—which Avex blames partly on the rapid spread of CD-R copying in Japan—the group's profits were hurt by stock-market losses and its purchase of the central Tokyo building in which its main office is located. In March, Avex became the first Japanese label to introduce copy-protected CDs. As a relative newcomer in the Japanese industry (the company was founded in 1988), Avex has less catalog to exploit than other labels, so it's under more pressure to find and develop new acts. Avex says it plans to become less dependent on the sales of superstar female vocalist Ayumi Hamasaki, who accounted for 15% of the group's consolidated earnings. Avex is pinning its hopes on female vocalist Misia (formerly with BMG Funhouse Band). Avex is also launching an animation-related product and the recently established label, which specializes in music aimed at the over-30 market.

**UNIVERSAL MUSIC K.K.**

*President:* Kei Iwashita

*Web site:* www.universal-music.co.jp

**Major acts:** Spitz, Masaharu Fukuyma

**Market share:** 10.36% (No. 5, 9.39%)

Universal moved into a glittering new set of offices in Tokyo's upscale Aoyama district in June, bringing under one roof departments and affiliated companies that had been dispersed in eight separate locations. Given the Japanese market's current woes, it was a highly symbolic move. Aki Hoshino and Yoko Koda, like other Japanese labels, Universal has been aggressively pursuing Japan's increasingly important "adult" market, notably with classical conductor Seiji Ozawa's New Year's Concert 2002 album, recorded with the Vienna Philharmonic. In January 2001, the first classical album ever to make it into the top 10 of the Japanese album charts. The label has also recently scored successes with female vocalist Akina Nakamori's Utinote 2 album of covers of Japanese pop hits from the '60s, '70s and '80s, as well as the Vonon international-repertoire compilation albums, while Eminem's 'The Eminem Show' has also done well.

**VICTOR ENTERTAINMENT**

*President:* Toshiaki Shihuya

*Web site:* www.vemusic.co.jp/top.html

**Major acts:** Keisuke Kuwata, Love Psychedelico, Dragon Ash

**Market share:** 8.36% (No. 4, 10.36%)

Victor Entertainment—Japan's second-largest label—saw its sales for the business year ending March 31 fall 14%, to 45.4 billion yen ($342.4 million). The decline was mainly due to a drastic 24% drop in pre-recorded music sales, to 33.6 billion yen ($253.6 million). Video sales, however, managed to rise 29%, to 7.1 billion yen ($53.7 million). The company's overall sales, including other companies' product that it distributes, were down 11%, to 108 billion yen ($813.9 million). Victor boasts a strong roster of domestic acts, including rock duo Love

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**SEEKING A TURNAROUND**

Continued from page 53

reinvigorates the youth market by promoting new genres, such as Japanese hip-hop, most notably with WMJ group Ripp Slymz and "hand rock" with former indie band Herrmann H. & The Pacemakers, for example. At the same time, Universal's Iwashita says the industry ignores new segments of the population at peril. "We think our industry should create an environment in which adults can feel close to music and easily get what they need," Ishizaka says. "In particular, we should make use of our catalog and promote it aggressively to adults." So what's going to be hot in Japan in the next few years?

Mamoru Murakami, president of leading music publisher Nichion, says he's convinced Japan's increasingly "adult" market needs music with good lyrics and strong melodies, citing ska-core indie sensation Mongool 800 and retro-rock duo Love Psychedelico as examples. Ishizaka also predicts a renewed emphasis on melody. "Dance-pop and hip-hop will keep their popularity," he says. "But some listeners are bored with cheap dance grooves and clichéd repeated beats, and they are returning to the pure beauty of melodies. I think the current popularity of cover albums is a sign of the 'melody era.'"

In contrast, Warner's Inagaki sees J-pop shifting toward a heavier beat, "like hip-hop, house or reggae. I don't think the youth of today are satisfied with songs that have a moderate tempo," he says. "Look at how quickly they use their fingers when sending E-mail on cell phones. Everything is going to go faster. Except for love, of course. It's one thing you can't speed up."

BMG Funhouse president Hidehiko Tashiro cites the recent success of female vocalist Chitose Hajime (Sony), who blends traditional j-pop folk styles with reggae and other non-traditional styles as an example of how people are looking for something other than R&B-oriented J-pop—which has been on the rise for close to 10 years—as a sign that a fundamental stylistic change is taking place in J-pop.

Zomba Records Japan president Tak Kitazawa senses that as well. "The trend has shifted from a throwaway dance sound to songs," Kitazawa explains. "That's why [song-writer] Kazumasa Oda is suddenly selling so well, as well as Masaharu Fukuyma and Mr. Children. We're moving back to real songs, which I think is a really positive thing.

Executives here agree on one thing: Doing business as usual isn't good enough.

"It's impossible to predict the future, but it all depends on how we keep our eyes on consumers and the market," says Victor's Shihuya. "We plan to combine our A&R and marketing functions, in order to respond quickly to changes and needs in the market.

Addis Sony's Enomoto, "This is going to be an age where the true strength of our A&R will be put to the test."
Second to none, avex, the only one company!
TOKYO—Keitaro Kamo risks his lungs and eardrums on an almost nightly basis as he prowls smoke-filled “live houses,” valiantly seeking out unknown performers who possess the crucial combination of talent, energy, passion and stage presence that characterizes top musicians.

Kamo is a talent scout. His specialty: the Japanese indie scene. His mission: to locate worthy unknowns and broker a mutually beneficial relationship between the new band and his employer, Toshiba-EMI. His tools: perseverance, market knowledge and the Internet (via the online audition site www.toshiba-em.co.jp/greathunting/), combined with instinct and a dash of serendipity.

Faced with plunging sales, Japanese labels are redoubling their efforts to find tomorrow’s hitmakers today. And faced with J-pop’s increasingly unpredictable trends and fads, the pressure is on talent spotters like Kamo to find acts that will sell.

Traditionally, many domestic artists broke into the highly competitive Japanese pop music scene through talent contests sponsored by major labels and other music-related companies. For decades, a major opportunity for young hopefuls had been the annual Yamaha Music Foundation Band Concert. Performers submitted demo tapes to their local Yamaha music store. Local winners played a showcase concert then advanced to the regionals. Those who made it to the national finals played Yamaha’s Tokyo showcase at the Budokan arena. Each year, two or three contest winners were signed to a major label.

Perennial pop favorites Chage & Aska, Miyauchi Kazunari and Ringo Shuna all received local labels through this system. In addition to exposure through the contests, Yamaha also offered courses in vocal training, songwriting, and live performance.

Last October, Avex, Japan’s biggest independent label, entered the talent-development business when it opened the Avex Artist Academy in Tokyo’s Harajuku district, a key center of Japanese street culture. The school offers six-month and one-year courses in vocal training, songwriting, dance and the music business.

Most of the teaching staff at Avex Artist Academy are music-industry professionals supplementing their day jobs with part-time teaching gigs. The idea behind the school, explains Avex chairman/CEO Toshiya Yoda, is to expand the pool of talent from which the record company draws its artists and staff. Avex is the first Japanese label to open its own talent school.

Meanwhile, Sony—Japan’s biggest label—last year began holding its first general (as opposed to genre-specific) talent auditions in 13 years.

Unlike many of their rivals, who are using the Internet and new technology in innovative ways, Sony Music Entertainment’s Sound Development (SD) group follows the tried-and-true talent contest/showcase approach.

“We don’t do anything online except list our contest rules,” says Fumio Shimada, SD’s senior director of artist development. “I’m like the wedding matchmaker. I try to make a good pairing between the new artist and one of the labels [in the SME group]. If the first one isn’t interested, I just move on to the next one.”

However, new technology has helped democratize the process of getting that first record deal. It is now possible for a wide cross-section of typical music fans to hear and comment on the entries and possibly influence record-company execs.

In 2000, Yamaha launched an online-audition web site called MusicFront (www.musicfront.net) and so far has received 8,000 submissions, either in CDR/MD/cassette format or as MP3 files.

Submissions are categorized as rock (including punk and alternative), club (techno, trance, hip-hop) and other (world music) and posted on the MusicFront Web site. Fans can visit the site to hear, rate and comment on the tracks. If a track gets enough favorable responses, a MusicFront staffer will go to see the act play a live gig, which could lead to a one-shot record deal.

Major broadcaster Fuji Television took online music talent scouting a step further with the April launch of its BreakGate contest. Artists can submit songs online or by mail. Fuji producers select the top 100 “Gate Breakers,” which can be heard by logging on to the Web site www.fujitv.co.jp/breakgate.

“We get about 20,000 to 30,000 hits per week,” says BreakGate project leader Youdai Hiranou. “Roughly 70% of that number access the site through [Internet-enabled] cellular phones, the rest from PCs.”

Five finalists are chosen each month, and they play a showcase on Fuji’s cable TV channel. The 15 quarterly finalists each play a showcase on Fuji’s regular terrestrial channel. Under the company’s old system, the contest ended with the TV broadcast, but BreakGate is now planning to release a compilation CD featuring 10 of the 15 finalists from each three-month “class.”

After the contest, A&R people from Japanese labels make a point of trolling the site in search of undiscovered talent. Since the artists generally must be contacted through BreakGate, the contest acts as a de facto talent agency.

“We don’t expect to make much money from this part of it,” says Hiranou, “but we get royalties and publishing rights if a deal is made. In contrast to the old system at Fuji, we have created a new entry point [the Web site] and a new exit point [the compilation CD and possible recording deal with a major label].”

Hiranou insists that BreakGate is not looking for one-hit wonders, nor does every act need to develop into a megastar.

“We’re hoping for artists that will remain active for the next 20 years and consistently deliver albums that sell 50,000 copies each,” he says.

THE NEW SCHOOL

“Toshiba EMi’s Kamo says old-style audition contests offer limited value in today’s market.”

“For rock artists, being unique is much cooler than following a formula,” he explains. “These days, truly gifted artists don’t enter big company auditions. Ten years ago, that’s what everybody wanted, but now they avoid it.”

As part of his never-ending search for talent, Kamo has a regular guest spot on Tokyo radio station InterFM’s Beyond the Charts show, during which he introduces the best demos sent in to the station or to him directly at Toshiba-EMi.
Psychedelic, pop duo Kiroro, female vocalist Ua, veteran rock band the Southern All Stars and SAS leader Keisuke Kuwata, whose next as-yet-unitled solo album, set for an early-autumn release, is expected to be a big seller.

**BMG Funhouse**

*President:* Hidehiko Tashiro  
*Web site:* www2.bmgjapan.com  
*Major acts:* Orange Pekoe, Kazumasa Oda  
*Market share:* 7.76% (No. 6, 5.3%)  

Long hit-free, BMG Funhouse (aka BMG Japan) is a much happier place these days, thanks to a recent string of chart successes, starting with chart-topping greatest-hits sets by female vocalist Misia (who has since signed with Avex) and veteran male singer Kazumasa Oda. Two international-repertoire compilations, *Fine* and *Kiss*, have also done well recently, both reaching No. 1 on the international albums chart. The label is also enjoying strong results from new local acts, such as pop/rock bands Kinmokusei and Orange Pekoe. The new spirit of optimism pervading the company is credited to last year's management restructuring, which saw international and domestic repertoire reorganized into two new streamlined departments, as well as the establishment of a strategic marketing department. BMG chairman/CEO Rolf Schmidt-Holtz noted during a visit to Japan in May, "When I compare this company with one year ago, it's a completely different company."

**WARNER MUSIC JAPAN**

*Chairman:* Hiroshi Inagaki  
*Web site:* www.warnermusic.co.jp  
*Major acts:* Rip Slyme, Kick the Can Crew, Yuki Koyanagi  
*Market share:* 5.95% (No. 7, 4.6%)  

Warner Music Japan is meeting the challenge posed by Japan's shrinking market by focusing on new domestic-repertoire categories, such as Japanese hip-hop, as well as exploiting the vast Warner international catalog. The label has enjoyed chart success with local hip-hop acts as Rip Slyme and Kick the Can Crew and recently began holding auditions designed to find new hip-hop talent. WMJ has set up a new label called Trinitas to develop new rock bands. Following the lead of Sony and Toshiba-EMI, Warner has also been putting more emphasis on foreign-music compilations. On the catalog front, the company is continuing its very popular *3 for 1* series of Warner international catalog albums, which it launched four years ago. WMJ is playing an active role in promoting the DVD-Audio format in Japan and recently started releasing copy-protected CDs.

**Toy's Factory**

*President:* Takamitsu Idei  
*Web site:* www.toysfactory.co.jp/index02.cfm  
*Major acts:* Mr. Children, My Little Lover, Ketsu no Police  
*Market share:* 5.2% (No. 8, 4.36%)  

Leading independent label Toy's Factory has been riding high of late, thanks to strong sales of ever-popular Japanese pop/rock band Mr. Children's recently released album, *It's a Wonderful World*, and ska-core band Ketsumeishi's *Ketsu no Police* album. Unusual for an independent Japanese label, Toy's Factory has a relatively strong international lineup, thanks to licensing deals with overseas labels such as Tommy Boy.

**Nippon Columbia**

*Web site:* music.denon.co.jp  
*Major acts:* Hiharib Misora, Rosso  
*Market share:* 3.16% (No. 9, 3.3%)  

To say that Nippon Columbia faces some challenges is a distinct understatement. Following New York City-based investment firm Ripplewood Japan's May 2001 purchase of a controlling interest in Japan's oldest record label—which had been in the red for several years—Nippon Columbia embarked on an ambitious restructuring program under the regime of president Jack Matsumura. His untimely death last month brings new uncertainty to the label. The company has introduced an early-retirement program to trim its payroll, reduced the number of releases by 40% and has been selling off non-core businesses. To survive, Nippon Columbia has to find and sign new acts, so this spring the label created a new A&R division, including a marketing team. The label has recently enjoyed chart success with rock bands Rosso and Syrup16g, as well as young *enka* (Japanese ballads) singer Kiyoshi Hikawa.
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TALENT SCOUTS
Continued from page 56

Talent scouts obviously have to be able to identify good music when they hear it, but they also have to be willing to go to hat for acts that push the envelope. That’s not always easy in the often cautious Japanese music industry.

Back in 1991, for example, the manager of hard-rock band Thee Machine Gun Elephant tipped Kamo off to a band called Ulfuls. Kamo liked the Osaka-based, soul-influenced group and convinced Toshiba-EMI to sign them.

The Ulfuls’ debut album, 1991’s Bokudan (Explosion), on Parade, broke the band and was followed by its best-selling 1995 set, Bonzai, which moved 1.2 million copies. Although sales have dropped for later releases, the band’s latest album, Ulfuls, has so far sold a respectable 100,000 copies.

Sometimes being in the right place at the right time helps. One of Kamo’s recent discoveries is Kishidan, a band recommended to him by a producer friend he happened to run into at a funeral.

Kishidan’s shows are extremely theatrical—with their slapstick humor, ridiculously coiffed perms and basic rock ‘n roll, they’ve been called “Japanese Leningrad Cowboys.” Kamo admits that he “didn’t really get it” at first but had a lunch and signed them anyway.

The risk paid off. The band’s debut album, 1/6 Lonely Night, made it to No. 3 on the Oricon chart following its April 2002 release. A follow-up single, “One Night Carnival,” hit No. 7.

LOOKING AHEAD

What trends do these talent scouts see on the horizon? “Foreign influences used to be big,” says Kamo, “but now, Japanese styles are cool.” Case in point: Chitose Hajime, a Sony A&R man saw the teenage girl on a local TV talent show. The singer’s music is strongly influenced by traditional minyo (folk songs) of her native Amami Island in southwestern Japan. Hajime’s debut album, Hainumu (South Wind) released in July, hit the top spot on Oricon for two weeks that month. “Wadatsumi no Ki (Tree of the Sea God),” a single from the album, was No. 1 in April.

“Although the overall industry is shrinking, the indie market is growing,” says Koshi Yoshida, project manager of Yamaha’s MusicFront. “About 30% of the Japanese new releases at Tower are indies.”

Okinawa-based ska-core band Mongol 800 put out the first indie album in Japan ever to go platinum. Message, released with little promotion on Okinawa’s Highwave label in September 2001, has sold more than 2.2 million copies to date.

“Success in the indie scene is becoming clear,” says Yamaha’s Yoshida. “I don’t think Mongol 800 is a fluke. Young, eager listeners are not satisfied with the major label offerings. We’re working as indie label, starting artists from scratch.” Business realities make it critical for A&R people to act boldly if their companies are to survive and thrive.

Creativity and risk-taking are the watchwords of Japan’s indie musicians, and the domestic industry is blessed with a number of driven, gifted talent spotters and A&R staffers. Given the right kind of support from their superiors, it’s anyone’s guess how far they could transform this ailing industry.
Web Sites Help Educate Unsigned Acts About The Industry

BY CATHARINE APPLEFELD OLSON

Although concrete evidence of the Internet’s sovereign power to break a music act to the masses remains elusive, the unique attributes of the online universe have been the inspiration for a number of companies that are aiming to open new avenues for unsigned artists.

Rather than attempting to be all things to all artists, this new school of Internet companies is focusing on such aspects as bringing together and developing unsigned artists, distributing their material, and educating them about the music industry. And while each is using technology to achieve its specific goals, all share a renewed reverence for the offline universe.

“You’re fooling yourself if you think you can break a band on the Internet alone,” says Vivek Tiwary, president/CEO of starpolish.com, a site that imparts business news and knowledge on aspirant artists from label executives, managers, and lawyers. Starpolish.com, which has been sending industry message board the Velvet Rope since January, also draws an active chat crowd. “There are so many factors in the mix—radio, retail, campus marketing, video play. The Internet is a very powerful promotional tool, but it is just one element.”

To cushion its interests, Tiwary’s general starpolish.com blueprint has from the beginning been to package the components as a marketing consultation arm, a booking division, and an artist management company, which launched this spring (Billboard, May 4) and currently has 100 clients.

“If all we were doing were the dot.com, I would be pretty scared,” Tiwary says. “It would not warrant the amount of time and money we are spending on it.”

MAJOR ATTENTION

Which is not to say that starpolish.com and many other online entities serving unsigned artists aren’t getting the attention—and in some cases, the financial support—of the big boys. Witness Vivendi Universal’s insidesessions.com, which for $49 provides an organic music-industry tutorial—select components also are available on video and DVD—straight from the mouths of an A-list of Universal companies. An additional $50 buys you the chance to submit your work and get feedback from a Universal executive.

“For all that it does not do, the really terrific thing about the Internet is that it breaks down a lot of barriers,” insidesessions.com president Lori Weintraub says. “It allows a kid who lives in Omaha the kind of access to people in the music business that would otherwise be just about impossible. In the physical world you could never have a course taught by Sheryl Crow in one room, then down the hall one taught by Barry Gibb and another by Russell Simmons.”

Like many kindred online services, insidesessions.com has a significant offline presence. For example, a different one of the service’s “member” acts will perform at each of the top 15 stops along the upcoming Loco芭Stoika tour.

While the company currently is running an online contest that will award three winners with Universal publishing contracts, its main aim is enlightening people about the music industry. Aside from its heavy artist following, Weintraub says 50% of members are looking to land a job in the field. “We would really love to find a band this way—that would be fantastic—but we are not an A&R division,” she says. “We are about education first.”

GETTING SIGNED

Conversely, enabling acts to tap major and independent labels with the goal of getting signed is the priority at tonos.com, a melting pot for artistic collaboration and industry attention founded by Carole Bayer Sager, David Foster, and Kenneth “Babyface” Edmonds. Beyond the free information available on the site, artists pay $11.95 per month to join Tonos Pro and gain access to a wealth of information and services.

“We see ourselves very much as an A&R service,” tonos.com president Justin Herz says. “We are a filter between the aspiring artist—who in every other circumstance would be sending unsolicited material—and the music industry, who we help discover and develop new artists.”

The company has recently inked artist development deals with Atlantic Records, Columbia Records, J Records, DreamWorks Records, Jive Records and Interscope Geffen A&M Records.

Def Jam, EA Create Hip-Hop Video Line

By susanne ajl

LOS ANGELES—Licensing tracks for videogames has long been a popular way for labels to garner more exposure for their artists. But few record companies are playing with this marketing strategy as much as Def Jam, which has inked with Electronic Arts (EA) to jointly produce a series of hip-hop-influenced videogame titles and use them as a forerunner to launching its own interactive division.

Def Jam Wrestling, bowing early next year, will kick off the alliance. The game will include as many as 20 songs from Def Jam artists—a figure double the 10 songs usually licensed for a videogame. On top of supplying the music, Def Jam will craft the project’s characters around its roster of rappers and help write the game’s story lines.

By centering Def Jam Wrestling and other games entirely around its identity, Def Jam has snagged a financially meatier deal than the standard videogame licensing pact.

EA and Def Jam executives declined comment on partnership specifics, but sources say EA will pay Def Jam parent Universal Music Group a licensing fee for the music titles it uses, as well as a royalty rate for Def Jam artists utilizing the label’s song name.

Nothing is finalized, but Def Jam Wrestling is shaping up to feature Ludacris and DMX as both characters and track providers. Much of the music will be new, and the game’s release will be timed to coincide with Def Jam’s fall release of some of the featured artists’ new albums. An accompanying game soundtrack should also be rolled out.

Normally, videogame licensing agreements are drawn up more for the repeated exposure and promo value than what they directly add to a record company’s bottom line. The $25,000 fee labels may catch for an established artist’s track is much lower than what a label may receive when it places a track in a movie. (According to sources, the average fee for an untested act’s song in videogames is $2,000.)

Still, Def Jam remains a cheerleader for the promotional ammunition that licensing provides its product.

“Radio—it just gets so cluttered. We truly understand that you need to have more impressions these days,” Def Jam president Kevin Liles explains. “We want you to bomb our music in the car, have the DJ spin it at a club, and come interact with it on a game that’s ours.”

Even so, he adds, “anything we get involved with is not only for promotional reasons but for value monetarily. We are lending our name to the game, and our name is worth something.”

In this overhaul of the revenue model between labels and videogames, Def Jam is not only looking to extend its name to game titles but to a whole new game company as well.

“This is absolutely going to be a new revenue stream for us,” Liles says. “It will eventually be developed into a new Def Jam in a way that separates us from the parent company.”

The software maker has begun regularly hitting up labels for new songs through its recently launched EA Trax, which coordinates the music for EA’s three game divisions. But the company wanted to be more creatively intertwined with Def Jam because of its powerful position with consumers.

EA worldwide executive of music Steve Schnur observes, “It is one of the only labels where they’ve actually developed a lifestyle and culture.”
constitute part of its bid. There has been some speculation that music-industry interests—which had outstanding copyright-infringement lawsuits against Napster at the time of the bankruptcy filing—may challenge that contention in an effort to secure more money in the asset sale.

Sources say the hiring of an investment bank by the unsecured creditors—group led by the U.K.’s Asain Independent Music—to try to generate interest in the Napster assets was part of their fiduciary responsibility to get the best possible price for the company. But the creditors had limited expectations that bids from other media firms, Web portals, or Internet service providers could rival Bertelsmann’s investment.

A bearing to settle ownership of the assets was scheduled for Aug. 29 in U.S. Bankruptcy Court in Delaware.

MAXIM MUSIC: Calling music an “integral part” of its reader’s lifestyle, Maxim magazine is aiming to use its brand power to leverage its way into the music business. The cheeky beer-and-babes title, under the Def Jam Publishing imprint, is also home to upstart music magazine Blender, is teaming with UTW Records/LME, a division of the Universal Music Group (UMG), to release its first CD. Maxim Rocks, a 21-track compilation showcasing UMG acts, is slated to hit retail Sept. 24 and feature new singles from Bon Jovi, Andrew W.K., Queens of the Stone Age, Nine Inch Nails, and Strides. The CD will also contain a 24-page mini-Maxim collector’s edition magazine with exclusive content and a time line of rock’s greatest kind often most outrageous moments. The first 150,000 copies will include a bonus disc featuring a demo version of the NOL 2003 videogame from EA Sports.

According to the companies, MaxiM Rocks will be heavily promoted through national TV, radio, print, and online campaigns. National TV spots are already appearing on such cable stations as MTV, MTV2, VH1, Much Music, and TNN, as well as key local broadcast markets.

UMG execs say they were attracted to the deal because of the ability to associate its acts with Maxim’s much-sought-after male demographic. UTW Records senior VP Bob Mercer says, “The success of Maxim magazine, its demographic, and its style make it the ideal partner for the Universal Music Group’s labels, all of whom are enthusiastically represented on this compilation by their best and newest talent.”

Additional artists featured on the CD from UMG-associated labels are Island Def Jam’s Hoobastank, American Hi-Fi, Saliva, Good Clean Fun, and Roadrunner’s Sincly, The Sin of a Deadman, and Jerry Cantrell; MCA’s New Found Glory, Something Corporate, and Box Car Racer; IGA’s Trust Company and Unwritten Law; TVT’s Default; Lost Highway’s Ryan Adams; and DreamWorks’ Depaky.

FAST CASH: ArtistDirect is accelerating its funding of ArtistDirect Records (ADR), its venture with Ted Field and BMI Entertainment. The Los Angeles-based label says it will need more capital to continue funding itself beyond 2002.

Under the original April 2001 agreement, ArtistDirect was to contribute $15 million to ADR in 2002; it now says it will contribute an extra $10 million this year, thereby increasing its stake in the label from 45% to 65%. Field’s interest will fall from 50% to 30%; BMI will retain 5%. ArtistDirect is due to contribute $2.75 million to ADR in 2003 and $12 million in 2004. ArtistDirect is also in the process of launching a new label, Music for established, branded acts (Billboard, Aug. 24).

CENTERSPAN SECURITY: CenterSpan Communications, owner of the Scour peer-to-peer network, says it has received $5 million in private equity financing.

Under terms of the deal, CenterSpan sold 833,333 shares of common stock at a price of $6 per share, representing total proceeds to the company of $5 million. Also as part of the commitment, the investor group—named in the transaction—has been granted a three-year warrant to purchase 733,333 additional shares of common stock at $10.67 per share.

NO NEW BIDS: With no one stepping forward to put additional bids for Napster’s assets, Bertelsmann—which has loaned the company $85 million and pledged another $8 million-plus to buy what’s left of it—has moved one step closer to acquiring the bankrupt company.

The deadline for proposals from qualified bidders was Aug. 21; no offers were made. Sources say that those involved in the asset sale are not surprised. With Napster already so deep in debt to Bertelsmann, any offer short of $100 million might have triggered a fight with the German media giant, which claims that its outstanding secured loans to the online company constitute part of its bid. There has been some speculation that music-industry interests—which had outstanding copyright-infringement lawsuits against Napster at the time of the bankruptcy filing—may challenge that contention in an effort to secure more money in the asset sale.

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RIGHT ON 'Q': The choice of Phil Quartararo to oversee EMI Music Distribution (EMD) is an interesting move and one that has already ignited debate in the sales, distribution, and retail sectors.

The initial response from some skeptical sales and distribution executives was something akin to, "What does Phil Q. know about sales and retail?" And that is a good question. After all, Quartararo emerged from a radio promotion background. In fact, he would be the first to admit that he has a "promotion pedigree." And radio promotion is about as far as you can get from retail and still be in the record business.

Of course, Quartararo's experience as a label president, first at Virgin and then at Warner Bros., brought him up to speed on marketing in a hurry and undoubtedly made sure that retail was at least on his radar, even if ultimately others dealt with the retail issues for him. But here's something to think about: Name one other label president who has attended as many retail functions (e.g., NARMS and the American Jewish Committee charity dinners) as Quartararo in the past decade.

Naturally, the doubting Thomases will argue that hobnobbing with retail is not enough to equip an executive to deal with their issues, and they may be right. But I would answer that Quartararo brings something different to the table when it comes to retail issues, and now more than ever, tackling the business differently—thinking outside the box, or redesigning the business model, call it what you will—certainly seems to be a better recipe for survival than doing business as usual.

Let's listen to the man talk.

"If you look at the conventional manner of handling sales, the business is not doing so great; it is the part of the business that has stopped evolving," Quartararo says. "The fact that the ship is going over the falls is why we want to do something different, and the head of this company [EMI Recorded Music chairman Alain Levy] is bold enough to let us try it."

First off, Quartararo hasn't even been named as the replacement for Richard Cottrell, the outgoing EMD president who has been named to head EMI Recorded Music's fight against piracy. Quartararo has been named executive VP of EMI Recorded Music North America and will oversee only some of Cottrell's responsibilities and likely be involved in things that were not part of Cottrell's bailiwick. For instance, Quartararo will manage the EMI sales force but will not oversee the distribution and manufacturing plant.

"What David [Munns, EMI Recorded Music chairman and former music executive] is trying to do is put a marketing spin on what has traditionally been looked at as sales," Quartararo explains. But how do you do that?

Quartararo says his first job is to understand the current structure and then ask the labels, "What works for you and what doesn't?" Others have asked this question, but the difference is, as Quartararo points out, "the guy asking the question and the guy redesigning it will be a label guy. And that is the twist: If we get it right, everything the labels do gets magnified.

Quartararo wants to build something that will "superserve the labels from the inside and find a better way to deliver music to the consumer on the outside." But even Quartararo admits that he doesn't know what that might look like. "I said to them, 'When you run a race, you have to know where the start and the finish is and the best way to run,' he states. "I know where the finish line is and how to run it. The part of the race that I don't yet know is the starting line." Newbury Comics CEO Mike Dorse is one retailer who is willing to give Quartararo the benefit of the doubt, "if he knows enough about retail. Still, [Quartararo] could be an interesting choice. He is a really smart, talented, aggressive executive with enough of a fire in his stomach that he can learn the job."

But will Quartararo be retail's advisor within EMI, a role that distribution head traditionally plays at the majors and one that music merchants say is vital and yet one that appears to be getting short shrift nowadays from the powers that be? That of course, remains to be seen. But at the very least, Quartararo will be able to communicate retail issues to the ever-doubting radio staffs at the EMI labels in their own lingo.

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‘24’ Collection Debuts Before Its Second Season

BY JILL KIPNIS

LOS ANGELES—In an effort to generate interest in the upcoming TV season, Fox Home Entertainment is releasing season one of the sequential, Emmy Award-nominated series 24 on DVD Sept. 17 in the fastest TV-to-DVD turnaround ever. While the six-disc collector's edition set ($59.98) does not contain many extra features as a result, the show's creators are hoping its availability prior to the debut of season two Oct. 29 will help capture an audience of new viewers.

The DVD set includes all 24, hour-by-hour episodes of the best drama series nominee, which follows main character Jack Bauer's (Kiefer Sutherland) attempt to save presidential candidate David Palmer (Hastv from an assassination attempt. It also has a never-before-seen alternate ending, Sutherland, who received an Emmy nod for his lead role in the series this year, hosts a short piece about the upcoming season and provides commentary on the alternate ending.

Executive producer Howard Gordon—who wrote some of season one's episodes and who has worked as a producer to the series X-Files, Buffy the Vampire Slayer, and Angel—says the object of putting the DVD together quickly was to interest people who had missed part of the series or all of it altogether and to help set up the second-year story. [In season two], we hope to continue to surprise the audience. There will be a nuclear device in L.A. Jack has been estranged from his daughter over the last year and no longer working for CTU [Counter Terrorism Unit]. He is called in to help by now-president Palmer. It will fall into the wake of emotions that evolved earlier one.

Fox plans on spearheading an extensive advertising campaign, which will include ads that will both highlight the DVD and promote season two, says Peter Stadden, the company's senior VP of marketing. He notes that Fox "will contact fans of the show through a special mass e-mail and also relaunch the 24 Web site." Danny Smith, senior vice president of home video buyer for the Amarillo, Texas-based Hastings Chain, says that because Fox is not rerunning the show through its sister cable station, FX, plans a Labor Day marathon, releasing the new DVD now "should boost sales. This seems like a pretty good strategy. It may be too untested, but certainly we are bringing [the set] into college campuses and major libraries."
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| Nielsen VideoScan | 2001 PG-13 2.99 |
| 2    | TARZAN & JANE | Disney | 2002 NR 24.99 |
| 3    | JIMMY NEUTRON: BOY GENIUS | Touchstone | 2001 G 22.99 |
| 6    | SHOWTIME | Family Home Video | 2002 PG-13 29.98 |
| 7    | SPY KIDS (PA
| Nielsen VideoScan | 2001 3.99 |
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| 9    | A BEAUTIFUL MIND (AWARDS EDITION) | Touchstone | 2001 PG-13 22.99 |
| 10   | A WALK TO REMEMBER | Sony Pictures | 2002 NR 19.99 |
| 13   | SNOW DOGS | Live Entertainment | 2002 NR 14.99 |
| 15   | THE OTHERS | Touchstone | 2002 NR 14.99 |

**Note:**
- Nielsen VideoScan - Sales data compiled by Nielsen VideoScan, based on transactional reports from VideoScan. This dataset includes non-theatrical retail sales. The chart provides a list of top-selling titles for the week of September 1, 2002, with sales data for non-theatrical titles listed separately. The chart includes titles from various distributors and labels, including Touchstone, Warner Bros., Disney, and Columbia. The chart also lists the retail prices for each title, with some titles priced at $9.99, $14.99, or $22.99, and others at incremental price points up to $49.99. Titles marked with an asterisk (*) are designated as platinum, indicating a high level of sales success.

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Showbiz

DREAMING OF ‘BANDSTAND’: During its 1952-89 run, American Bandstand was one of the top music shows on U.S. TV. The series featured artists performing live and young people dancing to the latest hit singles. For many viewers of American Bandstand, it was also a dream to be on the show.

The new NBC drama series American Dreams is about how American Bandstand affected the lives of those who came of age in the early ‘60s. The series—which premieres Sept. 29—is set in 1963 and centers on the fictional Pryor family of Philadelphia, where American Bandstand was based in its earliest years. The family’s 15-year-old daughter, Meg (played by Brittany Snow), is a loyal viewer whose biggest dream is to dance on the show.

Longtime American Bandstand host Dick Clark is one of the executive producers of American Dreams. The show features actual American Bandstand footage from the era. In the pilot episode, Marsha & the Vandellas and the Beach Boys are among the featured artists.

Clark celebrated the 50th anniversary of American Bandstand in an ABC special that aired in May (Music & Showbiz, Billboard, April 27). Clark says American Bandstand represented a time when “music and TV audiences weren’t so fractionalized. We had a show with different kinds of music that were seen and heard by a large audience.

When American Bandstand went national, we had about 6 million to 8 million viewers per episode. A show like [MTV’s] Total Request Live has maybe one-tenth of the audience size that American Bandstand had. A lot of shows have imitated Bandstand because of the show’s enormous impact on pop culture.”

Based on American Dreams pilot episode, it can be enjoyed by all age groups. American Dreams won’t find much appeal with people who like easy or contemporary TV shows. But the show could find a local audience with nostalgic baby boomers, fans of early-’60s music, or viewers who like teenage angst/family dramas.

After its premiere, American Dreams will air Sundays at 8 p.m. EST. In an upcoming episode, Michelle Branch will play ‘60s pop princess Lesley Gore and perform Gore’s hit song “You Don’t Own Me.”

In Brief: Kid Rock has been cast as the leader of a motorcycle club in DreamWorks Pictures’ Biker Boyz. The film’s co-stars include Laurence Fishburne and Lisa Bonet. The Sundance Channel’s annual Sonic Cinema mini-series returns every Friday in October, beginning Oct. 4. The program showcases music videos and movies with a musical connection. Featured directors in this year’s series include Michel Gondry, Tama Davis, and the Snorri Brothers.

Newsline

Regent Communications will acquire 12 radio stations from Brill Media for approximately $62 million. Among the stations included in the deal are AC outlet KTRR Fort Collins, Colo., and country stations WIOV Lancaster, Pa., and KRCB Dubuque, Iowa. . . . Clear Channel promotes the L.J. Smith to Southwest regional director of programming; Smith, who was Oklahoma City director of programming, will remain PD of country KXY Oklahoma City until the end of the year. Smith’s PD post for cross-town country KTST will be filled by Crash Pottee, who is upped from assistant PD/music director. Meanwhile, Dave Allan has exited as Clear Channel VP of operations for Philadelphia.
WHEN LESS MEANS MORE: In a down week, when album sales are off 2.2% from last week's volume and 12% compared with the same week of last year (see Market Watch, page 6), EMMINEM's 3.7% decline in sales actually prompts his return to the top of the Billboard 200.

It's the sixth week at No. 1 for The Eminem Show (172,000 units), which has sold 6.2 million copies since its release during the Memorial Day weekend—more than any other title has sold during this calendar year. The rapper has led the chart 14 times in his career, with eight of those No. 1 weeks notched by 2000's The Marshall Mathers LP.

Eminem moves up because last week's champ, Nelly, feels an even sharper decline of 11.5% (162,500).

Echoing a pattern seen in most recent weeks, nine of the top 20 titles on The Billboard 200 hail from the Top R&B/Hip-Hop Albums chart. That crop includes the debut album by rap duo CLIPSE, comprising Thornton brothers Gene (who goes by Malice) and Terence (aka Pusha T), which garners Hot Shot Debut honors on both the big chart (No. 4, 122,000 units) and the R&B/ Hip-Hop list.

On the latter chart, with sales polled from a core-store panel, the duo's Lord Willin' opens at No. 1. Following Ashanti, it's the second time in 2002 that an act's first album opens at No. 1 on the R&B/Hip-Hop chart.

The week brings career-high ranks to New York radio star Angelina Martinez (No. 11 on The Billboard 200, No. 6 on R&B/Hip-Hop) and reggae-infused Beanie Man (Nos. 18 and 7, respectively). The former's first album peaked last year at No. 32 on the big chart and No. 7 on R&B/Hip-Hop. Beanie Man's prior best records were for 2000's Art and Life: No. 18 on R&B and No. 68 on The Billboard 200.

VIVA LA REVOLUCIÓN: Mexico's Mana, which has been the poster child for the rock en español movement, gains even greater stature this week, as the band's Revolución de Amor box set tops No. 1 on Top Latin Albums and No. 22 on The Billboard 200.

This is the third straight Mana set to lead the Latin chart. More significantly, it's by far the band's best showing on the big chart, topping 1997's Suenos Liquidos, which peaked at No. 67.

Mana's new album also posts one of the largest opening-week sums—44,500 units—since the Latin chart switched to Nielsen SoundScan data in 1993. Only Selena's posthumous Dreaming of You (331,000 in 1995) and Marc Anthony's El Deseo (52,000 last year) have entered the Latin list with bigger openers, although street-date violations robbed Luis Miguel of third-place honors. Miguel's 1997 outing reached No. 1 on Top Latin Albums with 57,000 units in its first full week of sales but entered the chart prematurely at No. 2 on 3,500 street-date leaks.

Mana's start marks the highest Billboard 200 rank of any Spanish-language album since 1997, when the aforementioned Miguel title entered at No. 14.

COUNTRY CORNER: Although Lee Ann Womack falls from No. 1, she again her previous album earned on Top Country Albums—entering at No. 2. Her new title matches her Billboard 200 career peak, set last year when 2000's I Hope You Dance rose to No. 16.

The disc hits career-high ranks on both charts for Diamond Rio, who starts at No. 3 on country and No. 23 on the big chart. Last year's One More Day held its previous highs: No. 5 on the former and No. 36 on the latter.

Next week, another country act, Dixie Chicks, will establish a career-high sales week when its new set becomes the trio's second to top The Billboard 200, this time with a tally that could exceed 100,000 units. Its first one, Fly, began with 341,000 in 1999.

NOTABLE: In her 26th chart week, Norah Jones reaches The Billboard 200 top 10. Here is the first Blue Note album to ever reach the big chart's top 10 and only the fourth from that label to reach platinum certification. Prior to Jones, Jimmy Smith's 1963 album Back at the Chicken Shack had Blue Note's highest Billboard 200 rank, peaking at No. 14 ... Led by Murdernladers, five albums debut among Heatseekers' top five slots. It's only the second time that's happened since the chart—devoted to new and developing acts—was introduced in 1991, the other occasion being the Sept. 9, 2000, issue ... With second track "Shes Been Getting The Making Of Video exposure on MTV while "Complicated" still percolates, Avril Lavigne's Snags The Billboard 200 Greatest Gainer (4-3). It is the fourth time she has scored that chart's largest unit gain.

ONE ON ONE, FINALLY: After 25 prior appearances on the Adult Contemporary chart spanning 26 years, Daryl Hall & John Oates score their first No. 1, as "Do It For Love" climbs 3-1 (see Chart Beat, page 41. "Love" is the Greatest Gainer on the chart with a 223 detection increase, enabling the track to jump Vanessa Carlton's A Thousand Miles, which holds at No. 2 for a second week while posting a gain of 92 detections (120 spins separate the two tracks). "Love" is one of three new recordings by the duo from the recently released greatest hits set VH-1 Behinds The Music: The Daryl Hall and John Oates Collection.

Elsewhere on the Adult Contemporary chart, LeAnn Rimes debuts at No. 25 with "Life Goes On," the lead track from her forthcoming album, Twisted Angel. Rimes occupied the same position on the chart last issue with "Can't Fight The Moonlight," which moves to the recurrent chart after spending the past 26 weeks on the main chart. That run is in addition to the 19 weeks that "Moonlight" spent on the Adult Contemporary chart from October 2000 to February 2001. "Moonlight" remains the only track to earn Airpower honors twice on any of our radio charts.

CANDLE IN THE WIND: It has been one year since the world lost young songstress Aaliyah, who died in a plane crash in the Bahamas. This week, the fourth single from her eponymous album, "I Care 4 U," earns Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks, moving 18-8. The airplay on "Care," which is nearing 36 million in audience, arises from album play, as no single was serviced to radio.

The radio thresholds in her memory not only propel "Care" but are also evidenced by the upward movement of her previous singles on billboard.com's Hot R&B/Hip-Hop Airplay Recurrents chart. "Rock The Boat" is the highest-ranked Aaliyah track on that chart, jumping 8-3 with 7.7 million listener impressions, followed by "More Than A Woman" (20-6). Two of her soundtrack singles, "Try Again" (from Romeo Must Die) and "Are You That Somebody?" (from Dr. Dolittle), more than double in audience and re-enter at Nos. 11 and 21, respectively.

Aaliyah had two No. 1 singles on the R&B/Hip-Hop Singles & Tracks chart in her lifetime. Her first, "Back & Forth," spent three weeks on top in 1994, and "If Your Girl Only Knew" stayed there for two weeks in 1996. Two of her biggest hits during the aforementioned "Somebody" (1998) and "One in a Million" (1997), were No. 1 on R&B/Hip-Hop Airplay for eight and six weeks, respectively, but did not qualify for R&B/Hip-Hop Singles & Tracks because neither was released to retail—which, at that time, was a requirement to appear on the chart.

GOLDEN EGGS: With their former No. 2 single "Long Time Gone" still hovering in the top 10 (new No. 6), Dixie Chicks waste no time storming Hot Country Singles & Tracks with "Landslide," which opens at No. 32 with Hot Shot Debut stripes. With spins detected at 85% of the monitored stations, the respectful cover of Fleetwood Mac's former top 10 Adult Contemporary hit marks this year's highest country chart debut, set three weeks ago by Faith Hill's "Cry.

"Landslide" is also a new career-high opener for the Chicks, topping a pair of No. 57 starts with "Ready to Run" in the July 10, 1999, issue, and "Long Time Gone" in the June 8, 2002, Billboard. The Mac introduced "Landslide" on 1975's Fleetwood Mac album, but the group's hit version was a live rendition from The Dance, released in 1997. The aforementioned Hill single is the fastest-rising song since Alan Jackson's "Where Were You (When The World Stopped Turning)" hit No. 6 in its third chart week in the Dec. 8, 2001, issue. Up 745 detections, "Cry" crosses the Airpower threshold and rises 24-16.

At the top of the chart, Kenny Chesney's "The Good Stuff" caps Hot Country Singles & Tracks for a seventh week—the longest run at No. 1 since Lonestar's "Amazed" spent eight weeks there in 1999.

FLYING SOLO: Justin Timberlake becomes the first member of 'N Sync to make his own mark on the charts, as "Like I Love You" is the Hot Shot Debut on The Billboard Hot 100 at No. 67. In its first full week at radio, "Like" garners 23 million listener impressions. The video for "Like" will debut Sept. 9 on MTV's Making The Video. Timberlake's debut solo album, Justified, will hit retail Nov. 12.

Additional reporting by Patrick McGowan in New York.
| Chart Position | Title | Artist | Label/Imprint | Sales Data by NielsenSoundScan
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<td>John Mayer</td>
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<td>Red Hot Chili Peppers</td>
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<td>Mana</td>
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<td>All I Have</td>
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<td>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</td>
<td>TITLE</td>
<td>WEEKS</td>
<td>SUM RATE (15)</td>
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| Usher | BMG/RCA | Confessions: The Album | 3 | 150
| MARY J. BLIGE | BMG/RCA | No More Drama | 4 | 112
| TIM MCGRAW | MCA/Bravado | Set This Circus Down | 2 | 35
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**Notes:**
- "(BMG)" indicates BMG/Reprise for Distribution 11.4.
- "(BMG/RCA)" indicates BMG/RCA for Distribution 11.4.
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- "(BMG)" indicates BMG/Reprise for Distribution 11.4.
### Billboard Heatseekers - September 7, 2002

**Chart Name:** Heatseekers

**Legend:**
- **Nielsen SoundScan**
- **Peak Position:** The position of the song in the top 20 at the end of the first week.

#### Top Heatseekers

<table>
<thead>
<tr>
<th>Artist/Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MURDERDOLLS</td>
<td>Beyond The Valley Of The Murderdolls</td>
</tr>
<tr>
<td>SLEATER-KINNEY</td>
<td>One Beat</td>
</tr>
<tr>
<td>CONJUNTO PRIMAVERA</td>
<td>Perdomane Mi Amor</td>
</tr>
<tr>
<td>CALHOUNS</td>
<td>Made In The Dirty South</td>
</tr>
<tr>
<td>NO SECRETS</td>
<td>No Secrets</td>
</tr>
<tr>
<td>DASHBOARD CONFESSIONAL</td>
<td>The Places You Have Come To Fear The Most</td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
</tr>
<tr>
<td>BAD TIMES</td>
<td>Dirty Sexy Knights In Paris</td>
</tr>
<tr>
<td>12 STONES</td>
<td>12 Stones</td>
</tr>
<tr>
<td>KILLS</td>
<td>Turn On The Bright Lights</td>
</tr>
<tr>
<td>BRIGHT EYES</td>
<td>Lifted If The Story Is In The Soil, Keep Your Ear To The Ground</td>
</tr>
<tr>
<td>THE USED</td>
<td>The Used</td>
</tr>
<tr>
<td>SMILEY &amp; SOUTHSTAR</td>
<td>Crash The Party</td>
</tr>
<tr>
<td>ANTHONY SMITH</td>
<td>If That Ain't Country</td>
</tr>
<tr>
<td>BANDA EL RECODO</td>
<td>No Me Se Rajar</td>
</tr>
<tr>
<td>SARA GROVES</td>
<td>All Right Here</td>
</tr>
<tr>
<td>KELLY WILLIS</td>
<td>Easy</td>
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<tr>
<td>AMBER</td>
<td>Naked</td>
</tr>
<tr>
<td>JANUARY</td>
<td>Un Dia Normal</td>
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<tr>
<td>SUGARCULT</td>
<td>Static</td>
</tr>
<tr>
<td>GOOD CHARLOTTE</td>
<td>Good Charlotte</td>
</tr>
<tr>
<td>SPOON</td>
<td>Kill The Moonlight</td>
</tr>
</tbody>
</table>

#### Greatest Gainer

**Artist:** The Used
**Peak Position:** #43
**Sales change:** +24

### Billboard Top Independent Albums - September 7, 2002

**Chart Name:** Top Independent Albums

**Legend:**
- **Nielsen SoundScan**
- **Peak Position:** The position of the song in the top 20 at the end of the first week.

#### Top Independent Albums

<table>
<thead>
<tr>
<th>Artist/Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>NICKEL CREEK</td>
<td>2 Weeks At Number 1</td>
</tr>
<tr>
<td>KHIA FEATURING DSD</td>
<td>Thug Misses</td>
</tr>
<tr>
<td>SLEATER-KINNEY</td>
<td>One Beat</td>
</tr>
<tr>
<td>CONJUNTO PRIMAVERA</td>
<td>Perdomane Mi Amor</td>
</tr>
<tr>
<td>ELLIE BREALEY</td>
<td>The Fallout</td>
</tr>
<tr>
<td>ELVIS PRESLEY</td>
<td>Elvis: The Very Best Of Elviss</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Reggae Gold 2002</td>
</tr>
<tr>
<td>DOLLY PARTON</td>
<td>Halos &amp; Horns</td>
</tr>
<tr>
<td>RAZAMATAZ</td>
<td>Vans Warped Tour 2002 Compilation</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Punk-O-Rama 7</td>
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<tr>
<td>DASHBOARD CONFESSDIAL</td>
<td>The Places You Have Come To Fear The Most</td>
</tr>
<tr>
<td>BALL</td>
<td>Lay It Down</td>
</tr>
<tr>
<td>INTERPOL</td>
<td>Turn On The Bright Lights</td>
</tr>
<tr>
<td>FOUR MAN</td>
<td>Lifted Or The Story Is In The Soil, Keep Your Ear To The Ground</td>
</tr>
<tr>
<td>PUBLIC ENEMY</td>
<td>Revolution</td>
</tr>
<tr>
<td>BANDA EL RECODO</td>
<td>No Me Se Rajar</td>
</tr>
<tr>
<td>KELLY WILLIS</td>
<td>Easy</td>
</tr>
<tr>
<td>NEKO CASE</td>
<td>Naked</td>
</tr>
<tr>
<td>SUGARCULT</td>
<td>Static</td>
</tr>
<tr>
<td>LOS TEMERARIOS</td>
<td>Una Legrana No Basta</td>
</tr>
<tr>
<td>YING YANG TWINS</td>
<td>Alley: The Return Of The Ying Yang Twins</td>
</tr>
</tbody>
</table>

**Notes:**
- The Hot Shot List is the list of songs debuting this week. New artists are listed in parentheses. The RIAA platinum or diamond symbol (*) indicates the number of sales (or equivalent units, for radio airplay songs) at the time. The RIAA certification also indicates the number of sales (or equivalent units, for radio airplay songs) at the time. The RIAA certification also indicates the number of sales (or equivalent units, for radio airplay songs) at the time. The RIAA certification also indicates the number of sales (or equivalent units, for radio airplay songs) at the time. The RIAA certification also indicates the number of sales (or equivalent units, for radio airplay songs) at the time.
Top Internet Albums Sales reflects physical album orders through Internet merchants, based on data collected by Nielsen SoundScan. Unlike usual Billboard album charts, retail titles are included in the Internet and SoundScan charts. All albums listed are in the top 100. Weekly Sales: ©2002, Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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What was the #1 song each year on your sweetheart's birthday?

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<table>
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<tr>
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<th>Hot 100 Airplay</th>
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<tr>
<td><strong>Title</strong></td>
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</tr>
<tr>
<td>1</td>
<td>Dilemma</td>
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<td>2</td>
<td>Complicated</td>
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<tr>
<td>3</td>
<td>Hot In Here</td>
</tr>
<tr>
<td>4</td>
<td>Gangsta Lovin' (Remix)</td>
</tr>
<tr>
<td>5</td>
<td>I Need A Girl (Part Two)</td>
</tr>
<tr>
<td>6</td>
<td>Just A Friend 2002</td>
</tr>
<tr>
<td>7</td>
<td>Cleanin' Out My Closet</td>
</tr>
<tr>
<td>8</td>
<td>Run This Town</td>
</tr>
<tr>
<td>9</td>
<td>Just Like A Pill</td>
</tr>
</tbody>
</table>
Motown’s India. Arie Offers Spiritual ‘Voyage’

Continued from page 1

“The thought crossed my mind about not wanting to alienate my fan base, but I don’t know what would alienate them or bring them in, so I decided not to think about it,” Arie says in her first interview about the new album. “I made a conscious decision when I was recording Acoustic Soul to—and this is one of my mottos—follow the music and the chips fall where they may. That’s what I did with this album. It would have been too much to try to live up to some expectations when I don’t even know what they are.”

GROUP EFFORTS

For her sophomore set, Arie did make at least one change: collaborating more with songwriters. “I took a more open-minded approach to songwriting last year put into one song.”

Additionally, Arie reached back to songs that did not make the cut for Acoustic Soul to include on the new 15-track set.

“Right Direction” was supposed to be on Acoustic Soul,” Arie says. “It’s funny how songs come back around and the meaning makes itself known when it’s time. It meant something for Acoustic Soul; it was one of the first songs I recorded for it. I was making this big step in my life, and I set up in a certain direction—that was a big statement. Now it’s even bigger, because I have different pressures, life experiences, and responsibilities. It means more to me now than it did then.”

“Good Man,” which appeared on the soundtrack to the Mel Gibson film We Were Soldiers, tackles the issue of single-parent families from a new angle. “I wrote ‘Good Man’ with Shannon Sanders, and his partner, guitarist Drew Ramsey,” Arie notes. “It took three people to write a song like that. We wrote it in December, a few months after the World Trade Center went down and it wasn’t even the motivation for it. [Sony] asked us if we wanted to be on the We Were Soldiers soundtrack, and that’s why we did. It was just written in the stars that it would be included [on Voyage to India]. At first, I didn’t want it to be on my album, because I didn’t want to be one of those artists who tried too hard to write a song that would inspire everybody and not everybody feels better. I didn’t want to try and do that. The inspiration was the movie. Just because we all live in this world, and we all live in the United States, it made sense.”

SPIRITUAL ‘VOYAGE’

Motown president/CEO Kedar Massenburg views Voyage to India as Arie’s take on spirituality. “Acoustic Soul dealt with relationships, but it didn’t really go as deep in terms of spirituality,” Massenburg says. “It touched on it with [songs like] ‘I See God in You,’ whereas on this album you have a song called ‘God Is Real,’ which is the way I feel now that I know God exists, and this is why I know He exists. It’s like part two, but feeding [fans] more spirituality and the details and depth about relationships, I think, to a certain extent, because in terms of graphic in terms of love, family, and spirituality, whereas on the last album she was a bit more philosophically.”

The success of Arie with Soul— which earned seven Grammy Award nominations—has put the label in a strong position for marketing Voyage to India. Universal/Motown Group senior VP of sales and marketing Michael Johnson, that foundation is just what Motown needs to get the momentum going behind Voyage to India.

“We had well over 1 million people in the U.S. that loved Acoustic Soul,” Johnson says. For the new album, “we serviced the first single to radio through digital delivery systems so we could service all radio simultaneously as quickly as it was done. We also did an AOL Music First Listen program, and over the three-day period we received almost 150,000 [listeners]. Ninety percent of them said that this record was a hit. That’s me almost as soon as we advertise that the new India is available on Sept. 24, at least 100,000 people will rush out to get the album.”

Having given fans their first taste of Voyage to India via the AOL promotion, the label aims to further spread the word with a broad-based marketing campaign. “We will do heavy marketing campaigns where we’ll advertise at cable TV stations. We’re also going to hit the top 10 radio markets and advertise that the album is available the week before release, the week of release, and the week after. So that should let those 1.5 million people who already love India and have the album know how to go out and buy the new album.”

“We’ve got some radio bins shipped to radio stations, if you want to give a few spins of this album, because ‘Even on My Own’ is set to be the first single.”

“We’re going to have a four-week FM radio station sweepstakes where listeners could win a trip to India. That’s the kind of thing that really helps the marketplace as well.”

There is also anticipation building overseas for Voyage to India. The album will be released in most international markets Sept. 24, followed by 600,000 units outside the U.S. Arie will promote the new album in Japan during the first week of October.

EXCITEMENT AT RETAIL

The excitement already exists among some retailers. “The fans that bought the first one will really please with this album,” Stella says. “[This album] has almost a poppy, Sade kind of vibe. I think it will be better than the initial album, but I think it’s going to be the slow grind against the fans who’ve already heard her and get some crossover appeal. It’s a solid album, but in a light way the business conditions are right now, I really don’t see anybody coming out and being just popular as it was.”

Although the music market is depressed, Massenburg does not have any plans to implement special offers and rebates. “We’re going to try spending the money on albums that they want to buy,” Massenburg points out. “We may do a first-week [discount] as incentive to get to the fans early, but after that the deals are off, because quality never lasts. It’s one thing [for consumers] to buy an album that’s going to have a life span of six months, as far as listeners, and it’s another thing to buy an album that you know is going to sell for years. With that in mind, you want to deal with [something that’s] 100% wool or cotton rather than something that you think is going to fall apart. We know that this music is going to last the test of time.”

JUST MUSIC, FOR NOW

Despite the offer to venture into other forms of entertainment, Arie seems content with simply making music.

“It’s not a goal right now,” she says of branching into other media. “People have been offering me a lot of stuff, and if I were in that head space it probably would seem big, but I’m not even there right now. I definitely want to write and/or produce songs for other artists, but that’s the last thing. Maybe I’ll take a year out and do that—I just hope somebody calls then.”

While Arie, who is managed by Fernando Gibson for Jersey City, N.J.-based India.Arie Management, may not be jumping at TV and film offers, she has been busy. Recently hosted. Kansas 2002: The New Orleans Jazz & Heritage Festival special for cable network TV (Music & Shows, Billboard, Aug. 10). Asia who is booked domestically for Hard Chatham for Sony and internationally by Barrie Marshall for Marshall Arts UK also performed a free concert in New York’s Bryant Park for the network. Since the release of Acoustic Soul, Arie has collaborated on recordings with Julio Fordham, 2001 Billboard Century Award honoree Melencamp, and labelmate Lathum, as well as being chosen to host the “listmakers” panel for the second annual Shortlist Music Prize.

With all of her recent successes Arie understands—and accepts—that rumors, paparazzi, and the other hazards of celebrity status.

“Everything needs its opposite,” Arie says with a smile. “If the celebrity part and all the stuff that goes along with it didn’t exist, I wouldn’t be learning any lessons. There would be nothing pushing me to be a better person. It would just be me floating around, like on a cloud, wearing different clothes and singing my songs. If there were no flights, early mornings, and lack of anonymity—I would be perfect! Those things just balance it out, so it just makes me grow.”

“The funny thing is, people think they know you,” she adds. “That is so weird, I never thought I would be that type of person. I thought I would be one of those people who were known strictly for their music status.”

Like many celebrities, Arie has tried to wear disguises in public—with little luck. “Disguises don’t always work,” she says flatly. “People usually know that it’s me. I was in Atlanta, and I had on some jeans, a T-shirt, a wig, and a hat. This dude said, ‘India, I didn’t know you were so fine.’ I said, ‘Shut up! I’m not India,’ Disguises take too much energy. Now when I’m in Atlanta, I just walk around. People ask me, ‘What are you doing?’ and I say, ‘I’m going to buy some shoes. What are you doing?’”
Remembering Sept. 11 With Concerts, Vids
And Silence
Continued from page 1
the heart and soul of every American...and this is a program people need to watch so that we never forget what happened," HBO Home Video president Henry McGee says. HBO will donate proceeds from the project to the Giuliani-sponsored Twin Towers Fund and to other charitable institutions supporting victims' families.

 Paramount Home Video's 9/11: The Filmmakers' Commemorative Edition, an enhanced version of the program that originally aired on CBS in March, contains the footage that French brothers Jules and Gedeon Naudet filmed outside and inside the World Trade Center just before and immediately after the attacks. It carries a suggested price of $15 for VHS and $20 for DVD and will street Sept. 11, following a TV rebroadcast on Sept. 8. Both versions contain 20 minutes of never-before-seen footage, while the DVD has an additional 50 minutes of footage.

 The project's subject matter precludes discussion of traditional demographics and marketing plans. "We are walking a fine line between trying to sell a videocassette and a DVD and trying to bring home to America something that is going to be an important part of their personal historic record," Paramount Home Video president Eric Doctorow says. "There's so much we have to do other than tell people it's going to be made available and then let the program have its own voice."

 Paramount pledged an initial donation of $100,000 to the Uniformed Firefighters Assn. Scholarship Fund and will also donate a portion of sales to that organization.


 A variety of programming will be showing strong support for the HBO and Paramount titles. Best Buy will carry the projects in more than 900 stores. "This is something of which we're very proud for them," Walgreen's president, John Pungeling, says. Walgreens will donate a portion of the profits from In Memoriam to various victim organizations.

 VIDEO CHANNELS REMEMBER
 National music-video channels in the U.S. are also recognizing the one-year anniversary with their own special programming. VH1 is airing a one-hour special examining the effects of the tragedies: News Now: Pop Culture Post 9/11 and We Remember. MTV's News now special—which begins airing Tuesday—will have a round-up airing Sept. 11. It will include coverage of how artists reacted to the tragedies. We Remember, premiering Sept. 11, will be a forum discussion hosted by MTV's Carson Daly.

 On Sept. 3, VH1 will begin airing a one-hour special, VH1 Remembers: The Concert for New York. The program will feature performances and a behind-the-scenes look at the benefit show, which took place Oct. 20, 2001, at New York's Madison Square Garden, and was televised live on VH1. The concert, which raised money for the victims of the tragedies, boasted a star-studded bill that included Paul McCartney (one of the concert's organizers), Elton John, the Who, Billy Joel, Mick Jagger and Keith Richards, John Mellencamp, David Bowie, Destiny's Child, James Taylor, and many more. VH1 Remembers: The Concert for New York will be repeated throughout September, with multiple airings Sept. 11.

 BET will acknowledge the anniversary, throughout the day on several of its music programs, including BET.com Countdown (which will have a heroes theme), 106 & Park, Cali's World, 106 & Park on the Run, and Rap City. The host will have a roundtable discussion featuring Russell Simmons and the Wu-Tang Clan's RZA.

 Meanwhile, CMT is airing a six-hour marathon of September 11 Remembered: Patriotic Videos. The marathon will be repeated throughout the day. On the same day, MuchMusic will air a half-hour special.

 ‘This was an event that touched the heart and soul of every American...this is a program people need to watch so that we never forget.’

 —HENRY MCGEE, HBO HOME VIDEO

 Special, September 11th: One Year Later, which will feature interviews with artists and the stories of people affected by the tragic events.

 LABELS STEER CLEAR
 Most major labels are opting not to put out albums on Sept. 10, as they expect press coverage surrounding the date to be devoted to the anniversary. One label president, whose company did not have anything in the pipeline for Sept. 10, says: "I had been faced with putting a record out that day, I would simply have made the decision that there are so many challenges facing our industry right now, who needs to add another unknown?"

 The executive, who wished to remain anonymous, notes that because of the Labor Day holiday, the Sept. 3 release slate is also light. "It just seems like records should come out Aug. 27 or Sept. 17, because the weirdness of Labor Day is always a quandary. With all the hell our business has faced this year, you might as well just avoid what's going to be a blackout time.

 One exception is Lyric Street, Buena Vista Music Group's country imprint, which is releasing Stars & Stripes from Aaron Tippin Sept. 10. The album includes "Where the Stars and Stripes and the Eagle Fly," a patriotic song Tippin released shortly after the Sept. 11 attacks. Both Tippin's and the label's proceeds from the single, which sold more than 250,000 copies, were donated to the Red Cross.

 The album, originally titled I Believed, was first slated for a July release, but the label changed the album's name and street date. Label representatives did not return calls by press time.

 MCA will release the debut album from rapper Shadest Sept. 10; Elektra is putting out electronic album Your Love Means Everything from Faulkline and the Transponder soundtracks.

 Indie labels, whose releases are less reliant on instant sales, radio play and press reaction, are not shying away from the date. For example, Rounder Records plans to release new albums from folk heavies Ellis Paul and Shane Nicholson, as well as O Sister 2: A Woman's Bluegrass Collection. Sept. 10. "I think we look at the 10th as business as usual," Rounder Records' GM Paul Foley says. "We didn't really view it as we should change what we do.

 Although Foley says he "knows the American people will be occupied with remembering the day and participating in whatever way they see fit, I don't think people will buy less music long-term because of it."

 On the contemporary Christian front, Chordant, whose label will release the Christian music market's Let's Roll Together in Unity, Faith and Hope Sept. 10. EM Music Distribution will release the set to the market Tuesday, which features new selections from Christian, country, and classical music artists including dcTalk, Wynonna, Yo-Yo Ma, Jennifer Knapp, Lila McCann, and Shane Minor, as well.

 Another set also includes more than 20 acts—among them Steven Curtis Chapman, Anointed, and Out of Eden—singing "The Lord’s Prayer.

 Proceeds from the set will go to the Todd M. Beamor Foundation, named after the passenger on doomed United Airlines Flight 93, which crashed into a field in Pennsylvania after passengers overwhelmed the terrorists. Beamer's last words on a phone call to a phone operator were "Let's roll."
Zeppelin Copyright Claim Rejected

Continued from page 1

which has held the copyright since the album’s release.

Artists’ groups say the ruling signals that the Office has decided to sidestep the still-murky legal issue of whether a sound recording is a work made for hire. Mary Beth Peters, the Register of Copyrights, confirms for Billboard that that is the intention: “It would be the courts who would ultimately decide.”

A spokesperson for Atlantic did not return phone calls for a comment.

SIGNIFICANT IMPACT

The Copyright Office set aside claims by the band that its contract with Atlantic does not identify the recording as a work made for hire and instead upheld its holding of practice of accepting registrations from record companies that identify a recording as a work made for hire. Peters says, “We don’t interpret contracts.”

The ruling focused on a renewal term for an older recording, could have a significant impact on the renewal process, because it could establish a precedent affecting 1978 and prior records. There are different rules for copyright-term renewal for sound recordings registered prior to the 1976 Act—which took effect in 1978—and those registered after. Earlier recordings are covered by the original 1909 Act, under which authors of works from that era may apply for a renewal of copyright after registration and payment of a renewal fee for a term of 95 years. Recordings registered after 1978 do not require renewal and are protected for the life of the author plus 70 years, as granted by the 1976 Copyright Act.

Additionally, under the 1976 Act, authors of creations that are not works for hire can reclaim ownership through a so-called termination right, which kicks in after 35 years. The ruling by the Copyright Office appears to be a signal that it will not rule on claims challenging work-for-hire status for post-1978 recordings.

Beginning in January 2003, many thousands of artists may give the Office the option of having their work reclassified as term expired works to which they intend to exercise termination rights in 2013, which marks 35 years after the current act took effect. If they exercise the issue of termination rights, the copyright would effectively come under the original public domain, meaning that the copyright owner would lose the right to control how the work is produced, performed, and distributed.

The ruling opens up the possibility that such a course of action could profoundly affect expected future litigation on the issue and the future of catalog revenue for companies that artists regain ownership of their masters.

Houses of the Holy was recorded in 1972 in England and was registered for U.S. copyright by Atlantic March 28, 1973. Since that time, it has shipped 11 million copies, according to the Recording Industry Assn. of America (RIAA).

In the May 31 rejection letter—which is a public document, according to William J. Rimard, the senior examiner of the renewals section, wrote that the decision was based on the original description provided by Atlantic in the registration form. She wrote: “The registration description of this work is based on the title of Atlantic Records as the owner in the name of Atlantic Records as the copyright owner of a ‘work made for hire’ is consistent with our registration history and practice.”

In the Led Zeppelin renewal request, attorney George R. Fearon argued that the “renewal term for copyright term of the Work was not assigned to Atlantic in the New York contract and was not created for Atlantic as a work made for hire,” writing that Atlantic’s contract with Led Zeppelin did not “make any reference whatsoever” that the contract was “to be deemed or otherwise to be regarded” as a work made for hire and that the recording costs of the album were not borne by Atlantic—factors he said were “important elements” of the status of a work made for hire.

The Office replied that the contract description “does not provide compelling reason for the Office to conclude that the sound recording authorship in question was not made for hire.”

The ruling has not been appealed. Fearon did not have any comment, although sources say Led Zeppelin is negotiating the ownership issue with Atlantic. The RIAA also declined to comment.

ARTISTS CONCERNED

Artists’ groups are concerned that the decision ignores the larger factors of work-for-hire identification that lie beyond fact checking a filled-in registration form. Artists’ director of sound recording royalties, which according to year’s report of a provision that made sound recordings works for hire, Jay Rosenthal, co-counsel of the Registry Artists’ Coalition (RAC)—who worked early in his career as an examiner in the Copyright Office—says, “Even in light of events of the past few years, the Copyright Office has not yet begun to change its registration rules regarding work for hire. They should have at least accepted the registration as an adverse claim.”

Such a ruling would be required a hearing on the claim.

Unlike record companies, artists’ groups believe that sound recordings generally do not fall into a category that would be prohibited by law. The 1976 Act, such as contributions to a collective work.”

Ann Chartowitz, the American Federation of Television and Radio Artists, who directed the sound recordings, says the union will work to “make sure the Copyright Office does not treat sound recordings as works made for hire.”
The past 12 months have also seen the Josh Joplin Group and Jeffrey Gaines (both on Artemis), Roxette and Jo Davidson (Edel), and Laura Dawn (Exstasy) chart at adult top 40. Additionally, Wind-up’s Creed has reached the top 10 of the chart four times, most recently in mid-August with “One Last Breath.” “Billboard” does not consider Wind-up an independent because it is distributed through BMG, but the label’s radio promotion is done in-house.

The largest adult top 40 outlets in terms of audience are WPLJ New York, KYSR (Star 98.7) Los Angeles, WTMX (the Max Chicago), and WDBM (Mix 98.5) Boston.

The success of indie labels at adult top 40 parallels a similar phenomenon at mainstream top 40. While the cost of breaking a record at both formats is still daunting, Creed, TVT’s Default and Naughty by Nature, Robbins’ DJ Sammy & Yanou Featuring Do, and Dirty Down/Artemis’ Khia have all charted records on sister publication Airplay Monitor’s mainstream top 40 chart in recent weeks—the most indie label product on that chart in more than a decade.

While adult top 40 has had more of a rock base since the mid-90s, the format has never been as musically aggressive as this year, when Linkin Park’s rap-rock song “In the End” became a surprise top 15 hit and joined other recent entries from Incubus, Nickelback, and Puddle of Mudd.

WPLJ New York music director Tony Mascaro says this trend began with Creed, whose “Higher” bowed on the Adult Top 40 chart in February 2000, five months after debuting on the Mainstream Rock and Modern Rock charts.

“A lot of adult stations were hesitant about playing ‘Higher,’ because textually it did not seem like it would connect with our audience,” Mascaro recalls. “At some point, stations began spiking it in, and we saw that our audience liked this type of record. The door was opened for bands who had similarly textured records, and eventually this became the biggest-testing music in the format. Before, we thought that a hard-edged song would only appeal to 17- to 24-year-old males. Now, we see that it has appeal for 30- to 35-year-old females as well.”

WFNY (102) Reading, Pa., PD Al Burke says adult top 40’s recent willingness to experiment with new music has surprised even those working within the format. “We switched formats from mainstream to adult top 40 two years ago,” he says, “and I thought I would have to play a lot of mellow songs that no one else would touch. Instead, I found myself searching out new, exciting music, and playing modern-leaning rock bands in heavy rotations.”

According to Immergent VP of promotion Michelle St. Clair, adult top 40’s willingness to embrace new music and independent labels coincides with modern rock’s shift away from doing the same. While modern rock stations have recently tried to broaden their horizons by embracing the neo-garage and emo movements, softer mid-90s acts, exiled from the format when PDs decided they could no longer succeed from Jewel’s Creed, now depend on adult top 40 for a base.

“Five years ago, these artists would have been positioned toward the modern rock format,” St. Clair says. “That was the place to take new music, and the place where indie labels were widely accepted. Once you succeeded at modern, you could then take a song to top 40 and, further down the road, chart top 40.”

Artemis chairman/CEO Danny Goldberg says that visibility at adult top 40 radio can lead to airplay at other influential outlets. “With the right record, the format has little or no bias against an independent label, and success here can lead to greater top 40 success and play at VH1,” Goldberg says. Citing the action on Joplin and Gaines’ upcoming sophomore albums for the label, he adds, “The inroads we made at adult top 40 have set the stage for greater top 40 success.”

somewhere in the middle

Despite its previous success at the format, there was little room at modern rock for Dishwalla’s “Somewhere in the Middle,” a pop-rock song eerily similar to the band’s 1996 breakthrough “Counting Blue Cars” on A&M. “Cars” debuted on the Billboard Modern Rock chart in April 1996, reaching No. 1 two months later. Three years after peaking at No. 10 at modern, the song bowed at adult top 40, eventually rising to No. 5. By contrast, “Somewhere in the Middle” is currently in its 17th week on the adult top 40 chart but has yet to chart at modern.

Similarly, former Gold Circle senior VP of promotion Alan O’Ream gave Brooks’ “Shine” its start at radio by focusing on stations that were still having success with “Bitch.” Brooks’ breakthrough hit from 1997. That song “was still testing top five in most major markets, so we decided to take ‘Shine’ to stations where ‘Bitch’ was getting the most play,” O’Ream says. “Programmers and listeners already had a connection with ‘Shine,’ so it was a matter of reintroducing them to something they already knew.”

Brooks says that signing with an indie can empower an artist. “The bigger the corporation you work for, the less control you have,” she observes. “With a small label, you work closely with the people who are working your record, and there is a hunger for success because everyone wants to prove themselves together.”

“I like having a personal connection with the people who are shaping my career,” Dishwalla’s J.R. Richards says, “and at an indie, I can have that.” Richards feels that smaller labels allow artists more creative freedom, leading to better music. “Big labels will tell you that you need another huge hit,” he says, “that’s stating the obvious. An independent will develop your career over time, and in the end that can lead to an artist putting out better music.”

making it work

Adult top 40’s one-time conservatism and its reliance on songs that had already become hits at other formats once made it a tough sell for new music, particularly for independent labels that were forced to compete with deep-pocketed majors. While the entire “cost of doing business” is now under scrutiny throughout the industry, independents looking to crack the adult top 40 chart must still be prepared to compensate for their smaller budgets through focus and perseverance.

“The biggest bias against smaller labels is a concern that they might not do everything necessary to make a song a hit,” Burke says. “The important thing they can do is get as many stations as possible on a song. If I am the only station playing a song, it becomes a curiosity. That’s why stations sometimes play at radio and ping pong quickly. When a label drops the ball after a few weeks, there’s no reason for a station to stick with it.”

Burke admits that the major labels have an advantage because they have the funds to do extensive promotions over a long period of time.

RRSK Portland, Ore., PD Dan Per- sigenh said, “Marketing dollars help, but it doesn’t mean they have to spend more to get my attention. A good PD listens to everything that crosses their desk and pays more attention to the sound of a song rather than to the name of the artist.”

An independent label’s work ethic can be a breath of fresh air for programmers, Mascaro says: “It is nice to have a label come to you that is focused on making things happen instead of working 15 projects at once. Smaller labels will stick with something for six months or a year, and they will work hard to build a story and bring you facts to back it up. Radio is getting tired of seeing labels throw 50 artists against a wall in hopes of getting five hits out of them. The smaller labels’ ways of doing things is refreshing, and radio likes to see that right now.”

The indie’s edge

Because independent labels have smaller budgets, they must make every dollar count. This means focusing on bringing the right song to the right format, rather than pushing multiple singles at once, or targeting that one or more strike pay dirt.

“There is no way an independent can equal the cash flow of a major,” St. Clair says, “so we have to be choosier about who is signed to the label, and we have to research the possibility of success at a format before committing to taking a song there.”

O’Ream says, “When you don’t have unlimited funds to funnel into promotion, you focus on other things, like having an artist appear at station shows.” Here an independent label can gain an edge. “A major label might debate for five days over whether or not they can bring an artist to perform at a station,” St. Clair says, “but I can make that decision and have it approved in under 24 hours. That makes me a good partner for a station to work with.”

On the other hand, TVT senior VP of marketing Paul Burgess says his label has “absolutely spent big dollars on independent promotion to crack top 40” with Default’s “Wasting My Time.” Still, he says that TVT had to be “much more efficient with the money than a major label would and had to make it last much longer.”

Burgess says that consolidation, often seen as having negative repercussions for the radio industry, can assist an indie’s efforts at cracking the top 40 formats. With fewer independently owned stations and more owners controlling stations across multiple formats, Burgess says that it is easier to parlay success at one format into success at others.

“The same companies that own many modern and active rock stations own many of the adult top 40s,” he says. “So once we had success at modern and active with ‘Wasting My Time,’ adult top 40 programmers already knew of our track record and were showing interest in the song.”

Burgess says, “many of the independent promoters who have relationships at the rock formats also have relationships at the top 40 formats.”

Brooks says that as adult radio fosters a relationship with independent labels, programmers will become accustomed to the dedication and quality music that an indie can provide. “When people saw me coming in with a new record on a small label, they respected what I was doing, and they respected the fact that Gold Circle was out there working passionately to make ‘Shine’ happen,” she says. “I hope radio continues to be open-minded when it comes to independent and that they don’t forget that labels like Geffen and Interscope were once indies, too. Small labels can shape the music that will be huge a few years from now.”
New Spins for Billboard’s Dance Music Summit

New topics, panelists, and performers have been added to the 2002 Billboard Dance Music Summit, which promises to be the most electric dance event of the year. The summit will take place Sept. 30-Oct. 2 at the Marriott Marquis in New York.

This year’s summit will feature more panels then ever, including a series of six panels under the “Music 101” banner. Guaranteed to be a learning experience for industry newcomers as well as veterans, “Music 101” panels will include Liz Rosenberg of Warner Bros., Andreas Lundsted of the dance act Alcazar, and executives from Tommy Boy, K7 Records, Island Def Jam,ASCAP, BMI, and more.

Other panels on tap are “Crossing Over...The Sharing of Ideas,” “Diva Worship,” “DJ’s, Remiers and Producers,” “The Pioneers of Dance/Electronic Music: The Remix,” “Future Shock,” “I Heard It All Before,” and “NoElectra: Hype or Reality?” Noted panelists will include Yoko Ono and R&B/pop icon Jody Watley, as well as representatives from top dance labels and radio stations.

The summit will kick off with an opening party at Club Shelter, followed by nightly showcases at some of New York’s hottest clubs. Confirmed acts include Mount Sims, Alcazar, Watley, W.I.T., Avenue D, Tammi Wright, DJ Larry Tee, Reina, Evolution, lio, and Morel.

For more information on the Billboard dance music summit, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

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: Rapper Jean Grae has made a name for herself via guest shots on albums by Herbaliser and High & Mighty. But on Attack of the Attacking Things (Third Earth), the spotlight is squarely on her own rhymes, abetted by production from da Beatminerz and Mr. Len. A review of the album will appear exclusively on Billboard.com.

Billboard.com will also feature a review of one of former Replacements frontman Paul Westerberg’s solo shows in New York, plus reviews of veteran Seattle rock outfit Mudhoney’s Since We’ve Become Translucent (Sub Pop) and Latin pianist Chicho Valdes’ Fantasias Cubanas: Variations on Classical Themes.

News contact: Jonathan Cohen • jcohen@billboard.com
Looking for ice cream with both flavor and flair? Then look no further than Posse Pops. Developed by Planet Ice Cream, Posse Pops serves as the first line of ice cream ever marketed to urban youth. So, who better than the Ice Man himself to pitch it?

"I was brought into the project by a friend of mine, and they told me that an ice-cream company was interested in going urban and getting into the hood," says Ice-T, who serves as the brand's first national spokesperson. "They had two options: They could have gone with the politically correct rapper/actor, or they could go with somebody who was hardcore. They chose to go with me. I thought that was really cool, because contrary to popular belief, most gangsta rappers have kids.

"We know what's right and wrong, and we have some of the most potent messages for the youth," he continues. "We've never been given that opportunity to talk to them. Our music can't reach them because it's for adults. So, this is a good chance. We decided to start the posse off with one cat, myself. And I have any number of different rappers interested in taking part.

For Planet Ice Cream founder and owner Rick Brown, Ice T was the natural choice: "He was the only person I ever thought of. He has that hard edge I was looking for. It occurred to me that to get anyone to take me seriously, because there are a million ice-cream companies out there, I needed him. Who doesn't know Ice-T?"

Posse Pops come in three different flavors with corresponding positive messages: Wild Thang (vanilla ice cream with milk chocolate coating) promotes safe sex, Knock You Out (vanilla ice cream with a crunchy milk chocolate coating) supports the anti-drug movement, and Blowin' Up (peanut butter ice cream with dark chocolate coating) endorses higher learning. Proceeds from the ice cream will be donated to the communities in which it is sold.

According to Brown, the Posse Pops ice-cream truck (inset) will attend various community events this year. "Anytime we show up at any type of special event where we can sell ice cream, before we leave that event we will donate 50% of the profits right to some charity at that event."

Distribution currently serves most of the Northeast, "from Boston to Baltimore," according to Brown. Posse Pops plans to launch in Florida, Chicago, and Los Angeles in the near future.

"I'm from the ghetto, so when the ice-cream truck used to come down the street I was all at my mom—I had to get out there," Ice T says with a smile. "If my mom said, 'Get the one that has some knowledge on it vs the one that one that doesn't,' I know it's going to work."

RASHAUN HALL
The Hollywood Reporter and Billboard join forces for a 3-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

Recording artist and Grammy-winning soundtrack producer
T-BONE BURNETT
LIVE Q&A SESSION

**HIGHLIGHTS**

**OPENING KEYNOTE:** The view from the executive suite on the sometimes rocky relationship between the music business and Hollywood.

**WELCOME RECEPTION:** Your chance to network with top film, television, and music executives over drinks, food, and music!

**EQUIPMENT DEMO ROOM:** Vendors display the industry’s latest technology, products and services.

**COMPOSER & SONGWRITER WORKSHOPS:** Full day of programming focusing on the use of original music in film and TV production. Featuring special workshops on scoring and writing for visual media.

**PANEL TOPICS**

**O SOUNDTRACK, WHERE ART THOU?**
As the cost of acquiring music rises, we’ll look at the tough choices soundtrack producers and music supervisors face in compiling music collections that balance creative and commercial values.

**PRIME-TIME TV: THE NEW RADIO:**
Prime-time TV is increasingly an essential platform for showcasing new artists and potential hits. We’ll explore the success stories and the mutually beneficial ways music and TV can work together.

**THE COMPOSER-DIRECTOR RELATIONSHIP:**
In this freewheeling dialogue, a top director and composer will describe the collaborative process and the special challenges of mating music to filmed and televised entertainment.

**GETTING IN SYNC:** Music supervisors are always looking for that musical diamond-in-the-rough. Record labels and music publishers control catalogs that are good as gold. This session on the fundamentals of music licensing will examine how these two worlds are making beautiful music together.

**ANNOUNCING**

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**CONFERENCE FEE AND REGISTRATION:** Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration is access to all conference events.

**CANCELLATIONS:** All cancellations received between Aug 30 and Sept 27 may be issued in writing and are subject to a 20% cancellation fee. No cancellations accepted after Sept 27. Refunds will be issued after the conference is over.

**INFORMATION:** Michele Jacangelo
646.654.4660, bbevents@billboard.com

**SPONSORS:** Cebele Rodriguez
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And it doesn't stop.

Fleetwood Mac's first new studio album in 15 years arrives Spring 2003

The Very Best Of Fleetwood Mac is an all-hit retrospective spanning 1975-1997: 36 classics on 2 CDs featuring Go Your Own Way, "Don't Stop," Dreams," "You Make Loving Fun, " "Rhiannon," "The Chain" and many more. Enhanced CD includes rare live performances, interviews, music videos, and a link to exclusive footage of the band making their new 2003 album. National TV campaign begins 3 weeks before release.

All this, AND a 2003 worldwide tour

www.fleetwoodmac.com