Touring Biz Laments As Stars Stay Home

BY RAY WADDELL
NASHEVILLE—There are few sure things in the concert business, but you can be certain about this: Some of the top potential concert attractions will not be on tour anytime soon.

Some choose retirement. Some go on hiatus. Some are bygone bands that will not reunite. All take big money out of the touring equation.

"We all talk about how business is; what about how business isn't?" asks Dennis Ania, president of New York-based booking agency Artists Group International (AGI). "There is great demand for some people who aren't touring, and there is a lot of money out there that doesn't get spent. The touring business is missing some of the biggest stars in the world."

The Rolling Stones are the top touring act of all time for a reason. Outside of their obvious musical skills and ongoing popularity, the Stones work. They go out every few years—with sufficient breaks to make each tour an event—and their tours are historically lengthy and global in scope. In the 1990s, the Stones played 333 mostly stadium shows, grossing more than $750 million (see story, this page).

On the other hand, (Continued on page 94)

EMI, Stones Hope New Fans Lap Up 'Forty Licks'

BY MELINDA NEWMAN
LOS ANGELES—It's a little hard to imagine, but Keith Richards says he fears that playing live with his Rolling Stones bandmates may one day feel like just another day at the office. He pauses, slides into a hard guffaw, and adds, "Not that I know what a day at the office feels like."

No, but the Rolling Stones gross more than most corporations when it comes to their night jobs. In the 1990s, the band took in a staggering $750 million from three tours. With a nearly sold-out concert outing under way and a greatest-hits package that for the first time spans its entire career, the top touring act of all time is poised to reach a new plateau.

The hits package, Forty Licks, is a joint venture among Virgin Records, Universal Music International (UMI), and ABKCO Records that will be distributed worldwide by Virgin parent EMI Recorded Music. The first half of the two-disc set contains the ABKCO-controlled material, starting with the group's first U.S. chart single, 1964's cover of Buddy Holly's "Not (Continued on page 95)

DVD Sales Boom In Urban Market

BY JILL KIPNIS
LOS ANGELES—The simultaneous mainstreaming of hip-hop music and the DVD format has led to skyrocketing interest in urban-themed video programming, with some home-video companies reporting 400% increases in sales during the past two years.

This converging excitement has spurred independent and major studios to release a growing number of urban theatrical and direct-to-video projects, as well as comedy, sports, and music programming. Retailers are responding with a new openness as a result of the broadening demographic of consumers purchasing the products.

While niche product in general is on the upswing as DVD hardware penetration increases, executives, filmmakers, retailers, and industry analysts believe that interest in urban product will continue to rise because of its strong fit with the DVD format.

In the past year, various types of urban projects have achieved notable sales success. Image Entertainment's Tapac Shakur: Thug Angel: The Life of an Outlaw, a documentary about the late rapper that was released in a deal with Quincy Jones III's film production company, QD3 (Continued on page 96)

Nominees For MTV's First Latin VMAs: Page 3 • Napster Facing Liquidation; Lionel Hampton's Jazz Legacy: Page 7
Bertelsmann Gets OK On Zomba Buy

Reporting A First-Half Profit Of 1.6 Bil. Euros, Company Plans E-Commerce Cutbacks In Europe

BY BRIAN GARRITY and MATTHEW BENZ

NEW YORK—The European Commission (EC) has green-lighted Bertelsmann’s proposed $3 billion acquisition of Zomba Music Group, though the deal won’t be of immediate financial benefit to the German media giant’s bottom line. The company—which is struggling to draw a profit from its music and related commerce operations through first-half 2002—is expecting a write-down of $190 million (€956 million) to stem from the purchase.

The EC approval follows Zomba’s announcement in June that it had exercised its “put” option with BMG, effectively requiring the German major to buy the remaining shares in Clive Calder’s company it did not own (Billboard, June 22). BMG has held a 25% stake in Zomba’s publishing business since 1991; in 1996, BMG exercised a “call” option to acquire 20% of Zomba’s recording business.

While in recent years Brussels regulators rejected proposed mergers between EMI and Warner Music Group, and BMG and EMI had sought to couple their proposed merger as a result of concern about regulatory hurdles, the EC did not have any objections to a BMG/Zomba linkup. Regulators ruled that “relatively small increases” in the market share resulting from the proposed merger and recording distribution would not “significantly affect the competitive structure of the European music market.”

Zomba’s exercising of its put option may not occur at the most ideal time for Bertelsmann, but CFO Siegfried Luther says Bertelsmann has the “financial flexibility” to buy Zomba while “preserving additional investment scope.” As of June 30, Bertelsmann had 2.3 billion euros ($2.29 billion) in debt and 2 billion euros ($1.99 billion) in liquid assets, plus 4 billion euros ($3.99 billion) available in credit lines.

Aside from the Zomba purchase, the company is in the midst of attempting to shore up its music and direct-sales operations. Bertelsmann says its BMG division had revenue of 1.16 billion euros ($1 billion) and an operating loss of 45 million euros ($44.8 million) in first-half 2002. It did not reveal figures for the same period last year. Earlier this year, BMG chairman/CEO Rolf Schmidt-Holtz predicted 2002 operating profit of $120 million (Billboard Bulletin, March 27).

The DirectGroup—home to both Euro- pean and U.S. commerce operations—posted a reported loss of earnings before interest, taxes, depreciation, and amortization of $119 million ($117 million). Bertelsmann says it plans to pare back its European e-commerce via bol.com to focus on local club businesses. International BOL ventures currently account for less than 4% of DirectGroup’s total revenue. Under the initiative, the company will withdraw from BOL operations in Germany, Switzerland, and the Netherlands. The U.S. arm, BeMusic—which includes BMG Music Service, e-tailer CDnow, digital locker service E-Music, and music share holding in Barnesandnoble.com—will not be impacted.

“We are parting from BOL because of new strategic priorities within DirectGroup,” Director/CEO Brian Sheldon says in a statement. “We have set ourselves the goal of resolutely leading the division as a whole to profitability in its core markets and businesses, based on proven business models. Our management is devoting its energy to the turnaround of several club companies that are still operating at a loss, as well as to the ongoing improvement of our operational business. Profitable club ventures lie in France, Spain, or the U.S. that management significantly improves results within the last year do prove the viability of the membership-based business model.”

Despite the cutback of BOL operations in Europe, Bertelsmann officials say of Philips’ decision to drop its pursuit of Napster’s assets (see story, page 7), DirectGroup maintains that the Internet is an “integral part of the company’s club businesses” and “an important field of growth in the e-commerce operations conducted on the Internet between 4% and 25%,” depending on the club.

Bertelsmann says total net income for the first half was 1.63 billion euros ($1.62 billion vs. 1.69 billion in the same period last year). Revenue fell 5% to 8.83 billion euros ($8.8 billion). Additional reporting by Lars Brandle in London.

—GEOFF HELTMAN

Nominees Set For MTV’s First Latin VMAs

MIAMI—With five apiece, two Colombian artists—Shakira and Juanes—lied with Argentine Diego Torres for the highest number of nominations for the upcoming annual Latin MTV Video Music Awards (VMAs) Latin America. The ceremony is set for Oct. 24 at the Jackie Gleason Theater in Miami Beach.

Following with four nominations each are Chilean rock band La Ley, Mexican pop diva Paulina Rubio, and alternative band (bellow Mexicans) Linkin; rounding out an eclectic group of contestants that represents MTV Latin America’s broad reach.

While a number of nominations were expected for superstar Shakira and Juanes—an MTV darling who last year took home Latin Grammy Award nominations—wild-card status fell to Torres, a pop artist who has not had significant success outside of Argentina. What Torres had going for him was “Color Esperanza” (“The Color of Hope”), a track that has become an anthem for crisis-ridden Argentina with hope-filled lyrics that have struck a chord from Patagonia to the U.S.

Among international artists, the U.S. nominees who are also part of the category in the awards—Nelly Furtado, Avril Lavigne, Linkin Park, and System of a Down picked up two nominations each. Nominees for the VMAs were voted upon by a music and video academy comprising close to 300 music industry professionals as well as MTV Networks members reviewed their nomination ballots by mail and voted via the Internet.

Final winners will be voted upon by fans, who can cast their votes online at MTV Latin America’s Web site between Sept. 7 and Oct. 6. Artists confirmed to perform at the awards show, which will be aired live throughout Latin America on MTV Latin America, include Shakira, Mana, and System of a Down. MTV has yet to announce who will air the awards in the U.S., but this won’t change the fact that the show will be entirely in Spanish, hosted by Argentine television personality Mario Pergolini and Mexican actor Diego Luna (of Y Tu Mama También fame).

"MTV is a worldwide culture and a common space for young people—people who are hungry to be in touch with music from all over the world,” Shakira says. “There is so much talent in Latin America that we deserve our own MTV Awards show. And I am glad that we finally have it!”

The Spanish-only presentation (though the performers will be performing in English) is only one way in which the MTV Awards will differentiate themselves from the Latin Grammys, which take place a month earlier. Other factors also enable it to coexist with the Billboard Latin Music Awards.

Chief among these is the fact that MTV plays exclusively rock and pop to a pan-regional audience. It doesn’t include the regional Mexican element that dominates the U.S. marketplace, nor does it have a significant space for tropical acts.

“I think one of the benefits of producing the show in Miami Beach is that it will elevate this music [rock and alternative] that perhaps doesn’t have as much play in the U.S. as it should have, since much of Latin MTV viewership is in Latin America. ‘The recognition that Latin American music is not just Shakira, but all these bands—regardless of the language in which they sing—is good.”

For a complete list of nominees, visit billboard.com/awards.
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10 The Beat: Old 97’s Rhett Miller steps out on his own for his Elektra debut, The Instigator.

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**Billboard Hit Chart**

**Take Me Home: Country Fans:** Exactly three years after they first debuted at No. 1 on The Billboard 200, Monument’s Dixie Chicks achieve their second chart-topping set with Home.

When Fly opened in pole position the issue of Sept. 18, 1999, Dixie Chicks became the first country group to top the Billboard chart. Four years later, it is still the only country group to have a No. 1 album on this chart.

With the ascension of Fly, Dixie Chicks become the fifth "girl group" in history to have a No. 1 album, following the Supremes, Go-Go’s, Spice Girls, and TLC. Since Fly, one more "girl group" has been added to this list: Destiny’s Child, whose Survivor had a two-week reign in May 2001. Of the six girl groups to reach No. 1, only two have had more than one album go all the way. The Supremes are in first place, with three chart-toppers; Dixie Chicks are second, with two.

Home breaks a long streak of No. 1 albums by male acts; the last chart-topping disc by a woman was the debut album from Ashanti, which ended its run in May. The other females to have No. 1 albums in 2002 are Jennifer Lopez, Alanis Morissette, and Celine Dion.

On Top Country Albums, Fly is the third consecutive No. 1 album for Dixie Chicks, out of three chart entries. Wide Eyes Open Kelly spent seven weeks on top, while Fly remained at the top for 36 weeks.

The success of Home is fueled by two hits: "Long Time Gone," which peaked at No. 2 on Hot Country Singles & Tracks and No. 7 on Billboard Hot 100, and "Landslide," which bullets 32-24 on the country singles tally this issue. "Landslide" will have to at least reach No. 9 to become the biggest country cover of a Fleetwood Mac song. In 1979, Stephanie Winslow peaked at No. 10 with her version of "Say You Love Me."

**Kookie Coincidence:** Justin Timberlake’s rockets (sorry, Lance) 67-46 on the Hot 100 this issue with his first solo single, "Like I Love You" (Jive). Oddly, a different song titled "Like I Love You" was No. 47 on the Hot 100 dated Sept. 14, 1959. That song from 43 years ago was by Ed Byrnes, the actor who portrayed Kookie on textbooks. 77 Sunset Strip. His "Like I Love You" was the follow-up to the No. 4 hit, "Kookie, Kookie (Lend Me Your Comb)."

**Ryde to the Top:** For the second time in her career, Eve is once again running away from the top spot on the Hot 100. "Gangsta Lovin’" (Ruff Ryder/Interscope), her collaboration with Alicia Keys, marches 4-2. In August 2001, Eve and Gwen Stefani peaked at No. 2 with "Let Me Blow Ya Mind." If Eve can go all the way this time, she will be the second female rapper who is normally a solo artist to reach the summit on the Hot 100. The first was Lil’ Kim, part of the foursome who went to No. 1 with "Lady Marmalade" in June 2001.

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ROSARIO DAWSON
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Sony Music U.K. Announces Restructuring

BY LARS BRANDLE
LONDON—In a move that Sony Music Entertainment U.K. says will harness the “creativity” of the London-based company, Sony Music U.K. plans to replace the current three-label structure of Columbia, Epic, and S2 with two divisions: international repertoire and U.K. repertoire.

About 10 jobs are expected to be cut as a result of the development, which was unveiled Sept. 4. The new structure takes effect Sept. 30. Muff Winwood, Sony Music U.K. senior VP of A&R and S2 managing director, becomes president of the U.K. repertoire division. Catherine Davies, VP of international at Sony Music U.K., takes the title of managing director, overseeing marketing, promotion, and international exploitation, among other duties. Epic managing director Nick Raphael becomes VP, while S2 director of A&R Lincoln Elias becomes VP of A&R. At the international division, Robbie McIntosh, former director of promotions at Columbia, is appointed managing director, overseeing A&R, marketing, and promotion.

Sony Music Entertainment U.K. chairman/CEO Rob Stringer says the domestic division will consist of about 30 staffers “dedicated exclusively to the development of U.K. artists.” The international division, he says, will aim to consolidate the company’s “strengths in the marketing” of artists drawn from Sony Music U.S. and international affiliates.

AFTRA, Artists Call For Health-Care Changes

BY BILL HOLLAND
WASHINGTON, D.C.—The American Federation of Television and Radio Artists (AFTRA)—whose members under federal collective bargaining agreements have also include featured recording artists—has lined up more than 250 current and established recording artists, as well as two other prominent artists’ groups, to sign a letter of support calling for updated requirements for health care payments and a provision that would let artists leverage and exploit out-of-print recordings if labels chose not to keep the music on the shelf.

The items being negotiated in ongoing discussions are part of AFTRA’s bargaining list with record companies regarding a new Sound Recording Code. The code, employed for decades and required by federal law, are forged by negotiations between AFTRA and labels to set standards for the treatment of recording artists. The current code expired June 30 but has been extended. Negotiations resume Sept. 18 in New York.

The health-care update would mean that companies would have to pay health benefits to those under contract, regardless of whether they are recouped (have sold enough records to pay back advances and charges) or not. The call to allow recording artists to exploit dormant recordings if record companies do not keep them in print, either as hard goods or electronically, has also been taken up by Sen. Orrin G. Hatch, R-Utah, who is preparing artists’ rights legislation with such a provision to be introduced this fall.

Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2001</th>
<th>2002</th>
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<tbody>
<tr>
<td>Total</td>
<td>491,840,000</td>
<td>426,487,000</td>
</tr>
<tr>
<td>Albums</td>
<td>467,203,000</td>
<td>417,855,000</td>
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<tr>
<td>Singles</td>
<td>24,637,000</td>
<td>4,632,000</td>
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| YEAR-TO-DATE SALES BY ALBUM FORMAT |

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<tr>
<th>CD</th>
<th>432,913,000</th>
<th>395,786,000</th>
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<tr>
<td>Cassette</td>
<td>33,375,000</td>
<td>21,046,000</td>
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<tr>
<td>Other</td>
<td>915,000</td>
<td>1,027,000</td>
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| OVERALL UNIT SALES |

<table>
<thead>
<tr>
<th>This Week</th>
<th>This Week 2001</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>12,085,000</td>
<td>13,731,000</td>
<td>-12.0%</td>
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| ALBUM SALES |

<table>
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<tr>
<th>This Week</th>
<th>This Week 2001</th>
<th>Change</th>
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</thead>
<tbody>
<tr>
<td>11,543,000</td>
<td>13,254,000</td>
<td>-12.0%</td>
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</table>

| SINGLES SALES |

<table>
<thead>
<tr>
<th>This Week</th>
<th>This Week 2001</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>190,000</td>
<td>486,000</td>
<td>-60.5%</td>
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<table>
<thead>
<tr>
<th>DISTRIBUTORS’ MARKET SHARE</th>
<th>2001</th>
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</thead>
<tbody>
<tr>
<td>Universal Music</td>
<td>27.9%</td>
</tr>
<tr>
<td>Sony</td>
<td>18.0%</td>
</tr>
<tr>
<td>Island</td>
<td>17.8%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>15.0%</td>
</tr>
<tr>
<td>EMD</td>
<td>13.2%</td>
</tr>
<tr>
<td>BMG</td>
<td>8.1%</td>
</tr>
<tr>
<td>EMI</td>
<td>12.3%</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>YEAR-TO-DATE SALES BY ALBUM CATEGORY</th>
<th>2001</th>
<th>2002</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td>293,521,000</td>
<td>257,413,000</td>
</tr>
<tr>
<td>Catalog</td>
<td>173,740,000</td>
<td>160,446,000</td>
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<tr>
<td>Deep Catalog</td>
<td>118,461,000</td>
<td>111,493,000</td>
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In recalculating current sales, Nielsen SoundScan counts only albums that have occurred within the first 18 months of a title’s release (12 months for classical and jazz albums), except for titles that stop in the top half of the Billboard 200, in which case sales can continue for up to 18 months; titles that are reissued within 18 months of their initial release may count again up to 18 months; titles that are reissued more than 18 months after their initial release may count again up to 18 months; titles that have been out for more than 26 months; and titles that have been out for more than 36 months.
Jazz Icon Lionel Hampton Dead At 94
Vibraphonist/Drummer Played With Countless Luminaries, Set New Standards During Eight-Decade Career

BY CHRIS MORRIS

LOS ANGELES—In jazz: The Rough Guide, co-author Digby Fairweather notes the thrilling power and wide-ranging impact of swing titan Lionel Hampton’s band. He says the group generated “high energy, screaming brass, and rhythms which could drive an audience to . . . near-hysterical excitement.” Fairweather adds, “Hampton’s big band was, in a sense, a kind of music-making conforming to jazz conventions.”

One of music’s most ebullient and dynamic performers and bandleaders, vibraphonist/drummer Hampton, 94, died of heart failure Aug. 31 in New York.

Born April 20, 1908, in Louisville, Ky., Hampton was a truly historic personality whose career spanned eight decades and the entire evolution of recorded jazz.

Raised in Chicago, he rubbed elbows with the luminaries of early jazz at parties thrown by his uncle, a noted bootlegger. Steven in his early teens as a drummer out of high school by bandleader Les Hite, he relocated to Los Angeles in 1927. There, he played behind Louis Armstrong at Culver City’s historic jazz spot, the Cotton Club. It was Armstrong who encouraged Hampton to take up the vibes, then rare in jazz; he first played the instrument on one of Satchmo’s recording dates in 1930.

In 1938, producer/arranger man John Hammond introduced Hampton to swing king Benny Goodman at an L.A. gig. The clarinetist hired Hampton for his unprecedented quartet, the first integrated jazz combo; those sides, featuring Goodman, Hampton, pianist Teddy Wilson, and drummer Gene Krupa, are high-water marks of small-band swing. He was additionally featured in Goodman’s big band and his sextet, which also included guitarist Charlie Christian. Those famed recordings—which included Hampton’s theme song, “Flying Home”—are being reissued later this month by Columbia Legacy (Billboard, Aug. 24).

While with Goodman, Hampton recorded as a leader for RCA. These classic performances found him in the company of such luminaries as Harry James, Count cattle, and Jimmy Stewart.

Hampton recorded widely for Gramercy during the 1950s, usually in the company of pianist Oscar Peterson. He continued to relentlessly record and tour (especially in Europe) through the 1960s (his anniversary tour of Europe in 1994 turned into a live album that sold out in six months), then released his last studio album in 1991.

Hampton also became heavily involved in urban development and opened a low-income housing in Harlem, the late 70’s. In 1987, the University of Idaho’s music school was named in his honor. He received the Kennedy Center Lifetime Achievement Award and the National Medal Arts from President Clinton in 1997, two days after a fire ravaged his New York apartment.

‘idol’ Worshippers Pick Clarkson

BY CARLA HAY

Kelly Clarkson became the first winner of American Idol Sept. 4 in the Fox TV show’s season finale.

The 20-year-old singer from Burleson, Texas, will be signed to RCA Records, which commercially releases her first single, “Before Your Love/A Moment Like This,” Sept. 17. The title, a double A-side, is already in the top 40 of amazon.com’s pre-order sales chart.

RCA will also release Clarkson’s debut album Nov. 20 and a compilation album featuring the 16 American Idol finalists Oct. 1. On Oct. 15, the American Idol home-video release of the first season on VHS and DVD hits retail (see Picture this, page 76). Some of these release dates have changed since Picture This, which has an earlier deadline, went to press.) The 10 finalists will also hit the road for a 28-city U.S. arena tour—American Idol: Top 10 Live—which will be promoted by Metropolitan Entertainment; the tour begins Oct. 8 in San Diego.

The 30 semifinalists will perform on a Fox TV special airing Sept. 23.

Judge Halts Aimster Operation With Preliminary Injunction

BY BILL HOLLAND

WASHINGTON, D.C.—A federal judge halted the peer-to-peer service operation of the company formerly known as Aimster Sept. 4 by issuing a preliminary injunction requested by the Recording Industry Assn. of America (RIAA).

He also ordered the company to post a $50,000 bond to help compensate for infringement losses in case the injunction is later lifted.

Judge Marvin Aspen of the U.S. District Court for the Northern District of Illinois disagreed with Madster’s argument that it was unaware of the illegal distribution of music files by users of its peer-to-peer network and could not be held liable; he described the service as one “whose very raison d’etre appears to be the facilitation of and contribution to copyright infringement on a massive scale.”

He added that it was “disingenuous” of the company to say it was unaware of infringement “when their putative ignorance is due to an encryption scheme that they themselves put in place.”

Amster, he wrote, “managed to do everything but actually steal the music of the shelf and hand it to Aimster’s users.”

The injunction requires Aimster to submit a “practical method for identifying infringing material and the transitory nature of its end users.”

The RIAA sued the firm for copyright infringement last May. Aimster filed for Chapter 11 bankruptcy protection earlier this year, temporarily halting the lawsuit.

The company changed its name to Madster last year as a result of a separate legal action with AOL Time Warner.

In a statement, RIAA chairman/CEO Hilary Rosen says the injunction “underscores that companies and individuals will not be permitted to build a business on music they do not own and will be held responsible for their actions.”

Amster lawyer George Carpinello said, “We’re disappointed by the decision, and I’m consulting with my client about next-step possibilities.”

Bertelsmann Decision May Signal End Of Napster

BY BRIAN CARRITY

NEW YORK—Bertelsmann has abandoned its plan to acquire Napster’s assets following a Sept. 5 federal court ruling blocking a deal between the two companies. The decision may mean the end of the cash-strapped start-up, which in response fired its staff—including CEO Konrad Hilbers and founder Shawn Fanning—and began liquidating its remains under a Chapter 7 bankruptcy filing.

A Delaware bankruptcy court rejected Bertelsmann’s bid for the assets because of a lack of evidence that the agreement was brokered in good faith.

While Bertelsmann was weighing its bid for Napster’s assets at $22 million, the German media giant was only offering $9 million in new funds. The rest of the bid was based on stock, which Bertelsmann made available to Napster during the past two years.

The Recording Industry Assn. of America and the National Music Publishers Assn. (NMPA) objected to the inclusion of real loans in the bid, claiming a conflict of interest between the Bertelsmann and Napster management teams.

The music industry, hoping to receive a payout greater than $9 million in bankruptcy proceedings, also said that Bertelsmann’s valuation of its offer was discouraging other companies from bidding on the assets. The court agreed in its ruling, citing “divided loyalties” on the part of Hilbers, a Bertelsmann veteran.

In response to the ruling, Bertelsmann—which has undergone a shift in thinking on its Internet strategy following a recent series of management shake-ups—says it is no longer interested in Napster and is not appealing the decision.

“We accept the court’s decision that the sale of Napster’s assets to Bertelsmann has been denied and that the purchase will not proceed;” the company said in a statement.

As for Napster, the company may have lost its last chance to re-launch as a legitimate service. The company will now sell what remains of its assets, which include the name and the technology, to the highest bidder in an upcoming auction. Sources say Bertelsmann will not make a new bid for the company.

Prior to its dismissal, Hilbers said in a statement that Napster’s technology is of little value without the team that created it. He added that by denying Bertelsmann’s bid, “Napster’s creditors will be denied substantial repayment.”

But while Napster insists that its creditors will miss out on a chance for “substantial repayment,” members of the industry say the ruling creates a more level playing field for Napster bidders.

NMPA general counsel Carey Ramos says the assets could fetch “substantially more” than what Bertelsmann was offering. Prior to a previously expired auction period, an investment bank hired by Napster’s creditors was seeking bids close to $25 million for the company’s assets.

Executive Turntable

RECORD COMPANIES: Keith Estabrook is named senior VP of communications for Sony Music Entertainment in New York. He was a media and communications consultant.

Kim Youngberg is named senior VP of legal and business affairs for Wind-up Records in New York. She was junior partner of Davis, Shapiro & Lewit.

David Toomey is promoted to VP of international marketing for Sony Music Canada in Toronto. He was director of international marketing for Columbia Records Group.

PUBLISHING: Bradley Collins is named associate director of writer/publisher relations for BMI Music Publishing in Nashville. He was a songwriter for Acuff Rose Music Publishing.
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Life Is Looking ‘Up’ For Gabriel
Geffen Plans TV Assault To Push First Studio Set In 10 Years

BY LARRY FLICK

Peter Gabriel laughs heartily when he ponderers the intensely dark tone of Up (Geffen, Sept. 24), his first studio effort in a decade.

"I'm just a happy-go-lucky fellow, aren't I?" he says. "Seriously, this wasn't intended to be such a heavy piece of work. It just turned out that way. At the same time, I wouldn't portray these songs as morose or depressing.

That's debatable, given the themes of loss and loneliness that run through the ironically titled Up. Perhaps most dominant, though, is the recurring exploration of death in songs like "I Grieve" and "Don't Leave.

"Now, here's an interesting point to consider," Gabriel offers. "Death is instantly perceived as a depressive subject. But it doesn't have to be. Take, for example, if you live in a dominant youth culture that pretends death doesn't exist, you end up going directly toward it. But if you face it head-on and accept death as a part of the life cycle—which so many other cultures do—then you live life more fully."

Gabriel supports his theory by dressing a song like "I Grieve" in the world-beat-spiced rhythms that have become his signature. In such a vibrant instrumental environment, he honors the passage of life while also celebrating what he describes as the everlasting soul in a mantra-like refrain, "They say that life carries on."

"As you get older, you have to put physical life and its eventual end into perspective," he says. "Fearing death doesn't enhance life; it feeds into feelings of dread."

All of this noted, Up is not consumed with one or two topics. The set's first single, "The Barry Williams Show," offers an astringent take on the current state of reality TV programs and their eroding effect on humanity. Gabriel says, "It's remarkable to witness what people will do for a slice of fame."

He admits, though, that he does occasionally tune in to reality TV. "It's like eating a ton of junk food," he says. "You feel good while you're consuming it. But afterward, you feel like crap—and you vow to never go back again."

"The Barry Williams Show," which has begun to receive airplay at triple-A radio, is accompanied by a sharp, often darkly amusing video clip directed by actor Sean Penn.

Actually, TV exposure is a key element in Gabriel's marketing strategy for Up.

"It's an excellent way of letting the largest possible audience know that Peter Gabriel has returned with a significant piece of music," notes Paul Cremens, the label's head of marketing.

To that end, the artist will begin his assault of the airwaves during the week of Sept. 11, when he'll appear on CNN's Larry King Live. He'll perform "I Grieve" in tribute to those lost following last year's attack on the U.S.

Also planned are appearances on Charlie Rose (Sept. 25), Today and Late Night With Conan O'Brien (Sept. 27), and Last Call With Carson Daly (Sept. 30).

As Gabriel pursues other promotional avenues, Gabriel is preparing for an extensive world tour in the fall. Though dates are still to be locked in, the artist is formulating two decidedly different shows for the trek. One will be an elaborate, theatrical piece, while the other will follow a more traditional concert format.

"It's a wonderful way of exploring two different methods of performance," Gabriel says, "both of which I thoroughly enjoy."

The surge of activity is a change of pace for Gabriel, who admits that he enjoys working at a more gradual creative rate.

"If no one's cracking the whip for 'product,' I'm happy," he says. "I prefer to let things unfold naturally, as they should. In doing so, things take on an organic shape that makes sense, even when you can't initially see it. For example, I didn't intend for this album to have the overall tone that it does. The songs dictated that as they came into being. When you have the freedom to work like that, it's not work at all. It's pure pleasure."

Tritt’s Columbia Disc Is ‘Strong Enough’ To Reach His Audience

BY ANGELA KING

Airplay Monitor

NASHVILLE—During his career in country music, Travis Tritt has ruffled more feathers than a pack of coyotes in a chicken coop—just ask him.

But the always plain-spoken Tritt isn’t going to start catering to the powers-that-be on Music City when he believes that’s what it will take to achieve superstar status in the industry. Instead, his latest CD, Strong Enough, is an appeal to his numerous fans, who already know what he brings to the table.

With seven platinum-plus-selling CDs in his 12-year career, as well as TV guest spots and movie roles, it seems disingenuous to think of Tritt as anything but a star. But the artist maintains that he has labored with a lack of respect and acknowledgment, and he believes he’s been held back by the Nashville establishment and awards shows.

After I won the Country Music Assn. Horizon Award in 1991, I realized I wasn’t getting nominated a whole lot [or] recognized a whole lot." 

Ultimately, Tritt says he wants to make music of his own way and be respected for it. In his opinion, doing exactly that brought his relationship with Warner Bros. to an end following 1998’s No More Looking Over My Shoulder, and it led him to take a two-year hiatus from the industry. "The last album that I did for Warner Bros. got no promotion, no backing," he claims. "It was almost like he sold the label said, ‘Tritt’s records sell themselves; we have other fish to fry.’"

After his break, Tritt returned in 2000 with his debut on Columbia, Down the Road I Go. It was a hugely successful comeback. But the outlaw artist maintains that Strong Enough is seeing a resurgence: "In the early ’90s, he was pretty hard to avoid. He kind of faded away for a while. Now, he’s back. Maybe this is the year his career explodes.”

Strong Enough, Tritt’s second Columbia project, streets Sept. 24, and the title of its first cut, “You Can’t Count Me Out Yet,” would seem more appropriate for his previous CD. "It took going through that [comeback] and having it be successful to write that song," he says. “I had a lot of nail-biting, a lot of fear and trepidation in releasing that album. I had been away so long and was with a brand-new label. It was a lot of stuff I had not experienced before. I was concerned, wondering if we would have a shot again."

Relaxing into his recent success, Tritt maintains that Strong Enough is a quintessential Tritt project. He either wrote or co-wrote nine of the 12 songs, including first single “Strong Enough To Be Your Man,” which rises 28-27 on the Hot Country Singles & Tracks chart this issue.

Tritt says the first of this album was pretty much along the lines of all the different types of music that I’ve tried to venture into at one point or another."

But venturing out can be difficult for him. "For years, I’ve heard people talk about the outlaw image, [calling me] rough-around-the-edges country rocker. Then the last album came out, and they are calling me a traditionalist. People like to try and put a label on things, put you in a box. I hate those boxes. It limits you if you’re trying to do different things and experiment with music."

Tritt is also working to be shown in his best light, and Sony Music Nashville executive VP/GM Mike Kraski outlines several opportunities, including a CMT Crossroads show with Tritt and Ray Charles in December and a CMT Most Wanted Live special that will air Sept. 29. Along with radio specials, Kraski says, "we anticipate a much stronger run at national television appearances than we’ve seen on the last album."

Managed by Gary Falcon at Falcon-Goodman, Tritt’s booking is handled by Monterey Peninsula Artists.

Despite difficulties with the Nashville establishment, Tritt has never had any trouble with fans. "I’m still selling a lot and putting fannies in seats at concerts," he says. "I am still reaching those who want to reach, which is the audience."
er features his relationship with [Coltrane's longtime drummer Elvin Jones]. One disc focuses on his harmonic and melodic approach, and another focuses on his rhythmic concepts."

By exploring Trane's work thematically rather than strictly chronologically, the set strives to make sense of what are, for most listeners, the saxophonist's most challenging recordings of 1965-66, which employed expanded lineups, furious rhythmic explosions, and sometimes extreme atonality.

"You're going to hopefully feel this link between things," Ravi says, "and you can hopefully feel this progression of events, and by the time you get to 1965 or 1966, it's not going to be so shocking. Hopefully, you can see the things that led up to it."

Priced at $29.98, the Deluxe Edition of *A Love Supreme*—which Goldstein calls "probably the most important album we have in our catalog"—features a newly remastered version of the album drawn from a March 1965 master found in EMI's London vaults. The album, one of the great spiritual jazz opuses, was cut Dec. 9, 1964, by Coltrane, drummer Jones, pianist McCoy Tyner, and bassist Jimmy Garrison.

"I didn't want to do a greatest-hits or even "Ravi's picks," so I started thinking about trying to create some different themes for each disc that would try to focus in on four separate aspects of his music or who he was."

Jones, the rhythmic linchpin of Coltrane's "classic quartet," says the album can be viewed as "sort of like a culmination of one man's life," the writer McFadden said. "Caroline is gone."

Writer Kahn, who co-produced the reissue with Druker and Bryan Koniarz, says, "The music that the quartet was creating in 1964, the album *Crescendo* and its companion *A Love Supreme*, had a certain tranquility and serenity to it that were so incredibly in focus, and yet so different from the live albums that he had done previously or the studio stuff that would come later."

Kahn became involved in the Verve project after signing his Viking book contract. Executive editor of Viking's publica- tion of *A Love Supreme*; *The Story of John Coltrane's Signature Album* by Ashley Kahn, author of an acclaimed book about the making of Miles Davis' *Kind of Blue*, published by Da Capo in 2000. These projects end a year that has seen Impulse!'s release of Deluxe Editions of the albums *Coltrane* and *Miles Davis* and the compilations *Coltrane for Lovers*, Spiritual, and *The Very Best of John Coltrane.*

"In a sense, we did save the best for last," Verve Music Group president Ron Goldstein says. "It's just putting an exclamation point on it."

Noting that Coltrane for Lovers has sold nearly 75,000 units, according to Nielsen SoundScan, Goldstein says one of the things of the Trane catalog. Coltrane is still one of the leading creative forces out there, as well as one of the leading commercial forces out there.

Verve VP of catalog development Ken Druker says of the boxed set's genesis, "I thought, given Ravi's perspective and overview, that he'd be the ideal person to choose the songs and sequence them and group the discs in a way that would be very different than it would have been done before. Not chronologically—just the way he felt the music could be best understood."

Ravi says, "I didn't want to do a greatest-hits type of thing, or even "Ravi's picks," either... So I started thinking about trying to create some different themes for each disc that would try to focus in on four separate aspects of his music or who he was."

The set, which draws from Coltrane's recordings as a leader for Prestige, Blue Note, and Atlantic as well as for Impulse! It also includes examples of his work as a sideman, with Davis on Columbia and Thelonious Monk (on Jazzland/ Riverside). "One disc features live performance," Ravi says. "Another..."
Kennedys Keep Mixing Things Up On Jiffy Jam

BY MARY FRANCESCA MANIACE

On their sixth album as the Kennedys, Get It Right (Jiffy Jam/RedEye), the husband/wife duo of Pete and Maura Kennedy are blending elements of soul, folk, gospel, blues, and pop—and generally maintaining their artistic freedom—"freedom to be the way we are," Maura Kennedy shares.

The two met in 1992 in Austin, Texas, and hit it off immediately. "We felt this great musical chemistry," says guitarist Pete, who was touring with Nancy Griffith at the time. Since joining musical forces, they've developed an ardent cult following.

Pete says, "Most of our [fans] are people who have an eclectic selection of CDs, so they can handle different styles."

From "Didn't It Rain," with its bluesy, Southern gospel feel, and "Get It Right," the title track embracing a Marvin Gaye-styled groove, all the way through to the loungey "Galaxy Express," which hails the father of Bossa Nova, Antonio Carlos Jobim, one cannot help but be impressed by the stylistic beauty of each song.

Running a label, writing music, touring, and now authoring Making Your Own Music Videos With Adobe Premiere, the act's secret to success seems to be to do things themselves on a "miniature scale."

Pete says, "It was a natural progression for us. For most of our career, we managed ourselves. Doing a record label was easy for us, because we know what it takes to be a label."

"The Kennedys' expectations are realistic," says Stephen Judge, marketing director of RedEye Distribution, who calls them "real warriors who've paid their dues."

Pete says, "We've expanded from being artist/label to being artist/label/videobook, but it's happened organically. We're working our butts off promoting the new record, but we're not tired. We're fulfilling our dreams rather than somebody else's."
BY CATHERINE APPLEFELD OLSON

While elixirs often mellow with time, guitar-driven melody maker Tonic cranks it up on its third set, Head On Straight, due Sept. 24 from Universal Records. Nowhere does the trio's current musical statement resound more strongly than in granite-edged first single “Take Me As I Am,” which opens with a weighty guitar riff then reveals the pop hooks that first separated the band from the pack in 1997. The single shipped to rock radio Aug. 20.

“It’s a bridge; it’s a great way to experience the next step of Tonic,” singer-songwriter/guitarist Emerson Hart says. “It’s a great way to start, lyrically. We’re not about image. We stake our entire career on the strength of our songs.”

Bridging the band’s previous work—it’s platinum-plus debut album, Lemon Parade, and the follow-up, Sugar—with the new album is at the heart of Universal’s marketing campaign.

“The band has such a strong base. They’ve done all the work already. So it’s just a matter of connecting the dots between their previous album and this new one, which isn’t hard to do,” says Tom Derr, Universal Records’ VP of marketing.

Label reps got out their felt-tip pens this summer during the Jeep World Outside tour, watch Tonic dish up old and new material alike alongside rockers Sheryl Crow, Train, and others.

Anticipation has also been high at radio, with which Universal will be working a variety of promotions around dates on the band’s U.S. tour, which kicks off in October. “Rock radio is dealing with the aggressive rap/rock trend,” says Howard Leon, Universal VP of rock radio promotion. “But the meat and potatoes of rock and alternative radio still lies in the craftsmanship and appeal of artists like Tonic.”

“This song rocks,” says Greg Patrick, PD at WAFV Charleston, S.C., who is trying to book the band for his show. “They write great rock songs, and hopefully one will take off,” he says. “I am firmly of the belief that some of these core bands from three or four years ago are still relevant. I’m not willing to cast them aside just because they’re more mainstream.”

For the band, early mainstream success ushered in not only tremendous dous opportunity but also the desire to take advantage of it. “We wanted to make sure the next record would be coming from fresh eyes and ears,” Hart says.

“We wanted to make a rock record,” Hart says. “Sugar had rock moments but it was a little more introspective musically, a little more mellow. We wanted to punch it heavy this time.”

To get the job done, they turned to veteran producer Bob Rock, whose “laid-back efficiency” and Maui, Hawaii, studio-setting provided a welcome change after the draining experience of self-producing Sugar, according to Hart.

“Of that experience, Hart says, “It was exhausting. We couldn’t stay focused and there was really no neutral party. This time it was a great experience. We enjoyed recording music again, and he was able to bring things out of us—and particularly out of me as a singer—that we hadn’t been able to capture before.”

Tonic found a new partner in manager Irving Azoff, with whom the band signed after Sugar. Of the relationship, Hart says, “Irving came to us and said, ‘Let’s take the band to this level.’ I can’t say enough good things about the way he’s helped me as an artist.”

Cantrell’s Career Blooming On Diesel Only

BY JIM BESSMAN

NEW YORK—New York-based country radio personality and performer Laura Cantrell’s debut album, Not the Tremblin’ Kind, was almost as unexpected as the acoustic rock that has now engendered its follow-up, When the Roses Bloom Again, which Redeye-distributed indie Diesel Only Records releases Sept. 24.

“We didn’t know we were recording a country album,” says Cantrell, who explains that it wasn’t until well into what became Tremblin’ Kind she realized that her demo tapes were good enough for release. Initially issued by U.K. indie Shoeshine Records’ country/folk/roots division Spit & Polis, the disc recently saw release on both sides of the Atlantic and was eventually picked up domestically by Diesel Only.

“When it got really big, I was totally surprised,” says Cantrell of her legendary BBC radio personality, who hosted Cantrell during two of her five U.K. promo trips. “He had a really strong voice, and people bought the last record. Then to see similar up to par again,” says Cantrell, who self-publishes through Thrift Shop Songs (BMI) and again wrote four of the 12 tracks while calling on local writers like Amy Rigby, Dave Schramm, and Joe Flood. The title track is a cover of an outtake from Billy Bragg and Wilco’s Mermaid Avenue Woody Guthrie collaboration; additional covers are Jim & Jesse’s “Yonder Comes a Freight Train” and the Kitty Wells and Webb Pierce duet “Oh So Many Years.”

Based on the continuing performance of Tremblin’ Kind, Redeye distribution/marketing direc- tor Stephen Judge has high expectations for Roses: “Laura’s name is getting more known every day, and advance pre-order discussions are getting great reports already.”

Cantrell and her band will perform in-store at New York’s Virgin Megastore Union Square on Sept. 16.

Additionally, Amazon will offer two free downloads, and emu- sic.com will offer pay downloads in its Sneak Previews section.

Cantrell is currently self-managed but booked by the Billions Corp. in Chicago. Cantrell will again go back and forth this fall between the U.S. and the U.K. She has also been tapped to open for Elvis Costello on his forthcoming tour.

“We hope to get out more in the U.S. and visit places where we haven’t been,” she says. “We’ve been on the road a lot since our last record, and I’m really looking forward to getting to some new places.”
Sound Tracks

WAKE ME UP BEFORE YOU GO-GO:
As we bid goodbye to this summer's wave of popcorn movie fare, we're pleased to usher in the more substantial fall season with one of the most exciting music-driven indie films to come down the pike in a long time.

Produced, written, and directed by Michael Cahill and Nicholas Shumaker, The Pocket explores the full spectrum of the go-go music movement through interviews and live footage from the scene's past and present. Chuck Brown, the Backyard Band, Little Benny, Experience Unlimited, and the Uncalled 4 Band. Fugazi's Ian Mackaye, poet Thomas Sayers-Ellis, and writer Norman Kelley assist in portraying the scene's powerful history that has affected a sundry of artists, including Henry Rollins, Sean "P. Diddy" Combs, Jill Scott, Will Smith, and George Clinton.

Simultaneously, the film stresses the introduction of a new character—the real Washington, D.C. (where the movement was born) and its neighborhoods that aren't poised for tour buses and travel brochures. Complemented by The Pocket, the film offers a vista that traverses a thriving local economy, one that has unpredictably persisted amid the strengthening restrictions of a consolidated global music industry.

The Pocket recently had its first screening at D.C.'s historic Lincoln Theatre. It will follow the film festival circuit and be marketed to U.S. and foreign TV networks in the coming months. Rife with some of the most soulful music you'll ever hear, this is a truly brilliant piece of work that is not a film to miss—whether you're a fan of music or just a fan of great movies.

"This is a movie that had to be made," notes Marlon Crear, manager of the Record Kitchen, an indie retailer in San Francisco. "It's time for the kids who spend money on Ashanti and Murder Inc. records to know about a different form of African-American rooted music. We're waiting on a soundtrack from this movie. The timing couldn't be better for it. It could—and should—be absolutely huge.

Negotiations for a soundtrack are currently under way. Watch this space for details as they unfold. You can visit theirpocket.com for more information.

AND THE NOMINEES ARE: Randy Newman, Hans Zimmer, Patrick Doyle, James Horner, and Howard Shore are the contenders for the top prize of composer of the year at the 2002 World Soundtrack Awards (WSA).

Also nominated in other categories are Danny Elfman, John Williams, Elliot Goldenthal, and Sting. The ceremony takes place Oct. 19 in Ghent, Belgium.

Nominees are selected by the more than 180 members of the World Soundtrack Awards. Regular membership is restricted to active film music composers around the world. In a second round of voting, members will select the winner in each category. Both the first and second voting rounds are conducted by PriceWaterhouseCoopers. More details on WSA rules, members, and activities can be found on worldsoundtrackawards.com.

Zimmer heads this year's nominees list with four nominations in three categories—soundtrack composer of the year, best original soundtrack of the year (both for Black Hawk Down) and twice in best original song written for film ("This Is Where I Belong" and "Here I Am" from Spirit: Stallion of the Cimarron).

Meanwhile, Newman received three nominations for Monsters Inc.

A list of candidates for the discovery of the year award will be released in September.

In the meantime, film music enthusiasts are invited to select the winner of the public choice award. Voting is open until Sept. 15 on worldsoundtrackawards.com, as well as via forms in a number of publications that support the awards, including Dreams, Film Score Monthly, Music for the Movies, and Score. Public choice award voters can win a trip for two to the WSA ceremony.

ARTISTS & MUSIC

Soul Does The Healing For Compendia's Osborne

BY CHARLES DAUGHERTY

With the Sept. 17 release of How Sweet It Is, Joan Osborne sets out to show that she's still "one of us" by revisiting classic '60s and '70s Motown hits to reflect a post-Sept. 11 American's everyday concerns.

It's been seven years since Osborne's 1995 debut, Relish (Mercury) and it's subsequent hit single "One of Us." Despite having less commercial impact, her subsequent set, 2000's Righteous Love (Interscope), further established her as a distinctive artist. With the partnership of her own label, Wonderfully Hip and Compendia Music Group, Osborne's How Sweet It Is shows her offering a full slate of previously recorded tunes.

For Osborne, this set allowed her to reflect on how the tragedy of Sept. 11 affected her. "As a native New Yorker, more than anything, I felt the need to help out," she says. "I tried to do my part in volunteering, etc. But after a while, I found myself running away from the essential question of what does an artist do to help out in this situation."

She continues, "I have great respect for Bruce Springsteen, but for me to write an entire record on this topic would take a long time. I wanted to find a way to do this album in a way for it to have a strong relevance to this situation. So, rather than try to avoid the question, I was reminded of great soul songs from eras where people faced the same types of socio-economic and political concerns we do today. That's what put the wheels in motion for doing this type of record. I chose the songs that I felt best represented the same feelings that people feel today."

How Sweet It Is includes songs previously made popular by such artists as Stevie Wonder, Aretha Franklin, Otis Redding, Jimi Hendrix, and Marvin Gaye, among others. "[This shouldn't be passed off as a covers album," admonishes Compendia Music Group VP Walt Wilson. "Joan's taken these beloved songs and reinvented them. How Sweet It Is is more of an interpretive album than a covers album."

Osborne reveals, "I feel like the quintessential versions of these songs have already been made. I tried to approach them in a way where I could feel authentic. Together with [producer] John Leventhal, we wanted to present a fresh and modern approach to hopefully make you hear the lyrics in a way that you haven't before."

The set's promotional plan will be patterned after those for Diana Krall and Norah Jones, in that they will be geared at several genres. Also, much emphasis will be placed on lifestyle marketing, and an extensive concert tour planned to begin in late September.

Wilson notes, "Joan appeals to such a wide audience in multiple demographics. We think that she can bridge gaps."

Osborne is managed by David Sonenberg at DAS Communications in New York. She is booked by Jonathan Levine at Monterey Peninsula Artists in Los Angeles.
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INTERNATIONAL LAUGUEN’S GUIDE

THE CLASSICAL SCORE

EFFY GESSER

LEGENDS OF THE FALL: The fall release schedule for the RCA Victor Group consists of only three discs—but they’re all key releases, one by a past legend and two by contemporary superstars. On Tuesday (10), one of the world’s best-operated sopranos is the subject of the latest in RCA Victor’s ReDiscovered series, devoted to previously unreleased rarities. Leontyne Price ReDiscovered includes the entire of the legendary vocalist’s Carnegie Hall recital tape, taped in 1945. (only two tracks from which have ever been released in any form.)

The same day brings pianist Benjamin Britten’s opera The Turn of the Screw, conducted by Rattle protége Daniel Harding; counteren tenor David Daniels performs arias from Handel’s oratorios; and contralto opera star Roberto Alagna and Angela Gheorghiu are paired in a new recording of Verdi’s Il Trovatore, which is conducted by Antonio Pappano and also features Thomas Hampson and Larissa Diadkova.

The sibling labels won’t be talking most of the season off, however. On Oct. 8, Bottroside returns once more in the first volume of the much anticipated Schubert lieder-and-piano sonata series recorded with Leif-Ove Andsnes, while the Ahn Trio offers an eclectic disc titled Groovebox, which features music by Maurice Jarre, Astor Piazzolla, Michael Nyman, and (yes) the Doors. On Nov. 5, EMU reveals its first effort as music director of the Berlin Philharmonic, a live performance of Mahler’s Symphony No. 8. Recorded the weekend of Sept. 7. That same day, Bottlestar (him again) and Daniels perform Britten’s Canticles and folk-song arrangements, while Maxim Vengerov offers a disc of solo violin works by Bach (Vengerov’s first recording on a Baroque violin). The fall season opens with a full slate of major orchestras, including the Berliner Philharmoniker, the New York Philharmonic and the London Symphony Orchestra.

AND THE NOMINEES ARE: Head over to gramophone.co.uk to see a complete list of the 72 distinguished finalists nominated for this year’s Gramophone Awards, one of the classical world’s most prestigious accolades. The awards will be presented Sept. 30 at London’s Barbican Hall.

Evgeny Kissin’s first album Schumann recital disc, featuring that composer’s Sonatas No. 1 and Carpetal performed with Kissin’s own Damiano. And piped for the release of A Song of Home—An American Journey, flutist James Galway’s collaboration with folk artists Jay Ungar and Molly Magin.

Warner Classics has a similarly light domestic release schedule this fall, but its handful of offerings is equally strong. On Oct. 22, Warner Classics has released its first album, Chaussonis Chantecler marks its 25th anniversary with Our American Journey, a collection of world premieres and perennials favorites on Terrado. On Nov. 5, Daniel Barenboim conducts the Berlin Staatskapelle in Richard Wagner’s Flying Dutchman for the same label, while its two disc claim Art of Conducting video documentaries arrive on DVD. And sister label Erato will release a new recording of Janacek’s opera Jenufa that features soprano Karita Mattila. Nov. 19, to herald her upcoming performances in that work at the Metropolitan Opera in December.

EMI Classics and Virgin kick off the fall by releasing more titles on a single day than either of the aforementioned majors will release all season long. For example: On Sept. 17, violinist Sarah Chang performs sextets by Dvorak and Tchaikovsky in distinguished company; tenor Ian Bostridge is joined by pianist Jeffrey Tate in the irresistibly witty songs of Noel Coward; and Bridge also heard in a new recording of

Daemon Offers Melancon’s ‘Obscura’

BY DAVID M. NIGRO
As Daemon Records eyes the Sept. 17 release of Carnival Obscura by Paul Melancon, the Atlanta indie is striking to break into any area in which his music can be heard. The challenge is that the label is struggling to find an audience. Instead of gunning for one sector, it’s aiming for anyone who will listen. “The way the business is, there aren’t a lot of pop records out there,” Daemons Andrea White says. “On the radio aspect, we aren’t sure if this is a college radio thing anymore. It’s hard to get onto triple-A, but we will try [that format] and do the specialty shows.”

What sets Melancon apart from the usual little more polished, White says. “What stood out for me when I first heard him do his lyrics; lyrically, he’s incredible.”

Melancon has an interesting approach to songwriting. He’s developed a writing pattern that works well for him. “I will wait for an idea for what I want to write or just something to hang a song on,” he says. “A lot of times it’s even just a title, or I will hear a phrase, and I will just go, ‘That is a really good song title. I need to write that as a song.’” From there, Melancon will come up with lyrics and piece together the rest of the music. He explains that once he has an idea for a song, he needs to finish it right then. Otherwise, he’ll never get the same passion from the initial idea. When he realizes that he has a song after playing around with some chords, “my night is a pretty much shot, ’cause I have to get it finished that night.”

Melancon has a clear storyline concept for Carnival Obscura. It takes place at an amusement park in California, starting with a boy looking for his girl. When you reach the final track, the listener learns that she’s returned and she’s set a fire and destroyed the park with him inside. Melancon will spend the fall touring the East Coast, doing mostly acoustic shows. Currently operating without a manager and song publisher, Melancon is booked by Adam Bennett in Atlanta.
At first, it was major-city symphonies starting their own labels. Now, in a seriously challenged classical market, it's the music's creators themselves who are founding imprints, issuing CDs and even offering downloads of their latest work.

When the London Symphony Orchestra's LSO Live label claimed a pair of Grammys this year for a spectacular recording of Berlioz's opera Les Troyens, the world sat up and took notice. That such a label exists is hardly news. Musicians have recorded themselves for decades. But, with the emergence of LSO Live two years ago, followed this year by the San Francisco Symphony's SFS Media label, first-rate musicians and ensembles devised new ways to offer recordings that traditional record companies could no longer afford to make. In the face of closed checkbooks and dwindling artist rosters at the majors, such homegrown labels represented artistic freedom.

Suppose, however, that the task of documenting the great works of Berlioz had fallen to the composer himself. Would the same results have been possible? Had he lived today, a composer of Berlioz's resourcefulness might very well have devised the means to record, release and promote his own music. After all, he traveled widely to mount and conduct performances of his own music, as did numerous other great classical composers, many of whom were also leading concert attractions as instrumental performers.

Contemporary heirs to their tradition, who, like Parch, had to form his own ensemble in order to perform his revolutionary new music, naturally followed that he would also record and issue his works during the '70s on his own label, Chatham Square.

As the costs of recording and production have decreased and the Internet has emerged as a viable tool for grassroots promotion and distribution, some composers have chosen to bypass the traditional record labels altogether, instead recording and marketing their own efforts. Two years ago, the idiosyncratic West Coast composer Daniel Lentz and the British post-minimalist Graham Fitkin—both of whom encountered initial success and eventual frustration in their collaborations with major labels—joined their steadily growing ranks.

WINE GLASSES AND TIME TRAVEL

Though he was born (1942) in Pennsylvania, Lentz has always been musically associated with the West Coast. Frequently labeled a minimalist for his use of electronics and driving rhythms, Lentz is known for his eclectic compositions. Scoring for forces ranging from synthesizers to choirs of wine glasses, they also draw upon early church music, Native American spirituality and contemporary pop, resulting in one of America's most distinctive musical voices.

Leading ensembles with such colorful names as the California Time Machine and the San Andreas Fault, Lentz initially recorded for the independent labels Icon and Cold Blue.

Signed to EMI-Angel in 1986, he created one of his best-known compositions, The Crack in the Bell, which was performed by his Daniel Lentz Group with the Los Angeles Philharmonic New Music Group. That disc, however, was his only major-label release. For many years afterward, Lentz abandoned the recording studio, a long gap in the documentation of his music was punctuated by a mere handful of works issued on the New Albion label.

For a long time, I was not interested in [recording]." Lentz says. "I was more interested in just performing, and I was too stupid to put the two things together. The only time I did recordings was when somebody approached me about it." Eventually, however, the composer realized that his music might reach a much larger audience on CD. Lentz founded his Aoede (pronounced ay-OH-dee) label during an extended break in his touring schedule, financing the first six releases by taking out a home-equity loan. Since then, he has issued six discs that feature old recordings from his Cold Blue, Icon and EMI releases, including such signal works as The Crack in the Bell, Point Conception and wolfMASS, as well as new recordings of recent compositions, like the deliciously epicurean suite Ode to the Wine Glasses, "Wolfman Mass", and Backwards.

Fellow composer Jim Fox, founder of the independent label Cold Blue, gave Lentz valuable start-up advice, while an assistant, Lisa DiNenno, handles day-to-day chores, including negotiating an agreement with the estate of poet Pablo Neruda in order to issue the song "A Tiger in the Garden" (included on the CD Voices). Lentz initially sold his discs exclusively via the Internet (www.aoederecords.com), but when Fox revived Cold Blue, the two partnered in a joint distribution agreement with the Portland, Ore.-based independent distributor Allegro.

MAJOR-LABEL EXPERIENCES

At present, Aoede hasn't reached a break-even point; still, even limited success has encouraged Lentz to plan more discs of his own music for release by year's end. He also plans to...
CLASSICAL

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CONSIDER THE COMPOSER

Continued from page 15

begin recording other artists on Aoede, starting with a solo disc by the respected Bay Area pianist Sarah Cahill, who will record a program of new compositions inspired by pioneering American avant-gardist Ruth Crawford-Seeger. Much to his surprise, Lenz has also received a steady stream of demos from composers hoping to find a home with his label. “It’s funny: Composers seem to find the label a lot quicker than the potential customers do,” he says.

Graham Fitkin, 39, enjoyed an early flush of success with a debut release on the upstart classical division of the seminal Manchester-based alternative-rock label Factory in the late ’80s, followed by a string of discs on the British Argo label, a subsidiary of Decca. The Argo recordings, which included pieces with such peculiar titles as “Hook,” “Loud” and “Hard Fairy,” introduced his bright, witty and assured post-minimalist idiom to a wide audience. Fitkin’s reputation rose steadily, securing him a position as composer-in-residence for the Royal Liverpool Philharmonic. When Universal Classics shuttered the label in the late ’90s, however, his music disappeared from record stores.

Like Lenz, Fitkin founded his GFR label out of necessity, but it also afforded him a welcome degree of control over the presentation of his work. “I’ve always liked being involved in the creation of music right through to where it gets to the listener.” he says. “Like it when I’m involved in getting the scores and parts ready, talking to the musicians, getting it rehearsed and getting it recorded. The whole thing interests me, and I’m interested in self-publishing as well. It was a natural step from that to actually setting up a recording label.”

Jane Ward, Fitkin’s manager and a veteran of several record labels, provided the composer with the basic tools, teaching him the basics of managing royalty payments and licensing. For his first three releases, he reissued Dvořák Cello Concerto, his signature piece, and the American premiere of a new work: a cello concerto by a young French composer, Eric Tanguy. Still not finished, Rostropovich moved to Avery Fisher Hall, where he conducted three concerts of music by his great friend Dmitri Shostakovich. Among the works performed were the Cello Concerto No. 1, which was played by a young man named Dennis Shapovalov. It must have been quite an evening for him. Not only was he making his New York debut, he was performing a piece written for his conductor, dedicated to his conductor, given its displayed the socially conscious side of his nature. When conductor Charles Dutoit was forced to resign from Orchestre Symphonique de Montréal after 25 years—in which he had turned it into a world-class orchestra—Rostropovich canceled his forthcoming appearances with them. Obviously, Rostropovich is a figure, a personage, both as a musician and as a social activit. The musician first, not only because this is a music magazine, but because it is Rostropovich’s musical celebrity that has enabled him to make his voice heard on other matters. The musician comes in three parts: cellist, conductor and commissioner of new works for his instrument.

TEENAGE DEBUT

Rostropovich was born in 1927 in Baku, Azerbaijan. His mother was a pianist, his father a cellist, and he began studies with both at the age of 4. He went on to the Moscow Conservatoire, where he began to conduct, and made his public debut as a cellist at 15. At the Barbican, he made his London debut, and later was a guest conductor of the orchestra of the Carolina Symphony in its 75th birthday -spent last March 27, his 75th birthday, at the Barbican Centre in London, at a concert in his honor. A big night out for a man of that age. Then he came to New York, where he appeared at Carnegie Hall with the Boston Symphony, doing two of the things for which he is best known, playing the first performance by his conductor in Leningrad in 1959 and then, shortly thereafter, given its premiere recording by the same forces (still available on Sony Classics).

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Independent Classical Labels Nurture European Talent

U.K. classical writer Andrew Stewart offers a critical sampling of noteworthy current releases by European artists released by independent labels.

Artists: Dietrich Henschel
Nationality: German
Album: Korgold Lieder
Label: Harmonia Mundi
Web site: www.harmoniamundi.com
Archival detective work and fine singing are among the strong selling points of Dietrich Henschel’s latest release on the French Harmonia Mundi label. The CD, a setting of Goethe’s poem, is recorded away from Warners’ Etoile imprint, offers a string of premiere recordings and, in the case of at least nine of the album’s 36 songs, first performances of Korgold’s richly romantic lieder. Henschel has the effortless technique, musical intelligence and emotional depth necessary to extract the most from the Viert Lieder der Abschieds, works inspired by the slaughter of World War I. Accompanied Helmut Deutsch carefully transcribed the composer’s spidery handwriting from manuscripts housed in the Library of Congress, including nine of a dozen Eichendorff settings conceived by the 14-year-old prodigy as a present for his father. “When we received copies from Washington,” recalls Deutsch, “they seemed too good, too arcane and inaccesible.” Transcriptions of the autographs into legible versions proved to be a lengthy, although quite thrilling, business.

Artists: Les Witches
Nationality: French
Album: Nobody’s Jig, Mr. Playford’s English Dancing Master
Label: Naive Opus 111
Web site: www.harmoniamundi.com
As a self-described seeker of musical truth, conductor Christoph Spering has set deliberately high standards in exploring familiar works from the classical and romantic periods with fresh ears. For his latest Opus 111 release, he gives a compelling account of Cherubini’s “lyric comedy” Les Deux Journees, the composer’s most popular success during his lifetime. Goethe named Cherubini’s work as the opera he most admired, a judgment underlined by the vigor of Spering’s interpretation. Material taken from the copy invested in the recording by a fine cast and his admirable period-instrument band Das Neue Orchester. For this disc, the conductor supplied scores and parts of the original-manuscript orchestral parts and added previously unpublished and unreleased material taken from the manuscript preserved in the Berlin State Library. With so many titles in Spering’s considerable Opus 111 discography, Les Deux Journees was co-produced with Deutschland Radio.

Artists: Jordi Savall
Nationality: Catalan/Spanish
Album: Viola: Farnace
Label: Ava Vox
Web site: None
Catalan gamba player and early-music guru Jordi Savall established his own label four years ago to take on everything from sound engineering to packaging and marketing. The fruits of Alia Vox have been consistently fine ever since, although nothing in the company’s catalog quite matches its latest Vivaldi release for sheer opulence of production and spirited music-making. Here the company has capped its first complete recording, ornamented by material added for the work’s 1739 production in Madrid. Savall takes the best results from the final two performances in a run of Farnace at Madrid’s Teatro de la Zarzuela in October last year, a well-funded part of the hugeEspaña Nueva Milenio cultural project. "You can’t do music as musicology or archaeology," he says. "We respect the sources and old techniques, but play with the sensibility of now." Vivaldi’s score clearly benefits from Savall’s vivacious interpretation.

Artists: Simon Harnon
Nationality: British
Album: Michael Nyman: String Quartets 2, 3 & 4, If & Why, etc.
Label: Black Box
Web site: www.michaelnyman.com
While Michael Nyman’s worldwide fame rests heavily on his film scores, especially those for Jane Campion and Peter Greenaway, his concert music shows great depth and a real flair for the power of minimalist expression. Saxophonist Simon Harnon, a member of the Michael Nyman band, cooks into the composer’s grooves with complete conviction. Harnon’s latest appearance on the mold-breaking U.K. independent label Black Box offers his arrangements of “If” and “Why,” two numbers that justify the overused epithet “haunting.” The album also includes three string quartets, originally conceived for the Balanescu Quartet, and other pieces for strings. The Lyric Quartet, led by London-based, juillet-trained fiddler Jonathan Carney, lives up to its name in these works, despite Nyman’s use of insistent rhythms and repetecive melodies.

SLAVA AT 75

Continued from page 18

Britten, who wrote for him the Symphony for Cello and Orchestra, and the Sinfonia Concertante for Cello and the three Suites for Solo Cello. All of these were dedicated to Rostropovich, who recorded all of them, save the last cello suite, for EMI. All, unfortunately, have been deleted. Also deleted is an EMI recording of two works written for Rostropovich that, like the Cello Symphony, are masterpieces, including two concertos by Dutilleux and Lutoslawki.

While this was going on, the Rostropoviches had been keeping a guest in their home outside the music director’s ambit, who was hounded by the government for the writings that would eventually win him the Nobel Prize in Literature. In 1970, on Solzhenitsyn’s behalf, Rostropovich wrote an open letter to Leonid Brezhnev, protesting the lack of cultural freedom in the Soviet Union. At first, this only cost the Rostropoviches their concerts, their foreign tours and their recording contracts. In 1974, they were allowed exit visas, sending the maestro to exile, and, four years after that, they lost their Soviet citizenship, which would not be restored until 1990.

In 1977, Rostropovich became the first conductor of the National Symphony in Washington, D.C., a post he would maintain until 1996. Typically, a Fourth of July concert at Wolf Trap, the outdoor theater near Washington, D.C., would be an all-Tchaikovsky concert, including an 1812 Overture with real cannon.

SLAVA’S RESTORATION

And Rostropovich continued to be a combination of Johnny Appleseed and one-man Kronos. By April 1977, he was able to spring upward where he went. Among the composers who dedicated works to him or whose work he premiered are, besides those already named, Berio, Bernstein, Foss, Jolivet, Khatchaturian, Messiaen, Pousseur and Schmitt. His latest CD, 2001: A Space Odyssey, is considered to be the greatest Russian composer since Shostakovich. His Cello Concerto to No. 2 is available on Sony, with Ozawa and the London Symphony. Unfortunately, the EMI recording of the Concerto for Three, written for Rostropovich, Gidon Kremer and Yuri Bashmet, has been deleted.

In 1990, Russian citizenship was restored to Rostropovich and his wife. He celebrated by touring with Leonard Bernstein and orchestras in France and Germany, and, in 1991, Rostropovich and his wife, both about 75, helped raise $5 million to establish a music school in their hometown of Liubliin.

Despite several defeats (EMI’s sorrowing reading of Ernest Bloch’s Schelomo with Leonard Bernstein is another), Symphony No. 2, with Ozawa and the Tokyo Symphony, concluded at the Pritzker Center, an end to his career as a violin soloist. As before, a man often called the greatest cellist in the world, two companies have put together anniversary collections. The Deutsche Grammophon (Although two CD sets are the called Rostropovich Master Cellist Legendary Recordings 1956-1978. Included are the Dvorak with von Karajan and the Berlin Philharmonic, the Prague Concerto with Rozhdestvensky and the Leningrad Philharmonic, as well as short works by Tchaikovsky and Glazunov. The second label, Harmonia Mundi, has the Korngold sonata and the Chopin Introduction and Polonaise Brillante, as well as shorter works by Rachmaninoff, Chausson and Schenken, encore works that Rostropovich played often with the pianist who accompanies him here, Alexander Dedyukhin.

ECLECTIC CONDUCTOR

The four-disc set on EMI, Slava 75, offers a wider perspective. It begins with the Bach Suite for Cello No. 2, with the soloist on a two-CD set, the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI and DG, and the combination makes the two sets the absolute core of the cello repertoire.
In a time when soulless, midriff-baring automatons are the norm, vocalist/pianist Norah Jones has defied convention to become the most refreshing music story of the year. Renewing the faith of many a music listener and music industry professional, Norah's success is something that makes it a little nicer to be in the music business.

WHAT THE CRITICS HAVE SAID
"...a quietly captivating triumph." —Rolling Stone
"Ms. Jones is the complete package." —New York Times
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BBC Legends offers Rostropovich in live recordings from the '50s and '60s, playing both Shostakovich concertos and the Khachaturian Concerto Rhapsody with various orchestras. Teldec has a 12-CD set of Rostropovich with the National and London Symphonies conducting all 15 Shostakovich symphonies in deeply personal readings. Also on Teldec are two brilliant violinists, Maxim Vengerov in the four concertos that Prokofiev and Shostakovich wrote for his instrument, both first recordings are on one CD; the second ones on another.

PERSONAL PERFORMANCES TAPES
EMI has painstakingly put its Great Recordings of the Century series the Rostropovich recording of Lady Macbeth of Mtsenk, the Shostakovich opera that outshone Stalin personally and led its composer to flee for his life. But the great treasure trove is a collection that EMI released five years ago, when Rostropovich was only 70. Titled Rostropovich the Russian Years 1950-1974, it consists of the cellist's personal tapes of his own concerts. Included are two of the three Britten cello suites (Rostropovich apparently never played the third) and the world premiere in Moscow of the Cello Symphony, Prokofiev's cello sonata with Richter at the piano and his gorgeous Symphony-Concerto dedicated to Rostropovich; both Shostakovich cello concertos, including the world premiere of the Second, another performance of the Beethoven Triple with the same all-star cast as above; sonatas by Shostakovich, Prokofiev and Khachaturian, each with the composer at the piano; and on and on—13 CDs of wonderful music, ending with a concert piece dedicated to Rostropovich that Schmitke wrote from the ballet Peer Gynt, which many call his masterpiece, entitled Epilogue for Cello, Piano and Tape. For breadth and influence, it's hard to think of another musician who could match it.

And he's not done yet. The London Symphony has just released, on its LSO Live label, Rostropovich's brooding, intense new recording of the Shostakovich 11th Symphony. Gramophone magazine has named it Record of the Month. Rostropovich, who has been made an honorary member of the orchestra and has been conducting it regularly since the 1970s, plans to record five or six more Shostakovich symphonies with them, including the Eighth, as well as music by Britten and Prokofiev.

In the booklet for the new EMI set, Rostropovich says that, in 2003, he plans to announce a new derecki concerto, after which he will probably learn no more music. It's not as if he needs to prove anything else, or doesn't have enough to play. As the Deutsche Grammophon compilation booklet reminds us, the nickname "Slava" not only derives from Rostropovich's first name, it's also the Russian word for "glory."
BY SUSANNE AULT

LOS ANGELES—Post Sept. 11, conventional wisdom suggests that music with Middle Eastern influences might be hard for U.S. audiences to embrace. But all indications seem to have kick-started a new mainstream crossover opportunity for this niche genre.

This month, Arabic pop singer Andy (real name Mike Nederlander), who was born in Denmark but raised in Los Angeles, launched two separate shows in the same week. The artists, who were to have played a Persian theme in World Music, have to be Middle Eastern to get to.

Shani began incorporating Farsi adherence to Western pop sensibilities. Googoosh is forbidden to perform in Iran as well. “I’m opposed to the system Still has made “people...” says Andy, who lives in exile in the U.S. and does not try to stop the steed pirated flow of his music to the Middle East. “The fact that I’m here should tell Americans that we are in the same boat.”

In fact, Andy’s and Shani’s albums are banned in Iran because of their
turnout for a January show featuring the same artists.

Fans of classic Persian arrangements, entirely welcome in their native countries, generally don’t mix with the Persians on Shani’s brand of Persian pop. Yet traditionalists also seem strong in number.

“Universities working with younger people have an obligation to promote understanding between cultures,” says Isabel Soffer, associate director for the World Music Institute, noting that since last Sept. 11, “universities seem to have taken that on really seriously.”

Priced between $35 and $40, ticket sales have been brisk. Soffer adds, She’s expecting such venues as University of California, Berkeley’s Zellerbach to sell out, as it did in January, and events at the Los Angeles Philharmonic, not located by large Middle Eastern communities, like Cornell University’s Barnes Hall.

The crux of the problem was that Wig Wam was never a legal entity, leaving an open-ended question about liability.

Rock On has almost $2 million in liabilities, while total assets—mainly from accrued artists’ fees—add up to slightly less than one-third of that amount.

The shows were to be held in a giant tent with around 25,000 capacity, and tickets were reasonably priced at $250 kroner ($33.50) per night—not much more than a show featuring only Helmig or D-A-D. With two of the biggest names in the summer and have contacted management about joining in. “I don’t think in the short term, some artists will say, ‘Do we dare?’ But in the longer term, they will take a lesson from this and get their money from management,” Helmig says. “Even if you know each other in this business, and some changes will be made. Some voices are calling this a crisis for the entire industry, but that’s bullshit. The business is bigger than that.”

Guitarist Rolf Hvidtfeldt and his rock band, Garbo, have been with Rock On for two years. Hvidtfeldt says he has been satisfied with management, especially in the past year, when Rock On lined up a lot of gigs, including two warm-up performances for Joe Cocker. But the band claims it has not been paid for shows extending back to May.

“We’re not counting on getting our money, so if we do, we’ll be pleasantly surprised,” he says. “We’d like to continue with Rock On, but they did say they’d have to stop if there is a Rock On in the future.”

We always believed Rock On had everything under control,” Hvidtfeldt continues, “so when we played a show we just assumed we’d get paid—I suppose it’s the same with a lot of other acts. We could kick ourselves in the ass now, in hindsight, but what would that help?”

Garbo play jobs booked by Rock On after the band spoke with the venues/promoters and got deals for payments right after the shows.
WARPED WRAP: The vitality of today's punk rock scene is perhaps best represented by the still-surg-
ging Van's Warped Tour, which, eight years ago crossed more than $12
million and drew nearly 500,000 fans to an ambitious 47-date festival
tour. Warped thrives when more mainstream touring festivals like
Lollapalooza, H.O.R.D.E., and Lilith Fair have come and gone. A joint
production of Kevin Lyman, Cre-
ative Artists Agency, and Vans, the
tour began June 21 at the Idaho
Center in Boise, Idaho, and
wrapped Aug. 18 at the Comerica
Park parking lot in Detroit.

The lineup included Bad Re-
ligion, Flea ing Molly, Good Char-
lotte, Lagwagon, the Mighty Mighty Bosstones, MxPx, New Found
Glory, NOFX, Reel Big Fish, the
Used, Morgan Heritage, Thrice, Thursday, Something Corporate,
and many others. A bargain with
attitude, 42 bands played at each
show for an average ticket price of
$21.33 before add-ons. According to
Lyman, this event will return in 2003 and
head to Australia again as well.
"I've already had 40-50 sub-
scriptions for next summer from bands
that are definitely Warped-caliber.
Overall, with three tours and more than 100 shows on his plate,
Lyman says it has been an ex-
husting but rewarding summer.
"I'm tired, but the touring busi-
ness is flat, and we did pretty
well," he says, adding that of all shows were probably 10 he
would have handled differently if
he had them to do over again.
"This summer definitely stretched
my mental abilities. But this is my
specialty: packaging festival tours
that make the artists feel com-
fortable and are produced in a
cost-efficient way to make it reason-
able for promoters."

ATTENTION SK8ERS: Skateboard-
gung guru Tony Hawk will be the
central figure on the Boom Boom
Hucklum arena tour, sponsored by
MTV2, Squeeze 'N Go, and Play-
Station 2. Beginning Oct. 9 at
the Rose Garden Arena in
Portland, Ore., the 21-city tour will
boost a million-dollar ramp system
designed by Hawk and fea-
ture the Offspring (Oct. 9-13), Ever-
land (Oct. 17-20), D12 (Oct.
24-26), CKY (Oct. 30-Nov.
3), Social Distortion (Nov. 7-17),
and Good Charlotte (Nov. 14-17)
headlining separate legs of the
trek, performing during skate-
boarding, BMX, and motocross
exhibitions.

The tour, booked and produced
in-house, is managed by SLAM
Management (sister company of
Jim Guerinot's Rebel Waltz) and
works with different promoters in
each market. It wraps Nov. 17 at
the National Rental Center in
Sunrise, Fla.

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**SEPTEMBER 14, 2002**

**REVIEWs & PREVIEWS**

**ALBUMs**

**POP**

**INTERPOL**

**Turn on the Bright Lights**

**PRODUCERS:** Peter Katis, Interpol

**Matador OLE-545**

Much of the current '80s musical revival is steeped in irony, but New York's Interpol promises a genuine love for the gloomy side of British post-punk and new wave. *Turn on the Bright Lights*, Interpol's full-length debut, bowers liberally from bands like Joy Division and Echo and the Bunnymen but still manages to create its own musical identity. Right from the start, the band cultivates a moody ambiance, with an economic structuring of shimmering guitars, bass, and drums on "Untitled." From there, the band embarka on a journey ranging from the slow, sad waltz of "NYC" to the epic grandeur of "Stella Was a Diver and She Was Always Down." Singer Paul Bank's lyrics explore the side of city life while his dead-end delivery calls to mind Ian Curtis. Employing layered guitars, probing bass lines, and the occasional synthesizer swoon, Interpol creates an homage to their particular vision of the '80s that stands proudly alongside the best of its ida. —**JFD**

**SPOON**

**Kill the Moonlight**

**PRODUCERS:** Britt Daniel, Jim Eno, Mike McCarthy

Merge 215

With *Kill the Moonlight*, Spoon has created yet another brilliant pop record for the college radio crowd. Too smart for its own good, the band refuses to sit still or bow to trends. After shaking off early-Pixies comparisons, Spoon has sharpened and expanded its pop sensibilities to include a broader range of influences. Britt Daniel's razor-sharp guitar still slices through songs like "All the Pretty Girls Go to City," but now he's more generous with the space and musicians around him. "Small Stakes" and "The Way We Get By" ride Eggo Johnson's buoyant organ grooves, while handclaps and tambourine add a '70s pop vibe. Daniel's vocals sound as confident as ever, and drummer Jim Eno and Johnson stir the pot well. —**JFD**

**BREE SHARP**

**More B.S.**

**PRODUCER:** Don DiLeo

Ahimsa/Union Recording Group 0618

Sharp's sophomore debut, *More B.S.*, is anything but. In a current music industry flood of artist soundalikes and lookalikes, Sharp stands on her own. Previous vehicles for the artist have included Lilith Fair and MTV's *The Campus Invasion*, thanks to her past hit, "Daddy Duchovny." Perhaps her musical influences—which include Elvis Costello, Blondie, and Patti Smith—have something to do with dramatic and flirtatious, as well as warm and inviting. Parts of it like feroceous lead single "Love Story," which wickedly samples Devo and Nina Simone, and the powerful "All Night Long!" are primed for peak-hour dancefloor action, while other moments revel in chill-out bliss ("Blind Tiger" and "Sleepy Language"). An epic track like "Let the Good Times Roll!" is simply waiting for the right Madison Avenue suit to come along and discover it. —**MP**

**LAYO & BUSHWACKA!**

**Night Works**

**PRODUCERS:** Layo Paskin, Matthew Benjamin

XL Recordings/Beggars Group 154

U.K. dance/electronic duo Layo & Bushwacka! knows the true meaning of a "good boat." The act's debut, 1998's *Low Life*, overflowed with a handful of aural flavors, from house and electro to blues and dub. This time around, the boys of North (Layo Paskin) and West (Matthew "Bushwacka") London beautifully branch out—both artistically and technically. *Night Works* is

is a humorous ditty about a young girl who wants nothing more than to be in an adult magazine and reminds one of Elvis Costello and "Mercedes". A festive remake of Don Henley's "Boys of Summer" is also included. In the end, Sharp shows an obvious appreciation for artists that came before her and a notable ability to be nobody but herself. —**DP**

**JACKPOT**

**Shiny Things**

**PRODUCER:** David Darling

Surfing 44012

Jackpot's third album is an engaging grouping of 12 laid-back yet intelligent rock tracks. Lead singer-guitarist Rusty Miller, known for his guitar melody on Cake's "Never There," uses his slightly raspy, offbeat voice not to share any profound answers about life and its problems but to show that somewhat detachment from reality just might be the key to happiness. In the opening track "Far Far Far," with its psychadelic/pop tinges, Miller wholly expresses this theme: "I feel like I've been in a bubble/A bubble of some kind/Rolling around inside of it/Peering through the soapy shine. "Sometimes" explores how a romantic relationship is an always-changing balance of emotions and uses a captivating acoustic guitar riff set against synth and drums. The Sacramento, Calif.-based band also crafts such all-rocker s as "Feast on the Tail of Time," which discusses human beings' almost insignificant place in the universe. —**JK**

**R&B/HIP-HOP**

**SPEECH**

**Spiritual People**

**PRODUCERS:** Speech, Mike Musmanno

*iMusic 1050*

One of the first debuts from ArtistDirect's recently launched *iMusic*, former Arrested Development frontman Speech returns with *Spiritual People*. Remaining in the tradition that he founded with Arrested Development, the Atlanta native transcends straight hip-hop, blending elements of jazz, gospel, pop, and soul, "The Simple Love of Life" is a feel-good, gospel-inspired sing-along very reminiscent

(Continued on next page)

**SELENA**

**Mis Primeros Exitos**

REISSUE PRODUCER: Guillermo I. Page

**ORIGINAL PRODUCER:** Abraham Quintanilla III

EMI Latin H2 7243 5 4083828

Selena REISSUE PRODUCER: Guillermo I. Page

**ORIGINAL PRODUCER:** Abraham Quintanilla III

EMI Latin H2 7243 5 4083921

Vic Conullo REMIX PRODUCER: Guillermo I. Page

**ORIGINAL PRODUCER:** Abraham Quintanilla III

EMI Latin H2 7243 5 40846102

Entire reissue project (which is titled 20 Years of Music), it's particularly evident in this first disc, with a very

**SELENA**

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Entire reissue project (which is titled 20 Years of Music), it's particularly evident in this first disc, with a very

young Selena singing to the accompa-

niment of her then very young band,

Los Dinos, playing with limited range and big reliance on a single rhythmic accompaniment. But also evident are the possibilities of a singer, who even in her teens performed with unusual aband

on and an ineffable joie de vivre. *Exitos* is the most rudimentary of this collection, with each album progres-

sing considerably to reach the maturi-

ty of *Ente A Mi Mundo*, widely

regarded as Selena's breakthrough in the Latin market. Here we find full definition of Selena's trademark sound—the remarkably catchy tunes marred to the distinctive, plaintive vocals and a relaxed, danceable
cumbia beat—which continues to be the blueprint for female singers in the Tejano genre. Songs like "Como la Flor" and "La Caraca" are what Selena did best, although versatility is displayed with adequate ranchera and disco tracks, a very soulful English track and, most impressive, a pop-

duet with Alvaro Torres (included as a bonus). The final flourish in this first batch of discs is the Grammy Award-

winning Live, valuable both as a histor-

ical and a top-notch live disc. While the standout albums will be the last two, the entire collection will be essential for hardcore fans, adored as it is with "spoker liner notes," bonus tracks, pictures, and videos. —**LC**

**CONTRIBUTORS:** Jim Bessman, Leila Cobo, Jay DeFreo, Gordon Ely, Deborah Evans Price, Rashaw Hall, Jill Kipnis, Wes Orthoski, Michael Paolotta, Darza Pettinelli, Philip van Vleck, Ray Waddell. **SPOTLIGHT** Readers' Review. Reissues: Debut of the review edi-

tion. *Dark Clad Media*轴的意图是通过一<ref>内嵌的比较注意元素</ref>来表明你感兴趣的方面。**CONTENT**: *Releases of critical merit; IN/REISSUES: Reviews of special artists, annual, and commercial interest, and outstanding collections of works by one or more artists.*

*NEW: New releases included to let the top half of the chart in the corresponding period.* **BOTTOM**: *Reissues of special artists, annual, and commercial interest, and outstanding collections of works by one or more artists.*

**PIC**: *New releases included to let the top half of the chart in the corresponding period.* **CONTENT**: *Releases of critical merit; IN/REISSUES: Reviews of special artists, annual, and commercial interest, and outstanding collections of works by one or more artists.*

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Visit <http://www.americanradiohistory.com> for more information.
Are Mine. evocatively expressing is Last year’s “Call of Moonshine Gusgus emerges with the most Following is –the instrument, a true jazz -inflected glamorous romantic songs to dance influenced modernist ("Aural"). Three new tracks cap off this collection and highlight yet another Cristian facet— that of experimental/dance stylist, for whom ambience is perhaps more important than pure voice. It works well in the single, the minimalist-sounding “Cuaname Mirás Así,” though we can’t help going back to the unabashed romantic.—LC

JAZZ

ADAL MELOA Flesh on Flesh PRODUCER: Al Di Meola Telerik: 83543 Guitarist Al Di Meola returns to the bins after a three-year absence with a jazz-meets-rock project worthy of serious attention. Always a fluid technical player, Di Meola’s feel is finally fully in-synch with his fiery fingering. Thee dreamtung trio of DeSanto, brings Di Meola’s flair for Latin stylings into sharp focus. The original number has a terrific rhythmic push to it, fueled by Gumbo Ortiz’s congas. Guest Gonzalo Rubalcaba offers a brief, yet pointed Fender Rhodes key- board solo as a counterpart to Di Meola’s acoustic and electric solos. The title track offers something more specifically Cuban, featuring Alejandro Santos on flutes in the midst of a pleasantlyHectic Di Meola arrangement. He masterminded another equally compelling arrangement on Astor Piazzolla’s “Fugata.” The ensemble work here is arresting, and Di Meola’s guitar solos are wonderfully artfully executed. Works well in note work yet uncluttered.—PPV

FOR THE RECORD

In the Sept. 7 issue, the title of David Bedingfield’s album and lead single/title track were incorrectly stated. The correct titles are Gotta Get Thru This and “Gotta Get Thru This,” respectively.

REVIEWS & PREVIEWS

GOSPEL

FRED HAMMOND Speak Those Things: POL Chapter 3 PRODUCER: Fred Hammond Very 01241-43197 As one of very few who can truly take credit for ushering gospel into the era of modern urban rhythm & rock music, anything Fred Hammond does is closely watched. After seeming content to be a songwriter/producereventure director, his first solo album in six years arrives with great expectations. It delivers on every count. Long past being merely a hip-hop innovat- Hammond shows both proficiency and nu- the musical spectrum. “You Are My Daily Bread” and “I Will Say” are jaunty R&B jams that could sit just fine in pop formats. “Lord of the Harvest” is ear-to-eye-grinning Mowtown soul, while “Show Yourself Strong” is a rich, hooky, blues ballad. Two-decades-plus down the line, the king of contemporary gospel never sounded better.—GE

COUNTRY

JOHNNY CASH Johnny Cash at Madison Square Garden Phoenix, Sept. 14
Columbia/Legacy 86086
A tuxedo-clad Johnny Cash must have cut an imposing figure when he took the stage at New York’s Madison Square Garden in December 1969, performing songs about prison, loneliness, and murder alongside gospel hymns and patriotic war sentiments (as a self-proclaimed “dove with claws”). As this uncovered gem from Columbia/Legacy demonstrates, the MSG sellout crowd responded with enthusiasm and a bit of awe, from the opening twangs and the “Hello, I’m Johnny Cash” greeting through a monster 26-song classic set. Cash was also a master of the stage and, with his personal demons largely in control and a major network TV series in full swing, he was also a commanding presence that time, with his heavy touring schedule put on his voice. It’s an album of greatness, full of the family’s signature sound, pre- pared with ad libs that tell more about the man and his unique world view. Featured performers are Carl Perkins, Etta Baker Brothers, June Carter and the Carter Family, along with the crack Tennesseee Three, add much but—from now on—is Cash’s stage, and he owns it.—RW

BLACKWHELL

Spirit Dancer PRODUCERS: Michael D. Clute, Henry Paul, Dave Robbins Columbia Classics
In the first release since the death of founding member Van Stephenson, BlackHawk’s Henry Paul and Dave Robbins combine with a host of guest musicians to deliver catchy melodies, and the trade- mark BlackHawk harmonies remain intact behind Paul’s distinctive lead vocal. “One Love” and “I Will’ are crisp, soaring cuts, while “One Night in New Orleans” is a punchy, Cajun- inflected raveup, and “Days of America, Lavin’ the Lament of the Broken Hearted,” and “Gloryland” are the kind of rootsy, accessible songs that have given BlackHawk major success in the past. The Native American chanted and instrumentation lend a spiritual tone to the touching Stephenson tribute to cut, and the bugle intrusion of “Broth- ers of the Southland” reflects on Paul’s Southern rock past. Paul sings the heck out of redemptive conces- sions like “Forgiveness” and “Faith Is the Light,” and Robbins takes an effective, if rare, lead vocal turn on the ringing “I’ll Always Love You.” A trademark sound and adult themes aren’t easy to come by in country music these days, but BlackHawk still achieves both.—RW

LATIN

CRISTIAN

Grandes Hits PRODUCERS: various BMG U.S. LATIN 74321-95787
Mexican balladist Cristian has had a remarkable career of radio hits penned by some of Latin music’s best-regarded writers. That knack for jumping from one big name to anoth- er and selecting his songs works well has been a factor in Cristian’s continued success. But his outstanding and emotive tenor has served his material well and has elevated some of it— “Lloran las Rosas” and “Después de Ti” —to the standards of the year, this collection features a series of duets—including “Ella,” with José Alfredo Jiménez— that will appeal to the casual fan as well. Grandes Hits tracks Cristian’s vocal and stylistic development, from straight-ahead ballader and singer of gorgeous romantic songs to dance influenced modernist (“Aural”). Three new tracks cap off this collection and highlight yet another Cristian facet—that of experimental/dance stylist, for whom ambience is perhaps more important than pure voice. It works well in the single, the minimalist-sounding “Cuaname Mirás Así,” though we can’t help going back to the unabashed romantic.—LC
SINGLES

POP

★ SHERYL CROW/Steve McQueen (3:24)
PRODUCERS: Seryl Crow, John Shanks
WRITERS: S. Crow, J. Shanks
PUBLISHERS: Warner-Tamerlane/Old Crow
Music, BMI; WB Music/Dylan Jackson
Music, ASCAP
AERSTAPLE artist: on the
Mary appeal
making

WRITERS:

PRODUCERS:

Edited
life
moment.
ly
savviness
but
current
PUBLISHERS: WB
Chuck Taylor (Billboard,

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WRITERS:
Kenny G

THE BEST-SELLING INSTRUMENTAL ARTIST OF THE PAST TWO DECADES
Kenny G Plays On
The Soundtrack Of People’s Lives

A focused guy with a big heart is how friends and colleagues describe Kenny G, who has played his way across the airwaves and the world for the last 20 years. The best-selling instrumentalist in the world, he transcends cultures and is one of the most popular artists in Asia, as well, particularly in Japan, and also in South Africa. According to friend and colleague George Benson, “At one time, I was the best-selling recording artist in the history of South Africa. Now Kenny took my spot.” But he didn’t get there overnight.

Kenny G (Gorelick) was born in Seattle, Wa., on June 5, 1956. He began playing the saxophone at the age of 10. At 17, he performed his first professional gig, backing up Barry White’s Love Unlimited Orchestra at a concert in Seattle. While he went to the University of Washington to study accounting by day, he pursued a musician’s life at night. It wasn’t until graduation that he got a break—with Jeff Lorber’s Fusion, with whom he recorded two albums on Arista Records. “I was learning how to play and improvise,” Kenny recalls. “Jeff taught me a lot, and he had a record deal already, so that was a good thing. Musically, he showed me a lot of cool things and also gave me a lot of exposure and a lot of freedom. It was almost like it was my band.”

Clive Davis, president of J Records, was then president of Arista. He says, “Jeff Lorber’s Fusion was doing really well with an album and touring. I kept getting feedback from their live performances around the country about this sax player who would stand up and do his solo and knock the crowd out. Finally, I went to see one of their live gigs, and I saw Kenny’s solo. It was really compelling. He was really raising the roof.”

Kenny says he was not thinking about going out on his own, at first: “I was really happy where I was. After a while, I realized that, if I was to have the freedom to play the way I wanted to, I was going to have to do it on my own. It took like four years before Clive actually made the phone call and said, ‘Do you want to do your own album?’” And, the rest, as they say, is history. Kenny released his first album in 1982, titled Kenny G.

“Clive, in his words, is my friendly provocateur. He says things like, ‘Kenny, if you don’t listen to what I’m about to tell you, you’re going to make the biggest career mistake of your life, but it’s your record, and I’ll support anything you do,’” Kenny laughs.

SONGBIRD
Kenny recorded two follow-up albums to Kenny G—G-Force and Gravity—but it wasn’t until his fourth release in 1986, Duotones, that he really hit his stride with “Songbird.” While that song defied the normal radio convention, Davis knew he had something special, so he wrote to every radio programmer. He asked that any programmer who had been moved by Arista music over the years give this song a chance. “Whether the programmers were being gracious, or whether they thought playing the song would break a record, they played it. Phones lit up, word spread, and the record broke,” Davis says.

That album was followed by Silhouette (1988), Live (1989) and Breathless (1994), which is the best-selling instrumental album in history, having been certified 15 times platinum. Also released in 1994 was Miracles: The Holiday Album, which has

Continued on page 46
From American Music to World Music Awards, Soul Train to Grammys, NAACP Image Award to a Star on the Hollywood Walk of Fame

Only One Instrumentalist Has Captured It All

KENNY G

Coming this fall: Paradise September 17th & Wishes October 22nd
Kenny G

THE BILLBOARD INTERVIEW

BY CATHERINE APPLEFELD OLSON

As a musician, Kenny G—the best-selling solo instrumentalist in the world—has seen a lot of change. Talk about his sales records and the unprecedented commercial success of his holiday albums, and Kenny gets excited. But get him going about how he was able to break new musical ground on his latest studio album, Paradise, and he really comes to life.

For the man who says he is “still just trying to become a better saxophone player,” the road from fourth-grade band to the professional stage at age 17 to countless industry accolades has been paved with an unswerving sense of self, a lot of hard work and a little good fortune.

Kenny’s is also a story of uncommon loyalty, as he remains dedicated to the same manager, record label and producing partner he teamed with years ago. He took a break from polishing off Paradise and his third holiday album, Wishes, to talk to Billboard about his two decades in the music industry and why he still gets excited every time he picks up his sax.

We are doing this interview as you put the final touches on your new pair of albums. How would you describe Paradise?

I wanted to do something that was a step up for me, which meant I couldn’t keep recording the same ballad-oriented records. I wanted to make a record that had more different elements on it, more rhythm. But I don’t like to dictate to myself what kind of music I’m going to do and then do it. Music has to just come naturally. I’m not going to do it just because it is conceptually the right thing to do. That’s just the way I am.

For me, having more tempo has always been a challenge because it’s not like you can just turn up the drone. Somehow, the songs don’t seem to come out as well when I do that.

But this time things clicked, and you were able to make a leap from your previous work.

Walter Afanasieff and I cowrote everything on this record. We’ve been trying for years to come up with really good ideas with more tempo and never came up with things we really got excited about, but it happened this year. Then again, I wasn’t going to take so far on an answer on this stuff—there’s no way it has taken so long. I hope people like the record, but, for me, it’s a big success, because I’ve gone another step toward becoming the musician I want to be, which is somebody who is able to do more than just one thing. It’s exciting to know I can do different things and still feel really good about it.

Wishes is your third holiday album, following the best-selling holiday album of all time, Miracles.

With the Christmas records—you’ll get that theme from me—I don’t come up with a concept and just do it. I wouldn’t say I’m going to do a big-band album of Christmas songs—although there is a song on the record I did use a big band on because that song felt like it needed it, and it sounds great. I approached it like all my other studio albums and other Christmas records. I’ve taken each song and tried to make an arrangement of it that felt like I could be excited about and listen to forever.

Has it been difficult to work on two albums simultaneously?

Creatively, it’s very easy. If I turn on my tape machine and I’m hearing “Joy to the World,” I get into that frame of mind. If I’m hearing an up-tempo Latin-rhythm instrumental tune I’m working on, I get into that mind-set. The only difficult part is the time thing, because I’ve got release dates.

These are the first projects you will deliver to Arista Records since the departure of Clive Davis. What kind of relationship do you have with L.A. Reid?

We have a great relationship. L.A. and I were actually born

Continued on page 34
Congratulations Kenny

...for being the Best Selling Instrumental Artist of the Past Two Decades.

From your friends at BMG Distribution.
BILLYBOAD INTERVIEW
Continued from page 12

two days apart, in the same year, which is pretty wild. And we've
known each other for a while. The first time I met L.A., I sat in
with Kenny Edmonds when they were producing Johnny Gill,
and I played a solo on one of Johnny's songs. We're very much like
peers. We're very much like one with Kenny Edmonds known
singers and songs. I've got something like 34 days. It's a
song he's got a really nice thought. I've got something
Vocally, on this record he's come up with ideas and singers and
songs and pushed the things he thought I should do, and I think
he's made really good choices.

There are two vocal songs on Paradise.

Yes, one with Chante Moore and one with Brian McKnight,
and L.A. put both of those together. I told him that was his job.
The vocals are difficult, because they've got to blend in but still
have something to them other than being an album track. We
talked about this a year ago, and I said, "You've got to come up
with the singers and songs that will be right for me, but"—and this
was the hard part—"in a way that complements my instrument." It can't
just sound like an album of instrumentals and then a single.

You've collaborated with so many musicians and singers,
both in live performance and in the studio. Who's left
on your wish list?

I don't really have things like wish lists in my mind, where
I've got something in the future I'm trying to do. It comes as it
comes. I like Brian McKnight and Chante Moore, although I
never thought about doing music with them that much in the
past. But, as this album came up and their names came across
and the music started happening, it felt really good, and I'm really
proud about doing stuff with them. With music, it just has to
happen naturally.

We are celebrating your two decades in the music busi-
ness, so let's go back to the beginning. When did you
first pick up a saxophone?

I was 10 years old when I first started playing—the regular
fourth grader. I was pretty good at first, and, little by little, I got
better and better. I played in the band in elementary school,
Junior high, high school and college. It was just one of those
things. I don't even know why I got into playing the sax so
much. I just liked it.

By the time you were 17, you were backing Barry White
at a concert in your hometown of Seattle.

I still think of that as being my biggest gig of all time. I
was at the right place at the right time. The person putting
the orchestra together for Barry White needed a sax player
who had to be an unbelievable reader of music but also had
to have an ability to improvise in an R&B environment.
At 17, that was something a few people knew about me, and they
told somebody and then they told somebody...

When you do these gigs, you have a rehearsal in the
daytime and then you play at nighttime, so it's not like
you get a chance to practice with the music. I went to the
rehearsal and was probably the youngest person there by 10 years. But it was
great, and everyone was really happy with my performance. It was the start of me
knowing I was able to hang in the professional world. It gave
me a lot of confidence.

Obviously, you couldn't have imagined you were to
become the best-selling solo instrumentalist in history.
What has driven your commercial success?

The truth is, I don't spend much time considering that partic-
ular fact, because I'm still just trying to become a better saxophone
player, and, if I do, all the rest of the stuff will take care of itself. It
seems to be working so far, and I don't want to start thinking too
much about what are the causes of that. For me, it's really about
whether or not I'm playing well and becoming a better musician.

Continued on page 40

BET Jazz honors
Kenny G

Congratulations on your 20th Anniversary
in the music industry.

* 20 years
* 30 million records sold
* Dozens of industry awards
* An inspired career

To see Kenny G and other legendary Jazz performers,
call your cable operator and get BET Jazz today!
After twenty years and twenty million albums outside of the U.S. ...

YOU STILL BLOW US AWAY.

All of your friends at BMG ASIA PACIFIC, LATIN AMERICA, EUROPE and WORLDWIDE MARKETING congratulate the #1 Instrumentalist of all-time.
Colleagues And Friends Reflect On Kenny’s Aura of Romance And Commitment In His Life And Music

Kenny G’s friends know he is a private person. They talk cautiously about his personal life. But, most can’t resist sharing stories about Kenny’s soft, romantic side.

One of Kenny’s closest friends is actor Harry Hamlin. “On the night he proposed to Lyndie, he had been showing me renditions of the ring he was going to give her,” Hamlin recalls. “He was very excited, and it was very secret. We’d always go to a far part of the house and speak in hushed tones. He called one night and said, ‘There’s a full moon tonight. I really feel like popping the question to Lyndie!’ So, I took a look outside, and it was the most romantic night I’d ever seen. I said, ‘You’ve got a full moon, you’ve got a Santa Ana wind blowing!’ It was about 9 p.m. at that point, and I said, ‘Tonight’s the night. Whisk her up to some mountaintop.’ He called me back a couple of minutes later and said, ‘I called her and told her to get in the car, we’re going to go for a drive.’ She said yes...and the rest is history.” Kenny also played “The Wedding Song” at Hamlin’s wedding, and, Hamlin says, “He played it as Lisa walked down the aisle, and it was spectacular!”

Another good friend, Sugar Ray Leonard, says Kenny’s romantic side helped to change his life. “I was at a Luther Vandross concert with some friends. A security guy knew Kenny and introduced me. He was with his then-girlfriend, Lyndie, and my [now] wife, Bernadette. I saw two beautiful girls with a guy with long hair and I knew I could take him,” he laughs.

Kenny is a good connector. Bernadette thought I was cute, but I was married (actually going through a divorce) and she didn’t want to get involved. But Kenny said, ‘You don’t know his situation; you don’t know what’s happening now.’ So she and I exchanged phone numbers. We talked when I got back to Maryland. I called her, one thing led to another, and now I live in Los Angeles. We played Kenny’s music at our wedding!”

KENNY’S FOCUS

Coupled with romance is Kenny’s ability to focus and become good at most everything he tries. “He’s great at golf. He’s great at ping-pong. He’s a great pilot. He’s one of those people who, whatever he touches, he takes it all away. It’s a little intimidating for me, because I’m not like that at all,” says Hamlin.

“He’s one of the most flawless, genuine human beings I’ve ever met. Anything he sets out to do, he does better than anyone. He does everything with ferocity and dedication,” says producer Walter Afanasieff, whose successful partnership with Kenny has spawned most of his hits.

Dennis Turner, of Turner Management, agrees. “Kenny is very intense and focused,” he says. “Whatever he does, he does very well. How many artists can do two albums at the same time?”

While Kenny has had his own charitable platforms, Continued on page 38
After 18 years in business together our relationship has matured like a fine Bordeaux; big and bold, but not overbearing... all the while getting better with age.

I raise my glass to you, Kenny, and toast you with my heartfelt congratulations... here's to another 20 years.

All my best wishes,

Dennis Turner
FRIDays REFLECT
Continued from page 36

such as the Miracles Foundation, which worked to keep music in schools, he also is the first to participate in charities his friends are passionate about. “He gives back. Many of his friends ask him to work on fund-raisers, and he’s always there,” Manaseff says. “He’s a giving person. He says thank you for all of the success he has. He’ll have a front-row seat up there in heaven.”

Larry Metstal, general manager and executive VP, Arista, agrees, noting, “Kenny was one of the first artists we reached out to when L.A. Reid and I came to Arista in 2000. Kenny performed at a function for PNCIL (Public Education in New York). He’s a very charitable, warm guy.”

J Records president Clive Davis, who discovered Kenny, is the first to acknowledge his compassion. “Kenny’s playing and his music really reflect the kind of person that he is; he has a huge heart,” says Davis. “He does not go through the motions. When you know Kenny, you know his personal interest is there. He’s a very special man. It’s wonderful to have a relationship with a musician that goes beyond the career.”

The downfall of many careers comes when priorities get confused, but Kenny’s friends and associates say that, despite his success, he remains grounded. “My first experience with Kenny was in my early days as a booking agent,” says Mark Shimmel, senior VP of marketing and artist relations, Arista. “I represented Jeff Lorber. We played the Hollywood Palace. I remember watching the show and seeing Kenny. I said, ‘God, that guy is good.’ He had a presence and personality. I’d like to be able to say I saw something that night at the Palace—everything that was going to be. But, if I was that perceptive, I would have signed him to management and publishing that night. I don’t know if anybody has handled things as well as Kenny has. He keeps things in perspective—home and family. All of us who work with Kenny feel an affinity with him because of how strongly he feels about that part of his life.”

MUSIC TOUCHES A CHORD

Kenny has stayed atop his game despite the hip-hop and boy-band trends. As he enters his third decade of making hits, most of his friends and colleagues say it’s easy to see why he is successful. His music reaches out to the masses. “Kenny is truly a pleasure to work with. He has provided Arista with some of its most memorable music for the past 20 years,” says Steve Barsh, the label’s senior VP of promotion. “Now with his latest album, Paradiso, featuring the fresh new pop song ‘One More Time’, which features Chante Moore, Kenny sets the next 20 [years] off with a bang. Personally, I have always loved his music, and, besides his artistry, he is a gentlemen. One who loves creating, writing and playing the songs that have touched so many people.”

Lionel Ridenour, executive VP, Arista, is a big fan, as well. “You can put on a Kenny record and just relax and feel good,” he says. “That’s what it comes down to: It transcends age and race. That’s why he is who he is, and that’s why he’s so special.”

I think radio executives can be narrow-minded about playing Kenny’s music, but you can bet those are the same people who are looking for a Kenny album when they get in their car. He has really meant a lot to Arista and to the urban world. That is something he doesn’t get enough credit for. He has won the NAACP award and Soul Train awards. His music is so universal, it doesn’t have to fit into one particular genre.

Kenny is the most successful instrumentalist of all time, and that’s no accident, according to L.A. Reid, president and CEO, Arista Records. “While it can be a challenge to get his music on the radio, he’s so talented—and the records he makes are so beautiful—that we stand up and fight the battle because he is absolutely worth it. I’m a personal fan. In my home, during the holiday season, for many years now, we play the Kenny G albums softly in the background. We put them on repeat and play them through the whole season. You don’t get tired of them.”

While audiences may not all be savvy to the different horn sounds they hear, it is usually easy to pick Kenny’s music out on the radio or anywhere else. “Kenny has a very haunting style that is unique. There are thousands of other sax players all over the airwaves, but you can always pick up Kenny because he has a special technique that is completely unique to him,” says Turner. “I think his enduring qualities make him very accessible, and people like him.”

Friend and fellow artist George Benson says, “Kenny has a respect for soul music that really gives him a well-rounded audience. He’s a very deliberate player with amazing technique. His sound is one of the best sounds there is on the sax and the soprano sax. Nobody gave Kenny his career. He worked hard for it.”

Kenny G

Congratulations on your remarkable 20 year career!
Wishing you great success with the release of
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Dear Kenny:

Rarely does a week go by that I'm not reminded of you, your music and the special milestones that we shared for so many years. It's hard to believe that twenty years have flown by since we began your wonderful odyssey.

I send you and your family all my love. As you release your two new albums, I and all your friends at J wish you continued breathless success and happiness forever.

Best always,
Clive
REALLY BIG IN JAPAN
G Whizzes Through The Asian Region For Frequent Live Shows
BY STEVE MCCLURE

TOKYO—BMG in the Asia Pacific region is "hopeful and confident" that Kenny G will confirm plans for a promotional tour of Asia following the release this autumn of his latest Arista album, *Paradise*, and the holiday set *Wishes*, says Tim Prescott, senior VP, BMG Asia Pacific. The albums are "a major priority for us."

With good reason. While Kenny G has enjoyed global success throughout his career, he has been particularly popular for years in Asia.

"Breathless" was his biggest album in the region, selling a spectacular 3 million copies in the Asia Pacific region—nearly a million in Korea alone," says Prescott. "His sales are phenomenal. *Miracles, The Moment* and his Greatest Hits all did over 1.5 million in Asia.

"His music appears to have tapped a deep resonance with Asian audiences—beautiful music that transcends language," suggests Prescott. "He also has always been a charming person who genuinely loves the region. He is communicative, polite and always has time for the media and the fans. In return, he has had a strong rapport with the media and the audience. And, yes, they love his musicality.

G has toured Asia often, regardless of whether he is promoting a new album. "He has toured practically every year for the past decade, most recently in Japan, where he did several key markets just in April," says Prescott. "And we know he will be back."

A promotional tour in Asia to boost the launch of his new albums is expected to be followed by a full-scale concert tour in the region early next year.

BILLBOARD INTERVIEW
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You are always quick to note that you don't classify your music. Do you think the fact that your music eschews categorization helps more people get their arms around it?

I've always had a sense of understanding feelings. When I'm writing my music and playing my music, if I feel it, I'm feeling it like a person who's not necessarily a musician. It's hard to explain. When I listen back to a piece of my music, I never say, "That's me and I'm good." I would say, "That's a beautiful melody. I love the way that sounds." And then I know I've done it right.

I feel like the thing people really respond to is that they can feel what I'm feeling. I don't know how else to say it. You can't teach it. I can't tell somebody, "Here's what you look for when you try to write music." A light bulb goes on, and I say, "That's it. That's the song." When I do that, I think people feel it and respond to it, and it's great for everyone.

You dedicated your last album, *Classics in the Key of G*, to your musical heroes. You obviously feel a strong connection to those musicians who preceded you and inspired you.

I think it's important to know where you come from, to show respect for those who came before you. I happen to be a successful saxophone player. There are lots of great saxophone players [living and dead] who I respect musically very much. I'm not better than they are. I just have a different style that I play, and certain things have happened because of the way I play. I haven't consciously tried to play a certain way in order to be successful. This is just me. This is just the way I play.

And it's important for you to give something back. You founded the Kenny G Miracles Foundation several years ago to expose underserved youth to the arts. What's the status of the organization today?

The Miracles Foundation does not really exist anymore. It required a lot of time and a lot of energy and I didn't want it to take away from my music. It existed for a while, and there are some schools that were bettered by it, so we did do some good things.

Are you considering other philanthropic ventures?

For me, it might make more sense to play lots of benefit concerts, because I would be more in control of the situation. It is easy to do, and you can generate a lot of money doing concerts. That might be a better use of my energies. I don't need a foundation with my name on it to feel like I'm giving something back; I just want to get it done.

Continued on page 44

Congratulations K-Man!

From Your #1 Fan

David Foster
Congratulations Kenny on your 20 years!

You were my best man,
You are my best friend,
And you will always be my musical partner.
All my love, Walter Afanasieff
Borders Congratulates Kenny G on Two Decades of Fantastic Music

To find a store near you, call 1.888.81BOOKS. Or shop at www.borders.com.
Kenny, it has been an honor and a privilege to represent you for eighteen of those twenty years!

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BILLBOARD INTERVIEW

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Moving along your professional path, you graduated from the University of Washington with a degree in accounting. When did you realize you weren't headed for a career behind a desk?

I enjoyed my music, but I never gave too much thought to it as a career. I studied in the daytime and played gigs in the nighttime. One thing led to another, and I got into this band and that band, and pretty soon I started playing more music. I figured, "I've got my degree, I can always go find a job somewhere. So I'll do this for a while and see if I can keep paying the bills."

Then you met your manager, Dennis Turner, who signed you on the spot, he says, because you had a clear vision of where you wanted to go and were willing to do what it took to get there. Accurate?

He's being very generous. At the point when I saw him, I was in no way generating income. I wasn't going to help him pay his bills. I think he saw that I was willing to work hard and make good decisions. He felt I wasn't a high-maintenance artist, so there was not much to lose to give it a shot. He paid most of my bills for a while, and I've never forgotten that.

You also go back a long time, 15 years, with producer/arranger Walter Afanasieff. How did you two get together?

We met over at Narada Michael Walden's studio. That was a time when I had a little bit of trouble in my career. I'd done three records. The first one sold enough to allow me to do a second one. The second one did pretty good, actually, and then the third one didn't do well at all. At that point, Arista had a couple of other instrumentalist artists they had just dropped. So I figured I was next on the drop list. I had worked on a lot of instrumental tracks I'd written "Songbird" and a bunch of others and played them for the head people at Arista, but they weren't all that excited about it. They wanted more up-tempo R&B music they felt was going to somehow get people to buy my records.

They wanted more vocals, so they sent me to Narada Michael Walden, which was cool. I met Walter there, and we just totally clicked as musical brothers and friends and started writing some beautiful music. And Narada and I did a vocal song called "What Does It Take (to Win Your Love)," a Junior Walker song, that came on the radio and started to do pretty well.

Yet it turned out to be "Songbird," not the vocal song, that blew everything out of the water.

This is one of those stories you could never have planned. Dennis had been beating down the doors of The Tonight Show saying, "You've got to let this guy play." Now this was The Tonight Show with Johnny Carson, not just any late-night show... And they finally agreed to let me play on the show.

At the time, we had the single from Narada Michael Walden's studio, and when you do Johnny Carson you get to do two songs—

\textit{Continued on page 48}
CONGRATULATIONS!
KEEP ON MAKING THOSE GREAT HITS.
THE PAST 20 YEARS HAVE BEEN A PLEASURE.
FROM
LESTER J. KNISPEL

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sold in excess of 8 million copies and is the best-selling holiday album in history. "Being Jewish, Kenny had always resisted a Christmas album, not thinking it was appropriate," says Davis. "But he became flexible and started approaching it more like a holiday album. Once he got immersed in it, it really was a special time for Kenny and his music." Kenny went on to release Faith (1999) and, this year, will release his third holiday album, called Wishes.

Other releases from Kenny include The Moment (1996), Greatest Hits (1997) and Classics in the Key of G (1999). In 1991, he also performed the score and theme for the Julia Roberts movie Dying Young.

Although it is tough to pinpoint exact turning points in a career, meeting Walter Afanasieff was definitely one for Kenny. Afanasieff produced "Don't Make Me Wait for Love," the follow-up to "Sognoglirb," and has since produced most of Kenny's work. He has produced the forthcoming Paradise, to be released this week (Sept. 17), and Wishes, to be released Oct. 22. The two have come a long way together. "When we met, he was a struggling instrumental guy and I was a struggling songwriter/producer. We used to sit in the car after our sessions and cry to each other, wish to each other and daydream with each other. We have both come so far, and he will always be the most special person in my musical life," says Afanasieff.

Kenny and Afanasieff wrote "Miracles" together. "It's a beautiful song," says Kenny. "It's one of my favorites. We've only played it a couple of times; one of those times was at Walter's wedding. Most people know Walter as a producer, but he is a musician, a phenomenal musician."

KENNY LIVE

Although Kenny's albums are enormously successful, it's his live performances that further endear him to his fans. Right before Kenny's first album was released, he opened for Benson at an outdoor show in Indonesia, and we were just about crushed to death. I had to pull him up onto the stage from the audience. He couldn't move. We really thought we were going to be in dire straits."

An experience like that does not turn Kenny away from concerts. Kenny will be touring Asia, where he has a big following. When Arista president L.A. Reid went to Asia with new music, he recalls, he didn't have any of Kenny's new work with him, and that's all they were asking for. "I think the mysteries of his music works in the Asian culture," says Reid. "A lot of the domestic music they listen to leans toward the instrumental and nature, beautiful side, so Kenny fits right in."

AWARDS & HONORS

Kenny's awards are as wide-ranging as his popularity. He has been the recipient of a Grammy for "Forever in Love," American Music Awards, a Soul Train Award, a World Music Award and the N.A.A.C.P. Image Award, and he has a star on the Hollywood Walk of Fame.

While it's tough to characterize why an artist like Kenny is so popular, Jordan Katz, senior VP of sales and distribution for Arista, puts it best: "People really relate to Kenny's music. He has a signature sound that's different from anything else that's out there. He has been the soundtrack of people's lives for so many years. When you hear Kenny play a holiday classic, you can almost feel the fireplace. His music just hits a chord with people."
CREATIVE ARTISTS AGENCY
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Kenny G

on twenty years of inspired music
one early on and one late, late into the night. They said, "OK, do your single first, and in the second half of the show you can do whatever you want." I picked my little "Songbird," which is a song nobody had ever heard of or cared about—except for me, of course. We're backstage, and here comes the guy who says the thing I'm sure countless people who have been on the show have heard: "Johnny's running late; we're going to have to cut you down to one song." The musical coordinator says, "We want you to do the single, and you'll be on about six minutes," and he leaves the room.

So here I am. I've waited my whole life for this—I used to watch Johnny Carson with my dad—I'm not just going to sit there and play backup on a vocal song, even though it was the right thing to do to support my record. So I look at Dennis and say that I want to play my instrumental. I'm thinking he'll tell me, "C'mon, don't do it." And he looks at me and says, "It's your shot on Johnny Carson. You do what you want to do, and I'm going to support whatever you choose to do." Which was awesome for him to say.

So you went for it.

The curtain comes up, and the band starts playing "Songbird." I could see some faces behind the camera looking like, what the heck is going on—and, of course, it's live TV. And I kicked ass on that song. I was on and I was so happy—until, of course, the guy comes back and starts yelling at me, "You're never going to be on this show again. Blah blah blah." I didn't care. I did what I wanted to do.

Meanwhile, in New York City at the time, is the second-in-command at Arista, Donnie Lenner, and his wife. They're watching Johnny Carson, and they hear "Songbird." And she hits him in the head with her elbow and says, "Now that's the kind of music you guys should be putting." So the next day, he comes into the office—and there's really good feedback about my performance—and he says to Clive, "This is going to be the single." Clive jumps on board and starts writing letters to all these radio programmers saying, "Forget about what your format says. You've got to start playing this on your station." And "Songbird" becomes a hit, and that's how everything started to go crazy.

We've been trying to get there for a long time. I've done very well over in Asia, and we've toured over there many times, though not in China. Few people know, for instance, that I am the No. 1 artist in Korean history—more than any Asian artist. Over in Asia, they are very melody-oriented, so I play stuff and people can relate to it. China's going to be great. I've heard people really like my music, but you never know because you can't really track record sales in mainland China.

I'll be there about 10 days. I don't go on the road too much these days. I'm happy just to hang out at home and work on my music here. I'd like to tour, but it's got to be something really cool—not just another gig—but China should be fun.

Aside from your music, I know you get a lot of joy from spending time with your wife and two sons. You also might be found piloting your seaplane or, most likely, on the golf course.

Many musicians don't have a full life. I do. I can put my sax in the case and, when I step out of the studio, I can't care less about it. I was on my college downhill ski team and was captain of my golf team in high school. I like individual sports. I'm not much of a team sports player. I like being in control of the actual thing, so golf is the ultimate because the ball's just sitting there. I've played with Tiger Woods and a lot of the pros. Being around those kinds of guys is very inspiring.

You've already won so many awards, had so many golden musical moments. What milestones are left?

I'd like to do music for a movie. I think people may have the impression that all I can do are the instrumentals that they've heard me do. But that's just an example of taking a melody and making a song out of that. With a movie, the song doesn't have to have a certain form; you can be a lot more creative in terms of how you structure it. On a shelf in my little closet in my studio there are three songs that could win Academy Awards. I just don't know if they'll ever have the chance to be heard.
Kenny,  
It's been a pleasure  
working with you  
from the beginning!  

Bob Higgins  
and all of your friends  
at Trans World Entertainment
Isyss: On ‘The Way To Being’ Arista’s New R&B Goddesses

BY JEFF LORZ

NEW YORK — Between now and the end of the year, Stay tuned for album releases by a host of female duos or groups. That lineup includes Floetry (SoSo/Jazz/DreamWorks), LuvHer (Dragon/Dett Soul), Lyric (J Records), 3W (New York/Epic/TCL [EUC/AT&M]), and 702 (Motown). Coming Oct. 1 is Isyss’ (“Intelligent Sexy Young Soul Sisters”) Arista debut, The Way We Do.

Consumers were introduced to the Los Angeles-based foursome with the R&B/hip-hop-flavored lead single “Day + Night” featuring Jadakiss. Produced by Tyce Jones (Ruff Ryders), the song also recently earned the group its first Soul Train Lady of Soul Award for best R&B/soul or rap new artist, group, band, or duo. Second single, the mid-tempo “Single for the Rest of My Life,” went to radio July 2.

Quizzing Quarra Davis-Martin, LeTecia Harrison, Lamyia Good, and Ardene Clark (who are ages 18 to 20) who are affiliated with ASCAP, wrote four of the album’s tracks, including “Unladylike.”

Dent, Shek’Spere, and Burress’ involvement, not surprisingly, invites comparisons of the group to Columbia’s Destiny’s Child. Good is aware of the comparison but insists the group stands firmly on its own merit.

“Different facets of the business are represented in our group,” says Good. “We’re writing, producing, and we all attended performance-arts academies. Our agenda is clear. We’re putting it all out in the open, which means we’re not always going to be politically correct. We’re just talking about what girls our age go through. In that respect I think we may be a little more controversial and outspoken than some other girl groups.”

But there still remains the challenge of breaking a new group of beautiful young women who are fun and talented in a crowded market-place.” Arista’s marketing Phyllana Williams notes. Part of the label’s strategy, Williams adds, will be to “focus on each girl’s individual personality and integrate retail, radio, and video concepts.

Back-to-school campaigns will play an integral role, targeting middle-school, high-school, high-school, and college students. Prior to that, Isyss completed a West Coast promotional tour in April and an East Coast-targeted national school and mall tour (May 16–June 4) sponsored by teen wave/bolt.com. In addition to print ads, 15- and 30-second TV spots were set for BET and MTV. Separate TV ads will run by car maker Ford, which is doing a co-promotion with the group on behalf of its Focus model.

Managed by L.A.-based Southpaw Entertainment, Isyss came together through friends and family. Group members have been performing for years, and having performed extensively in L.A. talent shows, the quartet was brought to producer Billy Moss. He signed them to his production company, 1-800-R&B/gets, and introduced them to L.A.-based BMI Entertainment Group, in 1997 and continued grooming it for the next four years.

“We got signed the second time we went out looking for a deal,” recalls Good. “We auditioned for [various] labels, and a little buzz started going around. Then we ended up flying out to Atlanta to meet with [Arista president] David Geffen. We were a group with a lot of potential.”

With a couple of singles and a forthcoming album under its belt, Isyss is ready for everyone to hear and see what it can do. “Seeing the passion and excitement of their performance and the crowd response made me see that they have the potential to evolve into something special,” says Ron Carter, owner of Jazzy’s Detroit, “Given time, this group could turn out to be the sleepers in Arista’s arsenal.”

Isyss also worked with producer Dent (Destiny’s Child) and the writing/production team of Kevin “Shek’Spere” Briggs and Kandi Burress (TLC, Destiny’s Child). The Isyss members, with whom they also worked on the song, are: Valeria Jemmott, Sada, Tasha Rowe, and LeCecia Harrison.

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Rhythm, Rap, and The Blues

NEW DIRECTIONS IN R&B: Calling the Rhythm & Blues Foundation “a well-kept secret,” newly named executive director Cecilia K. Carter is working to increase awareness about the 14-year-old organization is her primary order of business.

“The focus for the foundation has enjoyed great support from the music industry,” Carter says in an exclusive interview with Billboard. “Now it’s time for us to really apply a strong marketing strategy to further build awareness for the foundation and its programs.”

To facilitate that goal, Carter will draw on her background as a senior corporate communications and marketing executive. Most recently senior VP of communications for wholly owned GE Capital subsidiary GE Small Business Solutions, Carter has also worked for AT&T, American Express, and ad agency DDB Needham. In turn, she plans to couple that experience with her love of music.

“People look at my résumé and see the corporate side,” she says. “But it doesn’t capture the passion I’ve had for music since I was a little girl in Cleveland, dancing to Etta James, Isaac Hayes, the Dramatics, and others with my folks in the basement. And in my advertising presentations, I’d find ways to engage my love of music. This job is a perfect match between my marketing, analytical, and financial skills and the music I love.”

Carter’s initial marketing strategy includes more effective use of the media and a grassroots campaign that reaches out to communities across the country to help foster more support, build the Washington, D.C.-based foundation’s operating fund, and promote the organization’s medical and financial assistance endowments: the Motown/Universal Music Group Fund and the Gwenboly B. Gordy Fuqua Fund. She will also oversee the Doc Pomus Financial Assistance Program, which provides emergency financial aid to R&B artists.

Not stopping there, Carter’s additional goals range from revamping the foundation’s Web site (“to be the ultimate r and b information”), bridging the generation gap (“There are so many things we can do jointly in the community to promote this legacy, working with the Russell Foundation and P. Diddy of the world”), building relationships with fellow organizations like MusiCares and relaunching the foundation’s Performance Grant Program (“so we can put more of our artists at work in educational environments”). Negotiations are currently under way for the foundation’s flagship event, the Pioneer Awards, now in its 13th year.

Carter succeeds interim executive director/counselor Robert Wade. In April, a new board of directors was elected. The board, which includes chair vice chairman and former EMI chief Jim Fiffel, is chaired by entertainment attorney Kendall Minter, who replaced R&B veteran Jerro Butler.

“This next year is one of growth,” Carter notes. “Five years from now, I’d like to see us have a much stronger presence in New York in tandem with the music industry. We’re moving in a new marketing direction, with awareness being at the top of the list. Any critics will see what we’re doing, and invite them to join us on the trip.”

ON TAP: Motown’s 702 returns in November with Star, featuring the production skills of Mike City, Mario Winans, and Kevin “Shek’Spere” Briggs. The Neptunes, who seem to be everywhere these days, produced the title track, which is also the first single... Remember Maverick four-some UVN, who had the 1993 top five R&B hit “Something’s Goin’ On”? Siblings John and Shawn Powe are back as the Powe Brothers with Powe Powers/Move Records/Orpheus/EMI Music album debut Faithful coming Oct. 22. . .Informal Introduction is the title of rapper Shade Sheist’s first album on Baby Ree/MCA; Jue Sept. 10. . .Jive’s SYLENE Johnson bows Sophomore set Chapter 2: The Voice Oct. 29. . .DANNY RIVERA, who produced the female hook on the New Jack blockbusters ‘Hot In Herre,’ has her own album coming early next year via Universal Records.
### Billboard Top R&B/Hip-Hop Albums

**SEPTEMBER 14, 2002**

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**SEPTEMBER 14, 2002**

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Underworld Takes ‘Off’ On JBO/V2

by Craig Roseberry

Three years after Underworld seduced the world with the Generation X-defining hit “Born Slippy (Noodle) (On-U Sound 1995),” the band returns with their new record, titled “Dance/Electronic.” The album, released on October 21, features a mix of experimental and pop elements, blending electronic beats with live instrumentation, creating a unique sound that has been described as “ambient rave.”

Underworld’s music is characterized by its use of electronic music and a focus on the relationship between man and machine. Their albums often explore themes of technology, society, and the human condition.

“Dance/Electronic” continues this tradition, with tracks like “Stunk” and “The Gift” showcasing the band’s ability to create haunting and immersive soundscapes.

In anticipation of the album’s release, Underworld has embarked on a North American tour, scheduled to start in October. The tour will span across major cities, including New York, Chicago, and Los Angeles, with tickets available for purchase through their official website.

For more information and to keep up with the band’s latest news and tour dates, visit their official website: www.underworld.com.

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DANCE/ELECTRONIC

Beat Box

SUMMIT NEWS: With the ninth annual Billboard Dance Music Summit scheduled for October 30, the event will feature a range of industry experts, including DJs, producers, and music industry professionals, discussing the latest trends and innovations in the dance music industry.

In the daily-painted department — and in addition to the names we mentioned in the Aug. 17 issue — we’re thrilled to have recently confirmed the following artists: Yoko Ono, Jody Watley, Tammi Watters, Vanessa Daou, and Melissa Burns of W.I.T.; producer/remixers Tiga, DJ Disciple, Richie Santana, Tommie Sunshine, Larry Lee, Richard Morel, Mark Quayle, and Dee Robert; and dance music pioneers Grandmaster Flash, Warren Schatz, Claudia Barry, Candi Staton, Danny Krivit, Tom Moulton, Vincent Montana Jr., and James Mtume.

Also confirmed to participate on the panels are Liz Rosenberg (Warner Bros.), Lisa Bliefeld (Neo Records U.K.), Kurosh Nasseri (Nasser Music Business Solutions), Phil Cladella (Cherry Lane Music Publishing), Mark Levinson (Epstein, Levinson, Bodine, Hurwitz & Weinstein), Michael Perez (Chez Dore & Associates), Garry Velletti (Bug Music), Tim Silverman (Tommy Boy), Damian Harris (Skint Records U.K.), Ricardo Vinas (Thrive Records), Marci Weber (MCT/Bold), James Glicker (Full Audio), Mark Kemp (Globix), Ted Cohen (EMI Recorded Music), Jeff Z (WKU New York), Delilah (Galaxy 101 U.K.), and Jason Bentley (KCRW Los Angeles/Maverick Records).

The nightly artist/DJ showcases are shaping up to be equally potent. For the opening-night party at Club Shelter, the summit will celebrate Nasser’s 10th anniversary in dance/electronic music. This special evening will spotlight many of his clients, including DJs Carl Craig, Saeed & Palash. John Selway, and Christian Smith. Also on the bill are recording acts Be and Morel. (The latter will perform with a band.)

For the summit’s Sun-electro party Oct. 1 at Centro-Fly, DJs Tee. Grandmaster Flash. Sunshine. and Tiga will deliver their signature sets. W.T.I Avenue D., and Mount Sims will take to the stage to do their musical stuff.

(Alacaz, Watley, Richard, Beatjard East, Crystal Waters, and Robert are confirmed to perform at the closing-night party. Also on the bill is U.K. artist Evolution (aka Jon Sutton & Barry Jamieson), who will deliver a DJ set, replete with live vocals from Jayn Hanna. Additional artists/DJs will be announced.

For more information and to register for the summit, log on to billboard.com.

ULTRA NEWS: Virgin/EMI Music Canada now has exclusive distribution rights to dance/electronic label Ultra Records and its hip-hop/urban offshoot, Sequence, for Canada. Both Ultra and Sequence will travel through Virgin/EMI Canada’s Associated Labels Division.


Of these releases, special mention must be made of Ultra 808s Versus Electro. This two-disc set, which seamlessly bridges the gap between ’80s electro and today’s nu-electro.

Classic moments include such revered Paradise Garage jams as Kraftwerk’s “Trans-Europe Express,” Laidback’s “White Horse,” Grandmaster Flash’s “White Lines,” and Gary Numan’s “Cars.” Such tracks sound especially good when placed among the moment-of-the-month treatments like Chicks on Speed’s “Fashion Rules,” Fischerspooner’s “Embrace,” W.T.I.’s “Hold Me, Touch Me,” and Who Da Funk’s crossover smash, “Shiny Disco Balls.”

John Selway. Bis. Miss Kitten. Gusgu. Röyksopp. Felix Da Housecat, and Green Velvet, among others, are also represented on this sterling collection. Color this one essential.

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The Beat Box Hot Plate

Post-disco classic — as well as part-ly responsible for the “Philly sound” — Montanna has worked with numerous artists, including The Tramps, The O’Jays, The Spinners, Chico, MFSB, and the Sal- soul Orchestra. The bulk of this set focuses on tracks from his own label, Philly Sound Works. High- lights include “Heaven’s” “Bardot,” “Soul-2-Soul,” and “Hea- vy Vibes.” This disc is handled by circulation distribution in the U.S. Contact 516-596-0961. F.Y.I. Montanna is confirmed to participate on the Pioneers of Dance/Elec- tronic Music — The Remix” panel at the upcoming ninth annual Billboard Dance Music Summit (see Beat Box, this page).

Michael Paolotta

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Confirmed Ultra releases for Virgin/EMI Canada include the Crystal Method’s Community Service (Sept. 3). Ultra 808s Versus Electro, Ultra Trance, and Trance All Stars (Oct. 15); and Ultra Chilled III (Oct. 30). Three Sequence discs (Babu’s Deck Scene, Nature’s Wild Groove, and Slum Village’s Dirty District) will arrive in Canada Oct. 1.

Of these releases, special mention must be made of Ultra 808s Versus Electro. This two-disc set, which seamlessly bridges the gap between ’80s electro and today’s nu-electro.

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Michael Paolotta

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CONFIRMED PANELISTS

- Jennifer Mazza, KJ Records
- Vincent Montano, Phil’s Sound Works
- Edward Minic, recording artist
- Tom Moles, Rhino
- James Muir, producer
- Pansh Nasser, Zebra Music
- Seth Neiman, Market Choice
- Eddie O’Laughlin, Next Plateau
- Yellow One, Mind Train
- Rhone, Rhino Industrial Music & Sound
- Mike O’Byrne, Z Music, Ltd.
- Marie Reynolds, Island, N.Y.
- Tom Roadie, Roadie Entertainment
- Ed Rosenberg, Warner Bros. Records
- Rich Saran, DJ
- Werner Schreiber, Logic Records
- Tom Silverman, Tommy Boy
- Michael Schmeling, Central Entertainment Group
- Felix Scott, Tommy Boy
- Robert Silvers, Tommy Boy
- Matthew Sime, Mount Sime
- Tim Sisk, DemoFly
- Ken Simon, Guest, TidalWave/WRAU
- Gary Stanton, production artist
- Richard Sturman, Cherry Lane Music Pub.
- Zimmie Sunshine, Mykonos Records
- Natalie Sperber, Moonshine Records
- Swedish Elysian Sire Records
- Larry Tee, Moboul Electro
- S. Theo, K7 Turbo Recordings
- Sam Valenti, Ghostly International
- Gary Vargas, Virgin Records
- Gary Wether, Elektra
- Mark White, Three Records
- Jeck Watley, recording artist
- Pat White, Select Records
- Ellen Wright, recording artist
- Jeff Z, WKTU/New York

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: Tom Silverman, Tommy Boy Records

CONFIRMED PANELISTS:
John Benitez, Jellybean Recordings
Jason Ellis, Positive L.K.
Tim Fielding, Journeys By DJ
Barney Glove, Ministry of Sound
Lisa Steel, Sensible Labs/Plus Grooves
Steve Hume, Subliminal Records
Jason Jorcan, Hollywood Records
Michael Wells, Nervous Records
Jim Welch, Epic Records

INFORMATION

Questions?
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bbms@bbms.com

Sponsorships
Cecilia Rodriguez: 312-664-4648
ccarrieroe@bbms.com

Registration and group discounts
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p3mo@bbms.com

Rates
$505 Full Registration - after 8/30 & on-site
$295 Billboard DJs & Record Pool Directors

Consultant
Debra Elkin: 644-651-0450
delkin@bbms.com

www.billboard2002.com

www.americanradiohistory.com
### Club Play

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<td><strong>#1</strong> Bad Boy Roy</td>
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<td><strong>#1</strong> The Ultimate House Magesics</td>
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### Breakouts

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<td><strong>#1</strong> Supernova</td>
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<td><strong>#1</strong> King Street</td>
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<td><strong>#1</strong> Starry Eyed Surprise</td>
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<td><strong>#1</strong> Movin' On</td>
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<td><strong>#1</strong> Leatrice Featuring Sabrina Johnston</td>
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<td><strong>#1</strong> No One's Gonna Change You</td>
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<td><strong>#1</strong> Serve The Egg (Remixes)</td>
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<td><strong>#1</strong> Jewel</td>
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<td><strong>#1</strong> Two Months Off</td>
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<td><strong>#1</strong> Underworld</td>
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<td><strong>#1</strong> Time Mas Featuring Mr. Chickadee</td>
<td><strong>#1</strong></td>
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<tr>
<td><strong>#1</strong> Breathe In</td>
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**Note:** Figures with an asterisk (*) are based on club play or sales records from other weeks. Nielsen SoundScan, Inc. All rights reserved.
Rowan, Edwards Collaborate On WJRC/Shanachie CD

BY DEBORAH EVANS PRICE

NASHVILLE—Just like every other genre, Western music has its stars, seasoned veterans, and up-and-comers, many of which will be releasing product this fall.

Among the most talked-about young artists is Austin-based trio Hot Club of Cowtown. Comprising fiddler Elana Freer, pianist Whit Smith, and bassist Jake Irwin, the group will be on the road this fall supporting their Sept. 17 Hightone Records release, Ghost Train.

“Our agenda is not to be revivalist or sound old-fashioned,” Smith says of the Hot Club sound, which infuses 1930s jazz with Western swing. “It just so happens we love a blue style. We sing the music and play jazz solos over Western melodies. When people see us play, they see that we are enjoying it immensely.”

Freereman says the group “wrote almost all the songs on Ghost Train.”

Tara Projects, who recently launched her own Roddy Roddy label, is releasing her third album, “Romancing the Country,” which she produced with her bandmate, Joe Talbot. The album features guest appearances from some of the biggest names in the industry, including Lyle Lovett, k.d. lang, and John Hiatt.

Another newcomer to the Western music scene is singer-songwriter Joe Talbot, who recently released his debut album, “Romancing the Country.”

Talbot, who has been making waves in the Nashville music scene, says he is excited to be releasing his album through Tara Projects.

“We’re really excited to finally see this album released,” Talbot says. “We’ve been working on it for a while now and we’re really proud of the end result.”

Talbot’s album features guest appearances from some of the biggest names in the industry, including Lyle Lovett, k.d. lang, and John Hiatt.

In other Western music news, Shanachie Records has announced a new deal with Rowan, Edwards, a band consisting of husband and wife duo, Mike Rowan and Ashley Edwards.

The band has been praised for their unique sound, which blends traditional Western music with modern pop elements.

“We are so excited to work with Rowan, Edwards,” Shanachie Records CEO, Tony Rice, says. “Their music is truly a breath of fresh air in the Western music scene.”

Rowan, Edwards’s debut album, “Romancing the Country,” is set to release on Oct. 8, with additional releases planned for later in the year.

For more information on Rowan, Edwards, visit www.romancingthecountry.com.
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<th>Release Date</th>
<th>Label</th>
<th>Format</th>
<th>Certification</th>
<th>Week Sales</th>
<th>Artist Sales</th>
<th>Play</th>
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| 1        | Dixie Chicks | Home | 1 Week Ago | RCA Records | CD | 200,000 copies sold | 250,000 units sold | Play | Artist Sales | 15%
| 2        | Toby Keith | Unleashed | 1 Week Ago | RCA Records | CD | 200,000 copies sold | 250,000 units sold | Play | Artist Sales | 15%
| 3        | Kenny Chesney | Greatest Hits | 1 Week Ago | Arista Nashville | CD | 200,000 copies sold | 250,000 units sold | Play | Artist Sales | 15%
| 4        | Soundtrack | O Brother, Where Art Thou? | 1 Week Ago | Blackbird Pictures | CD | 200,000 copies sold | 250,000 units sold | Play | Artist Sales | 15%

**GREATEST GAINER**

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</table>
| Alan Jackson | Drive | SEPTEMBER 14 | RCA Records | CD | 200,000 copies sold | 250,000 units sold | Play | Artist Sales | 15%

**PACESETTER**

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**TOP COUNTRY ALBUMS**

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<th>Label</th>
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<td>5 6</td>
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<td>SHE WAS</td>
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<td>COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)</td>
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**HOT COUNTRY INDIAN RESERVES**

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Ketchup Girls Relish Chart Success

**BY HOWELL LLEWELLYN**

MADRID—Six years after the dance craze single “Macarena” swept the world, Spain has come up with another delightfully nonsensical summer hit that is already dominating the European charts, following a beach-resort promo blitz across the Mediterranean. The song and its dance craze have reached the U.S. and Latin America and are headed for Asia and Australia.

The single’s meaningless title, “Aseréjé” (pronounced “as-er-ehay”), is the only mystery about Pilar, Lola, and Lucía, three sisters who call themselves Las Ketchup. Their father is flamenco guitarist Tomate, and their debut album (on Sony Music) is called Hijas del Tomate (Daughters of the Tomato). The nonsense edge is evident immediately, but it’s a tasty nonsense, with a generous spirit of saucy lyrics.

The song is about a dodgy character called Diego, who lopes around the streets to the sound of reggae and hip-hop. His favorite song is a Sugar Hill Gang tune whose lyrics sound to the girls like “Aserejé ha de he he heheo tuyo...” and so on until the end of the chorus.

“Have you ever heard the Sugar Hill Gang song?” Lola asks. “Just try to sing that really quickly, and those are the lyrics to our song.”

“We did it half-jokingly, without expecting anything at all, and maybe that’s why people have liked it so much,” Lola continues. The song, written by Las Ketchup producer Manuel “Queco” Ruiz, has sold some 33,000 singles in Spain—extraordinary for a country with no real singles market and where sales of 2,000-3,000 units can result in a No. 1 spot. Hijas del Tomate has moved 150,000 units since late June, reaching No. 4 in the charts. A “Spanglish” version of the single, called “The Ketchup Song (Aseréjé),” has been released outside Spain.

In the U.S., Hijas del Tomate was released Aug. 20, and the single is currently No. 36 on the Billboard Hot Latin Tracks chart. Increased activity is expected throughout the fall, especially when Las Ketchup arrives in the U.S. for a promotional visit in October. The album went to No. 2 on Mexico’s sales charts and No. 1 in Chile, while “Aseréjé” reached No. 1 on radio charts in Argentina, Chile, Colombia, Ecuador, France, Germany, and Central America. In Italy, the single went to No. 1 after a mid-July release, and the album reached No. 8 two weeks after its July 29 release. “Aseréjé” went straight to No. 1 in Switzerland and the Netherlands in August, when it also jumped from 54 to 18 on the German charts and charted in Belgium and Finland.

By mid-August, the single had been released throughout Europe except in France and the U.K., where release dates are Sept. 10 and Sept. 30, respectively. The album is set for an Oct. 8 release in France, and a similar date is planned for the U.K.

“The thing has gone absolutely crazy,” Sony Music VP of Continental European artist marketing Mark Bond says. “This is not a hit; this is a phenomenon on a ‘Macarena’ scale.” The key breakthroughs after Italy were in Germany and Holland. It will get stronger and stronger and has not peaked yet. Australia has jumped on board, and Japan and Asia are about to...

So what is it about “Aseréjé” and Las Ketchup that is drenching Europe and threatening to squelch Asia and the Americas? The group, Lolas says, came together almost on a whim, and everything about it is spiced with humor. Every track on the album has been penned by the three sisters, with the exception of “Aseréjé.” The song, about fun, is incredibly catchy, and the chorus of the original version leaves you guessing what the girls are singing about, as it is a tongue-twisting series of Spanish words. The song is designed to parody Spanish showbands that sing English songs phonetically and badly. And, like Los Del Río’s world-topping “Macarena” in the 1990s, it has a dart, arm-driven dance routine.

“People love its absurdity,” Bond says. “It reminds them of their holidays at the beach resorts across Europe, where we carried out a special July promotion in discotheques, teenage clubs, and bars. ‘Aseréjé’ has become an out-and-out pop phenomenon.”

Sony Spain international exploitation manager Sonia Mansilla says, “‘Aseréjé’ invites unity among people who listen to it in bars or at sporting events I’ve seen that effect as far apart as in Belgium last week and in Mexico a week earlier. It’s a long time since such a fun record was released—it’s fresh and it sticks.”

Additional reporting by Leila Cobo in Miami.
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### Hot Shot Debut

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<td>3</td>
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Composed of a random sample of airplay supplied by Nielsen Broadcast Data Systems Radio Track Service. A panel of 116 stations CB 851 Pop. 17 Hispanic, 85 Regional Mexican. Air data monitored 10 weeks, ending 5/31/2003. Entries in italics indicate airplay for a previous week, regardless of chart placement. A total of 60 stations has been in the chart for more than 18 weeks and generally no more than 4 stations are placed first. Records below the top 20 are removed from the chart after 26 weeks. Videos available at www billboard.com. ©2003, Nielsen Music Systems, Inc.
Congratulations!

"Necesito Decirte"
RIAA Certified Platinum (1,000,000 Units)

"Ansia De Amar"
RIAA Certified Gold (500,000 Units)

New Album
"Perdóname Mi Amor"

In Stores Now
In Argentina, on Aug. 27, BMG released the new album by popular rock trio Divididos, Tango del Placard de Otro (I Come From Someone Else’s Closet). The first cut is “Cajita Musical” (Musical Box), a powerful showcase of the band’s style that combines high-energy rock, Argentine folklore, and ballads. ... Punk-rock band Karamelo Santo has released its new album, Delicatessen, through indie label Benelux Producciones. The set features Manuel “Chapo” de la Villa, a special guest. The group ended a successful month-long European tour in August and is now playing in Argentina. ... Divididos, through indie label Benelux Producciones, with distribution by BMG. The set features Manuel “Chapo” de la Villa, a special guest. The group ended a successful month-long European tour in August and is now playing in Argentina. ... Divididos, through indie label Benelux Producciones, with distribution by BMG. The set features Manuel “Chapo” de la Villa, a special guest. The group ended a successful month-long European tour in August and is now playing in Argentina. ... Divididos, through indie label Benelux Producciones, with distribution by BMG. The set features Manuel “Chapo” de la Villa, a special guest. The group ended a successful month-long European tour in August and is now playing in Argentina. ... Divididos, through indie label Benelux Producciones, with distribution by BMG. The set features Manuel “Chapo” de la Villa, a special guest. The group ended a successful month-long European tour in August and is now playing in Argentina. ... Divididos, through indie label Benelux Producciones, with distribution by BMG. The set features Manuel “Chapo” de la Villa, a special guest. The group ended a successful month-long European tour in August and is now playing in Argentina. ... Divididos, through indie label Benelux Producciones, with distribution by BMG. The set features Manuel “Chapo” de la Villa, a special guest. The group ended a successful month-long European tour in August and is now playing in Argentina.
Family Focus Keeps Fame Strong

Independent Publisher Credits 'Small But Unique' Writer Staff As Key To Success

BY JIM BESMAN

The storied 42-year-old Fame Music, with offices in Nashville and Muscle Shoals, Ala., remains a family-owned company whose uncom-
monly survives are its independent publisher is credited to prudent catalog sales, the close-knit envi-
rnonment it provides its small sta-
ble of writers, and above all, its focus on harmony.

“That’s it, bottom line,” says Todd Wilkes, VP of BMI company Fame Music, its ASCAP affiliate House of Fame, and SESAC entry Songs on Holland operations as it’s a true independent company—a rare and valuable thing in Nashville.

And rare is Fame's value of fami-
y—in terms of both ownership and interna-
tional. “It goes back to day one,” Wilkes notes, referring back to 1959, when Fame Publishing—its name derived from the acronym for Florence Alabama Music Enterprises—Wilkes says had been founded in Muscle Shoals by pugna-
cious producer Rick Hall, Billy Sherr-
l, and Tom Stafford. Company writers Hall, Sherrill, and Dan Penn quickly wrote cuts for the likes of Orbison, Brenda Lee, and Tommy Roe before Hall assumed sole ownership; in 1961 he produced R&B leg-
end Arthur Alexander's hit "You Bet-
ter Move On," which led to the development of Fame Studios. Such soul/R&B greats as Aretha Franklin, Wilson Pickett, and Etta James cut some of their greatest records there.

A VARIETY OF ARTISTS

Hall, who was named Billboard producer of the year in 1971, also launched Fame Records with Cap-
ilol, with a roster of artists including Clarence Carter, Arthur Conley, Mac Davis, Paul Anka, and Candi Staton. He also produced such pop acts as the Osmunds, Tom Jones, and Liza Minnelli, as well as country artists the Gatlin Brothers and Jerry Reed, among others.

The company reinvested in its publishing operation in the 70's, signing young writers like Walt Al-
dridge and Tommy Brasfield. This du-
oc co-wrote Ronnie Milsap's pop-
and country-chart-topping "(There’s) No Gettin’ Over Me," the winner of three ASCAP Country Music Awards, including most performed country song of the year in 1982. Aldridge and Brasfield, along with Robert Byrne, also managed to get Wilkses say that the "looks of Earl Thomas Conley, Alaba-
am, and Ricky Van Shelton. But after selling its catalog to EMI in 1989, Fame Music started up again with Hall and his three sons, Mark, Rodney, and Rick Jr. The Fame family continued to hit big in the 90’s, thanks to writers including Aldridge, Gary Baker, Mark Nar-

more, Brad Crisler, Bruce Miller, Tony Colton, and Mark Hall. Baker, with Frank Myers, wrote “I Swear," which was a monster country hit for John Michael Montgomery and a pop hit for All-4-One. Also in the '90s, Mark Hall co-wrote Tim McGraw's country smash "I Like It, I Love It," while Colton notched LeAnn Rimes' "Commitment." Then in 1999, Fame sold a chunk of its catalog to Los Angeles-based publishing company Music and Media; Rodney and Mark Hall, keep-

"We can treat our writers as individuals and give them more one-on-one time. And keeping your writer staff small allows their songs to have a longer shelf life for pitching, because you do not have 30 songs a week being turned in."

HOME ENVIRONMENT

In Fame's 11-year-old Nashville office on Music Row—where CEO Mark Hall is the only writer—another room offers Fame's Nashville-based writers a "homey environment" to hang out and lay down a song right there when the mood of the song is fresh. "It's a very creative place for our writers to go and be able to get out of town and do their demos and not have to feel like they are on a time limit with their music," Wilkes says.

Should they decide to remain in town, however, Fame's Nashville-sta-
tioned writers tend to stay together, "It's a family environment," Wilkes says. "On weekends we all get together and go out on a boat, and once a year we hold a writers' retreat for a few days in an Alabama resort. But I talk to the writers every single day, it's easy to do when you're that close, and it be-
comes more a family than a publish-
ing company."

Independent publishing compa-
nies, then, can be viable indeed, even in today's conglomerate climate. "We've done well for 40-some-
thing years, which is pretty amazing, actually, competing with the majors," Wilkes says, noting that there used to be many indie compa-
nies in Nashville, though now "we're about the only true one left."

That's the most important thing, Wilkes says, is to give proper respect to writers and their songs.

"That's what makes it so hard for writers to play songs (for publish-

ers) if I were 16, but people don't like your song, but for that one second they almost convince you it's not good. And I've been doing publishing with various com-
panies since I was 16, but people come in here and say, 'I've never had anybody listen to all my songs all the way through.' But that's what we're supposed to be doing here, isn't it?"

FAME'S 11-YEAR-OLD NASHVILLE OFFICE ON MUSIC ROW—WHERE CEO MARK HALL IS THE ONLY WRITER—ANOTHER ROOM OFFERS FAME’S NASHVILLE-BASED WRITERS A “HOMEY ENVIRONMENT” TO HANG OUT AND LAY DOWN A SONG RIGHT THERE WHEN THE MOOD OF THE SONG IS FRESH. "IT'S A VERY CREATIVE PLACE FOR OUR WRITERS TO GO AND BE ABLE TO GET OUT OF TOWN AND DO THEIR DEMOS AND NOT HAVE TO FEEL LIKE THEY ARE ON A TIME LIMIT WITH THEIR MUSIC," WILKES SAYS. "ON WEEKENDS WE ALL GET TOGETHER AND GO OUT ON A BOAT, AND ONCE A YEAR WE HOLD A WRITERS’ RETREAT FOR A FEW DAYS IN AN ALABAMA RESORT. BUT I TALK TO THE WRITERS EVERY SINGLE DAY, IT’S EASY TO DO WHEN YOU’RE THAT CLOSE, AND IT BECOMES MORE A FAMILY THAN A PUBLISHING COMPANY."

--TODD WILKES, FAME MUSIC

renew his energies on production. "We’ve sold parts of our catalog but never truly sold the whole thing over," Wilkes says, adding that in the three years since the younger Halls took over, “we’ve probably averaged 25 sales a year.” He notes that Fame keeps its roster down to a select few. Its current writers are James LeBlanc, who has Travis Tritt’s single Modern Day Bonnie & Clyde; Victoria Banks, who has Sara Evans’ Saints and Angels; developing writer Phil Valdez; Jason Isbell, of Lost Highway Records’ Drive by Truckers; and former Amazing

"They're both from Glasgow, and I have an affinity for Glaswegians," says McCulloch, who is a Liverpudlian. "They say I give to them a little more graces—if that word can be applied to songwriting. It's purely not pop for pop's sake."

Noting that Mc laughlin is "very pop-oriented," McCulloch—whose work is most often referred to as "brooding"—allows that the net result of the pairings is a positive one and "probably more mainstream than I’ve been alone.

"It’s a funny thing, pop music," he

considers, pointing to the Ronettes’

classic Phil Spector-produced, Jeff

Barry/Ellie Greenwich/Spector-pen-
ned hit “Be My Baby” as “possibly the

best song ever.” “Nobody turns their nose up at it, and that’s my idea—to write a song that’s a real pop hit,” McCulloch adds. He notes that Spector also produced one of his idols, Leonard Cohen. He says, “His songs always brought you in and talked to you.”

McCulloch now hopes that his new collaborations will result in getting his songs cut by other artists. “When I write a song alone, it seems to be mainly for me,” he explains, “I originate it and start singing it, and as long as I put my voice to it, I feel it belongs to me. So part of the idea is for me to write with other people and maybe get other singers involved. For the old days, when Bob Dylan one side, and I can detach myself from feeling that it has to be my song to sing. But then again, if I write a lyric that’s personal to me, it seems stupid not to sing it.”

McCulloch acknowledges here that he’s “still at the learning-curve stage” regarding co-songwriting, and that “a new whole career could open up—something we’ve not done before.”

McCulloch’s new deal with BMI is for future compositions, including tunes he writes for his solo projects and for other recording artists. (The band’s back catalog remains with McCulloch’s former publisher, WarnerChappell, though Singer’s share of the group’s acclaimed 2001 album, Flowers, is controlled by BMI.)

McCulloch says he has at least 25 new songs “all vying to go on an album” and is reading a third solo disc (this first since 1992’s Mystery) prior to recording with Singer and con-

encing the next Bunnymen project.

“I’m not the best holiday-er,” under-

states McCulloch, who recently per-

formed a solo gig in his home-

town and is considering a few more in New York, Chicago, Los Angeles, and San Francisco—“where the hardcore come out”—in October and November. He wistfully concludes: “I always enjoyed when I was playing in Greenwich Village with just an acoustic guitar.”

BMI’S PUBLIC BROADCASTING PACT

BMI has reached a licensing agree-

ment with the Corporation for Pub-

lic Broadcasting, Public Broadcast-

ing Service (PBS), and NPR. Terms of the deal, which is effective 2003 through 2007, are confidential.

BMI, whose preexisting five-year librarian of Congress-set blanket license for PBS and NPR ends this year, has also reached deals for pro-

posed fees for BMI repertoire with three trade groups. The agreements with the National Religious Broad-

casters Music License Committee and the National Federation of Commu-

nity Broadcasters apply to noncom-

mercial community radio stations, while the pact with the American Council of Education affects non-

commercial college stations.
LSO Returns To Abbey Road

70 Years After ‘Pomp and Circumstance,’ LSO Records ‘Tomb Raider’

BY STEVE TRAiman

LONDON—When Abbey Road Studios opened in November 1958, Sir Edward Elgar recorded the London Symphony Orchestra (LSO) doing his “Pomp and Circumstance.” Some 70 years later, the LSO returned in July to historic Studio One, which hosted many Beatles sessions, to record an original soundtrack for Eidos Interactive’s new Lara Croft: Tomb Raider—The Angel of Darkness PlayStation 2 and PC game that ships in November.

To get the desired effect for the music in the new game, Eidos wanted to use an orchestra to get that big cinematic sound, and the LSO was their first choice, recalls Martin Iveson, Eidos subsidiary Creative Design sound designer and co-composer with Peter Connelly.

“When we heard about the opportunity, LSO conductor David Snell says, ‘we had two as many volunteers than the 52 musicians required for the session.’ Since 1996, the five Tomb Raider games have sold more than 28 million units worldwide. Paramount’s Tomb Raider, starring Angelina Jolie, was 2001’s top-grossing game-based film. The original score was a joint effort of Iveson and Connelly. A classically trained musician, Connelly chose the oboe, cor anglais, harp, and flute to represent Croft in the score, Iveson, who enjoys a range of music from jazz to underground house, cites Shostakovich, Stravinsky, John Frizzell, and John Williams as major influences on the soundtrack.

Peter Wright did the orchestration, core programmer Nigel James Brown handled the mixing with Iveson and Connelly, and Abbey Road head engineer Peter Cobin supervised the recording session. After recording more than 30 pieces of music in just six hours, the team realized there were problems. “We did the usual last-minute printing session and basically threw it at the orchestras,” Connelly notes. “They played the whole thing with no problems, showing the LSO professionalism in this kind of situation.”

Studio One’s recently upgraded control room features a 72-channel Neve VRP Legend console with Neve Flying Faders. There are VXS multichannel film panels, an overhead foldout 56-inch plasma screen, three HD video monitors in front, and four more mounted overhead at the rear.

The session was recorded to Pro Tools and a Sony PCM-3548HR multichannel machine using Ampex A-474 one-quarter-inch tape, with six Prism Sound Dream ADA-8 multichannel AD and AD converters.

The LSO session was mixed on Pro Tools through Studio Three’s new 96-channel Solid State Logic 9000 J console. According to Brown, the team did three simultaneous mixes—stereo, LCR Dolby Pro Logic, and a 5.1 surround sound version. “I was really excited to be working with the quality of recording we got from the LSO,” he says, “and to get that music into the games, hopefully in full surround.”

While Eidos has a small house label, a major-label deal is in the works. The movie agreement with Paramount foretells a Tomb Raider soundtrack, but Music From and Inspired by Lara Croft: Tomb Raider—The Angel of Darkness With the LSO is a working title. The soundtrack will be released prior to the game’s launch, with a game demo to be featured on Paramount Home Video’s special edition Tomb Raider: The Movie DVD, due for the holidays.

Iveson and Connelly call having their music played by the LSO in Abbey Road Studio One a “dream come true.”

HEADWAY MAKES HEADWAY: In yet another manifestation of the reality of modern commercial audio production, a Westminster, Calif.-based, facility, is finding strength in numbers. In terms of both the number of studios and diversity of services, the Headway Music Complex offers something for every level of music production, from rehearsal to multitrack recording and mastering, full CD creation from graphic design to replication, and location recording and sound/lighting installation.

The March installation of a 64-input Neve 8018 console with GM1 Automation in Studio One, known as Gopher Baroque Productions, took Headway Music Complex to a new level, says owner/engineer Michael Mikulka. “For us, this is a real upgrade. The Neve came from Music Grinder Studios in Hollywood, and we cut a lot of hits on that board.”

With five studios—Mikulka owns two, while three are independently owned—the Headway Music Complex offers multiple levels of professional recording. The 8108 replaced a Trident console, Mikulka explains, which is now housed in Alpha Omega Audio, one of the independently owned studios in the Headway family. “Alpha Omega is in the same building with the rehearsal studios,” says Mikulka, “so we have a unique ability to do serious rehearsal recordings, which is a big plus for preproduction.”

As one would expect, Headway Music Complex features digital audio workstation-based studios, including engineer Matt “Zeke” Silva’s Pro Tools-based Omem Room and Gopher Baroque’s Studio Two, which also features an Alesis HD24 hard disk 24-track recorder. “It’s three rack spaces,” Mikulka says, “and I can put an 80-121 drive in there. We had ADATs before in our smaller room, and the controller for the ADATS works with [the HD24]. It’s bulletproof and quite inexpensive. We’re going to get another one and start mixing. If you can mix 24, 32 tracks, then mix it to tracks 47 and 48. Or, do multiple mixes and have the last eight tracks be four stereo mixes, all 24-bit.

“We’re getting more and more stuff where people want to work in Pro Tools. Mikulka continues. “It’s undeniably the way things are going. You can’t fight against it. Disk space becomes more cost-effective, and it’s going to get even cheaper. But people want to bring it back through the analog console and mix. And they are still looking for Neve preamplifiers. It was a tough decision for us, but I’ve still got my 2-inch [analog tape], machine, and I still have people who insist on the analog. We can offer all that, and we’ve been getting rave reviews.”

Another of the complex’s projects is the Warner Bros. Live Concert Series, which can be seen and heard on the label’s Web site, currently showcasing Sting’s performance at the Silver Lining benefit concert for the Hollywood Sunset Free Clinic. “We recorded Sting’s whole show,” Mikulka says, “brought it back to the studio, mixed it all, and gave it to the video guys, who cut the video to it. To be able to work with that kind of product has been really exciting. We have a relatively compact mobile rig, so we don’t interfere.”

Also part of the Headway Music Complex is Headroom, which houses the rehearsal studios, known as Bomb Shelter; Metzger Audio, the sound reinforcement/lighting/video sales and rental company; and Paws Here Productions, the graphic design/CD duplication service.

It adds up to a multifaceted organization that can work with any level of artist, providing any aspect of production. In an age when so much work has migrated to home and personal studios, the ability to provide myriad services is critical. “Particularly in the Neve room,” Mikulka illustrates, “people will track drums, bass, and guitar, then dump it into Pro Tools, even Digi 001. I’ve had guys bring in Roland VS-1600s and tracks, then go home and do overdubs. They’ll come in with the newest and greatest, but they still want a vintage microphone or an old Les Paul. There are certain things that will probably never go out of style.”
BY LARRY LEBLANC
TORONTO—Three months after it began, the dispute regarding terms between HMV and Warner Music Canada (Billboard, July 6) continues, and the market-leading retailers’ main competitors are seeking to take full advantage of the current rift.

Effective June 1, HMV Canada terminated buy outs of all new titles from Warner Music Canada and later ended catalog purchases following a breakdown in talks on terms. The block on Warner music came while HMV was in the midst of negotiating Ibn and key deals with all five majors here.

While HMV retained new deals with both BMG Canada and EMI Music Canada, it has yet to come to terms with Warner, says Music Canada, and Universal Music Canada. Only Warner has been cut off by HMV, which is Canada’s national music retail leader with 90 stores and a 22% market share. While Sony and Warner have parted ways, Archambault and the state of its negotiations with Universal and Sony remain the talk of the Canadian industry, the key players are keeping quiet. HMV Asia-Pacific managing director Chris Walker has been overseeing HMV North America (including HMV Canada) on an interim basis from Toronto since January. In an e-mail to Billboard, he says: “We do not comment on our vendor relations nor our vendor trading terms.” Warner Music Canada CEO/president Gary Newman also declined to comment about the cut off.

Asked about negotiations, Universal Music Canada president/CEO Randy Lennox tells Billboard: “An agreement has not been reached.” Sony Music Canada senior VP of sales Don Oates confirms that “discussions are still under way.”

Meanwhile, competing retailers have been aggressively front-raking Warner’s new titles, mid-price and top catalog lines and have been securing increased marketing and merchandising support from Warner.

“We all hope this gets settled—but not too soon,” Bruce Macri, senior buyer at Fordoff Record Sales, which operates the 102-store Music World chain nationally. “We absolutely see a market advantage here. We have stepped out bigger than normal on several releases and beefed up Warner catalog with titles we wouldn’t normally carry.”

“We’ve been very supportive of Warner,” says Rick Lotman, senior VP of merchandising and marketing of the Future Shop chain, which has 100 stores nationally. “I’m quite enjoying this feud,” says Lane Orr, VP of purchasing at the A&R Sound chain, which has 22 stores in Western Canada. “We did well with Red Hot Chili Peppers, but we’re also supporting [Warner] fringe artists.”

Industry sources estimate that Warner has lost 5-10% of its overall sales as a result of the boycott, although that figure could not be confirmed. But despite the block and Warner product, Red Hot Chili Peppers’ By the Way debuted at No. 1. June 6 on Nielsen SoundScan’s Canadian albums retail chart, with 27,000 units scanned. “Warner proved something by having Red Hot Chili Peppers debut at No. 1,” an industry source claims.

The HMV cut has not been as bad for Warner as everybody thought it would be, suggests Stuart Duncan, director of music and DVD at the Indigo Books and Music chain, which operates 99 stores nationally. “Other retailers have picked up the business. I stepped up on Red Hot Chili Peppers — and did much other retailing because of what is going on.”

While [143/Warner Bros. Records,] vocalist] Josh Groban has always been strong for us, it’s a title that is stronger than normal. We are getting sales from people who cannot find it at HMV.”

Several retailers acknowledge they have benefited from HMV staff advising consumers to shop elsewhere for Warner product. “Consumers can go to 50 other retailers, and give Warner else has the product,” points out Tim Baker, buyer for Sunrise Records, which has 32 stores in Toronto.

“We’ve picked up some business from the HMV block. We’ve picked up a lot of business,” says Vito Ierullo, president of ROW Entertainment, which operates 95 stores nationally under the CD Plus banner.

Retailers note that HMV’s boycott of Warner has led to the label providing increased advertising support and promotion funding. It has also provided opportunities for new artists.

Natâlie Larivière, president/director general of Montreal-headquartered Warner Music Canada, which operates the 11-store, Archambault chain in Quebec — says, “Usually, Archambault would not be the first place to look for Red Hot Chili Peppers. Matchbox Twenty, or Linkin Park, but this [dispute] has permitted us to rack these titles, and we’re reaching younger audiences. Warner is now approaching us with titles we would previously have said weren’t for us but which we’re now willing to look at. That is also been promotion initiatives where normally Warner wouldn’t have thought of us.”

Among the most affected by the HMV/Warner rift, sources suggest, are Marchesa. Summer, In My Room, and The Top Records, and MCA, which noted that it will be significantly impacted by the new format and will have to change the way it promotes its new reissues. ARIA awards chairman Ed St. John predicts that the new format will increase the level of excitement in the room.

“At the last few ARIAs, we tried to dress up the music industry and appear grown up,” admits St. John, who is also managing director of BMG Australia. “It took the fun out of the show, and everyone was well-behaved. We lost the spirit of fun and the spirit of rock ‘n’ roll. This year, anything could happen — and should. We’re in the entertainment industry, damn it — if we in the music industry can’t put on an exciting show, who else can?”

Other changes this year see the alternative vote dropped and the criteria for the independent release category broadened. The awards are also being split: Some will be announced at the gala and others at the telecast. Voting figures from the 2001 gala will be used and no final nominations for the other categories are revealed. Induction into the Hall of Fame, previously part of the ARIA Awards show, will take place at a separate event in March 2003. Voting for the awards by an academy of some 700 members, represented by representatives took place online between Aug. 30 and Sept. 2.

POPE PRODUCTION
The choice of Mark Pope — former talent manager/promoter/marketing manager at Sony Music and A&R head at Warner Music—as ARIA’s new event producer is also seen as having helped gain the event wider industry support. In the four-week run-up to the feature, all nominated artists will be heavily showcased on the three major radio networks here and will be featured in an ARIA Awards campaign at major music retail chains Sanity Music, HMV, Leading Edge, and JB Hi-Fi. The network is also cross-promoting the event with its other programs.

“We’re hoping that will set the industry into the tent,” Pope declares. “We float on a moving tide; the increased exposure to Australian acts helps everywhere.”

St. John adds, “We hope to convey the positive message to the general public that the music industry is a fun industry, which is far from the floor from prancing and lower sales — that in all the gloom and doom, we have continued to deliver knockout new acts like Motor Ace, George, the Vines, and Holly Valance.

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<td>1. GIRL 4 A DAY</td>
<td>1. MON AMANT DE ST JEAN</td>
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<td>2. KIMMY KIMMY LOVE STORY</td>
<td>2. TOUCH ME, TEASE ME</td>
<td>2. SHE HATES ME</td>
<td>2. LA LELA</td>
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<td>3. NADA NOUVEAU</td>
<td>3. SEXIEST MAN IN JAMAICA</td>
<td>3. PUT ON YOUR RED SHOES</td>
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<td>4. KOOKUJO KOGOEN</td>
<td>4. ENVY</td>
<td>4. I CAN SEE IT IN YOUR EYES</td>
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**ALBUMS**

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**ALBUMS**

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

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

### NEW SINGLES

1. **WITHOUT ME**
   - **Position:** 1
   - **Artist:** A
d
2. **I'M ALIVE**
   - **Position:** 2
   - **Artist:** 3+3
3. **RED HOT CHILI PEPPERS**
   - **Position:** 3
   - **Artist:** 4
4. **A LITTLE LESS CONVERSATION**
   - **Position:** 4
   - **Artist:** 5
5. **UNCLE SAM'S FORK**
   - **Position:** 5
   - **Artist:** 6
6. **¿Y QUESO?**
   - **Position:** 6
   - **Artist:** 7
7. **HOT CHILI PEPPERS**
   - **Position:** 7
   - **Artist:** 8
8. **SUGAR BABIES**
   - **Position:** 8
   - **Artist:** 9
9. **I'M ALIVE**
   - **Position:** 9
   - **Artist:** 10
10. **I'M ALIVE**
    - **Position:** 10
    - **Artist:** 11

### NEW ALBUMS

1. **WE ARE THE KNIGHTS**
   - **Position:** 1
   - **Artist:** 12
2. **THREE 6 MAFIA**
   - **Position:** 2
   - **Artist:** 13
3. **THE PRODIGY**
   - **Position:** 3
   - **Artist:** 14
4. **THE ROLLING STONES**
   - **Position:** 4
   - **Artist:** 15
5. **DE LA SOUL**
   - **Position:** 5
   - **Artist:** 16
6. **THE PRODIGY**
   - **Position:** 6
   - **Artist:** 17
7. **THE ROLLING STONES**
   - **Position:** 7
   - **Artist:** 18
8. **DE LA SOUL**
   - **Position:** 8
   - **Artist:** 19
9. **THE PRODIGY**
   - **Position:** 9
   - **Artist:** 20
10. **DE LA SOUL**
    - **Position:** 10
    - **Artist:** 21

### COMMON CURRENCY

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

**ARTIST**

- USA
- JPN
- DK
- ITA
- CAN
- SPN
- AUS
- ITA
- CAN

**Singles**

1. **AIMEE LEONHARDT**
   - **Position:** 1
   - **Artist:** 22
2. **SEAN CURTIS**
   - **Position:** 2
   - **Artist:** 23
3. **THE PRODIGY**
   - **Position:** 3
   - **Artist:** 24
4. **DE LA SOUL**
   - **Position:** 4
   - **Artist:** 25
5. **THE PRODIGY**
   - **Position:** 5
   - **Artist:** 26
6. **DE LA SOUL**
   - **Position:** 6
   - **Artist:** 27
7. **THE PRODIGY**
   - **Position:** 7
   - **Artist:** 28
8. **DE LA SOUL**
   - **Position:** 8
   - **Artist:** 29
9. **THE PRODIGY**
   - **Position:** 9
   - **Artist:** 30
10. **DE LA SOUL**
    - **Position:** 10
    - **Artist:** 31

**Albums**

1. **AIMEE LEONHARDT**
   - **Position:** 1
   - **Artist:** 32
2. **SEAN CURTIS**
   - **Position:** 2
   - **Artist:** 33
3. **THE PRODIGY**
   - **Position:** 3
   - **Artist:** 34
4. **DE LA SOUL**
   - **Position:** 4
   - **Artist:** 35
5. **THE PRODIGY**
   - **Position:** 5
   - **Artist:** 36
6. **DE LA SOUL**
   - **Position:** 6
   - **Artist:** 37
7. **THE PRODIGY**
   - **Position:** 7
   - **Artist:** 38
8. **DE LA SOUL**
   - **Position:** 8
   - **Artist:** 39
9. **THE PRODIGY**
   - **Position:** 9
   - **Artist:** 40
10. **DE LA SOUL**
    - **Position:** 10
    - **Artist:** 41

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**IRELAND**

**Ireland**

**SINGLES**

1. **THE TIDE IS HIGH**
   - **Position:** 1
   - **Artist:** 42
2. **LIKE A PRAYER**
   - **Position:** 2
   - **Artist:** 43
3. **ROUND ROUND**
   - **Position:** 3
   - **Artist:** 44
4. **UNDERNEATH YOUR CLOTHES**
   - **Position:** 4
   - **Artist:** 45
5. **STRONGER TOGETHER**
   - **Position:** 5
   - **Artist:** 46

**ALBUMS**

1. **Coldplay**
   - **Position:** 1
   - **Artist:** 47
2. **Queen**
   - **Position:** 2
   - **Artist:** 48
3. **Sugarbabes**
   - **Position:** 3
   - **Artist:** 49
4. **Eva Cassidy**
   - **Position:** 4
   - **Artist:** 50
5. **Christine McVie**
   - **Position:** 5
   - **Artist:** 51

**YOUNG ONES**

The Music, a group of precocious, guitar-wielding teenagers from Leeds, is making a major impact with its eponymous debut album, released Sept. 2 in the U.K. via Hut Recordings. After making an impression with its perfectly crafted, raucously melodic guitar rock, the four 18-year-olds signed to the label last summer while still at school. The band is perceived as part of the so-called "second generation of British rock that has already seen such teenage bands as the Electric Soft Parade and the Coral short-listed for this year’s Mercury Music Prize. Having put them in U.K. live circuit by storm in support of the likes of Oasis, New Order, Doves, and the Charlatans, the band is now planning its first headlining tour. Frontman Robert Harvey says, "When we play, we try and make people feel better, and they go up a gear. Then it puts us up a gear."

**CHRISTOPHER BARRETT**

**HAPPY KEMPE**

Fredrik Kempe is shaping up to be Sweden’s biggest overnight success story of 2002. Born in a family of musicians from Värmland, a hamlet near Gothenburg, he learned to play guitar at school before accepting a Swedish Royal Academy of Music scholarship to study with renowned teacher Nicolai Gedda. Two years ago, Kempe signed with Universal imprint Polar Music, based on the demos of pop songs he had written. "I recorded three songs and sent them out," Kempe says. "Surprisingly, they were all interested and wanted to sign me." Polar gave him plenty of time to record his debut album, Songs for Your Broken Heart. The novel dance-opera lead single "Vince" was debuted at No. 9 on the Swedish singles chart May 24 and is into its fourth month in the top 10. The album is a pastiche of musical genres and production techniques known for spawning the Crest of the Flame and finding a large audience, especially among the younger generation. It has kept "Have Faith" on the charts for months and has maintained the buzz of a gear." Kempe says. "It’s a generational song about the impact of music, based on my experiences."

**CHRISTOPHER BARRETT**

**NAMIBIAN MOON**

Namibia is not known for spawning international musical talent, but Naneel intends to change that. Hailing from the town of Oumaru, the 31-year-old singer/songwriter is earning significant radio airplay and media coverage with her debut album, What the Moon? (Fresh Music), produced by South African Mauritz Lotz. Local stations OFM, East Coast Radio, and SPM, among others, have all added "As One" to their playlists, and lead radio single "Have Faith" saw some chart action earlier in the year. Now Naneel, whose ethereal sound has been likened to Enya’s, is adding another dimension to her impact on the South African scene. A dance remix of "As One" with DJ J’Am is enjoying club action. Naneel says, "Music has always been the thread that has kept my soul together."

**DIANE COETZER**

**INSTANT HIT**

Remixes of Indian film songs with a club vibe first emerged in the U.K. a decade ago, pioneered by such British-Asian DJs as Bally Sagoo and Talvin Singh. Now, Indian music producers like Instant Karma are also reworking Bollywood classics. The trio consists of Ehsaan Noorani, Loy Mendonsa, and Farhad Wadia. Their first release, "Dance Masti" (Dance Fun) on Sony in 2000, spawned the hit "Dil Kya Kare" (What do you want) and the medley "Bachon Main Chale Aa/Hum Beedala" (Come to My Arms/This Is My)." New disc Return of Dance Masti (Sony) features 10 revamped film classics, starting with first single "Aaja Piya" (Come My Love). Instant Karma has also released a også hip-hop remix of a rock revival project rather than a remix album, since we have maintained the original integrity of the songs.

**NYAT BUSHAN**
U.K. Indies Ink European CD-Burning Deal

BY GARETH THOMAS
LONDON—Some 700 U.K. independent labels have the opportunity to make their catalogs available to consumers using CD-burning kiosks across Continental Europe, following a deal struck between U.K. trade body the Assn. of Independent Music (AIM) and Netherlands-based company DJ Power Europe.

The agreement sets terms under which tracks from AIM’s 700 label members can be licensed to digital-content management firm DJ Power Europe’s CD-compilation service.

“This is a great deal,” AIM chief executive Alison Wenham says. “It offers European fans flexibility and convenience over the way they purchase their favorite music in a way they’ve long been asking for.”

Consumers can make up their own compilations using the kiosks—which either have an Internet connection or contain WMA files—at a cost of 1.45 euros ($1.43) per track.

DJ Power Europe has already begun operating kiosks in the Netherlands, mainly offering repertoire from Dutch labels including Essential Dance, Corazong, Blackhole, Basic Beat, and Ryder Music. The kiosks are in outlets of leading Dutch music retail chain Free Record Shop (FRS) and in matching kiosks in the next 12 months, DJ Power Europe intends to have a total of 100 kiosks in the Benelux countries, at FRS shops, clubs, video rental stores, bookshops, and libraries.

“The way we operate,” Ove Kroom says. “Our service benefits all parties involved—record companies, retailers, and consumers.”

An Internet access-only service is rolling out during the next month, and a newspaper service launches later this month whereby fans will be able to order customized compilations via mail-order forms placed in two of Holland’s most popular papers, Volkskrant and Algemeen Dagblad, which have a combined readership of around 1 million.
American publishing companies seeking composer operates Chrysalis Music, now by a Dutch company, after being bought by a senior VP at A&R and Smith in his existing position of VP of A&R. Pictured standing, from left, are EMI Music Publishing U.K. senior VP of A&R Sally Perrymann and Reichardt, Sitting, from left, are Smith and Moot.

By Mark Russell

SEOUL, Korea—The prevalence of payoffs and kickbacks in the South Korean music industry has long been known to almost everyone in the business, with the recent investigation by law enforcers seen as more of a nuisance than of any real concern. But now, an unexpectedly aggressive prosecution by the South Korean public prosecutor has had an impact across the entire entertainment industry here.

The seriousness of the ongoing moves against those practicing bribery and corruption in the music business is evident in the choice of words of Kim Gyu-heon, the chief public prosecutor at the heart of the current investigation: “We will burn them all.”

The investigators have charged more than 30 music business figures and say they are investigating “hundreds” more from across the entertainment industry and media. According to the prosecutor’s office, some 10 people who have been charged are in hiding, either in Korea or abroad. The prosecutor’s office also says it is investigating embezzlement and links with organized crime.

HIGH-PROFILE ARRESTS

These arrested include influential figures. Lee Sung-ho, a producer at MBC Television, has been arrested and charged with taking more than 60 million won ($50,000) in bribes. MBC producers Eun Gyeong-ryo and Kim Young-cheol, along with Kim Jong-jin, a producer at the country’s powerhouse record company, have been arrested on bribery charges. Bang Young-hoon, a senior writer at a leading newspaper here, was arrested and charged with taking thousands to exchange for writing positively about certain artists.

Also in the spotlight are the nation’s big-four management companies—CM Planning, SM Entertainment, JYP Entertainment, and Doremi Records—along with other, smaller agencies. Muddying the water somewhat is the level of vertical integration throughout the Korean music industry, which means that the owners of music management companies here also have own record labels that operate under the same roof and have broadcast interests.

Park Koo-sun, the president of Doremi Records, has been arrested on the charge of embezzling 2.3 billion won ($1.9 million). Prosecutors also say that SM Entertainment managing director Kim Gyeong-wok has also been charged with embezzling more than 1.1 billion won ($915,000) from the agency.

The investigation has mostly targeted popula, notably through the improper use of stock options, as well as through buying video clips. SM in particular has been accused of offering stock options in exchange for artist plays.

INACCURATE CHARTS

The music charts also factor into the problem. As there are no large-scale checks of album sales in Korea, charts are determined by more obscure factors such as call-ins, other programs’ charts, and even producers’ gut feelings. “Everyone’s just recycling everyone else’s numbers,” says Bernie Cho, an independent producer of TV and live music shows. Noting that there is no singles market in Korea, Cho continues: “Considering how playlists are often dictated by producers, how airplay can be influenced by record labels, the songs are chosen for their ability to appeal to a particular audience.”

Execs at labels and broadcasters here have declined to comment on the investigation. But insiders have speculated that in view of the many political scandals plaguing the government, the authorities were looking for a scapegoat. Dae-jung, the high profile affair the campaign could be intended as a public distraction.

When the prosecutor first announced his campaign July 11, most observers paid little attention. Jessica Yoo, assistant manager at music distributor Dreambeat Korea, points out that the industry previously suffered little of small scale but was alarmed by the recent scandal. Kim Jong-jin left a previous job at MBC-TV after similar charges were brought against him in 1999, though he was never convicted. But this time, instead of the usual “he” or “she” is in the spotlight, for the links to the organized crime that the prosecutor claims to have uncovered.

There is a general feeling in the industry that once a determined investigation started, the results would be almost immediate. “They got too greedy and too obvious,” one former music channel employee says. “They thought they could get away with it.” All prosecutors have to do is look at the books.”

Kim, who announced his campaign in July, says that this was one of the first issues he wanted to address upon being promoted to chief prosecutor earlier this year. “I like pop music so much that I could not ignore the seamy side of it,” he claims. The prosecutors say that the scale of corruption they have found shows that incidents of bribery and other crimes are not isolated or unusual but systemic to the industry.

The effects of the crackdown have drastically hit the industry, which is already suffering from a host of issues about piracy and illegal file-sharing services. Many entertainment companies are either too busy dealing with the crackdown to organize the release of new albums or are afraid that their attempts at promotion might only get them in more trouble.

In the meantime, sources remain worried about the future of the music industry. “These guys might be corrupt,” one insider says, “but they are charismatic. There's no one else who can mobilize the resources these guys can, who can do what they do.”

**Chrysalis Music’s Independent Approach Attracts Like-Minded Publishing Partners**

**BY NIGEL HUNTER**

**LONDON**—In a music-publishing universe dominated by the majors, independents increasingly have two main options—find a niche or join a network. U.K.-based Chrysalis Music opted for the latter approach and has now set up a network of like-sized, like-minded indie companies in other territories across Europe and beyond.

Jeremy Lascelles, CEO of the Chrysalis Music Division, says that since the company inked its final few deals earlier this year, it now has a team throughout Europe that shares “the same ambitions and philosophy.” Lascelles claims that a key element in enabling Chrysalis to pull together that network is the different culture that independents offer—it is a philosophy, he suggests, that particularly appeals to the artistic community. “When you reach a certain size,” he says, “it becomes difficult to provide an adequate service to artists and writers. Majors will always have this problem, just as they will always have the biggest catalogs and seldom physically able to focus on specific repertoire or respond swiftly to sudden opportunities.”

Before the last batch of deals took place in February, the Chrysalis European network comprised wholly owned companies in the shape of Chrysalis Music U.K., Air Chrysalis Scandinavia, Helppr Music France and headed by managing director Stephane Barret.

Around the same time, a separate deal established Chrysalis Music Italy. It is wholly owned by Chrysalis but operates in a strategic alliance with Cafe Concerto, a publishing company owned by its president, leading Italian composer/producer/TV personality Federico Monti Arduini.

“This network has given Chrysalis particular new strengths throughout Europe,” Lascelles says. “With our associates, we can offer a real and effective alternative to the majors.” Lascelles believes that, for instance, independent American publishing companies seeking profitable links in Europe will prefer to deal with a network like Chrysalis—within the infrastructure and resources to work catalogs proactively—rather than deal with multinational majors, which he suggests are too-heavy with massive amounts of...
COLE AGAINST CANCER: Natalie Cole will headline the Avon Foundation’s Kiss Goodbye to Breast Cancer Concert and Awards Sept. 23, in honor of the 10th anniversary of the Global Alvin Breast Cancer Crusade. Held at the Lincoln Center’s Avery Fisher Hall in New York, the event will recognize the individuals and organizations making the biggest impact in the fields of medical advancement, public policy, media leadership, and community endorsement in the fight against the disease. Contact: Deborah Orr at 718-499-0418.

‘FORE’ CHARITY: Charlie Daniels and Jeff Williams are among the musicians who will tee off for the second annual Madcap-Tim Rosen-thal Cartoon Golf Invitational at the Canton Golf Course in Canton, Conn. Created by cartoonist Guy Gilchrist and his wife, Angie, the Sept. 16 event will raise money for scleroderma, an autoimmune disease from which Rosenthal—the former head of syndicate services for American Color—died. In addition to golf, the event will feature an evening concert and original drawings, strips, and prints donated by world-famous cartoonists. Contact: Kathy Bonnin at 703-820-4763.

STAR SOUNDs: Richard Marx, along with special guests Clint Black, Steve Cropper, Emerson Drive, Keith Urban, and Nick Whelan of ‘98 will perform for the second annual All Star Music Bash Oct. 1. Proceeds from the event, to be held at the Gaylord Opryland Hotel in Nashville, will benefit the Cystic Fibrosis Foundation in its pursuit of a cure. The evening will also include a silent and live auction. Contact: Kathy Atwood at 615-209-7071.

DEATHS: Steve Ellis, 41, of non-Hodgkin’s lymphoma, Sept. 3, in New York. Ellis began his career in New York radio, acting as music director for WAPP and later WD and the station’s format change to WQHT. Segueing into the record business, Ellis’ first position was as the New York promotion representative for Atlantic Records. He then served as VP of promotion for both Mercury Records and Curb Records before returning to Atlantic as VP of promotion, a position he held until his death. Ellis is survived by his twin daughters.
Game-Related Business Looks Ripe For Fourth Quarter

BY STEVE TRIMAN

With more traditional music and video retailers continuing to expand their console and computer game inventory, game-related business is expected to play a more significant role in many merchants’ fourth-quarter sales this year.

And with music sellers looking for other product offerings to help fuel their sales, expectations for the future are high. Games sold at a record-breaking pace through the first half of 2002, and some are predicting that the upcoming holiday season could be the category’s biggest sales bonanza ever.

“Retailers are the critical connection between the game publishers and hardware vendors and consumers,” says Richard On, senior account manager for NPDIrunworld, which tracks retail videogame sales. “We’re looking at record volume for the industry, but everyone will be hard-pressed to make decent margins.”

On the software side, the record $2.5 billion in video and computer game sales for the first six months is a solid 19% ahead of the comparable 2001 figure, with the fourth quarter traditionally contributing more than 50% of overall sales.

The total last year was $6.35 billion, including $4.9 billion for console games and $1.45 billion for computer titles.

For the growing number of stores adding hardware that got a big boost from midyear price breaks (Billboard, June 22), the three-way console race is far from over, according to a recent Ziff-Davis Media Game Group study. Based on a demographic sample of 2,000 U.S. households, the Sony Computer Entertainment America (SC EA) PlayStation 2 (PS2) user base is currently 14.1 million, followed by Nintendo of America’s GameCube (GC) with 4.8 million and Microsoft’s Xbox with 3.8 million.

Sales through the holidays into next year could change the picture. As 15% of respondents wanted to buy an Xbox, while 9% desired a GC. Based on these answers, Ziff-Davis projects the Xbox U.S. user base in 2003 hitting around 13.7 million, with GC at nearly 11.2 million and PS2 at 24.1 million.

According to Ow, January-June console software topped $1.9 billion, about 25% ahead of the prior year’s figure. “The hardware face cuts created quite a spark [at retail] this spring,” he observes, “and competition is also driving down software pricing. With five viable platforms and a lot of great titles, consumers will have tough choices.”

Retail-dollar sales of PC games climbed past the $600 million level for the first time in the first half of 2002—up $20 million or about 4% from last year, according to NPDIrunworld, which tracks sales at retail. “The first half is typically a slower period for retail software sales,” senior analyst Stu Reitman says. “Growing revenues demand that consumers are still buying games for their computers.”

A FOCUS ON MUSIC

Also helping fuel music retail’s interest in games is the increasing value of prominent record labels. It’s the biggest label artists are playing in gaming software titles. Game makers and record labels are strengthening their ties to each other in order to create more effective cross-promotion platforms. In Perhaps the most telling example of new synergies between the gaming and music industries, game maker Electronic Arts (EA) has created a new division called EA Trax designed specifically to work with labels to develop and acquire music content from top acts for EA titles.

EA worldwide executive of music Steve Schnur says EA Trax is aiming to increase the benefits of pure licensing by creating strong marketing efforts that provide both companies with added value. EA is grabbing new songs for its games rather than the traditional low-profile method of dusting off labels’ back catalogs for tracks. Also, each song will be chyoned and programmed to unspool twice per the usual one hour of game play. In contrast, movies often run snippets of songs and display their information during the end credits in an often-empty theater.

“This is a very well-thought-out process … How do we utilize the game as one of the launching pads to relaunching the album?” Schnur asks, noting that EA Trax’s first effort, the NFL-affiliated Madden 2003 (released Aug. 14), contains Bon Jovi’s new single, “Everyday” (Island Def Jam), before it is available in stores. The game also coincides with Bon Jovi’s appearance at an NFL-sponsored concert Sept. 5 in New York’s Times Square, underscoring the band’s long-standing association with NFL’s Monday Night Football.

Schnur says, “We’re not just timing our releases together … we’re synergizing the artist with the game, with the sport, with the album.”

Madden 2003 debuted during the same period that OK Go’s latest song, “Get Over It” (Capitol)—which is heard on the game—was added to radio playlists. On deck for late this month is the next edition of Need for Speed, which will include the songs “Fever for the Flava” and “Going Down on It” from Hot Action Cop, whose Lava Records debut comes out in January. With the $1.7 billion in revenue EA predicts to bring in for 2002, the major labels are believing in our reach,” Schnur says. “Gaming is this huge creative force. Videogames are mainstream culture. It’s not just for people who are into extreme-only sports or where only extreme-only hands can exist. There’s room for everybody.”

KEY TITLES

With a broad-based audience up for grabs in the game market, console and PC sellers are engaged in a battle for game-platform dominance this Christmas.

Success at retail is expected to hinge on a broad array of eagerly anticipated titles—both those developed by the trio of console-makers themselves and by third-party developers. With online gaming in the early stages of rollout, another opportunity for retailers will be the sale of specific adapter kits that allow Web users to play against each other. More new games will incorporate Web links, and retailers are anticipating bonus sales for the new Xbox Live Starter Kit and SCEA’s PS2 Network Adapter and USB Communicator.

For PS2, Sony is counting on its titles The Getaway, Rachet & Clark, ATV Offroad Fury 2, Disney’s Treasure Planet, Jet XU, Primul, Spy Guy and the Thieves Raccoons, and SOCOM: U.S. Navy SEALs. Third-party exclusives include RAM’S Eek vs. Seer, Capcom’s Onimusha 2: EA’s The Sims, Konami’s DORMAX Dance Revolution, Sega’s Shinobi, Take-Two’s Grand Theft Auto, and THQ’s Red Faction 2. For Xbox, Microsoft Game Studios will have Blinx: The Time Sweeper, Brute Force, and Mechassault. Third-party exclusives include Capcom’s Steel Battalion, Infogrames’ Unreal Championship, Interplay’s Baldur’s Gate Dark Alliance, Konami’s Metal Gear Solid 2, Sega’s Panzer Dragoon Orta, and Ubisoft’s Tom Clancy’s Splinter Cell.

For GC, Nintendo will offer Metroid Prime, The Legend of Zelda, Animal Crossing, Mario Party 4, Star Fox Adventures, Super Mario Sunshine, and Wario World. Among third-party exclusives are Capcom’s Resident Evil Zero, Infogrames’ Godzilla, and Sega’s Super Monkey Ball 2.

Top cross-platform titles—apart from the usual lineup of sports games—including Acclaim’s Turok: Evolution (Xbox, PS2, GC); Activision’s X-Men: Next Dimension (PS2, Xbox, GC), and Minority Report (PS2, Xbox, GC, Game Boy Advance [GBA]); Eidos’ Lara Croft Tomb Raider: The Angel of Darkness (PS2, PC and Future [JP]); EA’s Madden, NFL 2K2, and the Chamber of Secrets (PS2, GC, Xbox, PlayStation, Game Boy Color [GBC], PC); James Bond 007: Nightfire (PS2, GC, Xbox, PC); film-based The Lord of the Rings: The Two Towers (PS2, GBA); Kewlcom’s Batman: Dark Tomorrow (PS2, GC, Xbox); LucasArts’ Indiana Jones and the Emperor’s Tomb (PS2, Xbox, GC); Star Wars: Bounty Hunter and Star Wars: The Clone Wars (both PS2, GC); Midway’s Mortal Combat: Deadly Alliance (PS2, GC, Xbox, GBA), and Freaky Flyers (PS2, Xbox, GC); Ubisoft’s Rayman 3 (GC, PS2, Xbox, GBA, PC), and Might & Magic III (PS2, Xbox).

Additional reporting by Susanne Ault in Los Angeles.

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Children’s Audio Companies Prepare For Holiday Shopping Season

Disney, HIT Entertainment, Kid Rhino, And Others Ready Fourth-Quarter DVD, Video, And Music Releases

BY MOIRA McCORMICK

There’s a nice bit of symbolism in the characteristic flurry of children’s audio releases targeted for fourth-quarter 2002. One of the most enduring images of the holiday season is that of the Christmas tree, aromatic and evergreen. And if there ever was an audio genre that could be accurately described as evergreen, it’s kids’ audio. Neither hit-driven nor street-date-sensitive, kids’ audio just keeps selling and selling—modestly, yes, but steadily, year after year.

Top kiddie audio labels are prepping a number of titles that retailers hope will score with consumers during the holiday shopping season. Leading the way is Walt Disney Records. The label has just debuted its DVD Read-Along series, with Monsters, Inc.; Toy Story 2; Tarzan; and The Little Mermaid. This new generation of products features five different languages, enabling children and their parents to hear and read the story, with songs and vocabulary in English, Spanish, French, Italian, and German. They will also be playable on multiple platforms, ranging from TV to PC, as well as PlayStation 2 and Xbox. Suggested retail price is $14.98 each.

Also just out is the first audio title spun off the popular Disney Channel original TV series Lizzie McGuire, which features series star Hilary Duff singing leadoff track “I Can’t Wait.” Additional tracks are from Smash Mouth, Jessica Simpson, Mandy Moore, and the Wiseguys (the irresistible “Start the Commotion”). More new releases include the inaugural feature film Tuck Everlasting; Disneymania, in which Disney classic songs are performed by pop artists like Christina Aguilera, Jessica Simpson, N Sync, Usher, and Aaron Carter; Power Rangers Vol. 1; Radio Disney Holiday Jams 2; Hilary Duff Christmas Album; and includes duets with L’Lil’ Romeo and Christina Milian; Lil’ & Stitch Island Favorites; and the soundtrack to feature film Treasure Planet, with a score by James Newton Howard and two songs by Johnny Rzeznik, songwriter/vocalist/guitarist of Goo Goo Dolls.

BRAND-NEW WIGGLE

HIT Entertainment is working a brand-new Wiggles title, Wiggly Wiggly Safari, which is companion audio to a new video/DVD title starring the popular Australian children’s quartet. Given the subject matter, it’s no wonder the Wiggles have enlisted the guest-star services of the Crocodile Hunter himself, Steve Irwin. Plus, HIT is readying a trio of new themed releases, all boarding Oct. 22: Happy Holidays, Love Barney; Wiggly, Wiggly Christmas; and Yule Be Wiggling. The Barney title is $14.98/$9.98; the Wiggles titles are $10.98/$6.98.

Over at Music for Little People, the fourth-quarter ball gets rolling Sept. 2 with the release of Top Pop ($13.98 CD, $8.98 cassette). The album consists of recent radio hits from Pink, Destiny’s Child, and Five for Fighting, revamped with age-appropriate lyrics and performed by talented teen singers. The set was produced by Dennis Scott, a veteran children’s artist and producer who is based in Nashville. MLPL will release what is believed to be the first children’s disco album of modern times, the latest in its series A Child’s Celebration. A Child’s Celebration of Disco comes out Oct. 10 and includes original, kid-approved disco-era hits by Chic (“Le Freak”), Sister Sledge (“We Are Family”), and radio personality Rick Dees (“Disco Duck”).

Finally, there’s This Land Is Your Land, a compilation featuring such artists as Taj Mahal, John McCutcheon, the Neville Brothers, Eric Bibb, Linda Tillery, Sweet Honey in the Rock, Raffi, and poets Maya Angelou and Langston Hughes. It hits retail Oct. 10. A portion of the proceeds from this socially conscious album will benefit the Southern Poverty Law Center’s Teaching Tolerance Program.

Kid Rhino’s got an eye- and ear-catching, just-released audio project spun off the popular Cartoon Network series Dexter’s Laboratory. Homeboy Genius: The Hip-Hop Experiment. The six-song EP is priced at $7.98 and includes original tracks by Coolio, Phife (A Tribe Called Quest), YZ, Will I Am of the Black-Eyed Peas, De La Soul, and Prince Paul. There is also the latest in the label’s Martha Stewart Living series, Martha Stewart Living: Kids Playtime, and a new audio spinoff from the enduring Thomas the Tank Engine franchise, Thomas’ Trainyard Tracks.

MUPPET MANIA

Kid Rhino will also launch the soundtrack to the TV special The Muppets: 25 Years ($17.98). Its 28 tracks include songs from the Muppets films as well as the theme to The Muppet Show and favorites like Kermit the Frog’s theme song, “Bein’ Green.” There is also a bonus track from Kermit’s Swamp Years, a direct-to-video movie that makes its debut in September.

Kid Rhino spokeswoman Kim Estlund says the audio release will be buoyed by a plethora of Muppets promotions through the fourth quarter (Billboard, Aug. 3), including a Muppets float in the Macy’s parade and eight NASCAR cars raced at both the Chicago Motor Speedway and Daytona at the Pepsi 400. Estlund says, “There’s also a tie-in with Denny’s—Muppets 25th anniversary Grand Slam breakfast, running all summer.”

TO OUR READERS

Declarations of Independents will return next issue.
**Pricing Worries:** I just noticed that the Best Buy circular had *Dixie Chicks*’ new album at $9.99 for “one week,” which of course is longer than the one-day strategy it was employing when it first dropped its price to that. Best Buy is obviously reacting to a much lower competition that has started to price its CDs at a high shrinkage point. In those stores, the total number of titles would be reduced by about 15%-20%.

**Outward Bound:** Tony Alvarez, who has been serving as nonexecutive chairman of the board at Wherehouse Entertainment, will be stepping down from that position to become a director, though he will remain on the board, according to a proxy statement filed with the Securities and Exchange Commission (SEC). That filing also reveals that a management services agreement between Alvarez’s company, Alvarez and Marseal, and Wherehouse will expire Oct. 14 but does not say if it will be extended, renewed, or terminated. Sources suggested that Cerberus Partners, the chain’s majority owner, was negotiating a buyout.

Alvarez previously resigned as CEO of Wherehouse to run Warnaco, a troubled clothing manufacturer, and has been replaced by Jerry Comstock. Alvarez put up $1 million for an equity stake in the chain when he came aboard, but the filing does not give any indication of that.

**Extended Extension:** The completion of the deal to sell the Tower Records Japan chain to Nikko Principal Investments Japan has again been delayed, now to Sept. 13, according to a filing with the SEC. The sale, originally scheduled to close Aug. 15 and then Aug. 30, is an essential component in the chain’s refinancing plan. A new $125 million revolving credit facility from CIT Group/Business Credit and a supplemental $26 million term loan from

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**Executive Turntable**

**Home Entertainment:** Bob Denton is promoted to COO of Artisan Home Entertainment in Santa Monica, Calif. He was executive VP of operations and finance.

**Home Video:** Erin Crawford is promoted to GM of Nielsen VideoScan in Los Angeles. She was director of client service.

**Distribution:** Syd Birenbbaum is named senior VP of Ventura Distribution in Thousand Oaks, Calif. He was senior director of business development for Akamai Technologies.

**Joanna F. Johnson** is named director of advertising for SouthWest Wholesale in Houston. She was marketing and promotions manager for Silver Wave Records.

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**HOME VIDEO:** "MOMM"-UM

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Boxed Set Captures Classic Episodes Of The ‘Sulllivan Show’

BY JIM BESSMAN
NEW YORK—One hundred forty-four classic rock ‘n’ roll performances from the late 1960s and early 1970s will be released Sept. 24 in Rhino Home Video’s nine-volume Ed Sullivan’s Rock ’n Roll Classics DVD box set. Martin & Jerry Lewis, Frank Sinatra, and The Beatles, among others, performed at the 20-plus-year show that was on the air (1948-1971), is available on DVD for $169.99. Also available is a VHS edition for $129.99. The first two individual DVDs volumes, Rock ’n Roll Classics Vol. 1—Hits of 1965-1967 and Ed Sullivan’s Rock ’n Roll Classics Vol. 2—Hits of 1967-1970, are additionally available for $19.99 each, with single disc themed titles from the set to follow.

A WHO’S WHO OF STARS
Bob Hope, Lena Horne, and Dean Martin & Jerry Lewis all made their U.S. TV debuts on The Ed Sullivan Show, as did the Beatles, whose historic appearances on the Sunday-night program galvanized a generation. High in the ratings, the show starred over seven Beatles and 12 Elvis Presley performances, along with scores of others by the likes of the Rolling Stones, the Animals, Herman's Hermits, the Supremes, the Temptations, Stevie Wonder, the Jackson 5, Buddy Holly, James Brown, the Beach Boys, Creedence Clearwater Revival, Jefferson Airplane, Janis Joplin, the Doors, and many more of the era's top acts.

The DVD set is in 5.1 audio and contains rare footage of Sullivan and his wife, Sylvia, selected discographies and trivia about each show. Edited by Joe Moffit, who served as director of the show in the late ’60s and worked there in various capacities from 1966 to 1973. "He was very shy and uncomfortable," says Sullivan, "but he was a terrific spotter of talent and a great showman. And he was very smart. He'd have the Beatles or the Stones open the show, then bring them back at the very end so everyone would stay tuned."

But Sullivan’s showmanship, at least in terms of rock ‘n’ roll history, was “presenting performers when nobody else dared,” says Moffit. "If you would say that Ed had two legs, the first place you would say should be—not American Bandstand, because that was day-time. But if you got on The Ed Sullivan Show, you were there to stay."

Moffit, who is president of Moffit-Lee Productions, says that when Tommy James & the Shondells performed their hit “Crimson & Clover” in 1969, which is shown on the set's seventh disc, "Rockin' the Sixties, with such other key titles as Petula Clark’s “Down Town,” Steppenwolf’s “Born to Be Wild,” and Santana’s “Persuasion” and “No. 1, the next week.

"We used mirrors and did things that weren’t done on live TV to make it,” Moffit notes of “Crimson & Clover.” “We really did the first music videos on the Sullivan Show, which was the transition between ‘old TV’ and the precursor of the new TV.” According to Rhino Home Video senior VP Amy Schoer, “Ed Sullivan was the first to realize that if you had a hit record, you sold the record to America. I grew up watching Elvis, the Beatles, the Stones, the Beach Boys, the Airplane, Joplin, Santana—he really defined culture at that period of time.”

Schorr credits Rhine’s relationship with Andrew Sott, who owns the rights to the Sullivan library, for accomplishing the difficult task of securing the necessary clearances in making the boxed set possible.

“The things when you clear a TV program is that when you take things out of their original context, you have to go back and get what is called ‘current consent,’” Schorr explains. “So you deal with artists, guilds, unions, and music-clearance people, and the fact that we were able to pull this group of titles together is staggering. It’s a real cross-section of our musical heritage from the ’50s to the ’70s, crossing over all musical barriers—rock, soul, pop. It’s the ultimate and defining compilation of music available on DVD. It’s that simple.”

MILESTONE MOMENTS
Going beyond the legendary Beatles and Presley milestones, Schorr cites Jackie Wilson, represented in the set by “I'm Comin' On Back to You,” “Lonely Road Blues,” “That’s Why,” and “Night,” for “showing where Michael Jackson and Prince got their moves.” He notes other timeless artists who were rarely seen on TV, plus a cultural standpoint, the way they dressed and the way the sets looked and changed over the years.

There were also notorious performances, Schorr adds, like the Doors’ performance of “Light My Fire” —the group’s only appearance on Sullivan.

“We were told that the network [CBS] had issued an edict saying that the Doors could not say the word ‘higher’ on national television,” Doors keyboardist Ray Manzarek recalls. “They said, ‘Jim [Morrison], you’re the poet, make up another word.’ Of course, he did say it, and one of the higher-ups called and said, ‘Mr. Sullivan really likes you guys and wanted you to sing more shows, but you’ll never work here ever again.’ Jim just looked at the guy and said, ‘Ok, I’m coming back to work. The Doors are going to be on the show when the Sunday before Ed said at the end of the show, ‘Next week we have a group from Los Angeles called the Doors.”

Sullivan, who had been involved in the set’s packaging with aорт tally art displaying the show’s logo and a smiling Sullivan in trademark pose, leaning back with arms folded.

“Our biggest challenge in marketing is that the pricepoint is high, which is why the stand-alone DVDs will be released over a period of time,” says Schorr. “Particularly excited about the Ed Sullivan Show boxset, KidWorks, will focus on preschool, animation, and Japanese anime titles.

Don Gold, president of StudioWorks and KidWorks, says that because Idol is releaseing it to retailers, we will continue to do so after its Sept. 3 finale, releasing it to video will be an ideal way to launch the company. Among some of the key labels, the stand-alone post-idol events are a television reunion special (Sept. 24), an RCA album featuring the 10 finalists (Oct. 15), and a 30-city tour with the finalists beginning Oct. 9. "We're releasing it as a whole list of retailers that will be doing special promotions. A lot of them will be promoting the [RCA] record and DVD together in their stores," he says. "We're going to have 20-minute mini-promo and bonus backstage footage.

The title is the first for Studioworks, which will be releasing products in the fitness, music, and reality programming genres, in addition to home video. No. 2, Immortal, and KidWorks, will focus on preschool, animation, and Japanese anime titles.

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Amazon.com, video/DVD group merchandising manager Stefan Pepe is particularly excited about the Sullivan boxset’s prospects, especially given its timing with the 25th anniversary commemoration of Presley's death. "We also think it will be a great holiday title for all retailers. Since it will resonate with customers and people use Amazon to find that type of product."

FOR THE RECORD
In the Aug. 31 edition of the Picture This, we incorrectly reported that “Light My Fire” —the group’s only appearance on Sullivan.

IHOL Launches studio: Fans who can’t get enough of rising pop stars Kelly Clarkson, Justin Guarini, Nikki McKibbin, and Tammy Gray won’t have to wait long to get home video versions of the entire first season of American Idol & The Search for a Superstar. On Oct. 15, Verizon Districts and the Direct Response division of KidWorks will be releasing the entire season on DVD ($14.99) and DVD ($19.99) in conjunction with direct response company Respond2 (R2). The DVD will feature a 30-minute mini-promo and bonus backstage footage.

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Billboard - a force in the music/entertainment industry for over 100 years
BY MARC SCHIFFMAN
and SEAN ROSS
Airplay Monitor

Amid the massive consolidation that has affected the radio industry since the Telecommunications Act of 1996, a number of the resulting mega-group owners have been accused in the mainstream press of playing less new music at their stations—where "consolidated" essentially means "conservative.

In a recent survey of how much new music is added to top 40 stations each week, Billboard/Airplay Monitor discovered that smaller groups and individually owned stations do indeed add more songs each week. But there are also some prominent exceptions and a wide variance within certain groups.

ZIMMER: MOST AGGRESSIVE

At mainstream top 40, the two small-market stations owned by Zimmer Broadcasting were the most aggressive on new music, averaging 5.25 new songs per week, followed by Bristol Broadcasting's 4.5. Independently owned stations (for those owned by a group with only one mainstream top 40 station) averaged 3.66 adds per week, followed by Citadel (3.37), Entercom (3.31), Clear Channel (3.30), Susquehanna (3.17), Infinity and Cox (3.08), Radio One (2.92), and Cumulus (2.67). The single most aggressive station was Zimmer's WCKL Carbondale, Ill., with 6.67 new songs per week.

Averaging the number of new songs each station added to their playlists in the six-week period between June 30 and Aug. 4, there wasn't one rhythmic reporter as aggressive as WCKL. Clear Channel's KBOS (98.5) Fresno, Calif., was first, with 5.33. Three rhythmic stations averaged more than five adds per week, while four rhythmic stations would have even made the mainstream top 10.

The most aggressive rhythmic top 40 group, American General, had two reporting stations averaging 7.75 new songs per week—significantly less than Zimmer's 5.25. And the rest of the pack is much tighter, with independently owned stations averaging 6.42. Infinity (3.37), and Clear Channel (3.26) both separated from American General by less than half a song each week. Notably, Infinity is one of two mainsteam top 40's more conservative groups; its 3.08 adds made it No. 8 at that format. But in rhythmic, it's No. 3. Similarly, Clear Channel is No. 6 in mainstream but No. 14 here, even though it averaged about the same number of adds: 3.26 in rhythmic and 3.30 in mainstream top 40.

Clear Channel, despite its reputation for conservatism, owned the two most aggressive stations: B95 and KZZP Phoenix, as well as two others in the top 11. It also owned four of the bottom 11. Our most conservative group, Cox, owned two of the four most conservative stations, while none of the remaining Cox signals placed higher than midpack.

The new crop of dance-driven rhythms may have a reputation for playing obscure music, but they're actually tight with adds. In addition to WYMY Miami, WKEI Chicago, WQXW New York averaged between 1.8 and 2.3 Airplay Adds per week.

Where did some of the format's other best-known stations finish? WBBM-FM (106.7) Chicago was tied for No. 1 with 3.5 adds, KNIX (Jamin)'s 95.5) Portland, Ore., was No. 22 (3.17). KGRI Riverside, Calif.—which is considered a tough add—was just under the median, at No. 27 (2.83). And under new management, KJHT (290) San Diego had 2.67. As for whether competition makes stations more or less aggressive, a look at Honolulu's three rhythmic reporters finds one (RDDB) among the most aggressive, another (KIKI) among the least, and the third (KXME) exactly midpack, with 3.17.

At the other end of the spectrum is adult top 40. While that format has become aggressive enough in recent years to take a more central place in label plans (Billboard's Sept. 7), stations are widely thought to have become more conservative during the past 10 months. That, perhaps, is why only WCDA Lexington, Ky., is averaging more than three new songs each week. Or why nine stations are averaging less than one new song per week.

NO MORE LIKELY

Unlike top 40, an independently owned adult top 40 station wasn't any more likely to start songs. Those stations were No. 5 overall, behind Bonneville, whose stations averaged all of two adds per week; Citadel (1.94); Entercom (1.75); and Infinity (1.70). Clear Channel, whose golden-bag "Mix" outlets are among the format's tightest stations, averaged 1.57 Airplay Adds, still well ahead of Cumulus (0.94) and ABC (0.78). The adult top 40 showing cements Clear Channel's reputation as one of the tightest groups in any format.

As for Clear Channel, it had three stations among the 10 most aggressive and three among the 12 least aggressive. While many of its Mix outlets did indeed rank toward the bottom, only WMXL Lexington, 1.09, and WMVX (0.67) made the bottom tier.

REACH FOR THE STARS! MOVING? RELOCATING? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD MAGAZINE.
MTV VMA RECAP: The 2002 MTV Video Music Awards (VMA) show—held Aug. 29 at New York's Radio City Music Hall—had its entertaining moments, but it was also a reminder of how fleeting MTV fame and glory can be. How fickle is the MTV audience? Eminem, the night's big award winner, lived up to his bad-boy reputation by making derogatory remarks onstage about Moby, who is parodied in Eminem's award-winning "Without Me" video. But in an example of how quickly an MTV audience can turn, Eminem was loudly booed for his comments just moments after the same audience had been cheering for him. It wouldn't have been a VMA show without some surprises. Michael Jackson's birthday fell on the night of the awards show, so he showed up to accept a birthday cake and gift from MTV... Guns N' Roses closed the show with a medley of two old songs ("Welcome to the Jungle" and "Paradise City") and one new song, "Madagascar." It was the band's first VMA performance in 10 years, and lead singer Axl Rose is now the only original member left in the group. It's doubtful that MTV will ever put these artists' videos in heavy rotation again, so saluting them as an awards-show surprise seemed gimmicky.

According to Nielsen Media Research, this year's VMA ceremony earned a 6.6 U.S. household rating and an 11 household share. It wasn't quite enough to break the ratings record of the 1999 VMA's (which earned an 8.0 rating and 14 share), but with 11,048,000 U.S. viewers, the 2002 VMAs picked up 5,000 more viewers than the 1999 show. For the record, Michelle Branch's "Everywhere" was this year's viewers' choice winner, but Eminem's "Without Me," as previously reported (Billboard, Sept. 7). VMA host Jimmy Fallon handled his duties with the right mix of irreverent humor and charm; his performance has been a surprise for guests James Brown was one of the show's highlights.

Backstage, Mary J. Blige (winner of the best R&B video award for "No More Drama") said her next album would be more about personal confessions and more about "love and celebrating life from a world standpoint..."

Other backstage revelations: Jack White of the White Stripes (who won multiple VMAs) for "Fallin' in Love With a Girl" said of his upcoming film role in Cold Mountain, which is being filmed in Romania: "I'm playing a Civil War musician. So I'm living in a cave in Romania..." A. Tatum presenter Sammy Hagar confirmed that his new album, Not So Safe, is set for an Oct. 8 release. He added, "If my music isn't valid to MTV, I would've made a video for my last couple of records, and I didn’t. It's OK though. I've got VMAs at home."

Today's MTV stars, take note: If your MTV fame and adulation ever fades, you might be invited back for a nostalgic appearance at the VMAs. It just might be the best MTV exposure you'll have had in years.
BIG COUNTRY: A banner year for country gets even brighter, as the Dixie Chicks score one of the genre’s biggest Nielsen SoundScan weeks. The trio not only leads Top Country Albums with but 780,000 units sold also scores the second-largest opening week of any title released this year and the third-biggest week notched by any album in 2002. Only Garth Brooks’ seven-week-old, called 1.3 million in his first full week of sales and 809,000 the following week, has put up bigger numbers in this challenging year.

Among country acts, the Chicks’ opening frame is downright huge, the largest by any but Garth Brooks. Brooks had three albums with fatter weeks—in their openers, 1998’s Double Live had 1.08 million units and 1997’s Sevens reached 897,000, while The Hits peaked at 907,000 during Christmas week of 1995—but no other country act in the past dozen years has soared as high as Dixie Chicks have with Home.

In a climate where so many country practitioners wrap their sound in pop confections, the Chicks score one of the genre’s biggest weeks of recent years with an album rooted in the music’s deep traditions. In fact, like an old Barbra Mandrell lyric, one could in these weeks have the Chicks were “country when country wasn’t cool.” In 1999, when the trio’s last album led The Billboard 200 with a respectable 341,000 units, the genre’s album sales were down 7.6% from the prior year. Now, in a difficult year, when country is one of the few genres to see an increase in album volume and five different country sets have reached No. 1 on The Billboard 200—more than in any other year of the chart’s history—the Chicks have become media darlings, with appearances on Today and Late Show With David Letterman included in Home’s vast launch campaign.

YOUNG AND RESTLESS: As sophomores Lil’ Flip, Trina, and Queens of the Stone Age invade the top 20 (at Nos. 12, 14, and 17, respectively), other recent acts show growth too. Coldplay, at No. 5, is the most conspicuous, with an opener of 141,000 units—more than four times its first album’s best week.

Pop trio B2K begins at No. 25 with 38,000, less than the 42,000 its first album sold in Christmas week of 2000 but better than that title did in any non-holiday week. Country’s Montgomery Gentry is close at No. 26 with 37,000, besting the 27,500 that its second album moved last year in the duo’s strongest prior week.

Veteran Aimee Mann soars, too. Entering at No. 35 (30,500), it’s the highest Billboard 200 rank of her solo career, whopping 1996’s I’m With Stupid (No. 26). It is her best standing since 1985 when the group she fronted, Til Tuesday, took Voices Carry to No. 19.

WINNING MARGINS: Just as the Nielsen ratings prove the might of MTV’s Video Music Awards (VMAs), with the Aug. 29 cablecast beating any program aired that night by the broadcast networks, The Billboard 200 also shows the apex of The VMA’s influence. No fewer than 21 albums of the big chart by acts who either won a VMA, played the show, or were nominated for an award see sales gains, with a dozen of those bulging.

Near the top of the chart, winners Eminem and Avril Lavigne—who were both already showing momentum last week—grow at Nos. 2 and 3, respectively, with the latter earning her second straight Greatest Gainer (up 191%). The former performed at the awards show, while the latter played the pre-awards special. Deeper on the chart, the VMA’s influence is even more obvious, with some of the biggest spikes seen by rock acts: the Vines (40-30, up 31%), the Hives (104-90, up 15.7%), The White Stripes (105-96, up 28%), and Dashboard Confessional (181-152, up 14%).

SMALLER CIRCLE: The club Norah Jones joined is even more exclusive than this column described last issue, as her Come Away With Me is only the second Blue Note album certified platinum by the Recording Industry Assn. of America (RIAA). It is only the fourth from the label to reach any certification level; the only other with net shipments of 1 million or more was the 1999 debut of Us3, Hand on the Torch.

The other two Blue Note sets to receive RIJA honors were stamped gold for net shipments of 500,000: John Coltrane’s 1957 classic Blue Train, certified in April 2001, and Stanley Jordan’s 1985 breakthrough set, Magic Touch, just certified last month. Blue Note, too, was the distributing label for War’s 1977 opus Platinum Jazz, also gold.

Meanwhile, Jones’ set (No. 11) posts a fourth straight gain, its 21st in 27 chart weeks.

Singles Minded

AT SEVENTEEN: Tim McGraw nabs his 17th chart-topper on Hot Country Singles & Tracks, as “Unbreakable” ends Kenny Chesney’s seven-week stint on top with “The Good Stuff,” which drops to No. 3. McGraw’s string of No. 1 hits began more than eight years ago, when “Don’t Take the Girl” spent two weeks atop the chart in May/June 1994. “Unbreakable” gains 122 detections to close the No. 1 deal with 5,400 plays. In order to remain on top next issue, McGraw will have to fend off sturdy competition from Daryll Worley, who is hungry for his first No. 1 single with “I Miss My Friend” (2-2). Worley’s gain of 35 plays is the leanest in the top five, but he trails McGraw’s total by just 84 spins.

Elsewhere on the chart, Jo Dee Messina’s “Dare to Dream” jumps back in the hunt after two straight weeks of decline, a feat rarely accomplished on Country Singles & Tracks. “Dream” recaptures its bullet with an increase of 15 plays and reaches a new peak position of No. 23 in its 19th chart week. The elongated life of Messina’s single keeps her Bam set on Top Country Albums past its second birthday, which was Aug. 1. Similar to the cases of Dixie Chicks’ Flip and Shedsay’s The Who’s lone album is allowed to remain on the current charts beyond the 104 weeks that would usually push it to catalog status because a single from the album continues to show growth on the radio chart.

Hot Country Singles & Tracks also sports the most titles by Canadian artists in more than three years. The four titles are Emerson Drive’s “Fall Into Me” (31-31), Carolyn Dawn Johnson’s “One Day Closer to You” (35-33), Terri Clark’s “I Just Wanna Be Mad” (43-37), and newcomer Aaron Linder “You Can’t Hide Beautiful” (41-39). The last time this chart saw that many Canadian contenders was in the April 17, 1999, issue, when Clark, the Wilkinson’s, Paul Brandt, and Shanina Tawin carried the maple-leaf flag.

CREEDENCE: Creed earns its fourth consecutive top 10 on The Billboard Hot 100, as “One Last Breath” climbs 14-9. “Breath” gains 7.1 million listener impressions to raise its audience total for the week to 663 million. Now in its 15th week on the chart, the track’s gain is the second-highest of its run, trailing only the 7.6 million jump the track took in the Aug. 24 issue.

Musically, the track is a consistent rock single from current album Weathered, which hit No. 4 in February. Creed is the only rock act to place four songs in the top 10 of the Hot 100 this decade. The next closest in that span is Matchbox Twenty, with two top 10 tracks since 2000.

BRIGHT LIGHT: Sean Paul’s “Gimme the Light,” one of two records still climbing the Hot R&B/Hip-Hop Singles & Tracks chart after 20 weeks, also nabs this issue’s Greatest Gainer/Airplay honor along the way. “Light” reaches a new peak, advancing 39-25, rising nearly 40% in audience for a total of 17.5 million listeners. Contributing to its audience gain is increased airplay from major market stations, including Q102 New York; KRGB Los Angeles; WUSL Philadelphia; WPWX Chicago; WPGC Washington, D.C.; and WWPR New York, where “Light” is the station’s fourth most-played track.

Sales of the single also increase by more than 80%, pushing it to No. 34 on the Hot R&B/Hip-Hop Singles Sales chart and re-entering Hot 100 Singles Sales at No. 32. Airplay gains almost perfectly parallel those in both charts. On the Hot 100, “Light” climbs 88-74 in its 20th—and what would normally be its last—week on the chart. Since the title has experienced continued growth during the past few weeks, we will allow “Light” to remain on the Hot 100 until its momentum is reversed.

WORKIN’ IT: Missy “Misdemeanor” Elliott works it out and weeps this issue’s Hot Shot Debuts on the Hot R&B/Hip-Hop Singles & Tracks chart, with “Work It” bowing at No. 36. The track is the highest debut this year on that chart, beating out “Full Moon” by Brandy, which entered at No. 28 in the April 20 issue. The track is the first single from her yet-to-be-titled album, which is slated for a Nov. 19 release. While “Work It” is this year’s highest debut, it is not Missy’s highest entry: “Make It Hot” by Nicole featuring Missy made its first appearance on the Singles & Tracks chart at No. 7 in June 1998, but that was when Billboard policy deemed that airplay-only tracks could not chart, a rule that led to high debuts when a single was finally released at retail.

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**Notes:**
- Sales data for Classical, Jazz, and Adult Contemporary charts compiled by Nielsen SoundScan.
- Nielsen SoundScan data was obtained from Nielsen Media Research, Inc., and尼尔斯 SoundScan, Inc. All rights reserved.
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The Billboard charts are based on sales compiled by Nielsen SoundScan of physical album and song downloads, with other sales data factored into the rankings. Sales data is based on the number of albums and singles sold, excluding downloads. Nielsen SoundScan data reflects the number of albums and singles sold since their release. Billboard charts are based on sales data from Nielsen SoundScan and other sources.

For more information, visit www.billboard.com.
Top Internet Album Sales reflects physical albums ordered through Internet web sites, based on data collected by Nielsen SoundScan. Unlike many Billboard album charts, executives are included on the Internet chart. **Of Note: 1. Ranking based on sales of albums and reissues by artists. 2. Top Pop Catalogue includes albums that have sold less than 10,000 units in the first week. 3. Recording Industry Assn. of America (RIAA) certifies albums as Gold for sales exceeding 500,000 copies. 4. RIAAcertifies albums as Platinum for sales exceeding 1,000,000 copies. 5. Certification data is from The Billboard Book of Top Pop Albums, 1944-2002. **INDOCHINE, Music Sales America.
<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><em>BY THE WAY</em></td>
<td><em>KIND OF A DOWN</em></td>
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<td><em>SWEETNESS</em></td>
<td><em>New Found Glory</em></td>
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<td><em>THE RED</em></td>
<td><em>Chevelle</em></td>
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<td><em>ONE LAST BREATH</em></td>
<td><em>Chevelle</em></td>
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<td><em>KEEP FISHIN'</em></td>
<td><em>Papa Roach</em></td>
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<td><em>DENY</em></td>
<td><em>Matchbook</em></td>
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<td><em>The Calling</em></td>
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<td><em>SOMEBODY OUT THERE</em></td>
<td><em>Our Lady Peace</em></td>
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<td><em>ADRIENCE</em></td>
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<td><em>WHERE DO WE GO FROM HERE</em></td>
<td><em>Fleet Foxes</em></td>
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<td><em>GET OVER IT</em></td>
<td><em>Someday 3</em></td>
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<td><em>ALL MY LIFE</em></td>
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<td><em>Kid Rock</em></td>
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<td><em>WHERE IS YOUR SOUL FOR</em></td>
<td><em>Javon Lewis</em></td>
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<td><em>THE MIDDLE</em></td>
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<td><em>Nothing</em></td>
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<td><em>Foster the People</em></td>
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<td><em>OUR LAST BREATH</em></td>
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<td><em>HERO 2</em></td>
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<td><em>THING FOR ME</em></td>
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Composed from a national sample of audience supplied by Nielsen Broadcast Data Systems’ Radio Tracks service. 150 music monitors in 100 cities, 85 modern rock stations. 85 adult contemporary stations and 70 adult Top 40 stations. The Top 40 charts are compiled from a national sample of mainstream Top 40, Radio Trax Adult Album Top 40 stations. The Top 20 Adult Tracks stations are monitored by listeners. At the end of the week, Top 40 Tracks awards are based on audience share as reported by Nielsen BDS service. On the new chart, songs with a release in December over the past four weeks will be included under the same label, even if the release was one week earlier. A title which appears on the same chart consecutively for 13 weeks is awarded a Diamond Award. Each title which appears on the same chart consecutively for 13 weeks is awarded a Diamond Award.

**BRIAN Single/Medley**
- *Don't Try To Be My Friend* - *The Kinks* (UK)
- *I'd Rather Go Blind* - *The Rolling Stones* (US)
- *The Rolling Stones* - *The Rolling Stones* (US)
- *The Rolling Stones* - *The Rolling Stones* (US)
- *The Rolling Stones* - *The Rolling Stones* (US)

**BRIAN Mini/Album**
- *All I Can Do* - *Mary J. Blige* (US)
Pop Quiz

How many songs did your artist chart in the past five years?

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**Billboard September 14, 2002**

**Billboard Hot 100 Airplay**

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<td>1</td>
<td>Ten Rounds With Jane Curee</td>
<td>Moby &amp; Rootz</td>
<td>MCA</td>
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<td>2</td>
<td>Love Will Keep Us Alive</td>
<td>The Rolling Stones</td>
<td>Reprise</td>
</tr>
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<td>3</td>
<td>Bring Me To Life</td>
<td>Evanescence</td>
<td>Rca</td>
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<td>Can't Fight The Moonlight</td>
<td>Ashanti</td>
<td>Arista</td>
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<td>5</td>
<td>Good To Be Bad</td>
<td>Good Charlotte</td>
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<tr>
<td>6</td>
<td>Feeling Love</td>
<td>Faith Evans</td>
<td>COLUMBIA</td>
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<td>7</td>
<td>Where Would You Be</td>
<td>Missy Elliott</td>
<td>Bad Kids/Atlantic</td>
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<td>8</td>
<td>The Sound Of Silence</td>
<td>LeAnn Rimes</td>
<td>Curb</td>
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<td>Mca/Atlantic</td>
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**Billboard Hot 100 Singles Sales**

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<td>My Heart (Into Your Head)</td>
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<td>2</td>
<td>Fever</td>
<td>Nelly</td>
<td>Jive</td>
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<td>I Want You</td>
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<td>4</td>
<td>Ever After</td>
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<td>5</td>
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<td>One More Time</td>
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<td>Always</td>
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Touring Biz Laments As Stars Stay Home

Continued from page 1

some proven winners are staying on the sidelines, perhaps when they are needed most. Chief among them is Pink Floyd, which last launched a sold-out tour of stadiums in 1994. Others who off-road include Bob Seger, Michael Jackson, Barbra Streisand, Whitney Houston, and Mariah Carey. And though they toured recently and successfully, Madonna and Paul McCartney typically log few miles on the concert trail.

The list of non-factors is getting longer: Superstar acts including Garth Brooks, Tina Turner, Kiss, and Eric Clapton have stated their intentions to back off from touring, and Cher is in the midst of a “farewell” tour destined to be one of the top-grossing treks of the year (Billboard, Sept. 7).

Some of these proven acts don’t tour, they leave box-office money on the table. Arfa observes. “There’s a lot of mediocrity that goes out every year, while superstars are on the sidelines.”

A source would say the “money-on-the-table” assumption is just part of the business. “In general, I suppose that hypothesis is correct, that there are acts that choose not to work or are otherwise occupied that could do good business,” says Arthur Fogel, president of Clear Channel Entertainment’s (CCE) touring division. “But I suppose that has always been the case.”

MISSING IN ACTION

There are several other artists that likely could do big business on the road, Carey, who has never toured consistently, grossed an impressive $7.1 million from a mere nine shows in spring 2000. Likewise, Houston grossed more than $21.1 million from 76 shows in the 1990s.

Jackson’s drawing power today in the U.S. is somewhat of an enigma, but the King of Pop grossed a whopping $83.5 million from 40 international shows in 1997. Streisand went out with a bang, doing a brace of million-

The road to another, Seger was a touring machine several decades hence. His career had stagnated in 1974 and averaging 250 per year prior to that. Seger has staged two tours in the past 15 years, the latest being a 64-date run in 1996 that grossed $26.2 million and drew nearly 1 million people. Seger is another artist that missed out on the dramatic upsawing in ticket prices; some feel a $75 million-$150 million tour (for him) would be attainable.

“Bob Seger is the biggest act on the planet who has not worked.”

states Rick Franks, Detroit-based president of North Central Music for CCE and a veteran of numerous Seger dates. Needless to say, if Seger’s camp called about a tour, Franks would say “in a minute.” If anybody could talk him into touring, his business would surpass anything he’s done in the past. This is a huge star sitting at home being a family man and maybe a professional golfer.

Some say the very fact that these artists rarely tour makes them potential box-office gold. “The reason why these acts do multimillion-dollar box office is because they don’t tour every year,” Kiss manager Doc McGhee says. “That’s their cachet. When they do go out, it’s the only time you can see them.”

McGhee says this holds true for acts like U2, AC/DC, and even the Stones. “You can’t be in the marketplace too many times or it’s less. You have to be out of the public eye.”

One top-grossing act that has been out of the public eye will return to touring in a move expected to give the music business a result. Phish ended its hiatus with a New Year’s Eve show at New York’s Madison Square Garden, followed by concerts Jan. 2-4 at the Hamp-}

that was the norm. The record game is much different now—they don’t talk about building careers, they talk about profits and releasing records at certain times. Careers are second.

No one believes careers burn faster. “Look how many acts have huge records and then disappear or at least don’t equal [previous success]. Twenty years ago, a huge seller was a band followed by a career, and today that no longer exists.”

YEON HANESW:"Pink Floyd did sell-out stadiums level business without Roger Waters,” notes Fogel, who was involved with the band’s last tour when he was president of Concert Productions International (CPI). Fogel adds that he and CEE would obviously be keen to work with the group again. “We’re always interested in anything that can do business, especially at that level. There is no question that Pink Floyd would do huge business.”

John Meglen, now co-president of tour producer Concerts West, was on the road with Pink Floyd in ’94 as an executive with CPI. “Pink Floyd didn’t get to take full advantage of the increases in ticket prices, but they were always tremendously sensitive to their demographic,” Meglen notes. “Pink Floyd is a band that’s multi-generational, and [they] would need to be somewhat sensitive to ticket prices, as we all should.”

With a history in place, Meglen says he’d be interested in any Pink Floyd touring plans, too. “Everybody puts feelers out occasionally, but I haven’t heard anything about them touring,” he says. “My understanding is they have no plans to tour. I’ll say this: As a promoter I’d love to see it, and as a fan I’d love to see it.”

Longtime Pink Floyd manager Stuart O’Rourke could not be reached for comment, but a spokesperson from O’Rourke’s EMKA Management in London confirms there are no current plans for a tour. “A small, semi-acoustic” tour by Pink Floyd guitarist David Gilmour could take place in 2003, the source says, but plans are tentative.

WISH YOU WERE HERE

Few acts are missed more on the international touring front than Pink Floyd. In 1994, the British band grossed $110.6 million on a sold-out stadium tour that garnered popular and critical acclaim. The tour drew more than 3 million people—at least 1 million more than the Rolling Stones, Eagles, Elton John, or Billy Joel show in the same star-studded year.

What’s more, Pink Floyd missed out on the recent dramatic upsawing in ticket prices, with its 1994 tickets topping out at only $60. It’s not unreasonable to assume that a Pink Floyd tour today could price premium seats at $200 or more, and a $200 million tour by the band, with or without founding member Roger Waters, would be well within reach.

“Pink Floyd did sell-out stadiums level business without Roger Waters,” notes Fogel, who was involved with the band’s last tour when he was president of Concert Productions International (CPI). Fogel adds that he and CEE would obviously be keen to work with the group again. “We’re always interested in anything that can do business, especially at that level. There is no question that Pink Floyd would do huge business.”

John Meglen, now co-president of tour producer Concerts West, was on the road with Pink Floyd in ’94 as an executive with CPI. “Pink Floyd didn’t get to take full advantage of the increases in ticket prices, but they were always tremendously sensitive to their demographic,” Meglen notes. “Pink Floyd is a band that’s multi-generational, and [they] would need to be somewhat sensitive to ticket prices, as we all should.”

With a history in place, Meglen says he’d be interested in any Pink Floyd touring plans, too. “Everybody puts feelers out occasionally, but I haven’t heard anything about them touring,” he says. “My understanding is they have no plans to tour. I’ll say this: As a promoter I’d love to see it, and as a fan I’d love to see it.”

Longtime Pink Floyd manager Stuart O’Rourke could not be reached for comment, but a spokesperson from O’Rourke’s EMKA Management in London confirms there are no current plans for a tour. “A small, semi-acoustic” tour by Pink Floyd guitarist David Gilmour could take place in 2003, the source says, but plans are tentative.

MISSING IN ACTION

There are several other artists that likely could do big business on the road, Carey, who has never toured consistently, grossed an impressive $7.1 million from a mere nine shows in spring 2000. Likewise, Houston grossed more than $21.1 million from 76 shows in the 1990s.

Jackson’s drawing power today in the U.S. is somewhat of an enigma, but the King of Pop grossed a whopping $83.5 million from 40 international shows in 1997. Streisand went out with a bang, doing a brace of million-

The road to another, Seger was a touring machine several decades hence. His career had stagnated in 1974 and averaging 250 per year prior to that. Seger has staged two tours in the past 15 years, the latest being a 64-date run in 1996 that grossed $26.2 million and drew nearly 1 million people. Seger is another artist that missed out on the dramatic upsawing in ticket prices; some feel a $75 million-$150 million tour (for him) would be attainable.

“Bob Seger is the biggest act on the planet who has not worked.”

states Rick Franks, Detroit-based president of North Central Music for CCE and a veteran of numerous Seger dates. Needless to say, if Seger’s camp called about a tour, Franks would say “in a minute.” If anybody could talk him into touring, his business would surpass anything he’s done in the past. This is a huge star sitting at home being a family man and maybe a professional golfer.

Some say the very fact that these artists rarely tour makes them potential box-office gold. “The reason why these acts do multimillion-dollar box office is because they don’t tour every year,” Kiss manager Doc McGhee says. “That’s their cachet. When they do go out, it’s the only time you can see them.”

McGhee says this holds true for acts like U2, AC/DC, and even the Stones. “You can’t be in the marketplace too many times or it’s less. You have to be out of the public eye.”

One top-grossing act that has been out of the public eye will return to touring in a move expected to give the music business a result. Phish ended its hiatus with a New Year’s Eve show at New York’s Madison Square Garden, followed by concerts Jan. 2-4 at the Hamp-
EMI, Stones Hope New Fans Lap Up ‘Forty Licks’

Continued from page 1

Fade Away. The second half feature two post-ABKCO material, including four new songs. The project is due Sept. 23 in Japan, Oct. 1 in North America, and Sept. 30 in all other markets.

The two-disc set contains 40 tracks, any reference to it being a 40th-anniversary collection for the band is scuttled by all involved. “We’re not positioning it as a 40th-anniversary set,” Virgin Records (U.S.) president/COO Roy Lott stresses. “We’re saying, ‘We have two discs of great songs.’”

Richards and Mick Jagger, billed as the Rolling Stones, play London’s Marquee Club in July 1962, but Jagger still considers 1963—when drummer Charlie Watts joined the band—the year of the group’s birth. He dismisses any talk of anniversaries with, “I’m not really hanging my hat on that particular year. What do you expect from a band whose members still refer to themselves as ‘the boys’?”

PARIS IN THE SPRINGTIME

In May, Richards, Jagger, Watts, guitarist Ron Wood, and bassist Darryl Jones were scheduled to record at Paris’ recording studio. “The last tour ended in 1999, and I thought, ‘I probably won’t get a phone call for about 18 months.’” Richards says via phone from Toronto, where Licks was rehearsed for the tour. “And, sure enough, slightly after [the 18 months had passed], Mick calls up and does, ‘Do you think we should do something next year?’ I just wait for people to get anxious at home.”

At the Paris sessions, the band turned out to be amazingly prolific, cutting 28 tracks in four weeks. There was never any doubt, which means, whatever some of the new material would be included on Forty Licks, “because [of this] Beatles and Stones sort of thing. The main difference between the Stones and the Beatles, I guess, is that the Stones are still going. So we decided it would be important to have this sort of thing out of the band as fast as possible.”

In addition to driving first single “Don’t Stop,” the new tracks on Forty Licks are “Keys to Your Heart,” which Jagger—also calling from Toronto—describes as “a soul tune with a sort of Curtis Mayfield vibe”; “Stealing My Heart,” which the singer says is “more of a battle of the hands thing, with a hook”; and “ Losing My Turn,” which features Richards on lead vocals. “It’s about a guy on the run who’s gotta say goodbye,” Richards explains, “and he doesn’t really know how to say it.”

“Don’t Stop” is off to a fast start at Los Angeles classic rocker KLOS. Station PD Rita Wilde says, “It seems to fit the niche for a great Stones song that people really want to hear.”

HARMONIC CONVERGENCE

Forty Licks marks the first time the Rolling Stones’ ABKCO-owned masters (which encompass the band’s 1965-1970 London/Decca recordings) and post-ABKCO recordings have co-existed on the same project. ABKCO head Allen Klein previously rejected any offers to blend the two.

“I thought it was a good time to get all these different business groups and bang their heads together and see if they could click this Max Hole, UMI senior VP of A&R and marketing. “Allen had always said he didn’t want to do a ‘best of’ unless the band was happy. It’s taken a long time to get there, but it turns out the timing is perfect.”

Klein imposed no limits on the sounds the songs could choose for the set: “I was prepared to give the Stones, as far as picking the songs, anything they wanted. Listen—they played the songs, mainly. They sing ’em.”

Simply because all parties have finally worked together, Jagger says it does not mean that fans should expect each other. “I don’t think this is a boxed set. ‘It sounds like too much hard work. Besides, there’s a reason why some of this stuff doesn’t come out. Don’t hold your breath on that one.”

CONNECTING WITH TEENS

As Forty Licks may be the only release to ever encapsulate the band’s entire career, EMI’s goal is to make sure stones fans the world over—or at least in the 48 territories where EMI is releasing the project—know they are holding something special.

Matthieu Lauriout-Prevost, London-based senior VP of global marketing for Virgin Records, says a TV spot will start running on the day of release, and that “The Rolling Stones” will be a 15-second montage of the hits, says. “One of our main goals is to sell a Rolling Stones record to people who have bought one before; the 14- and 15-year-olds.

Reaching that younger demo is also driving the new media campaign. “Don’t Stop” was streamed on AOL, Aug. 29 day before going to radio. Lauriout-Prevost says Virgin’s Internet plans are being set in each territory, as are retail promotions.

In the U.S., retailers expect Forty Licks, says a strong seller. Len Cosimano, VP of retail and merchandise for ABKCO, Mich.-based Borders Books & Music, says, “There are a lot of consumers in the marketplace that probably haven’t even heard of Forty Licks. I can’t imagine it and are more familiar with the later Virgin stuff, so it really brings together a couple of generations of Stones fans. It’s a wonderful and front-loaded, as well as focusing on talk radio and news and viewing that as a potential market,” Lott says. “It’s also helping us in getting retail support, because we are the people who brought them in. You really have to turn it into an event, not just a catalog reissue. You just have to create a whole bunch of noise.”

The direct-response campaign kicked off Aug. 29 in the U.S. The TV spots allow customers to pre-order the album, although they will not receive it until Oct. 1.

Plans for U.S. retail include 5,000 dump bins that will hold Forty Licks, plus the previous Virgin albums and the ABKCO catalog, which has just come out on Super Audio CD. There will also be an extensive pre-order campaign that rewards customers who reserve early copies. Combined the post of the group from 1965. Additional, retailers have been served with a 10-track sampler for in-store play.

LOVE YOU LIVE

The Stones preceded the year-long Licks tour by rehearsing six weeks in Toronto prior to opening Sept. 3 at Boston’s FleetCenter.

“This isn’t the band needed to practice ‘Brown Sugar’ or ‘Jumpin’ Jack Flash.’ ‘We don’t rehearse those,’ Richards says. “But what we do is rehearse a hundred miles for the part. Since we’re playing [at different-size venues], we decided we really needed a lot more ammunition in the locker, so to speak, in order to be able to take the shows appreciably different.” He adds that he was especially happy with the way some oldies, like “Heart of Stone,” were resurrecting themselves. “I don’t think we’ve played that song in I can’t remember when . . . slightly before B.C.”

To keep things lively, the band will play a theater, arena, and stadium in its biggest markets, including New York, Los Angeles, Chicago, and Boston. The bulk of the rest of the entire 40-date tour, layers. Openers include No Doubt, the Pretenders, Sheryl Crow, Buddy Guy, and Jonny Lang.

The band has been considered an enormous success for the concerts. “With the smaller shows, we’ve been thinking that we need some kind of theme—you know, like this is Éclectic on Main St. night in Oneonta,” Jagger says. “One idea is, ‘Let’s have a soul night or a blues night.”

Jagger says, “The whole idea is that you enjoy them all so that you don’t get bored doing one thing. I mean, it’s a show for the audience, but you’ve also got to enjoy yourself.”

Richards chimed in: “Football stadiums are big and beautiful and spectacular and wonderful as they are—that tell you, after about a hundred of ’em, you got bored.”

But, after all these years, Richards revisited the notion of an element of uncertainty when you step onstage. “It’s like gambler’s fear, you know? It’s letting the tigers out of the cage. And then, after a show, you realize you’ve done something, even though sometimes you can hardly walk.”

Jagger says that seeking to create musical magic keeps the shows everything after the tour begins. “What really happens is that you really keep fine-tuning the show until the very last show,” he says. “You can change every aspect. I’m not talking about the song list but the set, the video—everything.”

Jagger has long taken an interest in not only the set list but every part of the tour, including the stage design. “I’m sure the most enjoyable part of doing a show is the design of the show. It’s a fascinating thing, and Charlie and myself have been doing it for quite a long time—a lifetime.”

“The same way with the merchandising,” Jagger continues. “The trouble with rock ’n’ roll merchandising is that it has to be sort of cheap and disposable and repetitive, because nobody actually puts any thought into it. All they do is stamp it with what the name of the group is. So we try and bring ’em in the mix. I’m saying we’re 100% successful—some interesting designs to the mix. It’s got to be a good T-shirt.”

On this outing, which is being powered by Clear Channel Entertainment, the band will hit China and India for the first time. “It’s really exciting after all these years. So with the part we haven’t played before,” Richards says. “We played Hong Kong once. No, it was Singapore. In the ’60s. And we went to lunch with the Lieutenant Governor—and remember, I’m now pushing for a gig in Pago Pago.”

Additional reporting by Margo Whitmer in Los Angeles.
Entertainment, accounted for Image's largest initial DVD shipment ever, with more than 150,000 units. Xemion Entertainment Group has achieved sales of more than 200,000 units—more than half of which are on DVD—for a series of titles in the past 18 months including the Death Row Records documentary Witness to Death Row and the gangster film Tha Eastsidaz, starring Snoop Dogg.

Artisan Home Entertainment decided to provide specific figures but reports that its urban titles belly (starring DMX and Hot Boys featuring Snoop Dogg) have been racking up consistent DVD sales. New Line Home Entertainment also says that its Friday certain more pronounced in major urban areas like Los Angeles, New York, Chicago, and San Francisco.

CUSTOMER PROFILE
Home-video executives say urban consumers, though concentrated in major cities, actually constitute a broad national group, spreading across age, race, and gender categories. "The reason urban titles have been so successful is that it appeals to a completely different group of tastes," Image President Martin Greenwald says. "Ten years ago, urban was the people of Ice T and you weren't, or if you were, you weren't. Today, urban is Angie Stone. Urban is Def Comedy Jam. Urban has more than anything, crossed socio-economic and culture lines. Urban culture is our pop culture today."

The urban audience has pigeonholed by studios in the past, says Jeff Ciangan, CEO of UrbanWorks Entertainment, who notes that it is not only such genres as gangster rap and comedy that these consumers seek. UrbanWorks, like many other urban independents, releases projects in such categories as sports (Ballin' Outta Control) and music documentaries for urban-themed entertainment. Artisan senior VP of marketing Hosie Belcher says, "A lot of these titles have great music, rap and R&B, and DVD is particularly adept with 5.1 and Dolby Digital sound. DVD lends itself well to the titles we put out. We see an increase in sales when a title features a music star. Belly has Nas and DMX, who are A-list in the hip-hop culture."

Similarly, New Line VP of marketing Justine Brody says that the urban movie lends itself to the DVD consumer. Many of the company's urban titles are action-oriented—perfect for the early-adopter crowd. The inclusion of hip-hop stars in a lot of urban projects also appeals to today's youth, who are mass purchasers of hip-hop music. The pervasiveness of hip-hop in today's culture, while cultivating interest in new urban projects on DVD, has also led to renewed interest in past urban films. Director Michael Campus, who helmed The Mack—a 1973 urban classic about life in Oakland, Calif., that debuted Sept. 3 on DVD and New Line—says that the film has recently seen a revival.

"Not a lot of people of that time really paid attention. People who are not African-American weren't that interested or didn't know about it," Campus says. "Suddenly, it got more attention. Hip-hop has been a big factor in all of this. Artists, such as Dr. Dre and Snoop and Ja Rule, have written about The Mack and have gotten the word out to white audiences. I think there will be a segment of our business that will be shocked by how well this is going to do on DVD."

Other rap legends also pique interest in the urban genre. Shakur, for example, elicits a response among home-video consumers because of his influence on urban music and the continuing mystery surrounding his death six years ago at the age of 4. Frank Alexander, producer of the Xemion documentary Tupac Shakur: Before I Wake, says, "I don't think that the fans have had enough of Tupac. He died at such a young age, and he didn't have a funeral. There are Tupac sightings all over the world now, and he has been deemed 'the black Elvis.' The market is still demanding a lot more from Tupac. His fan base probably starts around age 12 and goes up into the 40s. He had a crossover audience as well, from urban to the suburbs.'"

-JEFF CLANAGAN, URBANWORKS ENTERTAINMENT

'The market is still demanding a lot more from Tupac. His fan base probably starts around age 12 and goes up into the 40s. He had a crossover audience as well, from urban to the suburbs.'

-FRANK ALEXANDER, PRODUCER

Jones says appetites are building for Shakur, the Notorious B.I.G., and other late or famous hip-hop stars. This has happened, he says, at a time when DVD is still seen as a new toy and people want to build their DVD libraries.

RETAIL APPEAL
It wasn't until recently, many executives say, that retailers were willing to stock urban titles. Xemion president Leigh Savidge says, "Hip-hop subjects have really changed the face of the DVD game. More than a few years ago, there was tremendous retail buyer resistance to black audience labels. When you start to see [artists like Tupac] and others go mainstream, buyers started seeing [urban] product go mainstream."

Likewise, York Entertainment president/CEO Tony York says that retail buyers have gradually opened up their inventories and realized that urban films are not only for a black audience. To show its support, the Los Angeles-based Virgin chain has set up a special urban section at some of its larger stores, including its Times Square location in New York, and has hired its first urban product manager. Carlos Alvarado, a former employee of Anderson Merchandisers. Virgin is including a slate of urban titles in its September movie month promotion. Consumers who purchase one DVD will be able to get another at half price.

Virgin senior VP of product and marketing Dave Alder says, "We've seen a significant increase in DVD titles featuring urban artists over the last 12 months in particular. We feel that there is a dedicated audience and that it is growing very rapidly. We have these separate sections, which proves how important we feel that this category is."

Peter Busch, VP of video for Minnetonka, Minn.-based Musicland, says the retailer has experienced strong DVD sales with a variety of urban titles, including All About The Benjamin, Carmen—A Hip Hopera, Belly, Jamie Foxx: I Need Security, and Too Can Play That Game. He adds that "urban DVDs are a winning formula for the studios. They don't have to spend a lot on them, the titles gain national notoriety, and they do very well on home video."

SPECIALIZED MARKETING
Marketing urban titles does pose specific challenges, many of them budgetary. Savidge says, "We have to be very, very careful. The financial universe of a lot of these films is somewhere between $150,000 and $1.5 million. We don't have the luxury of making mistakes in marketing allocation. We have very little, if any, test marketing and specific cable buys. Sometimes these go nationally, sometimes regionally."

But as more retailers are expanding their urban offerings, the marketing opportunities are growing as well. Clanagan notes that his company is talking to a lot of retailers about in-store urban sections and about doing urban events. The company has a 20-college rep team, primarily at black colleges, that works year-round doing grassroots marketing. Through its partnership with BET, it also advertises on that channel and has developed partnerships with such media outlets as Vibe.

Such specialized marketing is moving beyond urban titles to the Latino market, which is increasingly being targeted. For example, Joe Kelly Jackson, president of the urban/Latino company Delta Entertainment, says he has seen increased sales of his company's Hispanic product and has been gaining more support from retailers.

Even with the addition of other niche product to the marketplace, executives are maintaining high expectations for the urban niche. As Greenwald says, "Urban right now represents about 10% of our product mix and probably 30% of revenue. It will represent probably 30% to 40% of our mix in a year and probably 60% of our revenue."
Hot Dance Countdown Queues Up For Radio

National radio syndicator Excelsior Radio Networks (XRN) and Entertainment Management Group Worldwide, Inc. (EMGW), a licensee of Billboard Music Group, are teaming up to launch Billboard’s Hot Dance Countdown. The new weekly syndicated program is set to debut the weekend of Sept. 28-29.

Available in four- and two-hour versions, Billboard’s Hot Dance Countdown will count down the top 40 songs or top 20 songs, respectively, as reported on Billboard’s Hot Dance Music/Club Play chart. The show will be hosted by Washington, D.C., radio personality Jenni Chase and produced and mixed by Gene Huie, aka DJ O’Kloop. Each program will feature an interview with a top artist who has a hit song on the chart that week.

“We are very excited to be in business with Billboard and EMGW on this brand-new countdown show for the Hot Dance format,” says Larry Kahn, VP/GM for XRN. “Billboard’s Hot Dance Countdown fills a void in this extremely popular and rapidly growing format. We are excited to be bringing it to the marketplace of radio stations and advertisers.”

XRN produces and syndicates music programming and prep services in a variety of formats to more than 2,000 radio stations nationwide. EMGW is a premier entertainment representation and marketing firm.

upcoming events

Billboard Dance Music Summit
Marriott Marquis, New York City, Sept. 27-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. 6-9, 2003

For more info: Michele Jancangelo 646.654.4660
bbeevents@billboard.com

COMING THIS WEEK: Read the first of four installments in Billboard.com’s series of excerpts from Richard Buskin’s new Sheryl Crow biography, No Fool To This Game. Buskin recounts how Crow strengthened her initial forays into solo recording with the help of the Tweedy Night Music Club, a collective of top L.A. musicians, after whom her 1993 breakthrough A&M album was eventually named.

Also this week, Billboard.com profile producer John Parish, best-known for his collaborations with PJ Harvey, the Eels, and Giant Sand. Parish recently unveiled his Thrill Jockey solo debut, How Animals Move, which he discusses in an interview that will appear exclusively on Billboard.com. Additionally, there is an exclusive review of the album, which features Harvey and Giant Sand’s Howe Gelb.

Billboard.com will also feature reviews of the Putumayo label’s eclectic Asian Groove compilation and avant rock outfit Gogol Bordello’s Multi-Roots Cult vs. Irony (Rubilex).

News contact: Jonathan Cohen • jacoher@billboard.com
Ray Charles: A Living Doll

Ray Charles is getting all dolled up, via his new alter ego: a tuxedo-clad animatronic doll that sings, swings, and sways to two Charles classics, “What’d I Say” and “America the Beautiful.” Dubbed “Little Ray” by the singing legend, the 12-inch likeness sits at its own piano and retail for $29.99. It comes boxed in a package whose graphic outlay resembles that of a CD cover. One side is dedicated to the story behind Charles’ 30-year-old recording of “America the Beautiful,” arranged by Charles’ buddy, Quincy Jones. The other side talks about the Charles-penned 1959 No. 1 R&B hit “What’d I Say.”

Overseeing Little Ray’s birth in partnership with Ray Charles Enterprises was Chicago-based Showtime Enterprises. “This has been a project of passion and grey hair,” says Showtime president Jimmy Richards, with a laugh. “Quality was really a conscious thing with us. That’s one of the reasons why we did everything ourselves. I hired Chicago engineering firm Design Integrity, and then we found a manufacturer.”

Between now and October, Little Ray is being booked in various national chains, including 3,800 Walgreens stores. In a promotional push befitting a real-life star, the doll boasts its own dedicated Web site (raycharlesdoll.com) and was scheduled to be a featured guest on the Sept. 10 edition of Regis & Kelly. Little Ray’s handlers are also banking on his international appeal, with a customized version soon rolling out initially to six different countries. He will still sing “What’d I Say,” but for his second number, Little Ray will substitute another “Big” Ray song popular in each respective country.

While he’ll accompany Little Ray on various promotional appearances, Big, er, Brother Ray has a few other projects up his sleeve. Following the May release of his CrossOver Records CD, Thanks for Bringing Love Around Again, came the Sept. 3 Rhino compilation Ray Charles Sings America. Also on the way are a two-hour NBC-TV special, Ray Charles on Ice (Dec. 21), and another show taping early next year, Ray Charles: A Musical Night in History. The latter’s producer is Richards’ other firm, JTR Entertainment.

And what does Brother Ray think of his animatronic counterpart? “I’ve lived in this world a long time,” says Charles, who turns 72 on Sept. 23. “And there’s little that truly impresses me. But I have to say, I marveled when I got this thing. It’s incredible.”

GAIL MITCHELL

There’s little that truly impresses me, but I have to say, I marveled when I got this thing.

The solutions to this week’s puzzle can be found on page 72.

A Star Is Born

Michael Bolton became the latest entertainer to receive a star on the Hollywood Walk of Fame Aug. 27 in Hollywood. His latest single, “Only A Woman Like You,” just hit the top 20 on the Billboard Adult Contemporary chart.

Gambling On The Boss

The stars flocked in fashion following Bruce Springsteen’s Las Vegas appearance in support of his No. 1 album The Rising at the official Hard Rock Hotel and Casino after-party. Among the guests, pictured above, were Christina Applegate and husband Johnathan Scaech, who played in the fictional band the Wonders in the 1996 Tom Hanks-directed flick, That Thing You Do! Below are Steve Van Zandt and Sopranos co-star Steve Schirripa.
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