Key Copyrights In Jeopardy
Rock-Era Catalog Heading To Public Domain Under Europe’s 50-Year Law

BY GORDON MASSON
LONDON—As 40-year anniversaries approach for the Beatles, the Rolling Stones, and their contemporaries during the coming months and years, the record companies behind those acts will be doing their best to capitalize on the milestones in the full knowledge that 10 years from now, anyone in Europe will be able to do the same.

In Europe, sound recordings—including American repertoire released there—enter the public domain 50 years after release, meaning that some of the most valuable catalogs in existence are effectively deprecating assets.

And with the 50th anniversary of releases by the likes of Frank Sinatra and Elvis Presley fast approaching, record companies dealing in public-domain repertoire have potentially huge pay days on the horizon.

“We are facing a situation where recordings by some of the most famous artists of all time are going to enter the public domain in the relatively near future,” says John Kennedy, president of Universal Music International.

International Federation of the Phonographic Industry (IFPI) senior legal advisor Lauri Rechardt explains: “There are very different timelines (for copyright protection) worldwide, so there is an incentive for rights to be harmonized at the highest international level.”

(Continued on page 91)

UMG Gains Market Share In Tough Year
Leading Music Company On A Roll, Waits For VU To Spell Out Future

BY MATTHEW BENZ
NEW YORK—When new Vivendi Universal (VU) chairman/CEO Jean-RenéFourtou returns to France from his whirlwind trip to the U.S., he will have seen first-hand the world’s most powerful record company, Universal Music Group (UMG). It is among Fourtou’s primary tasks to choose a strategy that will maximize the value of UMG, a crown jewel among VU’s entertainment and media assets.

UMG’s achievements this year have been remarkable: An unparalleled share of the U.S. market; five of the six best-selling albums of the year to date, according to Nielsen SoundScan; and a total of 12 million-plus sellers overall.

But like all music companies, UMG operates in a depressed music market: Through the first half of 2001, U.S. music sales fell 12.6%, according to Nielsen SoundScan; other major markets—including the U.K., Germany, and Japan—are also down. UMG’s first half revenue worldwide fell only 4% to 2.87 billion euros ($2.82 billion), but with the overall market expected to continue its decline, it will be tough for even the market leader to increase sales.

Against this backdrop, UMG faces an uncertain future regarding its ownership. VU needs to sell assets (Continued on page 94)
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The move comes amid reports from the Eden Prairie, Minn.-based Best Buy that the Musicland Group has been struggling. Best Buy recently reported that Musicland sales for the quarter ending Aug. 30 were $380 million down 3% from the same period last year. (Billboard Bulletin, Sept. 6). It wants the remaining $308 million goodwill impairment charge stemming from its late-2000 acquisition of Musicland.

At a Goldman Sachs global retailing investor conference Sept. 1, chairman/CEO of Best Buy, said the Sam Goody mall-based strategy “is under tremendous pressure,” citing the fall-off in music sales and a general sluggishness in mall sales.

Freeland adds that the shift of music sales to the mass-merchant sector away from the specialty stores is an additional factor in Sam Goody’s performance. Since it acquired Musicland in January 2001, Best Buy has been injecting more DVDs, videogames, and consumer electronics into the product mix at Musicland Group stores. Anderson says that while the addition of DVDs and videogames has proved successful and will be expanded further, consumer electronics have not.

Consequently, Musicland is experimenting with smaller Sam Goody stores in the mall, with a number of outlets to be opened in the next year. In the meantime, Freeland is heading discussions about how the operations will be put together and who will be a member of the team. “We have committed internally that the organizational changes will be announced in the next 30 to 60 days and will take place after Christmas. We want to start the teams to execute their holiday plans.”

As part of that, Musicland’s Franklin, Ind., distribution center will assume the warehousing and servicing of entertainment products for the Best Buy operation, beginning with a group of stores later this year and adding more throughout next year. The full transition is expected to take place by a year from now.

Jupiter Report Says Online Royalty Rates Will Prompt Webcaster Bankruptcies

BY BRIAN GARRITY

NEW YORK—Online radio companies are legally obliged to begin paying Webcasting royalties as of today. But guess what? The Jupiter Group, recognizing that at the current royalty rate, a wave of bankruptcies within the sector won’t be far behind.

Echoing that sentiment is a new report from Jupiter Research that argues that a majority of music Webcasters will be forced out of business by the burden of royalty fees.

The Librarian of Congress has established a rate of 0.07 cents per performance for Internet-only transmissions and simulcast retransmissions (Billboard Bulletin, June 21). The rates and rate-setting procedures are at the center of a swell of legal actions and complaints from independent Webcasters, and the Recording Industry Assn. of America (RIAA).

The Jupiter report says Webcasters lack viable revenue sources to offset the royalty fees, despite an upward trend in the number of listeners. It says that unless the majority of labels waive the fees and a central-rights clearinghouse is established so that Webcasters can negotiate better deals, many Webcasters will be out of business within two years.

By the end of the year, 20 deadline for royalty payments looming, Jupiter is predicting an uptick in congressional lobbying efforts to force a reprise or extension of the pay- ment date.

RealNetworks, meanwhile, has proposed a subscription-revenue-sharing plan for Webcasters, but Jupiter’s report says the program would generate “less than a penny per user per month” and would still require the bulk of copyright fees owed. Jupiter claims that under the RealNetworks plan, a Webcaster with 100,000 casual users would generate about $50,000 in monthly revenue but would owe $70,000 in royalties. A Webcast with 30,000 heavy users would produce $90,000 in revenue and owe almost $100,000 in fees.

John Simson, executive director of the RIAA’s SoundExchange collection arm, counters that royalties are not the issue. He says, “there is plenty of evidence that supports that there are viable business models that can work with the rate.”

Simson adds that without the burden of royalty payments, “hundreds of Webcasters” have already failed because of basic bandwidth and operational costs: “They want to blame the royalty rate, but I don’t think it’s the royalties that are the cause.”

Simson and others have previously acknowledged that royalty payments will spur some sort of consolidation in the sector. At the Jupiter Plug-in conference in June, Webcasters were thinking outside the box, with the threat of a shakeout, there should be no reason for artists to subsidize development of nascent services.

Additional reporting by Erik Gruenwedel in Los Angeles.
Top of the News
8 Epic will release seven albums to accompany videogame series Grand Theft Auto: Vice City.

Artists & Music
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11 A grown-up Monica makes her 1 Records debut with All Eyez on Me.
12 Jazz vocalist Joey Asken and trumpeter Takuya Nakamura team as Echo.
12 The Beat: George Harrison's Brainwashed hits stores this month.
17 Continental Drift: Daniel Link offers his second self-released set, Ghost Stories.
18 The Classical Score: Labels unveil their release schedules for the fall.
20 Higher Ground: Avalon's lobby McBrayer goes solo with This Is Who I Am on Sparrow.
20 In The Spirit: Verity Records signs Vickie Winans and readies her next single.

Top Albums

Top Singles

Videos

Unpublished

Chart Beat

by Fred Bronson

Kelly, Kelly: There have not been many Billboard Hot 100 songs by solo female artists with the first name of Kelly. In 1991, Texan-born Kelly Cheadle went to No. 15 with “Save Some Love,” although professionally, she only used her last name. In 1998, RB singer Kelly Price charted with a No. 12 hit, “Friend of Mine.” But 2002 is proving to be the year of Kelly, with three female singles by that name charting in a very short time. Kelly Rowland peaked at No. 74 in July with her remake of Madonna’s “Papa Don’t Preach.” Kelly Rowland of Destiny’s Child is No. 1 for a sixth week as a featured artist on Nelly’s “Dilemma” (P&A Universal). And though she is the first solo female artist named Kelly to have a No. 1 hit in the rock era, there is a good chance she will be replaced at No. 1 by another Kelly.

American Idol’s Kelly Clarkson wasted no time reaching the Hot 100. “A Moment Like This” (RCA) climbed through airplay (see Singles Minded, page 79) to earn Hot Shot Debut honors at No. 60. Because the commercial single hits stores Tuesday (17), “Moment” may have a very strong chart life and in the process, could set a new record. If airplay stays the same or decreases, which is a possibility, “Moment” could decline next issue. When sales figures kick in two weeks from now, the single should rock up the chart, with a chance of hitting No. 1.

That would give “Moment” the biggest rise to No. 1 in chart history. The biggest jump to No. 1 at issue No. 27-1 top of the Beatles “Can’t Buy Me Love” in 1964. When the rules changed to allow airplay-only tracks to chart in December 1998, “I’m Your Angel” by R. Kelly & Celine Dion appeared to move 46-1—but that was an illusion, based on a test chart from the previous week and not the actual Hot 100.

NO. 89 WITH A BULLITT: In its second chart week, Sheryl Crow’s “Steve McQueen” (A&M/Interscope) climbs 97-89 on The Billboard Hot 100. That surpasses the No. 95 peak of Bananarama’s “Robert DeNiro’s Waiting” in 1984, but it’s a long way from spending nine weeks at No. 1, as Kim Carnes’ “Betts Dyes” did in 1981.

Chicks’ Nicks Mix: Fleetwood Mac’s “Landslide” did not chart on The Billboard Hot 100 until 1998, when a live recording was released. That single peaked at No. 51. This issue, Dixie Chicks open at No. 76 with their take on “Landslide” (Monument). It’s the first remembrance of a former Hot 100 entry for Fleetwood Mac to chart.

SPELBOUND: Did Christina Aguilera and Nelly have the same English teacher? She enters The Billboard Hot 100 at No. 67 with “Derry” (RCA), while he dips 4-5 with “Hot in Herre” (P&A Universal). Nelly has been No. 1 for 13 consecutive weeks, first with “Hot” and now with “Dilemma.” That’s the longest run at No. 1 for an artist since Brady & Monica’s 13-week reign in 1998 with “The Boy Is Mine.”
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The world's local bank
Audiogalaxy Pacts With Listen.com
Deal Brings Rhapsody Music Subscription Service To New Galaxy Of Listeners

BY BRIAN GARRITY
NEW YORK—File-swapping site audiogalaxy.com—which used to be one of the leading sources of pirated music content on the Web—has quietly become a distribution partner for listen.com’s Rhapsody subscription service.

Listen—a provider of on-demand music streaming and the only company to have content licensing deals with all five major labels—apparently has been allowing audiogalaxy.com users to try Rhapsody without charge since Labor Day. The limited-time free offer is a standard marketing tactic that listen.com extends to all of its distribution partners and runs through Sept. 15. Users do not have to provide credit-card information to test the service.

As the industry steps up its litigation efforts against peer-to-peer (P2P) sites (see story, this page), operators of such services are increasingly exploring alternatives to free file sharing that do not run afoul of the music industry.

Looking to avoid an expensive and crushing court fight with the Recording Industry Assn. of America (RIAA), Audiogalaxy in June settled a copyright-infringement suit filed by the RIAA, the National Music Publishers’ Assn., and the Harry Fox Agency.

As part of the settlement, the Austin-based company agreed to block the swapping of copyrighted works by installing a “filter-in” system that requires pre-approval by a songwriter, publisher, and/or recording company before a track can be shared on the network.

The deal between Audiogalaxy and Listen marks the first commercial deployment of a major-label-sanctioned subscription service through a P2P network. Napster at one point had a deal in place to distribute MusicNet; however, the agreement was never acted upon, and the alliance fell apart.

What a deal to distribute Rhapsody means for the future of Audiogalaxy remains to be seen. Sources familiar with the situation call the agreement an experiment and not necessarily indicative of the company’s post-litigation strategic plan. Audiogalaxy and Listen executives declined comment.

The deal is the latest sign of increased experimentation with distribution of legitimate content through channels primarily known as piracy hubs. Altnet, the secure file-swapping service that runs simultaneously with the Kazaa P2P network, has distribution deals in place.

Sony and Vivendi Universal are experimenting with secure P2P distribution through CenterSpan Communications, owner of scour.com.

Sales Growth Boosts French Global Share

BY LISA PASOLD
PARIS—With the growing strength of its domestic repertoire, France could soon bypass Germany to claim the No. 4 spot in the global league of music markets. The French market is entering its third year of growth based on a 6% increase in the value of shipments during the first half of 2002. Conversely, Germany is in its seventh year of decline.

Shipments of recorded music by each trade body Syndicat National de l’Edition Phonographique (SNEP) reports in wholesale prices were 78 million units valued at 577 million euros ($562.7 million) vs. 74.5 million units and 545 million euros ($531.5 million) in the same period last year.

“Why is France doing well when others are failing? We have no perfect answer,” SNEP director general Hervé Rony says. French radio quotas and national financial support bolster the industry, but Rony also cites consumer loyalty. “French consumers actually seem to prize French artists less than international ones.”

Compared with the first half of 2001, album shipments grew 3% in volume and 5% in value, while singles shipments increased 8% both in value and units. Of the top 20 best-selling albums, 17 were French-language, compared with 15 out of 20 last year. The number of French-language singles in the top 20 grew from 11 to 12—including hits by veteran artists Johnny Hallyday and Mylene Farmer.

SNIP president Gilles Bressaud notes: “Our top artists enjoy long careers. This has a huge impact on French record sales, which gives us credibility. Compare us to Germany: Where are their artists from the ‘80s/’90s now?”

Number of albums released in the first half of 2002 was down 13% from the same period of 2001. However, the share of French-language albums rose from 18.7% to 20.1%, and SNEP figures reveal domestic repertoire accounted for 60% of total revenue, up from 58% for the first half of 2001.

In other words, 20% of the releases represent 60% of French radio revenue. Elaborating on this, SNEP economist Antonie Carrier claims many international releases get little or no marketing and promotion, while with local repertoire, “investments tend to be much more concentrated on fewer releases.”

But Rony cautions that “we’re lucky. The international market is still going through a terrible bleak period. We shouldn’t feel overconfident.”

RIAA, NMPA, MPAA File For Summary Judgment

BY BILL HOLLAND
WASHINGTON, D.C. — The Recording Industry Assn. of America (RIAA), the National Music Publishers’ Assn. (NMPA), and the Motion Picture Assn. of America (MPAA) filed a motion Sept. 10 in Los Angeles District Court for summary judgment ruling in their copyright-infringement lawsuit against peer-to-peer file-swapping services Kazaa, Morpheus, and Grokster.

The trade organizations filed suit against the services last October, alleging that they cater to the unlawful exchange of music, movies, software, and images.

They maintain that the companies are aware that the services are being used to facilitate copyright infringement on a massive scale for movies and music, that they built and controlled the networks in a way that could easily prevent the copyright infringements from occurring, and that they are making millions in the bargain.

The Electronic Frontier Foundation filed a motion on behalf of StreamCast Networks’ Morphous, arguing that the services differ from Napster namely because of their inability to monitor user activity. A hearing on the motions is scheduled for Dec. 2.
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Johnson, Murray, Brandt Among CCMA Winners

BY LARRY LeBLANC
TORONTO—BMG Canada expects Arista Nashville’s Carolyn Dawn Johnson’s hit trick at this year’s Canadian Country Music Awards (CCMA) to further propel her appeal in Canada.

“Caroly is a star in Canada, and these awards reinforce that to the general public,” BMG Canada director of national promotion Warren Copnack says. “She is a very special artist, and her dreams are coming true. Paul Brandt’s wins were really sweet for us as well.”

Johnson won the top female category, as well as the top single and video categories—both for her hit single “I Don’t Want You To Go.” Johnson swept last year’s event, winning five awards.

The CCMAs were held Sept. 9 at the Pengrowth Saddledome in Calgary, Alberta.

The show was hosted by Brandt, who presented two awards for top male and top album for his ViK Records’ album Small Towns and Big Dreams. Newscom Emerson Drive, which opened the show with its DreamWorks hit “I Should Be Sleeping,” won both the top group and rising group categories.

A film montage tribute highlighting her career featured fellow Canadian Shanta Faber-Brown. "You Needed Me," and "Love Song."

BY SUSANNE AULT
LOS ANGELES—In its most extensive soundtrack effort to date, Epic Records Group will release seven albums to accompany Grand Theft Auto: Vice City, the fourth edition in the videogame series. Rolling on Oct. 29—the same day as the game—each soundtrack will represent different genres of 1980s music, including hip-hop, pop ballads, and heavy metal. To coincide with the decade in which Grand Theft Auto: Vice City is set.

Snippets of all the tracks—which are still being finalized—include such confirmed artists as Judas Priest, Hall & Oates, Blondie, and Kool & the Gang—can be heard on the various radios in the cars that players steal during game play.

Tagged Grand Theft Auto Vice City, Volume 1-7 each soundtrack also carries a subtitle taken from the seven radio stations featured in the game. For example, the new-wave compilation is titled Grand Theft Auto Vice City Volume 5: Wares 105.3, while the most rock-centric is named Grand Theft Auto Vice City Volume 5: Wildstyle Pirate Radio. On top of the estimated 12 songs per album, CDs are enhanced to provide exclusive Web access to games, the game’s Web site, and players play the discs on their computers.

Grand Theft has never had its own soundtrack, much less seven, but Terry Donovan, COO of Rockstar Games—The Epic Group behind the Grand Theft series—was spurned to work with Epic on sister albums for the first time because “people are getting very demanding of videogames at every level—storyline, graphics, and audio—everything.”

Because “the ’80s are such a rich, explorable land in terms of music,” Donovan says, Rockstar had to make the huge debut splash in the album world. “We’re not stepping up to a new level—we’re coming in at entry level. But if you’re going to do it, you might as well do it enormous.” Previous Grand Theft titles have featured music specifically for the games or lower-profile selections.

For Epic, the appeal was the broad reach of the Grand Theft series, which three titles have sold more than 12 million copies. Grand Theft Auto 3 has sold more than 6 million units in the U.S. since its October 2001 release, making it the highest-grossing video game for Sony’s PlayStation 2 game console, according to Rockstar Games. (Epic is also owned by Sony.)

Virgin Entertainment Group, North America senior visual product manager Bart Sauml agrees. “The current Grand Theft Auto 3 is still selling over 100,000 units a month,” he explains. “The soundtrack concept has been done before (with videogames), but nothing on this scale. I believe the soundtracks will do reasonably well as standalone CDs; however, I think the soundtracks will actually help sell and promote the [Grand Theft Auto: Vice City] game further.

“We want to push the standards of music marketing, synergy has to be part of the future of our business,” says Steve Barnett, executive VP/ GM of the Epic Records Group.

Barnett says it was complicated task for Sony to clear the more than 80 songs featured on the soundtracks, which came not only from Sony’s library but also included cuts from Warner Music Group, EMI and Universal Music Group’s catalogs. Barnett, who declined to comment on any licensing agreements, says, “It’s really unprecedented we’re doing this here.”

The CDs will be sold individually for $13.98, but will also be available as a boxed set for $49.98. There are no plans to package the CDs and game together.

Promotional, Barnett says the release will be backed up by a “massive advertising” campaign: print, TV, radio, in every aspect. Although details are still being determined, both Rockstar and Epic are working on an in-store promotion for the day of release. The two companies are also talking future collaborations.

RIAA Amicus Brief Counters Ronettes’ Claim

Recording Artists’ Coalition Supports Lower Court Decision

BY BILL HOLLAND
WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has stepped into a 14-year lawsuit between legendary producer Phil Spector and the Ronettes, the classic girl group of the ’60s. The RIAA has asked the Appellate Court in New York to rule that under the state’s “grant of rights” law governing contracts, the Ronettes are not due any royalties from the use of their recordings in films and commercials because they signed their ‘60s contracts, they gave up all rights to share in such income.

An RIAA spokesman says the amicus curiae (friend-of-the-court) brief was filed “on behalf of either party.” Should the court agree with the RIAA interpretation, however, the Ronettes are not receivng any royalties but will be paid “the amount that the New York appellate division interpreted the ‘grant of rights’ in a manner different from how other jurisdictions would interpret it,” the spokesman says.

Citing rapid technological developments during the past decade and the "new and unanticipated uses for sound recordings," the RIAA brief says: "The ability to rely on all-inclusive rights provision is fundamental to the recording industry’s ability to operate” and “eclipsation of the law in this area is critically important to RIAA members."

It adds that the appellate division court’s ruling is “shocked” and argues that the law is clear that if an artist or "grantee" signs a record-company contract, “[w]ithout clear language limiting a grantee’s rights, principles of contract law favor granting all rights to the grantor.”

In 2000, the New York Supreme Court found similar to a district court in other states) ruled in Greenfield vs. Phillips Records et. al. that the old contracts were ambiguous on the issue of third-party and co-use licensing. It also agreed that artists being granted 50-50 split of such licensing fees is not common to the industry norm.

Greenfeld, also known professionally as Ronnie, was married to Phil Spector. In the lawsuit appeal, Phil Spector’s lawyers also assert that under a claims release clause in the divorce settlement, Greenfeld is not owed any money stemming from the licensing the Ronettes’ recordings. As a plaintiff, Greenfeld is barred from commenting on ongoing litigation.

ExecutiveTurntable

VENUES: The SBC Center names Rose Ann Martinez, previously manager of client services for NCAA event services manager. Brian Shantz, previously professional hockey player, event services coordinator; Bob Byxbe, previously senior event coordinator for the AmaDome, event services coordinator; and Jeffery E. Smith, previously electrical supervisor for Philips Arena, event services coordinator.

PUBLISHING: Karen Langjahr is named creative manager of film, television, and advertising for Bug Music Publishing in New York. She was music supervisor for Snack Down + Sound. Bug Music Publishing also promotes Jenna Gonzalez to GM in New York. She was administrative manager.

BROADCASTING: Mickey Levitan is promoted to senior VP of human resources for Emmis Communications in Indianapolis. He was human-resources consultant.
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Don't Happen Twice / Kenny Chesney / BNA
Complicated / Avril Lavigne / ARISTA

100,000 SPINS
One Last Breath / Creed / WIND-UP
Just A Friend / Mario / J Records
Dilemma / Nelly Feat. Kelly Rowland / UNIVERSAL
Days Go By / Dirty Vegas / CAPITOL
Still Fly / Big Tymers / CASH MONEY/UNIVERSAL
I Need A Girl (Remix-Part Two) / P. Diddy Feat. Ginuwine, Loon & Mario / BAD BOY
The One / Gary Allan / MCA
Not A Day Goes By / Lonestar / BNA
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LATIN 6-PACK V

Billboard’s fifth Latin installment looks at Latin Music publishing and the importance of catalog copyright, the constantly changing face of Latin pop and the state of the touring market in Puerto Rico. Plus, the latest news in artist and repertoire, radio and retail. Bonus distribution to 500 Latin programmers and retailers!

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Reunion's Smith Adds Inspired Track To 'Worship' Sequel

BY DEBORAH EVANS PRICE
NASHVILLE—When the president of the U.S. asks you to write a song, that's pressure. But Michael W. Smith rose to the occasion with his new single, "There She Stands." A stirring tribute to the American flag, the song will be a bonus cut on Worship Again, a live praise-and-worship album due Oct. 22 from Reunion Records.

"It all started a month after Sept. 11, when I was at the White House with the president and he said, 'You should write a song,'" recalls Smith, the Gospel Music Assn.'s (GMA) reigning artist of the year. "You don't say 'no' to the president of the United States, but I couldn't figure out what to write."

After wrestling with his post-Sept. 11 emotions, Smith says the inspiration came while watching a TV special about the flag. "The next day I went out and saw my flag flying at the farm and lost it on the spot," he says. "Then I went to the studio and wrote the music in five minutes.

Smith took the music, song title, and some ideas to collaborator Wes King, who wrote the lyric. "He's an intelligent writer," Smith says of King, who also cowrote Smith's hit "This Is Your Time," which won the GMA's Dove Award for song of the year in 2000.

"There She Stands" will be available only on Worship Again, Smith's follow-up to his platinum-selling Worship album, released last September. The project has since spawned a live DVD/VHS project, Worship, filmed at a Youth for Christ conference in Edmonton, Alberta. The project debuted at No. 1 on the Billboard Top Music Videos chart in the Sept. 7 issue. Smith will take his praise-and-worship repertoire on the road this fall on the Come Together and Worship tour with Third Day (Billboard, Sept. 7).

Worship Again was recorded July 19 at Southeast Christian Church in Louisville, Ky., with Smith leading a crowd of more than 11,000 in a worship service. The set includes songs penned by such well-known writers as Irish worship leader Robin Mark and the late Rich Mullins. "I also did a song I wrote with my wife, Debbie, and daughter Whitney called "I Can Hear Your Voice,'" Smith says. "And there's a song called "Ancient Words," which is an amazing hymn (written by Lynn De Shazo) I got off an album by Robin Mark."

The album also includes a cover of U2's "40," a song Smith has been performing in his shows this year, and studio versions of "Here I Am to Worship" and "Lord Have Mercy."

Smith says he carefully chose the songs for the set. "I raised the bar pretty high in terms of what I feel cuts it," says Smith, who is managed by Chaz Corzone at Blanton, Harrell, Cook & Corzone and booked by John Huie at Creative Artists Agency. "If you can find a song like "Lord Have Mercy," sing it 10 times, and still find yourself weeping in the middle of it, there's something special about that song."

Kevin O'Brien, music buyer for the Wheaton, Ill.-based Limestone chain, anticipates Worship Again selling briskly. "Given the phenomenal success of the first one, it makes a lot of sense," he says. "People are yearning for something real, something of substance, and he strikes a chord."

According to Reunion senior VP/GM Dean Deihl, Worship Again will receive prime positioning at both Christian and general market retail. Deihl says there are "three things about this record that will make it take off even stronger than the first record did." He cites the strength of the single/video for "There She Stands," the upcoming tour, and the current Worship DVD/VHS release, which he says is getting a lot of TV exposure.

"There She Stands" is being worked in both Christian radio through Reunion, and it is being released to mainstream AC and talk radio formats via Jive. (Reunion is part of Provident Music Group, Zomba's Christian division.) Directed by Ken Carpenter, the videoclip is being serviced to both Christian and general market media outlets.

Monica Has 'All Eyez On Me'

BY JEFF LOREN
Monica has been an R&B mainstay since she debuted in 1995 with the Rowdy/Arista set Miss Thing. As she prepares for the Nov. 5 release of her third album—J Records debut—All Eyez On Me, the Atlanta native is only 22 years old.

The new collection features contributions from producers who have helped hone Monica's sound during the past seven years: Jermaine Dupri, Rodney Jerkins, Soulshock & Karlin, and her mentor, Dallas Austin. The artist—famed for such multiformat hits as "Don't Take It Personal (Just One of Dem Days)," "For You I Will," "The Boy Is Mine" (with Brandy), "The First Night," and "Angel of Mine"—says that each collaboration made recording sessions feel like a family reunion.

"They're big names, but they're more like friends to me," says Monica. "Especially Jermaine and Rodney." Monica says they "talk to me like a sister. I've been close with [Dallas] since I was 11 years old."

That nurturing relationship with her producers resulted in Monica (who is published by MonDeene Music, ASCAP) penning much of her own material for the first time in an attempt to create a more personal collection.

"I felt like my other albums were more of a reflection of other people's thoughts because I never participated in the writing," she says. "This time, I started off by bringing ideas and poems in and having people work around them. It grew into writing."

The subject matter on her third record is "quite serious. I think more adults will be comfortable with my music. The truth is, I'm grown up."

Produced by Dupri, "U Should've Known" is "about a relationship where everything is positive until something negative happens and the guy gets incarcerated," Monica says. "Yes, it is a situation I have experienced."

"I Wrote This Song" is also based in fact. "It took a lot of courage for me to write that one," she says. "It's about my first love, who committed suicide, and the song was my way of sharing the intimate situation between us. Some days, when I think about what happened, I cry. Writing the song was like a healing for me.

Monica has also grown notably as a singer. "[My voice has] more grit in it now," she says. "It has more emotion. It makes things sound a lot more soulful."

The first single, the pop-party-themed title cut, prominently features an interpolation of Michael Jackson's "P.Y.T. (Pretty Young Thing)." The track is percolating at top 40 radio, while R&B and rhythm-crossover formats are being treated to the Dupri-produced "Too Hood." The tracks are a fine representation of the album's broad stylistic approach. Monica credits her longtime association with J Records founder Clive Davis (whom she followed to J from Arista) with nurturing her continued growth, as well as the album's wide appeal.

"He's a marriage man and a really good one," she says. "One thing I'll remember for the rest of my life is that when I left Arista, there were a lot of artists way bigger than myself still there—I say that graciously—and I was one of the few artists Clive chose to take with him."

Davis has equally high praise for Monica. "Her voice is the strongest that it's ever been," he says. "It was a hard job choosing the first single, because there were so many contenders."

Tom Corson, executive VP of worldwide marketing for the label, views All Eyez On Me as a coming-of-age recording for Monica. "She's a young woman now, and that's reflected in the music," he says. "Lyrically, there's depth there. But it's also got a freshness and energy to it. It's a great time to reintroduce her, because the pop/R&B style she has is proving so popular globally. We're looking forward to building her on core base and breaking this wide open on all formats."

Promotion has included a summer-long U.S. radio tour. As the fall approaches, she'll be prominent on the Internet, as the label explores audio/video streaming, live chat opportunities, contests, and live interviews on such outlets as AOL, MSN, Lycos, mtv.com, and realeap.com.
Askew, Nakamura Pact Yields Echo

**BY ANDREW KATCHEN**

Scintillating New York Jazz vocalist Joy Askew has every hope in the world that her newest album will dazzle the ears of longtime fans, everyone in the U.S. — and if she’s lucky — the world at large.

The native Englander, who moved to New York in the early ’80s after performing in a string of small pop bands, is immensely proud of this project, a collaboration between Askew and electronics and trumpet extraordinaire Takuya Nakamura released under the name Echo.

Given the outstanding quality of the songs and the eponymous album’s production value, Askew has every reason to look forward to this 11-song collection of silken jazz originals and covers pulses and coos so gently with its soft and hypnotic electronic beats and Askew’s tender, yet commanding vocal magic. The end result is completely stunning, irresistible, and, well, sexy.

The album arrives Tuesday (17) on New Line Records.

While bands often stretched horn, maracas, and gently strummed Spanish guitars flow in and out of each song in delicate streams, Askew’s breathy voice emerges as the most soothing and glorious facet of the record, oozing a devilish sensuality and seasoned confidence, and it holds the listener until she utters the final lyric. (Showing up on five tracks is guitarist Mark Wood, who also serves as the act’s touring guitarist.)

Askew, whose previous records Tender City and Gorgeous Creature have yielded her a small, yet devoted following, hopes this record, which features electronic, downtempo reworkings of such perennial favorites as Cole Porter’s “I’ve Got You Under My Skin,” as well as “The Girl From Ipanema,” will appeal to a wide audience.

“I would love to sell more records, because I would love to have more opportunities in the field I’m in,” asks Askew, from her apartment on Manhattan’s Upper West Side. This dwelling space also houses her recording studio, which she’s named the Lo-Fi Lounges — a place where she has laid down many tracks for her releases.

“If you do have some success, and people know who you are, that gives you more of a chance to hook up with other people, and just get out, just like a jazz musician would.”

While major record sales have thus far eluded Askew — who is managed by Mike Maska for Big Heart in New York — she is no stranger to “hooking up” and touring with myriad esteemed artists, including Peter Gabriel, Laurie Anderson, and Joe Jackson. Askew has been performing and making her living as a keyboardist for such musicians since the early ’80s, when Jackson first took the artist — then a recent transplant to New York by way of Newcastle, England — on a tour supporting his Night and Day release. She used the money she made and subsequent tours to fund her ever-expanding home studio, as well as buying a house in upstate New York.

“With this record, I’m really going for something I want people to appreciate.”

According to Mitch Rotter, VP of soundtracks and music development for New Line Records, the Echo album will particularly appeal to an electronically minded audience, as well as a drawn beat jazz audience, and he hopes that people who consider themselves fans of such contemporary performers as Norah Jones and Zero 7 — artists who tow the line between jazz and pop—will enjoy this album.

Also, Rotter says the marketing campaign for Echo includes half a dozen beat clubs and furnish each retail outlet as Banana Republic with copies of the album.

“Obviously,” he adds, “the more people that hear this record, the better off we’re gonna be.”

Crystal Ann Lee of Michele Clark Promotion believes Askew “has truly made a name for herself at noncommercial radio. Her voice is a great combination of taking that classic sound, and then deconstructing it and putting it back together in a hip, new way. Once the buzz starts, it’s going to happen with this record, hopefully it will get brought over to commercial and triple-A radio.”

While Askew appreciates recognition from the entire world, it’s hard to suppress the feelings of wanting to keep her as a fiercely guarded, secret quality of the musical mainstream.

Even though she’s had her brushes with the musical high bight, Askew’s musical output is custom built for crystalline and intimate jazz clubs or plush and overstuffed New York lounges rather than large concert halls or stadiums.

There’s something intensely personal about her music, and it almost feels as though she’s serenading you with her jazzy riffs from right outside your window. And that is what makes her music so entirely dreamlike and wonderful.

Joy Askew

*ECHO*

By Melinda Newman

**DARK HORSE**: For years prior to his death, George Harrison was toiling on Brainwashed, the follow-up to his last studio album, 1987’s Cloud Nine. The new effort, which Harrison was still working on up to two months before his Nov. 29, 2001, death, arrives Nov. 19 on Dark Horse/Capitol. The project’s first single, the midtempo “Stuck Inside a Cloud,” could go to radio as early as the beginning of November, according to sources.

“We just started talking a few months ago [about releasing Brainwashed],” says EMI Recorded Music vice chairman David Munn, in an exclusive interview with Billboard.

“Everybody knew he’d done some recording and the family wanted it to be a really good work. As soon as they thought it was, they came to us and made a deal.”

Additionally, Capitol parent EMI has made a deal with Harrison’s wife, Olivia, and son, Dhani, to license Dark Horse’s back catalog. Harrison launched Dark Horse, which he formerly licensed to Warner Bros., with 1976’s Thirty-Three & 1/3. His previous solo works were on Apple/Capitol. EMI’s licensing deal includes all Dark Horse recordings up to his last release, 1995’s Live In Japan. That means for the first time, all of Harrison’s Beatles and non-Beatles work is under the same roof (the exception is 1971’s The Concert for Banga Desk, which is not included in the deal).

Brainwashed comprises 11 new Harrison compositions and one cover tune. It was produced by Harrison, Jeff Lynne (with whom Harrison had worked before and with whom he was partnered in the Traveling Wilburys) and Dhani.

“Each album is very reflective in parts, it’s very poignant,” Munn says. “It’s his perspective on life in some areas. There’s a bit of fun in other areas. He’s singing and playing fantastically well.”

In June, Harrison played Billboard’s late editor-in-chief Timothy White a number of new songs, including the title track, two songs called “Valentine,” and “Pipes Fish,” a tune about Grand Prix racing (which was a passion of Harrison’s). He also showed Munn a former manager whom Harrison felt betrayed him (Billboard, Dec. 15, 2001).

“I need to get that last song out of my system,” Harrison told White. “Sometimes songwriting is the only way I can respond to the outside world, to exorcise its demons.”

Munn says he had taped with Olivia and Dhani a number of songs that they recently conducted. He said that one important thing to us is that this is what George and George’s family want to hear. He left extensive notes on how to finish it off, and Dhani and Jeff Lynne were very clear in how he wanted it presented and we’re following to the letter.”

He declined to give specifics.

Munn, preferring to focus on Brainwashed, refused to comment on EMI’s plans for the Dark Horse catalog or if remaining music in Harrison’s vault would eventually be heard.

In 1996, Harrison also played White other unreleased material that included all-star studio jams, covers of Bob Dylan songs and rock classics, his version of his songs that Eric Clapton and other artists had recorded, songs cut from his Capitol and Dark Horse solo albums, and outtakes from two Traveling Wilburys albums. He told White that he’d like to include them as bonus tracks when he reissued his catalog.

In other Harrison news, a Harrison/Beatles tribute album will be released Feb. 25 by Koch with a portion of the proceeds going to the TJ Martel Foundation.

*STUFF*: In addition to Michelle Branch, who featured on first single “A Game of Love,” Santana’s Oct. 22 album Shaman, features P.D.O. and Placido Domingo. .. Artemis Records has signed both The Pretenders and Lisa Loeb. Loeb’s new project, Hello Lisa, will be out on Oct. 8. The album features three new tracks along with previously released material. Single “Underdog” has been serviced to triple-A and AC radio. The Pretenders’ new album, Loose Screws, will be out Nov. 12. .. Jill Sobule and Adam Schlesinger have written the theme song, “Don’t Mind Me,” for new NBC sitcom The In-Laws, which stars Dennis Farina and Jean Smart. .. Angel-Triana, who has a hit with Faith Hill’s new single, “Cry,” is looking for a new deal. He was formerly with Melisma/Arista. .. Roger Waters has been asked to do the Timothy White tribute concerts in Boston (Oct. 7) and New York (Oct. 8).
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Case Shows Middle Eastern, Indian Influences On Vanguard’s ‘Beeline’

BY CHRIS MORRIS

LOS ANGELES—After a successful stint as the producer of a Grammy Award-nominated compilation, Peter Case returns on Tuesday (17) with his own new Vanguard release, Beeline.

In 2001, Deadon Blues, the Case- helmed Vanguard salute to blues singer/guitarist Mississippi John Hurt, scored a Grammy nod for best traditional folk album.

Case says making that album “kept me busy. That thing was a trip, a whole other side of music for me—putting a whole package together, and getting all these different people to be on it, and all that stuff. That was nothing like writing songs.

It was sort of like another activity of the brain.”

The Los Angeles-based singer/songwriter, who released Flying Saucer Blues on Vanguard in 2000, had simultaneously hit a fallow writing period; he says that after his father died in early 2000, he didn’t pen a song for a year.

“I guess it was later on in 2001 that it all started to open up again, and I started making up songs,” he recalls. “I didn’t set time aside and sit down, ‘cause I’d sorta given up on all that, I just had guitars around, and I’d pick ‘em up.

“I had this cassette player I got from Radio Shack—it’s kinda the way I did it when I was first starting [his ‘70s-‘80s band] the Plimsouls, where you just turn on a recorder and sing into it. ‘Cause you don’t know anything else to do. And that’s what I did. I’d just sing the stuff live in the living room or in the kitchen or at somebody’s house, and tape it, and then learn the routines that were pretty good back off the tapes. For a couple of ‘em, I wrote a few more lyrics to ‘em. . . . It was very spontaneous, which I think is a good way to work.”

Produced by Andrew Williams, Beeline was quickly recorded, mostly live, at Travis Dickerson’s studio in Chatsworth, Calif.

Case is backed on the album by his working band of bassist Dave MesheII and drummer Sandy Chila. The musician’s 27-year-old son, Joshua, also appears; it marks their first recorded work together.

“It’s exciting to me, because what he does is so cool,” Case says of Joshua. “On the first song [‘If You Got a Light to Shine’], he’s playing a Mustang bass with a slide bar. Then he runs it into some mangler, chops it into a million pieces, and turns it into this Middle Eastern-sounding, snake-charmer worm of a thing. He’s doing that kind of stuff all the time. He’s not on the basic tracks, but he came in, and had a lot to do with how the record got finished . . . He’s brilliant, man.”

Beeline’s songs, published by Peter Case/Trumpet Blast Music/ Music & Media Int. Inc. (BMI), rock harder than some of Case’s more folk-inflected recent work, and reflect a wealth of influences, including Middle Eastern and Indian sounds.

He says, “My thing is a combination of all this different kind of music that moved me, so it’s blues and ‘60s rock ‘n’ roll and pop and certain Irish ‘celtability,’ we call it. And definitely a kind of ‘worldsca- cana’ vibe to it, like my bass player said. I don’t really call it that. It’s like American blues and world music all put together.”

Vanguard VP of sales & marketing Dan Sell says the label, which has released the track “Something’s Coming” to triple-A radio, will kick off Beeline with a series of road dates.

“We’re doing radio/in-store events in every market we’re going into,” says Sell. “We’re going to go down to Austin and do an in-store at Waterloo Records. We’ll do a KGRS/Waterloo event. Then we’re going to Louisville right after that, and we’re going to do something with WFPK and Ear X-tacy; then we’ll go to Washington, D.C., and we’ll do something with WRNR and Tower Records there; then we’ll go into Philadelphia, and we’ll do something with WXBN and Tower there.”

Ear X-tacy owner John Timmons says of Case, who has played at the store in the past, “It’s a great time for him right now. He has his fan base here, whether it’s because of his in-stores here or support from WFPK. Everything’s lined up for him. I think this is going to be one of his better records for us.”

Vanguard is also creating some special promotional tools for Beel- ine. “We’re doing what we call a Bee Sides sampler,” Sell says.

“We’re making 3,000 of these limited-edition samplers. What we’re going to do is belly-band these to the full-length at all Coalition of Independent Music Stores and Music Monitor Network stores across the country.”

The sampler will include two tracks from Case’s independently released album Thank You St. Jude, an alternate version of the Beeline track “Gone,” and the previously unreleased song “Watch Out.”

Sell adds, “We’re releasing the Bee’s Wax LP, basically to celebrate Peter’s trip back to his more rock- ing roots. We’re issuing a limited-edition vinyl LP of Beeline. Since LPs are making a comeback, we’re going to sell it to indie stores that are carrying this stuff, but we’re also using it as a promo item.”

Case, who is self-managed and booked by Brad Madison of Mongrel Music in Fairfax, Calif., will tour in the fall to support the album.
Chevelle Returns
With Heavier
Album On Epic

BY CHARLES DAUGHERTY

Not content to remain on cruise-control after the success of their 1999 debut, the hard-rocking brothers of Chevelle are speeding ahead on their sophomore effort Wonder What's Next (Epic, Oct. 8).

Nurtured by their native Chicago's rock scene, Pete, Sam, and Joe Loeffler put in years of self-taught tenure before bursting out on the college radio scene with the 1999 album Point #1 on Squint Entertainment. Chevelle's music was also featured in formats ranging from CD-ROM games to TV shows like MTV's Real World and Dawson's Creek. All of this led to their signing to Epic.

"What sets them apart from other bands out there is how well their sincere, passionate sound comes across," says Epic senior VP of marketing Piero Giramonte.

Ben Goldman, the label's senior VP of A&R agrees, "Chevelle is a band that can go all the way. Pete has a beautiful voice, one you rarely find in a rock band. They play with great confidence. They have a strong idea of how they want to sound."

Such praise is good news to Pete Loeffler. "We've come a long way since the days when we were all underage and slipping into the side doors of downtown clubs. We've even come a long way since our first album. Since recording Point #1, we've been touring with some very heavy bands, and in turn, our sound has gotten heavier."

The new album's first single, "The Red," is currently getting airplay on mainstream and modern rock stations; it's bolstered by a video directed by Nathan "Karma" Cox (Linkin Park, Disturbed, Static-X, System of a Down). Chevelle wraps up touring with Ozzfest in September, with an eye toward a fall tour of their own.

Chevelle is managed by Rose McGathy at Mean It! Management and Bill McGathy at In De Goot in Chicago.
Doug Martsch Gets Bluesy On Warner Bros. Solo Bow

Slide Guitar-Laced ‘Now You Know’ Puts Built To Spill Frontman In A More Intimate Setting

BY JONATHAN COHEN

For Built To Spill’s Doug Martsch, what began as a few fun riffs to play while practicing guitar ultimately evolved into the material for his solo debut, Now You Know. The set has been finished for more than two years but will finally see release Tuesday (17) on Warner Bros.

In contrast to Built To Spill’s electric guitar epics, Now You Know offers a decidedly more intimate listen, thanks in part to having been recorded at Martsch’s home studio in Boise, Idaho. The bulk of the tracks are built around blues-influenced riffs and slide guitar overdubs, with occasional added color provided by keyboards, cello, or the assistance of a local rhythm section. He even played drums on some tunes.

“I had no intention of making any songs for any release at all,” the artist says of the set, which offers 10 originals alongside a cover of Mississippi Fred McDowell’s “Jesus.” “But over time, I wrote little parts just to practice or for things to do. All of the songs, even the ones with the band, were written that same way. It was never considered Built To Spill territory at all.”

While Martsch’s slide work found its way onto a handful of songs from Built To Spill’s 2001 album **Ancient Melodies of the Future**, there’s little else in his catalog resembling “Offer” or the positively jaunty gems “Gone” and “Window.” Listeners accustomed to the Built To Spill sound will revel in the aptly named “Intramental,” which struts like vintage Neil Young, or “Impossible,” which works itself into a tense ball of layered guitars and drum rolls. Martsch’s songs are published by BMG Songs/All Smiles (ASCAP).

Just a few years ago, Martsch had to be talked into agreeing to occasional solo performances in and around Boise. But after a successful, short West Coast solo tour last fall, he gained the confidence to launch a full trek supporting Now You Know, booked by Steve Kaul at the Agency Group in Los Angeles. A new trek begins Oct. 5 in Minneapolis.

Despite its new musical forays, the set is a good bet to take hold in the indie rock world, where Built To Spill have reigned for years. “It’s exciting for us to introduce him to a whole new crowd of people who may not have had the time to listen to all his stuff,” says Tim Johnstone, director of marketing and promotions for Boise’s Record Exchange.

Martsch, whose past shows at Record Exchange have drawn upwards of 300 fans, will again perform at the store on street date. “The goal is to expand that existing base to a larger audience,” says Warner Bros. national promotions director Julie Muncy.

Built to Spill fans fear not: Martsch says he expects the band to begin recording a new set next year. Asked if the homespun sound of Now You Know may influence future sessions, he admits, “We’re not going to be a blues band, but you can’t avoid putting in some things you’ve learned from listening to that music.”

Successful Sisters. Canadian sibling duo Tegan & Sara are earning rave reviews for their new Vapor set, If It Was You (issued Aug. 20). With such wonderfully catchy, should-be hits as “City Girl” and “Not Tonight,” the set fully delivers on the promise of 2000’s This Business of Art, the Vancouver-based act’s U.S. debut and second effort overall. Looking back on the making of the new album, Tegan Quinn says it seems that she and her sister were fortunate that This Business of Art wasn’t a huge commercial success. In the past year, the Quinn sisters have been able to settle into their new lives as professional musicians while making an album for themselves and no one else, Tegan says. “Because the last record wasn’t a big Billboard hit, there was no one calling us, saying, ‘You better come up with a No. 1,’” Tegan says. “We’re not Britney Spears, so there was no toe-tapping, no pressure.” The group recently scored the opening slot on lauded singer/songwriter Ryan Adams’ upcoming U.S. tour.
STORYTELLER: It's always a pleasure to watch an artist of immense promise grow and continually hit the creative mark. Unfortunately, it's an all-too-rare treat, too. But Daniel Link can easily be counted among the few.

The Austin, Texas, singer-songwriter ends a three-year absence from public view with Ghost Stories, a sterling collection that firmly expands upon the sound displayed on his self-titled debut.

Once again, Link serves up heartfelt acoustic-rock that conjures immediate images of Counting Crows, Jackson Browne, and James Taylor. But once listeners scratch past the surface, they'll discover an artist who is honing his own distinctive voice and sound. Link is clearly a product of his undeniable influences. The element that sets him apart from other similar young artists is that he's not leaning too heavily on his influences. Rather, he's using his influences as a springboard to fully develop himself.

Ghost Stories also shows Link rocking a little harder than he did on his last project. It's a move that provides an appealing contrast to the vibrant, textured poetry that his lyrics often can be. Cuts like "Tangled," "Good Life," and "Storm In My Heart" have a nice hard edge that work well when taken on a purely musical level, but they deliver far more to those who listen for more than just a solid beat, sweet harmonies, and sharp guitarwork. Those listeners also get a carefully drawn series of songs that follow a specific storyline—a ghostly one, if you will.

"The ghost is that part of us that has been forgotten," Link says. "That essential essence of ourself. But because of the dark things that happen in life, we sometimes forget who we really are because we build walls to protect us. Sometimes we protect ourselves too well. We become angry, cold, and distant. But that ghost deep inside us is there haunting us, trying to come back and trying to remind us of who we really are and what we are capable of doing.

Link spent a year meticulously crafting the songs that would become Ghost Stories. Despite his intent to make a technically sharp record, he had a fairly loose, communal approach to working in the studio.

"I chose my players based on their talent, intuition, and compatibility, he says. "They are all excellent musicians. I believe that allowing them to be creative artists is the best way to get the best performances from them."

They've also apparently urged Link to perform to peak capability. He's more than shows improvement on Ghost Stories; he shows that he's now a serious contender for national attention. If you need proof, check out one of the shows on his upcoming tour. If justice and art prevails, Link is an artist whom you'll be hearing quite a bit of in the coming months and years.

For more details, contact 512-821-9245 or Link@Song.com.

MUSIC FOR ALL SEASONS: Jason Liebman has been succeeding at the seemingly near-impossible in recent times. He's been building a consistently larger audience without confusing himself to one specific brand of music. Rather, he's proven to be an engaging artist capable of darting from acoustic-leaning troubadour to blues-jammer to flat-out rocker with considerable ease.

Liebman has just completed his fine first disc, The Driest of All Seasons, a set that is earthy enough in its execution to attract grass-roots-oriented listeners, while also being smooth enough to possibly draw some much-deserved major-label A&R attention.

More than anything, the project positions the videogenic young New Yorker as a multifaceted artist capable of being completely self-contained in the studio as a strong producer, arranger, and musician.

Liebman will spend the fall promoting The Driest of All Seasons and playing gigs along the East Coast. Grab the chance to see him strut his stuff live.

For additional information, contact jason@jasonliebman.com.
BMG Gives Spoonful Sets Just Due

BY SEAN EGAN

“I’ve often talked to our manager at the time and said ‘Man, if only we hadn’t discounted Elektra as a folk label, we probably would have had reissues that made sense, thoughtful repackages and so on.’ Instead we had a girl singing a lullaby: the Spoonful, oh gosh.”

John Sebastian, the frontman and chief songwriter of the Lovin’ Spoonful, is expressing his anguish over the way that his former group’s legend was ceded ever since their original label Kama Sutra went bankrupt. Their decision to sign with this new indie in 1965 had the “stigmatic scar” of their back catalog ultimately being reduced to greatest hit albums, few of which were presented with care or imagination.

Though the Spoonful racked up 12 top-20 Billboard chart hits between 1965 and 1968—their effervescent style famously dubbed “good time music”—they also recorded several fine albums, which, in contrast to the remastering projects accorded the oeuvres of almost all their contemporaries, have mostly been out of print for decades.

This situation has finally been rectified: their first two albums Do You Believe In Magic and Daydream were reissued Sept. 10 by BMG Heritage.

One of the “stumpy” releases that preceded BMG acquiring their catalogue, Sebastian says, “They would cut out all the jug band music and leave all of the things that I wrote. Now that’s all fine and well for my royalties and everything but the band was a wonderful hybrid of American musical styles and a lot of that wasn’t evident by these poor releases.”

The new CDs render the Spoonful clearer than anybody has heard them for a long while.

“We’re talking about 20-30 years where things that were in control were simply taking second and third generation dubs and using those as masters,” Sebastian explains. “So this was a real victory for those of us that really wanted to hear it the way it was done originally.”

Additional key releases from the distributor this month include Jordi Savall’s world premiere recording of the Alva opera Parnace on the Alia Vox label; a new pairing of Steve Reich’s Tehu Tehum and Desert Music performed by the ensembles Alarm Will Sound and Orchestre Cantaloupe; and a racy rendition of Shostakovich’s Symphony No. 11 conducted by Misstis Rostropovitch on LSO Live. In October, pianist Marc-André Hamelin performs works by the unsurpassable American maverick Leo Ornstein on Hyperion, and cellist Peter Wispelwey offers the Brahms sonatas on Channel Classics. November highlights include flutist Camilla Hoitenga’s jaw-dropping disc of works by Finnish composer Kaaja Saarahou on Naive and the roll-out of the newly resurrected Louisville First Edition label.

Turning to the Koch Entertainment roster, violinist Mark Kaplan steps into the spotlight on Koch International Classics this fall: A Sept. 24 release finds him performing concertos by Stravinsky and Berg with the Budapest Festival Orchestra, while on Oct. 22, he’s backed by the Barcelona Symphony in works by Lalo and Manen. Nov. 26 will see the release of Osvaldo Rier, volume seven in Robert Craft’s highly regarded Stravinsky cycle.

Among the other labels distributed by Koch, Chandos continues Richard Hickox’s new Vaughan Williams symphony cycle with the September release of his Symphonic No. 3. Black Box issues a disc of Michael Nyman’s string quartets, while Oneda presents the premiere of Saariaho’s Great Theater in its chamber orchestra version. Koch will release a Chandos disc of film music by Vaughan Williams, the first volume in a new series, Oct. 8. Among the remaining recordings, the String Quartet No. 2 performed by the Flux Quartet on Mode and two vocal gems from Ondine—a Christmas collection from Karita Mattila and a performance of Hugo Wolf’s Italian Songbook by Soile Isokoski and Bo Skovhus. Distributed by Qualiton Imports, the Bis label presents Tadaaki Otaka and the BBC National Orchestra of Wales in a dreamy program of works by Takemitsu in September. October will see the same label’s release of Nielsen’s Symphony No. 3 and 4, performed by the BBC Scottish Symphony Orchestra led by Osmo Vän- skä, as well as a disc of works inspired by Far Eastern themes, by composers Chen Yi, Alan Hovhaness, and Theus Musgrave, performed by the Singapore Symphony with soloist Evelyn Glennie. Among other Qualiton labels, in November Glossa issues a recording of the Boismortier rarity Daphnis and Chloe, performed by Hervé Niquet’s Concert Spirituel, and NMC offers a disc of orchestral works by Mussorgsky.

On Oct. 1, Allegro Corporation issues Haydn’s opera La Fideletta Premiata, the final recording by conductor David Golub, on Arisopria, as well as magisterial pianist Vladimir Feltsman’s new recording of Bach’s Clavierübung, Part I and Six Partitas on the Urtex label. Elsewhere, Michael Tilson Thomas and the San Francisco Symphony perform Mahler’s Symphony No. 1 on their own SFS Media label, due on Tuesday (17). Andante’s highly anticipated first official release of Bruno Walter’s 1937 Salzburg Festival Marriage of Figaro is due at long last on Sept. 24. On Oct. 1, Albany releases a Houston Grand Opera recording of Daniel Catano’s opera, Florencia en el Amazonas, and on Oct. 29, Capriccio issues a disc of Karl Amadeus Hartmann’s Concerto Symphonique Nos. 2 and 4, led by James Conlon.
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FLYING SOLO: It's always interesting to see how someone who is part of a successful group will approach a solo album. In the case of Avalon's Jody McBrayer, the talented young vocalist uses his newfound freedom to explore different sides of his musical personality. Aptly titled "Who I Am," the Sparrow Records album finds McBrayer demonstrating that he has the chops to tackle a variety of styles, from buoyant pop to house-trance to R&B and soul. The last of which is an homage to the Spanish roots on his mother's side of the family tree.

McBrayer credits his father, who passed away in 2000, with encouraging his solo effort. "My father was a huge Avalon fan, but he'd always say to me: 'When are you going to do a solo record? I want a record of just Jody songs.' It was glib of a thought with me, but I never really took it seriously because I was very happy being in Avalon—content just doing that."

Though he's as committed as ever to Avalon, McBrayer began thinking more about a solo record because there were so many things he wanted to say after his father's death. "When he passed away, I had a sense of urgency—I needed to do more. I felt that I wasn't getting any younger. Life is a flash in the pan. We're only given so many days to say with our hearts and our minds the gifts God has called us to say, and I felt like the time was now," McBrayer says. "Personally, there were some things in my heart I wanted to share. When you sing in a group, you sing things corporately you can all agree on. But there are things that are just personal. You can't force those beliefs or thoughts on three other people and make them sing songs that you want to sing. There are things you have to say for yourself."

One of Avalon's key strengths has always been its ability to write from the heart. McBrayer demonstrates that same attention to quality material. In addition to drawing from some of Christian music's top songwriters, he emerges as a writer himself, co-writing nearly every cut. He credits the late Grant Cunningham, then Sparrow's VP of A&R, with encouraging him to find his own voice as a writer. "He said, 'We need this to say. You have to be involved in what the record says and you need to take ownership of it.'" McBrayer says. "We would lock ourselves in a room, write songs, and then write. We co-wrote several of the songs on the record."

McBrayer says that Cunningham also found the last cut they recorded for the album. Looking for one more song, McBrayer told Cunningham he wanted "the gospel set to music." Cunningham found "To Ever Live Without Me," penned by Joe Black, Chad Chapin, Blake Smith, and Brian White. "It said everything I wanted to say, exactly the way I wanted it to be said," McBrayer says. "I was just blown away."

Other artists had wanted to cut the song, but Cunningham (who has overseen A&R for all the previous Avalon albums) placed it on hold first and secured it for McBrayer's album. "He was thrilled, and I said: 'Grant, thank you so much for working on this. It's going to be great.' And that's the last time I spoke to him, because he was on his way to the soccer game, where he had his accident. Four days later he passed away."

McBrayer admits finishing the record was bittersweet but he's pleased with the final product. "As much as I was doing this record for myself and for my dad. McBrayer says, "now it's even more important. It was a way to be with Grant. He was as passionate about it as I was."

"I feel like I was true to what he wanted this record to be," McBrayer says. "That was important to me. I think he would be very proud of it, and that makes me feel good."

NEWS NOTES: Sparrow is partnering with DreamWorks Records to take Lifehouse's sophomore album, Stanley Chimball, to the Christian Booksellers' Assoc. market. The single "Spin" is already getting airplay on Christian hit radio and rock radio.
Con Dios Takes Atypical Route

Christian Music Tour Boasts Fest-Type Atmosphere, Nontraditional Venues

BY SUSANNE AULT

LOS ANGELES—Even with an increasingly crowded field of multi-act Christian music tours this fall, the second annual Festival Con Dios tour is carving its niche while riding a wave of popularity for the genre.

Headlined by Audio Adrenaline, other participating acts include tobyMac, Mercy Me, Pillar, Tree 63, the Benjamin Gate, Aaron Spivo, Jeremy Camp, Sanctus Real, and Everyday Sunday. The tour begins in mid-September, with tickets priced from $20-$27.

According to Nielsen SoundScan, sales of Christian music are up 18% for the first half of 2002 at a time when most revenue for other genres have fallen. At the same time, competition among Christian concert tours has also heated up.

The Michael W. Smith/Third Day-headlined Come Together and Worship Tour (Billboard, Sept. 7) and the Plus One-headlining Pure Pop tour are scheduled to be out at the same time as Festival Con Dios. Also, the UAW-promoted Hopeville gospel tour will hit arenas this fall, featuring Kirk Franklin, Yolanda Adams, and others. However, Premier Productions and First Company Management, co-producers of Festival Con Dios 2002’s 30 dates between Sept. 13 and Nov 10, have distinguishing their event by its fairground-type atmosphere. This is instead of a church or traditional concert venue setting, where many of the tour’s lesser acts, including Audio Adrenaline, would normally play on their own.

MAINSTREAM BRANDING

Adding such interactive elements as songsheet/lyric laser tag, and jousting should appeal to a larger range of concertgoers. Also, by playing such secular sites as Houston’s Greenspoint Mall Oct. 26 and West Palm Beach, Fla’s Roger Dean Stadium Nov 2, people not traditionally attracted to Christian music might want to check things out.

Few churches are in the touring.

Even so, “we want some mainstream branding, definitely,” says Roy Morgan, CEO of Premier, which is also promoting many Festival Con Dios shows. “Our modus operandi is to be in the high-exposure areas. People are going to stop, turn their heads, and see what’s going on.”

Audio Adrenaline drummer Ben Cissell explains, “On our own we’ll play 60%-70% churches—with people sitting in chairs. But not here. I think it’s all about sweaty jumping around.”

Cissell recalls that when he was in high school, where a good chunk of Festival Con Dios’ target audience falls, “I wouldn’t have gone to a rock concert at church. But at a mall—common ground for everyone—it will be a lot cooler.”

This formula was such a success last year that Festival Con Dios is looking at expanding from one to two days per location in areas like Houston and West Palm Beach. Plus, the concept has now caught the attention of corporate sponsors, which help ensure the long-term viability of an annual tour.

“My opening line is, ‘Let’s get this party started,’” tobyMac says of the first track from his debut solo album, Momentum. “I think it is absolutely a party atmosphere, just not in the sense that most people think a party is. We’re making music together. We’re screaming back and forth to each other, yet we are opening up and worshipping God.”

Charles Dorris, head of the William Morris Agency’s Christian department and agent for Audio Adrenaline, points out that theme parks do not seem to have problems luring in scores of people with a no-alcohol policy. And if anything, he thinks, Festival Con Dios will stand out for its inherent safety. “Like theme parks, parents will start feeling comfortable letting their kids go to Festival Con Dios,” he says. “There aren’t going to be people there on their sixth beer doing something that people on their sixth beer do.”

Still, Dorris thinks fans will respond to the “ pacing and sound, made to be an audio Adrenaline up against the Goo Goo Dolls or Creed in terms of style” and calls other participating artists ‘Out of Eden’ Christian music’s version of Destiny’s Child.”

Dorris is convinced that Festival Con Dios can ultimately grow into a post-Lollapalooza (a fest that WMA co-created). “We are the only fest going that is about the music and the best of the best are coming,” he says.

Festival Con Dios director of operations Dave Wagner says of these cities and others that aren’t exactly magnets for Ozzfest or Vans Warped tour. He adds that venues give up their concession rights to the no-alcohol, pro-soda Festival Con Dios but nevertheless see big value in hosting the tour. Essentially, facilities charge a rental fee for the use of their grounds (many times in their parking lots) and do not have to do much else.

“While there is relative ease in providing their location for the tour, We bring in a mobile stage, toilets—all these travel with us,” Wagner says, explaining that with another bonus, “they don’t need a massive security presence” when dealing with primarily Christian fans.

The Extreme Mobile Venue, boasting a stadium-sized stage and 100,000 watts of sound, made its debut during last year’s inaugural Festival Con Dios and has since been used by Jessica Simpson. Beyond servicing the equipment, there is the question of whether Festival Con Dios can supply the relaxed environment that fest-goers crave, without the alcohol or excessive rowdiness found at tobyMac believes he can kick off an event with a Christian audience.

“If you’re going to do an event in a new city it makes sense to book a church. We’ve been doing it since the beginning.”

BY RAY WADDELL

NASHVILLE—Creative Artists Agency and tour producers Metropolitan Entertainment Group believe the popularity of Fox’s summer sensation American Idol: The Search for a Superstar will translate into box-office muscle with the American Idol Top Ten Live arena tour, which begins Oct. 8 at Cox Arena in San Diego.

Early-on sales indicate American Idol audiences are clamoring for more after watching 20-year-old Texan Kelly Clarkson clinch the deal live Sept. 4. In a vote determined by public phone voting, Clarkson won out over 10,000 hopefuls, nailing down an RCA recording contract in the process. RCA will release a compilation of songs by the 10 finalists Oct. 1 and a single album by Clarkson Sept. 17 and Nov. 26, respectively.

“Keeping the American Idol fires burning the 30 semifinalists will perform on a Fox TV special Sept. 23 from the MGM Grand Garden Arena in Las Vegas.”

Creative Artists Agency (CAA) owns an exclusive to book the upcoming tour and is expecting to wrap Nov. 20 at Key Arena in Seattle. The tour is booked by CAA’s Jeff Frasco and executive produced by Idol concept creator Simon Fuller and his London-based 19 Management. American Idol was based on Fuller’s successful British show Pop Idol, which was followed up with a sold-out U.K. arena tour.

“I’ve been working with Simon Fuller a long time on things like Annie Lennox and Spice Girls,” Frasco says, adding that a U.S. American Idol tour was always part of Fuller’s plan. “His overall plan is to create the new stars.”

GREEN BUT EXPOSED

Frasco says early on, most promoters “were not initially” sold on the idea of a major-market arena tour by unknown amateur artists whose first recording had yet to be recorded. “Had some convincing to do, but the promoters involved stepped up to the table and believed in this.”

Although they will work with both local promoters and arenas in producing individual dates, Metropolitan is the national pro-
BASS AACKWADS: Clear Channel Entertainment (CCE) and Miller Lite team up again this fall for another Rellim Tour, this time featuring Filter and Trapt. The concept, which turns venues “inside out” to link concert-goers with artists in a unique way, bowed earlier this year with a 19-city run featuring Tantric and Trrrick Turner (Billboard, March 30). The first time around, Rellim was a free, private event with ticket sales from radio promos. This time, it is a ticketed concert at $10. The 11-city club run begins Oct. 2 at Quest in Minneapolis and ends Oct. 19 at Chili Pepper in Fort Lauderdale, Fla.

The primary concept remains: Fans arrive at the venue through a “backstage entrance” and then proceed through the dressing room and lounge areas, where they can play instruments and games, eat free pizza, and interact with band members. The bands will enter the venue as the same way as before going onstage. “We changed the model after this time, with about half of the tickets on sale to the public and half given away by radio,” says Rich Levy, VP of custom sponsor tour creation, Clear Channel Entertainment, who says charging an admitted nominal fee allows producers, sponsor, and band to attract fans committed to the bands. “[Charging] lets us track it a little better and make sure fans of the act don’t get shut out. It also helped us to lure larger venues.”

Other CCE-sponsored events featuring developing acts—including haggemeister and Grey Goose tours with Bone Thugs-N-Harmony (this fall)—will return in 2003, as likely will the Rellim Tour. “There is nothing definitive yet [regarding 2004],” Levy says, “but this tour was conceptualized and envisioned as a long-term strategy, with Rellim as its own branded entity associated with the best in new music.

JAMMING IN ALLENTOWN: The Great Allentown (Pa.) Fair enjoyed a healthy run with its headlining grandstand entertainment. Gross ticket sales of nearly $1.4 million from eight concerts and a motor event. Among the winners were Alicia Keys with Floetry, Journey with Peter Frampton, a sellout from Toby Keith and Montgomery Gentry, Alabama with Jamie O’Neal, Jimmy Eat World with the Juliana Theory and My Chemical Romance, and Meat Loaf & Friends with Dennis DeYoung. Ticket prices skewed low, but attendance topped 50,000. “It’s very important to us fair-talented that our results get recognized,” says a band representative for our fair-talented.”

NICE GRASS: Improvements to the lawn area at CCE’s Nashville market shed, AmSouth amphitheatre, paid off this year, according to GM Mike Dugan. The venue spent more than $300,000 making the lawn more accessible to concert-goers. Opened as Starwood Amphitheatre in 1985, AmSouth was one of the prototype sheds of PACC Concerts in the early amphitheater building boom. The steep hill and unwieldy rear concourse is now a thing of the past. “We grooved the whole lawn, removed the retaining wall, and con- nec ted the plaza so you can walk all the way around the rear concourse now,” Dugan says. AmSouth enjoyed increased in both attendance and per-capita spending this year. The season began April 13 and wraps the weekend of Oct. 4-5 with Aerosmith and Stephen Curtis Chapman, respectively.

CHEERS: Ontario-based Labatt Breweries has entered into a deal with the City of London, Ontario, and Global Spectrum for naming rights to the new multi-purpose arena in downtown London. The venue will be called John Labatt Centre, in honor of a Labatt’s founder, John Kinder Labatt. The deal was negotiated by Front Row Marketing Services, a division of Global Spectrum. The $45 million Canadian arena includes 38 luxury suites and a seating capacity of 2,800 for theater productions, 9,100 for hockey, and 10,000 for concerts.
Always a tricky endeavor, the venue security game has changed considerably since Sept. 11. The stakes are now higher than ever.

The major concerns in the crowd-management world used to be unruly fans, alcohol control, drugs, moshing, stage diving and the occasional concealed weapon. Today, those concerns are still very much in place, but new buzzwords like “dirty bombs,” “bioterrorism” and “profiling” have reared their ugly heads. Potential threats can come from anywhere.

“Obviously, everybody is a little more aware of what’s going on,” says Bart Butler, president/CEO of Nashville-based Rock Solid Security. “And more money is being spent on security. We’re doing far more searching and actual profiling. If we see a suspicious person, we check it out a lot deeper.”

Everyone is trying to be more thorough. “Since Sept. 11, we’ve seen more and more people worry about background checks, entrances and exits,” notes Cory Meredith, president of Staff Pro Inc., the Los Alamitos, Calif.-based event-security firm. Meredith serves on the International Assn. of Assembly Managers (IAAM) Safety and Security task force. “There has also been a big change in the way people look at metal detectors—they’re just there to make people feel better. Metal detectors don’t find bombs and chemicals.”

GETTING IN AND OUT
Two immediate results of heightened venue security are longer lines and no more bags and backpacks allowed in venues. Butler’s company provided security at last October’s Country Music Assn. awards at the Grand Ole Opry House in Nashville, and he says the security budget increased by some 30 times what it previously had been. “We searched every person, box or case that came into the building from a week out until event day,” he recalls. “People are far more aware of the need for searching.”

Meredith agrees. “You just don’t let stuff in,” he says. “And...Continued on page TQ-4

General Admission Making A Comeback
Improved Security Makes Things Easier For Big Names Who Want Be Closer To True Fans

BY SUSANNE AULT

General-admission seating generally allows for moshing, crowd surfing and stage rushing. Yet the potential danger of all of the above isn’t stopping tour organizers from increasingly incorporating this venue arrangement into their events.

Over the past few years, free-wheeling GA seating has matured from pure child’s play into an adult business decision. It’s not just youth rock acts, like Limp Bizkit or Papa Roach, who favor an open atmosphere. Now there are some established pop acts, historically fond of reserved seating for its older fans, requesting GA pits on their tours.

If, for instance, facility managers hope to woo big-name artists like U2, Creed and Bruce Springsteen, they’ll have to submit to GA seating. These artists aren’t known for attracting mosh-happy teens, but they’re not averse to the beefed-up energy an entire GA floor—or at least a sectioned-off GA pit—can generate.

FANS COME FIRST
“What’s happening is that a lot of groups are insisting upon this,” says MassConcerts owner John Peters, noting, “Bruce wants to have contact with people up front. U2 want fans up close. Traditionally, people with the most money who get the best seats [in a reserved environment] aren’t necessarily the best...Continued on page TQ-8
European Companies Take A Harder Look At Crowd Control

Yet Another Festival Fatality Prompts Review BY JULIANA KORANTEG

LONDON—The big outdoor dance festival at the U.K. seaside resort in Brighton in July should have given Karen van Horck the desire of her life. Instead, it saw the end of her life. There’s no evidence that the 26-year-old Australian music fan, who succumbed to fumes from a fall, died as a direct result of the overcrowded Big Beach Boutique, where Fatboy Slim was the star DJ. However, when the ticketless show crashed into a wall of 250,000 revelers, instead of the expected 60,000, it raised questions about the state of crowd safety and security at Europe’s ever-increasing number of open-air music festivals.

“That could be a typical example of bad planning,” says Bert van Horck, chairman of the International Live Music Conference (ILMC) Security Group and owner of ShowSex International, an Anglo-Dutch security company. “On such occasions, you must be able to attend the attendance levels.”

The fact is that European concert-security companies have started to respond seriously to life-threatening accidents at large events. Unfortunately, they’re nothing new, as nine fatalities at Denmark’s Roskilde Festival in 2000 demonstrated. The same year, organizers of the U.K.’s popular Glastonbury Festival were fined more than $20,000 after 100,000 fans gate-crashed the event that was already packed with 140,000 paying spectators.

Crowd safety became a heated topic of debate in the Netherlands last year, following a series of deaths and injuries in similar circumstances at three different venues. They included the Dance Valley festival near Amsterdam, where the lack of public transport led to panic among the 100,000 fans going home.

WHAT’S BEING DONE

Since the Roskilde incident, in particular, the European live music industry has embarked on a region-wide and national initiative to determine how to prevent tragedies. But, as the Crowd Safety Panel at the 14th International Live Music Conference (ILMC) held in London in March illustrated, crowd safety and management require as much effort and resources as those for the event itself.

Under consideration are closer risk assessment of the venue and its surroundings, plus health-and-safety guidelines. The herd mentality of over-excitement crowds means fans need to be protected from themselves.

A report compiled by the Crowd Safety Panel concluded that, of the known tragic deaths that have occurred at Europe’s music festivals, 16% took place just before the event, 17% during the event, another 17% was due to structural failure, and about 50% happened as the audience left the venue.

The panel’s goal is to raise funds to lobby licensing authorities, legislators, national governments and the European Commission to set up minimum standards for promoters and venue owners.

Today, the standards that are acceptable in the U.K. might be illegal in Germany, causing headaches for pan-European tour managers.

Yet, as Peter B Hansen, festival coordinator at the Danish Smukfest festival next month, declares, “All festivals in Denmark have learned from Roskilde. Say it’s not going to happen anywhere else is a lie.”

Another is not a big flaw of legislation, Bert van Horck, who is also on the ILMC crowd-safety panel, argues an exception should be made for the security industry.

“The lack of regulation is still my biggest concern,” he says.

Another ILMC Crowd Safety Panel member is Christoper Uerlings, production coordinator manager at Peter Riegel Konzerthaus in Cologne, Germany. “I recently brought together 110 German technicians,” he recalls. “We discussed high-quality risk assessments for different crowd types.”

Uerlings strongly supports the concept of harmonizing the different safety and control requirements in Europe and says another objective is for all the German promoters to agree on certain standards “so that we can monitor the black sheep among us. The industry is increasingly aware of the safety needs for the audience and the.”

At Clear Channel Events in the top tours this year playing primarily arenas, including McCartney, Eagles, CSN&Y, Spears, Joel/John, Springsteen, Strait and the Stones—2002 is shaping up as a big year for concert ticket sales. In the first half of the year, more than $24 million from 18 shows, 17 of which sold out.

The first half of the year was outstanding, says Peter Luukko, president of Comcast-Spectacor Ventures, which owns the First Union Center and adjacent First Union Spectrum.

At the First Union Center, a six-night stand from Joel and John set the pace, grossing almost $13 million. Other highlights included Dave Matthews Band, ‘N Sync, CSN&Y, Linkin Park, Spears and Cher. The latter is due back this fall, as are Springsteen and the Stones. “We grossed over $250 million with Luis Miguel, and the Hispanic market is just starting to develop here,” notes Luukko.

In general, Luukko is pleased with what’s available in touring acts. “The arena business is strong right now,” he says. “I understand that the ‘B’ and ‘C’ market is doing well for the ‘A’ markets, and is strong as it has ever been, and I don’t see the amphitheaters affecting a much. There are some decent size tours, say 100,000 acts, like Dave Matthews Band, tour the sheds in the summer and the arenas in the fall.”

Luukko says touring traffic can be a good thing for the box office, but in a marketplace that leads to more ticket sales for future shows,” he says. “When a market’s hot, people are buying tickets and having fun. As far as it’s an option, no.”

“I can’t see anything being different this year,” he says. “But, with McCartney, Billy and Joel, CSN&Y or the Rolling Stones, that market prefers seating and the amenities of an arena.”

THE GREAT OUTDOORS

In terms of outdoor shows, the Tweet Center for the Performing Arts in Mansfield, Mass., near Boston, was the country’s top-performing amphitheater in the first half of the year, grossing $95.5 million from just 16 shows reported. Highlights from the CGE-owned amphitheater include Alanis Morissette’s $18 million gross from June 1-3, the blink-182/Green Day, John Mellencamp, two nights of Ozzfest and a sold-out Who date that set a one-show house record at $1.3 million gross.

Dave Marsden, VP of bookings for CGE in Boston, credits an increase of reserved seating by 7,000 for part of the high-grossing nights. Continued on page TQ-12
ROCK THE BOAT

BARRY MANILOW
BRITNEY SPEARS
DIXIE CHICKS
DON HENLEY
EAGLES
LINKIN PARK
MARIAH CAREY
MICHAEL FLATLEY
NEIL DIAMOND
PAUL MCCARTNEY
STAIN
STONE TEMPLE PILOTS

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promoter, bands or buildings are picking up the increased security tabs," says Butler. "I don't know who's paying more. I can't answer that because we're not in on the settlements."

TAKING A CLOSER LOOK
A roundtable discussion during the IAAM's annual conference in Atlanta focused on how buildings are tightening security. Chris Carpenter, VP and general manager of the 3,200-seat Nob Hill Masonic Center in San Francisco, says his building spent $8,600 on a consultant who offered tips on how to fine-tune security at the venue. "He gave us a 22-page report that included some things we hadn't thought of," notes Carpenter. "We were a very open, porous building to begin with."

The Nob Hill Masonic Center upped its security level in two phases—phase one of which cost about $150,000. "We enhanced the signage around the building, rekeyed the doors and put in some additional video cameras in our blind spots," says Carpenter. "We will put some duress security buttons in certain offices, and we're hiring a full-time guard and installing an alarm system."

Jim Donnelly, president of the SeaGate Centre in Toledo, Ohio, says his building had a $365,000 budget for improving safety and security, including access control, fire control and proximity cards. "We issue the proximity cards to the people who rent the facility, giving them access to the rooms they need for the timeframe they're there," Donnelly explains.

Carpenter says his efforts will lower insurance costs by about 13%, while Donnelly says his decreased by about 18%. Both say they are unable to obtain terrorism insurance now, although they did have it before Sept. 11.

Carpenter adds that building officials were concerned about "coming on too strongly" with security at the Nob Hill Masonic Center, which opened in 1958. "We didn't want to do some things because it would have made us an unfriendly building," he says.

Donald Grinberg, a Boston-based architect with HNTB, agrees that building owners don't want to be too aggressive with
security aspects, but security concerns are addressed earlier than ever in the design phase. "More security discussions take place upfront with clients," says Grinberg. "Front-of-house hasn't changed much, design-wise. We're having discussions about glass and doors, but we had those discussions before."

Many arenas and theaters are adjacent or even attached to large hotels today, sometimes sharing a kitchen, loading docks, parking or other infrastructure. This creates more "rigorous discussion" in regard to staffing, Grinberg points out, but adds, "You can't make any building terror-proof; you can only be a deterrent. A well-designed building should be able to handle any level of security, but there's a limit to what design can do."

**BASIC CROWD CONTROL**

Outside of terrorism concerns, Meredith believes there is still a problem in the concert business with moshing and "head surfing." "Some bands are very responsible about this, and some aren't," Meredith says. "Some bands request moshing and then don't want to take responsibility for it."

And while alcohol and "traditional" party drugs are still an issue, so-called designer drugs like ecstasy have moved to the forefront. Meredith notes that raves bring on a new set of challenges. "We work the professionally produced ones," he says. "Surprisingly, graffiti is a bit of a problem. [Ravers are] nice kids; they just like to leave their mark everywhere."

Butler oversaw security at the annual Bonnaroo jam-band festival in rural Tennessee, which drew more than 75,000 people but saw few arrests. "It was the largest event in the world at that time, and it would've been easy to hit," notes Butler, adding that planes flying over with banner ads were a particular concern. "We went to the police and highway patrol to get the site turned into a no-fly zone, and we got that stopped. We searched every vehicle that came in and had minimal searches at the gate for the performances."

Part of the attraction of Bonnaroo, and the jam-band scene in general, is non-invasive security. "If we found anything illegal, we offered people the right to throw it away without getting the police involved," says Butler. ■
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GENERAL ADMISSION
Continued from page TQ-1

fans. These guys don't want people in suits just sitting there."

On his last road trip, in fact, Springsteen publically complained about those people who shielded out the big bucks to watch him from isolated but luxurious box seats at Los Angeles' Staples Center.

Reggae artist Ziggy Marley wishes he could have played in a total GA environment during his just-wrapped stint on the Sheryl Crow-toplined Jeep World Outside Festival. "It would have been cool if more people could have been where the stage was," says Marley of the tour's usual setup of high-end reserved seats in the front and GA lawn in the back. "Everyone could have gotten the chance to get closer to the music. Your real, hard-core fans are sometimes the working-class people who can't afford high-priced tickets."

Creed booker, the Agency Group's Ken Fermaglich, says that, 85% to 90% of the time, Creed is able to secure general admission for the entire building. In places where seats are bolted to the floor, making GA tricky to accommodate, Creed at least tries to carve out a pit area for 250 to 1,000 people. "The band loves to have an audience that can move around and jump," says Fermaglich. "They want something rowdier."

Overwhelmingly, venues are accommodating folks who want a GA setup of some sort. Denver's Fiddler Green Amphitheatre, for instance, features 7,000 full-time seats and a 10,000-capacity lawn. But, to appease jam band Widespread Panic for Aug. 17 and 18 dates, Fiddler labeled 5,500 of its seats GA. Similar steps were taken at Raleigh's Alltel Pavilion for the band.

In other motivating factors, some fans are willing to pay a premium to get close to their heroes in a cordoned-off GA pit, bolstering tour organizers' bottom lines. This also bulks up a venue's capacity.

"With GA, you can get more people on the floor than if they were sitting. You can get bigger gross potential," says Widespread Panic agent/manager Buck Williams.

PAST PROBLEMS

However, impossible-to-ignore reasons do support the city safety ordinances enforcing reserved routines at such venues as Los Angeles' Staples Center, Boston's Fleet Center and Louisville, Ky.'s Freedom Hall. Most troubling is the 1979 trampling deaths of 11 people during a Cincinnati, Ohio, GA concert by The Who.

Continued on page TQ-10
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Another is the June 2000 Pearl Jam show at a Denmark open music festival, which resulted in nine crushing deaths. Then, last March, one woman died in a mosh pit at an Australian Limp Bizkit date. And, most recently, in May, 30 people were hurt rushing the stage at an Eminem concert at Washington D.C.'s RFK Stadium.

While all of this horror occurred in GA settings, security officials believe that, if proper crowd-management procedures are followed, venues and promoters can breathe easy with GA.

Recalling the Who tragedy, Damon Zumwalt, president of security firm Contemporary Services Corporation, says, "[Who concert organizers] cut corners. They had no one outside working with the crowd."

**HIGHER SECURITY**

Now, especially since Sept. 11, the touring industry has considerably tightened its reins over fans, which eases a lot of the risks associated with GA. This year, the International Assn. of Assembly Managers (IAAM) Safety and Security Task Force—put together in response to Sept. 11—published a document detailing the best security techniques for all seating arrangements.

"Security has certainly improved," says Ken Scher, executive VP of Nederlander Concerts, pointing out that, since Sept. 11, buildings are opening their doors earlier to fans, preventing people from rushing the stage.

John Page, general manager of Philadelphia's First Union Center, says, "In some cases, I prefer general admission over reserved seating. Moshing can be dangerous, but, at the end of the day, kids are going to do it. When they create their own pits, there's a safety issue of them falling into chairs. The thing is to have a controlled environment."

Seconding this insight is Bart Butler, head of Rock Solid Security, who says, "People will go ahead and make their own general-admission floor, if they want—removing the chairs from the floor themselves. That can cause more of a danger issue."

Page also adds that security costs are roughly the same for GA versus reserved seating. Whatever security is added to the front of the house to keep moshers/rushers in line for GA is balanced by the slimming out of the security along the seat aisles. And, when ushers are required to manage seat rows for reserved, front security can be thinned out.
Cory Meredith, president of Los Alamitos, Calif.-based security firm Staff Pro, reveals that reserved seating can pose as many problems as GA. "With reserved seating, you need people to keep the aisles clear and keep people in the right seats so they can sneak to other areas," Meredith says. "You'll need the same amount of people [as GA], but they'll just have different duties."

Yet, it's the GA, not reserved-seat accidents, that seem to be deadly. Security spotted people falling in the audience at Eminem's D.C. concert, successfully got the rapper to stop playing and had him deliver a plea for calm to the crowds. But 30 people were injured nonetheless.

"I think everyone responded fabulously to the situation," says Contemporary regional manager Lenny Lambert. "It was very much a freak thing. We handled it the best way that we could."

**SHIFTING SEATING**

Nevertheless, Lambert argues that sometimes nothing beats GA. "We tried to do reserved for the Grateful Dead at RFK Stadium once. That lasted about 30 seconds after they hit the field," he says, remembering people hopping over seats to dance.

Certain, normally steadfast reserve-seats are warming up to GA. To snag Springsteen for a Nov. 12 show, Cincinnati's U.S. Bank Arena agreed to reinstate the GA seating it had banned after the 1979 Who concert.

Similarly, U2's desire to insert a GA floor within the venues' approximately 20,000 reserved-seat capacities during its last tour led L.A.'s Staples and Boston's Fleet to make exceptions to their rules. The experiment fared so well that both are looking at making exceptions down the road.

Staples Center senior VP of operations Lee Zeitman explains that U2's unique heart-shaped barricade (cornering off a 2,000 GA space) "made the show safe and enjoyable for people to watch. It was very successful. We are working with the L.A. Fire Dept. to see how we can do more."

Two years ago, Washington, D.C.'s 20,000-capacity MCI Center conceded a 3,000-capacity GA floor for the first time to Limp Bizkit. MCI Center's VP of facilities, Gary Handelman, says his building has needed to become more acceptable of GA configurations because "fans are requesting it more," adding he was surprised when Bob Dylan recently wanted to have a 3,000-person open floor at MCI.

Bill Holmes, executive director at GA-friendly Mississippi Coast Coliseum, understands the GA-lovers' point of view. "I've always been an Aerosmith fan. But I remember them in a GA setting," he says. "Now [on its current outing], I have to sit in my seat and behave."
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EUROPEAN COMPANIES
Continued from page TQ-2

London, managing director Graham Pullen observes, “We will never do anything that is not ticketed. An event can be free, but it needs to be ticketed. Otherwise, you leave yourself open to your brand image. When we did this event, we worked with CEG, for building the concert market in the city. Don Law really built this market and, in most cases, brought these acts through the stages here,” says Marsden. “Acts stay stronger longer here than in a lot of markets because they were built the old-fashioned way.”

Continued from page TQ-2
### Tours

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Venue</th>
<th>Capacity</th>
<th>Shows</th>
<th>Attendance</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Paul McCartney</td>
<td>Total Gross: $53,216,098</td>
<td>Total Attendance: 407,183</td>
<td>Total Capacity: 415,439</td>
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<tr>
<td>2</td>
<td>Billy Joel &amp; Elton John</td>
<td>Total Gross: $43,062,960</td>
<td>Total Attendance: 396,381</td>
<td>Total Capacity: 401,924</td>
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<td></td>
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<tr>
<td>3</td>
<td>Crosby Stills &amp; Nash &amp; Young</td>
<td>Total Gross: $34,854,333</td>
<td>Total Attendance: 437,373</td>
<td>Total Capacity: 520,183</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Eagles</td>
<td>Total Gross: $33,956,029</td>
<td>Total Attendance: 378,262</td>
<td>Total Capacity: 378,262</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>N Sync</td>
<td>Total Gross: $26,966,029</td>
<td>Total Attendance: 252,084</td>
<td>Total Capacity: 252,084</td>
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<tr>
<td>6</td>
<td>Dave Matthews Band</td>
<td>Total Gross: $22,506,383</td>
<td>Total Attendance: 210,868</td>
<td>Total Capacity: 210,868</td>
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<td></td>
</tr>
<tr>
<td>7</td>
<td>Sheryl Crow</td>
<td>Total Gross: $21,654,000</td>
<td>Total Attendance: 204,432</td>
<td>Total Capacity: 235,529</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MCI Center/Washington, D.C.</td>
<td>Total Gross: $21,099,000</td>
<td>Total Attendance: 226,716</td>
<td>Total Capacity: 226,716</td>
<td></td>
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</tr>
<tr>
<td>9</td>
<td>National Car Rental Center/Sunrise, Fla.</td>
<td>Total Gross: $20,304,000</td>
<td>Total Attendance: 194,020</td>
<td>Total Capacity: 204,432</td>
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<tr>
<td>10</td>
<td>MGM Grand Garden/Las Vegas, Nev.</td>
<td>Total Gross: $20,000,000</td>
<td>Total Attendance: 192,134</td>
<td>Total Capacity: 204,432</td>
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<td></td>
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<tr>
<td>11</td>
<td>Ice Palace/Tampa, Fla.</td>
<td>Total Gross: $19,500,000</td>
<td>Total Attendance: 189,278</td>
<td>Total Capacity: 204,432</td>
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<td></td>
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<tr>
<td>12</td>
<td>Arrowhead Pond/Anaheim, Calif.</td>
<td>Total Gross: $19,000,000</td>
<td>Total Attendance: 183,340</td>
<td>Total Capacity: 204,432</td>
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<td></td>
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<tr>
<td>13</td>
<td>United Center/Chicago, Ill.</td>
<td>Total Gross: $18,500,000</td>
<td>Total Attendance: 179,232</td>
<td>Total Capacity: 204,432</td>
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<tr>
<td>14</td>
<td>Shoreline Amphitheatre/Seattle, Wash.</td>
<td>Total Gross: $18,000,000</td>
<td>Total Attendance: 175,576</td>
<td>Total Capacity: 204,432</td>
<td></td>
<td></td>
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<tr>
<td>15</td>
<td>Tweeter Center/Long Island, N.Y.</td>
<td>Total Gross: $17,500,000</td>
<td>Total Attendance: 173,046</td>
<td>Total Capacity: 204,432</td>
<td></td>
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### ARENAS

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Venue</th>
<th>Capacity</th>
<th>Shows</th>
<th>Attendance</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First Union Center/Philadelphia, Pa.</td>
<td>Total Gross: $21,000,000</td>
<td>Total Attendance: 208,766</td>
<td>Total Capacity: 207,933</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tweeter Center/for the Performing Arts/Mansfield, Mass.</td>
<td>Total Gross: $19,500,000</td>
<td>Total Attendance: 192,134</td>
<td>Total Capacity: 204,432</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HiFi Buys Amphitheatre/Atlanta, Ga.</td>
<td>Total Gross: $19,000,000</td>
<td>Total Attendance: 186,718</td>
<td>Total Capacity: 204,432</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### amphitheaters

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Venue</th>
<th>Capacity</th>
<th>Shows</th>
<th>Attendance</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No. of Shows: 16</td>
<td>No. of Sellouts: 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>UNIVERSAL AMPHITHEATRE/UNIVERSAL CITY, CALIF.</td>
<td>Venue Capacity: 6,251</td>
<td>Total Gross: $9,297,076</td>
<td>Total Attendance: 177,688</td>
<td>Total Capacity: 197,423</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Tweeter Center at the Waterfront/Camden, N.J.</td>
<td>Venue Capacity: 25,000</td>
<td>Total Gross: $8,721,652</td>
<td>Total Attendance: 220,839</td>
<td>Total Capacity: 283,422</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Tommy Hilfiger at Jones Beach Theater/Ayer/Wantagh, N.Y.</td>
<td>Venue Capacity: 10,000</td>
<td>Total Gross: $8,221,652</td>
<td>Total Attendance: 156,815</td>
<td>Total Capacity: 204,432</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Shoreline Amphitheatre/Seattle, Wash.</td>
<td>Venue Capacity: 20,000</td>
<td>Total Gross: $7,644,035</td>
<td>Total Attendance: 184,530</td>
<td>Total Capacity: 237,294</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Shoreline Amphitheatre/Seattle, Wash.</td>
<td>Venue Capacity: 20,000</td>
<td>Total Gross: $6,534,480</td>
<td>Total Attendance: 184,530</td>
<td>Total Capacity: 237,294</td>
<td></td>
</tr>
</tbody>
</table>

### Concerts

**Top 10 Tours, Arenas and Amphitheaters**

*Ranked by gross and compiled from Billboard BOXSCORES*

**January–July, 2002**

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PHILADELPHIA
Giant Center’s Grand Opening

BY RAY WADDELL

There is a sweet addition coming to Hershey, Pa., as the sparkling Giant Center is set to open Oct. 15 as part of the expansive Hersheypark complex.

Owned by the Derry Township Authority and operated via a long-term lease with Hershey Entertainment & Resorts’ (HE&R) sports and entertainment division, the new arena will supplement much-used HE&R facilities like the Hersheypark Arena and Hersheypark Stadium. Giant Center will also serve as the new home for the HE&R-owned Hershey Bears of the American Hockey League and will host a wide range of concerts and entertainment events.

The Giant Center, designed by Kansas City-based architectural firm HOK Sport+Venue+Event, has a capacity of 12,500 for in-the-round concerts, 10,000 for end staging and 10,500 for hockey. The arena also boasts 40 luxury suites and club-level seating.

The need for a new, state-of-the-art arena was recognized several years ago by HE&R’s sports and entertainment division officials. “The new building has been on the radar for five or six years now,” says Matthew Ford, general manager of Giant Center. “Hersheypark Arena was built in 1956, and, although it is very quaint and unique, it doesn’t have any of the comforts and amenities of modern arenas.”

Others close to the project agree. “This is a major-league building in a minor-league market,” says Terry Connor, director of buildings and grounds for HE&R’s sports and entertainment division. “Most of the people around here have never been exposed to a building like this, unless they traveled to Philadelphia, Pittsburgh or the D.C. area.”

Public funding from the state and Derry Township Authority helped raise the $65 million needed to build the Giant Center, and the construction process has taken two years. Roads, parking lots and other infrastructures took the total price tag to $95 million. The building sits on the west end of the Hersheypark complex, right off Hersheypark Drive.

Actual arena management will be by Regional Arena Management, a wholly owned subsidiary of HE&R. Facility management, food and beverage, and box-office facilities are all operated in-house. The facility operates its own ticketing phone room and, though it allocates tickets to Ticketmaster, is not an exclusive Ticketmaster building.

Giant Center derives its name from a 10-year, $4.5 million naming-rights deal with Giant Foods, the Carlisle, Pa.-based supermarket chain.

NUTS AND BOLTS

Tom Stephens, operations manager for Giant Center, says the building will be the first-class venue for sporting events and highly functional for concerts. For example, load-in/load-out for concerts and family shows will be much improved over the old arena.

“The new building has three loading docks and huge elephant doors, so if you need to drive a truck inside the building, you can,” says Stephens. “The truck drivers are going to love us. With the old arena, you had to drive down this winding road to get to the back of the building. We’ve eliminated that problem.”

Being an ice-based hockey building, Giant Center has sophisticated ice-making equipment in place. And, with 2,400 amps of three-phase power, versus 1,600 at the old arena, there should be plenty of juice for any show hooked into the building. Hersheypark Stadium, which has 1,800 amps, has had to bring in generators in the past for such high-production shows as ‘N Sync. No such auxiliary power needs are anticipated for Giant Center but would be available if necessary.

Rigging and production shouldn’t be a problem at Giant Center, either, and a sports lighting package should provide plenty of illumination for television and any other production. Giant Center has 10 new spotlights, new Stage Right staging, a basketball floor from Horner Flooring and a utility floor from Innovative Arena Products. A huge, $1 million-plus, center-hung video scoreboard from White Way features four Mitsubishi screens with video production capabilities.

Back-of-house facilities include two production offices, two star dressing rooms, four other dressing rooms, a home locker-room for the Bears, visitor locker rooms and three other team dressing rooms. There’s also far more back-of-house room than there was in the old arena. “One of the nice things about the new building is plenty of storage space,” notes Stephens.

At press time, 37 of the building’s 40 suites had been sold, and all were expected to be occupied by the time Giant Center opens. Suite leases range in price from $40,000 to $70,000 per year, with leases of up to 10 years.

FOOD & BEVERAGE

The Giant Center food-and-beverage operation is overseen by Maarten van Wijk, who comes to the arena from the HE&R-owned Hotel Hershey. Giant Center will feature nine full-blow concession stands, with six points of sale at each. In total, the arena will have 60 points of sale, plus six portable carts. In-seat vending is operated by Maryland-based Jay Vending.

Continued on page 27
Opening this fall, GIANT Center will unite Hershey's past with the best of modern-day arenas to create the place to be in Central Pennsylvania. With seating for up to 10,500 for AHL HERSHEY BEARS® hockey, GIANT Center will host everything from sporting events to family entertainment and top name concerts with a maximum capacity of 12,500. Conveniently located near New York City, Philadelphia, Pittsburgh and Baltimore, Hershey is one of the most versatile sports and entertainment destinations in the Northeastern United States.
FOR BOOKING INFORMATION CONTACT:
Matthew Ford, General Manager
GIANT Center
950 W. Hersheypark Drive
Hershey, PA 17033
Phone: (717) 534-8966 FAX: (717) 534-3113
Email: mford@HersheyPA.com
Booking It
Location And Logistics Make The Giant Center An Ideal Touring Stop

BY RAY WADDELL

Promoters of concerts, special events and family shows have been selling tickets in Hershey, Pa., for decades, but the opening of the new Giant Center gives them another big reason to route through this unique market.

The ability of the new Giant Center to attract top-name acts is evident right out of the box. Cher with Cyndi Lauper will open Giant Center on Oct. 15 as a stop on Cher's hugely successful Farewell Tour, a date produced by Clear Channel Entertainment (CCE).

"We're going to be bringing a lot of acts in there," vows Larry Magid, Philadelphia-based regional VP for CCE. "It's just what the doctor ordered for this market."

With capacity ranging from 10,000 to 12,500, depending on the event, Giant Center will feature top-notch production capabilities, much-improved load-in/load-out and all the amenities of a modern, major-market arena. Such, Giant Center represents an attractive complement to the Hershey Park Arena (capacity 7,500), Hershey Park Stadium (32,000) and a 2,000-capacity amphitheater.

With a population of 20,000, Hershey, Pa., is a community within Derry Township and can claim a surrounding market of about 500,000 people. Located in central Pennsylvania about 10 miles east of Harrisburg, Hershey is about an hour and 45 minutes west of Philadelphia and an hour-and-a-half north of Baltimore.

In other words, not only does Hershey route well, it's also capable of drawing from its larger-market neighbors, as it has recently with acts including Dave Matthews Band, the Who and Aerosmith. In fact, DMB has sold out Hershey Park Stadium each of the past five years.

Hosting top-name artists is not a recent phenomenon. Over the years, Hershey has hosted Frank Sinatra, Bob Hope, Jack Benny, George Burns, Lawrence Welk, Johnny Cash, the Eagles, Engelbert Humperdinck, the Beach Boys, John Denver, Sonny & Cher, Liza Minnelli, U2, Bill Cosby and Liberace, to name a few.

The potential of the market has not been lost on mainstream promoters. Veteran regional promoter Magid frequently produces shows at Hershey Park with his Electric Factory Concerts, and, since Electric Factory was acquired by CCE, Magid has remained very active in the market, now owning an exclusive via CCE to produce the stadium's summer concert series. While neither the old nor new arena will operate under such an exclusive, CCE already has some holds in place at Giant Center, including the grand-opening Cher concert, and Rush on Oct. 25.

"It's a nice-sized building, with good management and a good company, we love it," says Magid. "We like the market. It makes a lot of sense, routing-wise, and this new arena is a natural step up."

Family-show producers seem to agree. Disney on Ice visits Giant Center in November, and Sesame Street Live is booked for January 2003. The latter, produced by VEE Corp., has played Hershey for years and will move from the old Hersheypark Arena into Giant Center in January.

"Hershey has been a part of our Sesame Street tour for nearly 18 years," says Susan Hoffman, director of booking for VEE. "Moving to the new arena is a natural transition."

Hoffman adds that Giant Center is a welcome addition to the market. "Hershey has been a good play for us, and we've looked into this January time frame and built very nicely on it," she adds.

That's part of touring family shows; you need consistency in location and time frame. We're familiar with the people at Hershey, we know their operation and their marketing."

While any event will have to work dates in around the American Hockey League tenant Hershey Bears, Matthew Ford, general manager of Giant Center, is quick to point out, "Giant Center is a lot more than just an AHL building."

Giant Center can also bank on non-local to patronize events. "Hershey is a destination, and, when people visit us, they look at what else they can do in the area," notes Ford. "We're positioning Giant Center as the newest, newest, biggest arena within a couple hours of here."

Ford says promoters and producers who have visited Giant Center as it is being constructed have been impressed, and he expects the same from event-goers once it opens. As such, Ford expects a significant honeymoon period. "With any new building, there is plenty of intrigue and interest," he says. "We spent a lot of time doing research, and we feel we've built a building that people will walk into and be absolutely amazed. We hope to give them the finest shows and services a building like this should be giving."

Continued on page 27
Menu items consist of typical arena offerings, in addition
to local Pennsylvania Dutch, Italian and regional fare.
One concession stand will focus on healthier foods,
which Van Wijk terms as the "five S's": sushi, sandwichs,
soups, salads and sweets.

The other eight stands will serve 1/4-pound hot dogs
and Italian sausages, cheese-steak sandwiches, Italian
meatball subs, beef barbecue sandwiches and pulled pork
sandwiches. Obviously, oversized Hershey Bars, Mr. Good-
bars, Special Dark, Reese's, Kit Kats and other Hershey
favorites will be readily available. Branded suppliers
involved include Kunzler (hot dogs, sausages), Lucy's
(Italian) and national food distributor A.S.K. Foods.

Prices on menu items range from $3.50 to $4 for sand-
wiches to $1.75 for candy items. Sixteen-ounce draft
beers go for $5; Coca-Cola owns exclusive pouring rights
at Giant Center, with 22-ounce soft drinks priced at $2.50
and 32-ouncers at $2.75.

**UPSCALE DINING**

Giant Center features a club lounge that seats 688
and boasts its own kitchen with a brick pizza oven.
Offerings include half-pound hamburgers on Kaiser rolls,
calamanicks, panini sandwiches, Phillips crab cakes, salads
and culinary "action" stations with carvings, pastas, sauces,
etc. The lounge will also host wine tastings.

The suite menu offers both a la carte and packages,
with the package deals offering substantial savings.
Packages sold for increments of eight people, include soups,
hors d'oeuvres, salads, a main course and desserts.

One package labeled "the Crease" includes kettle chips,
pretzels, popcorn, chicken croutons, salads, pizza,
mixers, kasher hot dogs and a cookie platter, priced at $216
for eight people. Upper-end dining can range as high as
$592.

All suites are stocked with bottled waters, soft drinks,
fruit juices, house wines and a selection of domestic
and imported beers. These beverages are billed to the suit-
holder based on consumption at the end of each event.
Each suite is stocked with chafing dishes, serving utensils,
disposable dishes, cups and flatware at no additional cost.
If suite-holders want to entertain guests with china, sil-
verware or glassware, the catering manager will quote prices
and arrange for their rental.

"We established a focus group of suite-holders," says Van Wijk.
"We are proactive and getting them involved with what their
level of expectation is for the suites. This relates to food and
beverage, concierges, parking, premium seat coordination, etc.
and is working very, very well."

**WRAPPING IT UP**

As construction nears completion, the Giant Center
project is on schedule and on budget. "The first hockey
game is Oct. 19, and I'm sure we'll make that," says Con-
or, admitting that the schedule is hectic. "I have a lot of
confidence the building will operate efficiently and without any
hitches."

Connor comes to Giant Center after 13 years as an engineer
at the adjacent amusement parks, so he has seen his share
of openings. "There's always a blit at the end," he says. "There
may be someone painting walls at the 11th hour, but the critical
systems will be tested and up and running by the time we
open. It has already been indicated to me by some people
who will be hands-on with operating this arena that
the specifications are first-class all the way. I've heard
some people say they will miss the old barn, but once
they see an event in the new building, they won't."

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**HERSEY HISTORY**

**Continued from page 26**

conceived as an integral part of the town that Hershey
planned around his chocolate factory. In 1903, even before
the factory was completed, he set aside the site to be used
as a park for employee picnics and family outings. In 1905,
a dance hall was constructed in the park, a theater in 1906,
and a band shell in 1909. A trolley established to provide
transportation for Hershey employees and milk delivery
encouraged rapid growth as a "trolley park."

Other attractions soon followed. The first swimming
pool opened in 1911, and, in 1912, the first big ride, a
new carousel, began operation. The 1920s, 1930s and
1940s were glory days for Hershey Park, as hundreds of
thousands of people flocked to the park each summer
season. Visitors were entertained with amusement rides
or concerts at the band shell or amphitheater. At night,
concerts by big-name entertainers such as Jimmy Dorsey,
Harry James and Guy Lombardo and their orchestras
performed at the Park Ballroom.

Seeking to capitalize on the region's need for facilities
for small to mid-size outdoor concerts, H&K (then
HERCO) opened the Star Pavilion in 1996. With a seat-
ing capacity of 7,000, the new outdoor concert bowl
enabled H&K to broaden the variety of musical groups
performing in Hershey. Acts that have played the H&K
facilities include Dave Matthews Band, Aerosmith, 'N
Sync, Luther Vandross, Kenny Rogers, Little River Band,
Kenny G and the Temptations.

Today, Hershey Entertainment & Resorts owns
and operates the Hersheypark entertainment complex,
HersheyPark Arena and Stadium and the Star Pavilion,
ZooAmerica North American Wildlife Park, the Her-
shy Bears American Hockey League franchise, the
Hotel Hershey, and the Hershey Lodge & Convention
Center, among many other properties. A new facility-
management arm, Regional Arena Management, was
formed to operate the new Giant Center. —R.W.
with veiled social world’s problems could be solved by dancing the night away, and “Drugs,” a poetic love story with rock-steady beats. With the Smashing Pumpkins’ Billy Corgan, Nunn wrote “Sacred and Profane” (also the name of a Pumpkins song), a dark tale of obsession inspired by Nunn’s first INXS concert. “To a King,” one of the album’s slower tracks, also has an obsession theme—likening a love interest to a noble king. Truly a welcome return.—JK

ANIFRANCO

Just as much Shouting/So Much Laughing PRODUCER: Ani DiFranco Righteous Babe 29 For fans of music mavens Ani DiFranco, the art is in the moment, and that’s what comes through on this live double set. Here, the eloquent contrarian is in her element—at peak form, in fact. Taken from gigs spanning 2000 to 2002, these 24 tracks—including three never before released—showcase DiFranco’s musical and temperamental best. Her Poet’s李白s and sardonic political set permeate the two discs while her seven-piece band runs hot from start to finish. For a quick dose, check out the very personal “32 Flavors” or the in-your-face “Not a Pretty Girl.” Throughout, the free-wheeling folk-jazz-funk musical foundation dovetails DiFranco’s poetry-slam vocal style perfectly as she gossips out velled social truths and fires of streaming indictments of all things conventional with ute damn-the-torpedoes attitude.

And why not? Like she says on opening track “Swan Dive,” “I’ve got better things to do than survive.”—AZ

CROSS CANADIAN RAGWEED

Purple PRODUCERS: Mike McClure, Cross Canadian Ragweed Universal South 440064

Cross Canadian Ragweed purposefully blends big, crunchy rock guitars, crisp acoustic strumming, accessible melodies, and insightful lyrics, rendered with Texas-sized heart and an ending mere strand just as big. The act’s Nashville-label debut is a hell of a ride, full of unexpected turns and pleasant surprises all along. The rip-roaring road song “Anywhere But Here” and hometown blues cut “17” show style and personality, and chief singer/songwriter/guitarist Cody Canada impresses with his portrayal of a Deadhead American hero in “Brooklyn Kid.” Things turn mean, quickly, though: “Don’t Need You” seethes with vitriol underneath monsters guitars, and “Walls of Huntsville” is a classic murder rave-up. Even with all the suicide, “cuttin', shootin’, cussin’, smokin’, and drinkin’ references, this CCR also has a winning way with tender, melodic ballads like “Broken” and “On a Cloud,” then it showcases a surprisingly effective everyman gospel on “Climb Your Home.” It’s capped with a pulsating, mystical battle anthem in “Free-dom” wrapping up one of the best albums of the year.—RW

MINTY FRESH

PRODUCER: Mastretta Minty Fresh 43 The work of Spanish composer/arranger Nacho Mastretta comes together in this album, the first for Minty Fresh, in a collection that includes previously released tracks as well as three new compositions written for a fashion show. It’s an accurate portrait of an artist who’s garnered praise in Spain for his largely instrumental, ambience-driven material, with influences that range from American rockabilly and jazz to contemporary classical and tropical. Although the highlights here are the exquisite guest vocals Alan Belen (in “Andrea Doria” and Justa Veneas (in “Luna de Miel”)—with lyrics written by Mastretta and his brother Fernando—the instrumental tracks are superb as well. Minty Fresh is a gem for the ups in the opening “White Sheets, Tight Bed,” with its repetitive motifs softly layered one atop the other.—LC

R&B/HIP-HOP

RUN-D.M.C.

The Greatest Hits PRODUCERS: various Arista/BMC Heritage 10607 Before the champagne wishes and caviar dreams of contemporary rap music, it was all about good chains, bling, and the household name of Adidas. Run-D.M.C., the genre’s first superstars, personalized the marriage of hardcore lyrics and thrift-glamour long before there was Limp Bizkit or Kid Rock. The long overdue Greatest Hits celebrates the historic career of the Queens, N.Y., trio of Joseph Simmons (Run), Darryl McDaniels (D.M.C.), and Jason Mizell (Jam Master Jay). From groundbreaking “King of Rock” to the resurgent “Down With the King,” each

(Continued on next page)
A review of an album by DANNY AND SYLVIA: A MUSICAL LOVE STORY

Although he left an indelible mark on the world of entertainment—mastering film, TV, and stage—the achievements of Danny Kaye have largely evaded modern-day scrutiny. The actor/singer/dancer/comic made nearly two dozen films in the '40s and '50s, won two Emmy Awards, and developed a branded musical repertoire. And yet, most of us have three basic snapshots in our mind's eye: wavy red hair, White Christmas with Bing Crosby, and Hans Christian Andersen. In truth, Kaye required great discipline and direction to succeed. It's possible he may never have vaulted beyond the Smörgåsbord that had it not been for the iron-clad determination and abounding talent of songwriter Sylvia Fine, the woman that Kaye partnered with early in his career, married, and worked with for more than 40 years before he died in 1987 at 74.

Danny and Sylvia: A Musical Love Story, is the captivating exploration of the complex relationship between Brooklyn, N.Y.-born Kaye and his wife Sylvia Fine. The show gives Kaye’s feet the unshod appearance of the man himself, while delivering him with radiant assurance, in particular the torchy “What Will I Say” and “If I Knew Then What I Know Now,” Payne’s voice is a treasure. A nod should also go to her wonderful period costumes by Kathryn Fuller, which offer a less-than-subtle clue of Fine’s escalating wealth and star-ward confidence. Together, the pair offers a Broadway-worthy performance: Perhaps the versatile Childers should consider relocating to New York, while Payne, a natural, is due her day under the brighter lights of Broadway proper. Their dedication to the project’s success is evident.

It’s apparent that Danny and Sylvia is a labor of love set on a shoestring budget. But it offers big heart and a crisp story brought to vivid life by its cast. Not only would the lovable Kaye probably nod in approval, but also the more judicious Fine would, more likely than not, give thumbs up.

CHUCK TAYLOR
**SINGLES**

**SPOTLIGHTS**

**CHRISTINA AGUILERA FEATURING REDMAN D vincity (4:35)**
**PRODUCERS:** Rockwilder, Christina Aguilera **WRITERS:** C. Aguilera, D. Silvius, R. Noble, B. Muhammad, J. Cameron **PUBLISHERS:** Xitina/Dayna's Day/Warner Tamerlane/Ozul/Janer Cameron Des- gine. BM: Funky Nolte Productions. ASCAP, Jakebe Joints/Universal, SESAC RCA Records (CD promo)

Pop princess Christina Aguilera returns at a time when the very music she fueled could not be considered less cool. Aguilera, however, is fortunate to have enough talent to make it even less. Although at the recent MTV UMs, we got a glimpse of how she intends to stake her claim in this brave new pop world. As she sauntered onto stage to present an award, the "Latin" pop singer had inexplicably evolved into a full-on glamour model. Uh-oh. Of course, this new image goes with "I'm a Thirsty," an all-too-hudy track that offers style over substance, with Aguilera scaring more than singing. Rapper-leaderman's contribution is harsh—while such themes as showing one's ass, getting off, and sweating till your clothes come off pretty much pinpoint Aguilera's chosen direction. Certainly, R&B sxting has become a pop survival technique, but much of today's contemporary sound relies on heavy production gimmicks and rappers doing their thing because the singer can't own their own music. Aguilera can sing, What a shame she felt the need to jump on this bandwagon.

**MISSY ELLIOTT Work It (4:22)**
**PRODUCER:** Timbaland **WRITERS:** M. Elliott, T. Mosley **PUBLISHERS:** Mass Confoo- sion Music/WB Music Corp. (ASCAP/Virginia Beach Music/WB Music Corp. (ASCAP) Elektra (CD promo)

While Missy's vision may be the hardest-working man in showbiz, Missy Elliott makes a strong argument for the title of the hardest- working woman in the business. Last year, Elliott released Miss E ... So Addictive, one of 2001's most popular albums, and is on repeat in my home. The set spurred two top 10 R&B singles—"Get Ur Freak On" and "One Minute Man"—and three Grammy Award nods. The singer/ rapper still found time to write and produce hits—and a few misses— for artists like Tweet, Aaliyah, and Trina, as well as make guest appear- ances on other artists' singles and remixes. In addition, the Vir- ginia native found the energy to record a new album, due this fall. Lead single "Work It" is an uptempo- pop club anthem that's eerily remis- sive of old-school hip-hop/breakbeat, with Elliott serving as MC of the year, having never been more the most lyrically gifted artist. Elliott's nonsensical lyrics rarely don't mat- ter thanks to the infectious groove of the track, and that's where "Work It" shines. The singer's ability to take chances has always been her strong suit, and radio will again reward her by putting "Work It" in high rotation.

**SPOTLIGHTS**

**CHARLES FERRER**

What's up. He's an contemporary production, a thug incite video clip. will a board, CONTRIBUTORS. It's been more

**KELLY CLARKSON**

(a) A Moment Like This (b) Before Your Love (3:47/4:10)

**PRODUCERS:** (a) Steve Mac, Stephen Ferrera (b) Desmond Child, Cathy Dennis **WRITERS:** (a) I. Elton, J. Reid (b) D. Child, C. Dennis, G. Burr **PUBLISHERS:** (a) BMG, STIM, Sony ATVC, SESAC/Clarence/monomo/ Destiny/EMI April/Brrr, ASCAP RCA Records 07863 660622 (CD promo)

We've had an amazing time with "The Feeling," launching the new image goes through all the buttons as read. Multi-format radio would be

**KELLY CLARKSON (a) A Moment Like This (b) Before Your Love**

The feeling (3:17)

**PRODUCERS:** Tommy Topper, Gustav Grizzly **WRITERS:** Topper, Monson. **REMIXERS:** C. B. Mark, B. Mischke MCA 235856 (CD promo)

It worked by becoming another staple at radio, one can't help but wonder just where Ashanti will be a year from now.

**LUIS FONSI Fight the Feeling (3:47)

**PRODUCERS:** Steve Russel, Mischke **WRITERS:** Russel, Monson. **PUBLISHERS:** Xtina Music Mischke/SESAC/IV/2002 Desmondo/ Destiny/EMI April/Brrr, ASCAP RCA Records 07863 660622 (CD promo)

A hit radio stations like a bullet following the Sept. 10, end of the show. But for better or worse, suited to her gorgeous, skyscraping vocal chords, Interestingly, "Moment" and "Love" go square against the mainstream grain these days, but the public has made clear its continuing devotion to melodic pop music—and how exciting is that! Hearty congratul- ations to the talented Clarkson and her hard-working comrades. Isn't it wonderful to see America united for just cause, that, for once, makes the music hit a hero, too?

**REMIXES**

**R&B duet that harks back to the**

days of Marvin Gaye and Tammi Ter-rell or Donny Hathaway and Roberta Flack. Sadly, those moving

**REVIEW & NOTESWORTHY**

**GLEN LAWSON & AMEL LARRIEUX Love the City (4:30)**

**PRODUCERS:** Troy Taylor, L. Steve Russell, Charles Ferrer **WRITERS:** Taylor, S. Russell, Mischke **PUBLISHERS:** A. Anderson BMG Little Engine/Big Cobhouse/the Works USA, ASCAP Atlantic 300661 (CD promo)

While much of the world knows Laura Pausini as well as their own front door, English-speaking pop music fans have caught only quick flashes of this extraordinary talent performing in 1999 at Paravatti & Friends, singing the luminous Richard Marx composition "One More Time" on the Message in a Bottle soundtrack, and anchoring the Poké-
The manager is the most valuable player on an artist's behind-the-scenes team of professionals, making sure that all the artist's business partners—record label, publisher, booking agent, etc.—are working in concert for the betterment of the artist's career. With that in mind, Billboard on the following pages turns the focus on the business of managing: what it entails, who some of the key players are and how the job of managing has changed through the years. This inaugural Artist Management Spotlight coincides with the Music Managers Forum's annual Peter Grant Award, named after the larger-than-life manager of Led Zeppelin and given this year to two worthy U.K. managers.

Continued on next page
Ask personal managers to describe what they do, and you'll get a litany of responsibilities and a variety of analogies. A booker, a promoter, an A&R rep, a merchandiser, a lawyer and even a psychologist are among the many personae a manager must adopt to ensure the artist gets a fair shake in today's volatile music marketplace.

“I've got to know everybody's part and how they all fit together,” explains Ron Stone, who's been orchestrating careers for more than 33 years, first apprenticing with David Geffen and Elliot Roberts and eventually heading his own firm, Gold Mountain. Along the way, Stone's worked with CSNY, the Beastie Boys, Devo and, currently, Bonnie Raitt and the Baha Men. “I have to rehearse everybody. And, if I do a proper job of setting it all up, basically it's waving the wand, making sure everybody's turning the pages at the same time.”

Gary Borman is another veteran who knows the stuff that musical careers are made of, having parlayed stints in the marketing departments of Warner Bros. and Capitol Records into a very successful managing career. As the owner of Borman Entertainment, he manages such artists as Faith Hill, James Taylor and Keith Urban, and, as a principal of Borman/Moir, he handles the Rolling Stones.

“With each client, I play a slightly different role,” says Borman. “But, ultimately, I guess if one were to use a metaphor, I am a coach, and my job is to put together the best team with the best chemistry, [whose members] share a vision, who trust one another, who communicate well, who put the artists' needs first and who want to win.”

David Sonenberg has been running his own DAS Communications since 1976, working with Meat Loaf, the Fugees and Wyclef Jean. He has also branched out into other entertainment fields, winning an Academy Award for When We Were Kings, a documentary on the Muhammad Ali–George Foreman Rumble In the Jungle, and reading the Broadway-bound play Dance of the Vampires, featuring music by Meat Loaf cohort Jim Steinman.

INTERPLAY AND COOL VIDEOS

Sonenberg says a manager is different things to different clients. “He’s anything that needs to be done,” he explains. “Some clients are looking for a manager for muscle, for negotiating abilities, for contacts, for reach. Other people are looking for—and want and enjoy—some creative interplay. And, in that regard, they'd like to know what you think would be a cool idea for a music video, what do you think of this album cover or what should be the first single.”

Continued on page 34
THE MANAGEMENT

... BORN TO DO IT!

BIG ENOUGH TO MATTER,

SMALL ENOUGH TO CARE...

CONGRATULATIONS COLIN & IAN
FROM ALL YOUR FRIENDS AT WARNER MUSIC
Another important part of a manager’s repertoire is good old-fashioned salesmanship, says Ken Kragen. Over his distinguished, 40-year career, such acts as Lionel Richie, Kenny Rogers, the Bee Gees, Trisha Yearwood and the Smothers Brothers have benefited from Kragen’s sales and management acumen—as have such charity projects as We Are the World and Hands Across America.

“Right now, I’m trying to sell a young artist, Shannon Lawson, to radio,” says Kragen, who also handles country artist Mark Collie. “Or I may be selling the record company on putting more money into him, or signing an artist in the first place, or selling a promoter on using my artist—or selling the artist on himself.”

Part of management company Atlas/Third Rail, a division of entertainment combine Mosaic Media Group, Scott Welch noted valuable experience working as a tour manager before assuming the personal manager’s role in the late 80s. He currently handles Alanis Morissette and fledgling act Audiovent. Welch, who has managed such polar opposites as Dokken and Paula Abdul, says it helps if a manager knows something about everything. “I know it’s very beneficial to me, because it just gives me a better overview of what’s happening. When I see the deal sheets and I see the ticket pricing, because I understand it, I don’t have to rely on somebody else.”

Rebel Waltz Management’s Jim Guerinot guides the careers of No Doubt, Beck, the Offspring and Social Distortion. His résumé includes a number of jobs in the concert-promotion business and a stint as senior VP/GM of A&M Records. Guerinot says his days as a top label exec, during which he learned where all the “secrets” are buried, definitely gives him a leg up when negotiating a record deal. Likening his job to being a CEO, Guerinot doesn’t think a manager’s role has changed that much since he first got started more than two decades ago. “But, again,” he explains, “I came from a point where the job was always multifaceted, because that’s how I broke into the business. You had to do a lot of different things. So you did whatever you could. If it meant being a concert promoter, a club booker, or selling the T-shirts or designing the flyer, that’s where I was.”

**EASIER AND HARDER**

With more aids and assistance for a manager to utilize today, there are also more things for a manager to learn. “It’s easier on one hand, because there are more tools,” says Borman, “and it’s harder because there are more tools. The problem with management is there’s no way of learning without doing. And, when you do things, you make mistakes—and you learn from those mistakes. And, the more you do them, the more you learn, and the better you become at them.”

Welch describes a typical day in the life of a manager. “My day can be anything,” he says. “For example, we’re going to shoot a live show in Rotterdam, Holland, for Alanis. So, for the last few days, I’ve been putting together the film crew and organizing the audio truck and then meeting with Warner Bros. to go over release plans for the DVD and how we’re going to package it. In terms of Audiovent, it’s a little different in the book.”

“Most of my artists seem like they’re always playing gigs,” explains Sepetys of her typical management day, “so it’s talking with CAA [Creative Artists Agency], coordinating the tour schedules, production details.” Currently handling Lit and Steve Vai, Sepetys got her start working in the West Coast office of manager Winston Simone and coordinating the daily activities of ace songwriter/producer Desmond Child. “It depends on what point we’re at in a record,” she explains. “I’m fortunate to work very closely with my artists, and I’m very involved with their marketing and tour plans. All of my artists are extremely involved in their own careers. I don’t manage any artist that says, ‘Ruta, take care of it, and just tell me when to be there.’”

“Where I used to be able to work 10 hours a day to do my job,” says Borman, “it now takes me 14, because I’m dealing with so many more elements. But, given my anal-compulsive nature and my desire to do the best job for my clients, I can’t leave any stone unturned in a day. And now there’s so many damn stones, it’s like a rock yard.”

**BALLPARK BUSINESS MODELS**

A more complicated, sophisticated music-industry landscape definitely keeps a manager on his or her toes—whether it’s dealing with Internet piracy, free agency for artists, ownership of masters or a label’s increased emphasis on the corporate bottom line.

**TWENTY-FIRST ARTISTS**

**ELTON JOHN** **PHIL RAMONE** **MIS-TEEQ** **HEIST (UK)**

**LUA PARLE** **JAMES BLUNT**

DIRECTORS: FRANK PRESLAND, DEREK MACKILLOP, KEITH BRADLEY

LONDON / BEVERLY HILLS
Congratulations to Colin Lester and Ian McAndrew for being honoured with the Peter Grant Award at the 2002 MMF British Music Roll of Honour Dinner.

From Your Sony Music Family
Sony Music International
Wildlife’s Lester And McAndrew Win MMF’s Peter Grant Award

MANAGERS OF CRAIG DAVID, TRAVIS KEEP FAITH WITH ARTISTS

LONDON—Colin Lester and Ian McAndrew have been named by the Music Managers Forum in the U.K. as this year’s recipients of the Peter Grant Award, named in honor of the late pioneering manager of Led Zeppelin. The honor will be presented Sept. 18 at the MMF’s annual award dinner in London.

Lester and McAndrew have been partners in Wildlife Entertainment since the mid-’90s, when the management company took on the Brand New Heavies. Previously signed Wildlife clients included U.K. hitmaker Tasmin Archer. In 1996, the two signed Scottish rockers Travis and formed the Wildstar label as a joint venture with Capital Radio and Telstar. In 1999, they signed Craig David to their label and took on his management a year later, as David became one of the few recent U.K. artists to break through in the U.S.

Billboard contributing editor Paul Sexton recently spoke to Lester and McAndrew at their London offices.

Congratualtions on your joint recognition. What was your reaction to hearing you’d won the Peter Grant Award?

Colin Lester: It’s a great honor. Peter Grant was a great entrepreneur, and he set some interesting standards. He was a larger-than-life character that put the fear of God into promoters and gave managers the sort of reputation they needed at the time. Managers were being beaten around the head by promoters, labels or whatever, and suddenly you had this no-nonsense guy who came along and said, "You’re not going to take the piss out of my artist." His desire to be the best protected the band, and to win an award in the name of one of the great managers is very, very flattering.

You and Ian seem to be a much lower-profile style of manager. What was your reaction?

CL: Yes, we don’t look to self-promote ourselves. Our job is to advise our artists and create the environment for them to work and be comfortable in.

The rules of engagement seem different for managers now than in Grant’s time. Did he help with this?

CL: It’s hard to say what he did when he was around, but he certainly did things differently, if you know what I mean.

I wonder what he would do differently now.

CL: It’s hard to say, because we’ve been working in a new environment, and as our environment has changed, our systems have changed. We’ve had to be more proactive about it. But it’s an interesting question.

Thank you.

Continued on page 38

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CONGRATULATIONS IAN McANDREW & COLIN LESTER

THE PERFECT PARTNERSHIP

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NOT BAD LOOKING, laid back, funny, kind, 44 seeks male 35-44 for relationship in London. Contact 09066414 adno14

UNATTRACTION MALE, 38, intelligent, serious minded, 5ft 10, Italian looking, seeks similar male for relationship / friendship. Contact 09066414 adno15

GOOD LOOKING, laid back, funny, kind, 44 seeks male 35-44 for relationship in London. Contact 09066414 adno16

ATTRACTIVE MALE, 39, intelligent, serious minded, 5ft 10, Italian looking, seeks similar male for relationship / friendship. Contact 09066414 adno17

REGULAR GUY, 34, loves football (especially Spurs), the music of Nick Drake and the trivia of Enfield. seeks like minded floor sander called David. Contact 09066414 adno18

GREATLY NICE GUY, 37, 6’ 8”, 19 stone, fit, defined body as I love sport, looking for a special friend to be with. Contact 09066414 adno19

NEWLY NICE GUY, 37, 6’ 8”, 19 stone, fit, defined body as I love sport, looking for a special friend to be with. Contact 09066414 adno20

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artist management

MANAGEMENT 2002
Continued from page 34

“The thing that's wrong with the record companies is the same thing that's wrong with the corporate mentality of our economy,” says Stone. “They're in this kind of instant-gratification business. I always say that they're looking for the Titanic, which is a metaphor for a big blockbuster. But it's a sinking ship. So, if you create a business model that only survives when you have 'N Sync or Backstreet Boys or Christina Aguilera or Madonna or somebody who can hit a home run out of the park and sell 5 to 10 million records, if that's your business model, anything short of that gets short shrift.”

And, of course, if it all goes wrong, the manager is the first to be blamed. “The artist finds it very, very difficult to take responsibility for something they may have done that was not up to snuff. I give you Michael Jackson blaming his record company for the failure of his last record.”

— RON STONE

have done that was not up to snuff,” says Stone. “I give you Michael Jackson blaming his record company for the failure of his last record.”

Kragen says a manager should always be honest with his artists and himself. “Every time,” he says, “that I've talked myself into representing an artist or thinking a record was really good—after my first reaction had been that 'Hey, there might be problems here' or 'This isn't that good'—I've realized my first impression was the right one.”

Though a neophyte in the management wars, Fernando Giaccardi is no stranger to the Latin music world, having held top promotion and marketing posts for leading label Fonovisa. Now with Jeff Kwatinetz's powerhouse, the Firm, he helps the company's formidable client list with all things Latin and specifically manages the day-to-day running of Enrique Iglesias' career. Like Guerinot, Giaccardi looks back on his stint as a top label executive as a valuable training ground for his current gig. “The good thing about working for Fonovisa for many years is that I know how it works,” he says. “So now I can make sure that the record company is doing what is best for our clients for the Latin world.”

Whatever the genre, the managing game comes down to one thing for everybody: “It all boils down to having a real close relationship with the artist and being able to articulate, on their behalf, their vision for what they do creatively and being able to get that out into the marketplace for them,” concludes Guerinot.

“It's taking care of the client,” says Giaccardi, “helping the artist make the right decisions that will keep building his or her career.”

And, according to our interviewees, who have a combined 140 years of experience, a manager never stops learning his trade. “Today, we're in kind of the Wild West,” says Sonenberg. “There may be some laws, but they're not particularly applicable, and the first thing you go for is not necessarily your gun. You just don't march into town and say, 'Hey, I'm Wyatt Earp and everybody be good.' It's a very, very difficult landscape out there. There's a lot to be learned.”

“You never learn enough,” says Borman. “I have 26 years of learning, and I hope I have another 26 years of learning.”
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CHRIS FORTIER
FADE

DJ TIËSTO
C-Minus
JOHN KELLEY

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Managers Worldwide Confront Common Concerns

What is the great challenge facing artist managers in the current music-business climate? And how are managers addressing those issues for their artists? Billboard correspondents in key international markets posed those questions to several leading managers and executives with major management companies.

We are proud to be associated with Colin Lester and Ian McAndrew of Wildlife Entertainment and congratulate them on winning The 2002 Peter Grant Award.

Impact Artist Management would like to thank Angelique Kidjo, Dr. John, Gipsy Kings, Hugh Masekela, Olu Dara and Tom Wopat for proving that quality musicianship crosses international boundaries.

Merck Mercuriadis, The Sanctuary Group, U.K.

"In my opinion, the greatest challenge facing artist managers in the current business climate is to develop long-term careers for their artists in an industry that is looking for a quick fix to its problems, such as piracy and other forms of entertainment. Consolidation has killed off artist development and left the industry completely reliant on radio and television, rather than creating a relationship between artist and audience. Iron Maiden [Sanctuary's flagship client] has sold nearly 60 million albums worldwide to date without ever getting played on the radio, and developed a bond with their audience through touring and marketing that created numerous lucrative income streams. You now need to look to the independent sector to see the long-term artists of tomorrow—like the Strokes, the Hives and Widespread Panic—being properly developed. If this business would focus on developing career artists for people who care about music, rather than putting the emphasis on pop music for the passive consumer, it would soon see results worth cheering for, not only for today but tomorrow, as well."

Richard Ogden, Richard Ogden Management, U.K.

"It's very hard to find one item of 'greatest concern,' there being so many at present, what with the increase in piracy, the latest challenge to already declining levels of mechanical payments in Europe, the economic situation in South America and decreasing record sales [and retail prices] almost everywhere. But, if I have any one thing I am worried about right now, particularly with my client roster, it's the tendency of record companies to want to try to reduce marketing spending by cutting back on the frequency of in-market promotion visits, leading to the chicken-and-egg situation of waiting for the single to be a hit before committing to have the act in to do promotion. Having said that, I don't want to offend anyone at Universal, because they are being fantastic on both Sandy & Junior [who scheduled a second European trip in late August] and David Charvet, Mr. European promo 2002! But, elsewhere, the writing is on the wall."

Yukio Kobayashi, Third Stone From the Sun, Japan

"The goal I instinctively set myself, in terms of artist management, is to develop an artist who will go down in history. I especially want to leave my name in the history of rock. My ideals are the Beatles and Jimi Hendrix. The Japanese music market is very changeable. Most of the music simply chases after fads, which are much easier to understand on the surface than something as deep as 'culture.' [To lead artists and management staff.] I both must grasp information about the market. The staff must lead and correct the direction that the artists' activities are taking, always questioning whether they are creating a new cultural source for the next era. In many cases, this is an area that most people are unfamiliar with, so there is the difficulty of charting a new path. The best way to sell music is to effectively recognize and accept an artist as a product and then [let the fans] be moved through a live performance. The audience only sees the artist 'wants and all' at a live show, with no room for disguise. On the other hand, an artist incapable of
expressing himself fully in concert cannot be called an artist. In Japan, there are many 'talents' who manage to hide themselves behind overdone theatrics at live shows and through heavy advertising, and this seems to be an easy way to make money. But I find it sickening and try to distance myself from it. Therefore, I spend most of my energy on various directions and support for live performances. I tell the artists to make music that will still be listened to 10 or 20 years from now. Even if the music is considered to be too far out for many people to listen to at the time of its conception, it might be reevaluated a year later, or maybe even 10 years or 30 years."

Goetz Ehrhardtgen, 
Kick Management, Germany

"An artist is attractive to the consumer on the basis of his uniqueness and musical quality. Especially nowadays, it is the central duty of a manager to find artists with that potential and carefully develop and guide them. This year—together with WEA and the producer Ljung—my team and I achieved just that with the girl trio Wonderwall. This band is definitely not a typical girl group but three individual artists who write their own songs. In Germany, they are among the most successful newcomers of this year. Now, they will be on a Europe-wide tour with Ronan Keating. This enduring management concept also holds true for our (client) Westernhagen, Germany's most successful pop star since the '80s. In spite of the music industry's crisis—his current album sold 1.3 million copies—and Westernhagen was again awarded with the IFPI Platinum European Award. The Kelly Family are another example. We believed in this phenomenon and achieved a massive comeback on the European market. Now we are looking at Japan and the U.S. Artists with potential, as well as at the current positive music-business developments in France [where CD sales are up], show that we do not need CD-copying protection, but rather strong artist personalities."

Petri Lundén, Talent Trust, Sweden

"Publishers control publishing rights when they more or less borrow rights to use material. It is the same for record companies. They make a huge investment [in artists], which I have a lot of respect for. But, when the artist has paid back that investment—after everything has been recouped, a profit made and royalty rates [paid at] 5% to 25%—the record company keeps the majority of the money and the master tapes, which the artist has paid for. This is our greatest challenge: to make sure the artist has the rights they should have. Now, it is like a very bad bank loan. But the bank doesn't keep your house after you have borrowed money and paid it back. We're a fragmented entrepreneurial business, with every man for himself. Education is the key. We have music-management schools in Hultsfred and Kalmar, and, through the International Music Manager's Forum, I want to make sure the next generation of managers has an easier route. We already see consolidation of the music [management] industry with the Firm, Sanctuary and Deutsche Entertainment [with its ownership interest] in Richard Ogden Management."

Michelle Lahana, France

"I've managed Youssou N'Dour for 18 years. We met as students at the University of Dakar. In fact, it was my career as a manager with him. For me, the challenge [as a manager] each time is to keep Youssou as a very open, and he loves artistic changes. [N'Dour's next album will feature Peter Gabriel, Sting, Neneh Cherry, Paul Simon and Pascal Obispo.] I believe he is the only international artist able to lend himself to these kinds of changes with such elegance and expansion. But we must also be careful not to pigeonhole him in the world-music category. Youssou is just simply a great singer, whether his message be in Wolof, English or French. When I worked on the hip-hop/rap scene, my biggest challenge was being a woman. It was very complicated, because women are given a very bad image; they're thought of as 'loose,' and they're often exploited. In general, being a manager is a thankless job because you have to deal with the details and yet leave all the limelight to your artist. And, when anything goes wrong, it's always the manager's fault!"

Assistance in preparing this report was provided by Paul Sexton in London, Steve McClure in Tokyo, Milland Kang in Paris, Jeffrey de Hart in Sweden and Ellie Weinert in Munich.
BY RASHAUN HALL

The marriage of music and poetry is not a new phenomenon. But for London natives Natalie Stewart and Marsha Ambrosius, the union serves as inspiration for their musical mission. As Floetry, the duo brings that mission to life on its DreamWorks debut, \textit{Floetic}, due Oct. 1.

Best friends now, Stewart and Ambrosius first met as rivals on London's basketball courts. According to Stewart, they quickly became good friends, "but we had separate lives.

"Three-and-a-half years ago, Marsha called and asked if I wanted to put some of my poetry to the hook of a chorus she had," Stewart says. "She said everyone thought it was 'Fantastic,' and I wrote a poem to it. We didn't touch it for three months until I had a show that was going to do with a performance poetry group called the Plug. The group was breaking up, so I asked Marsha to come down and do the song with me. It was the first time we performed together. When we opened our eyes and [saw] people crying in the back of the room, we knew we had hit on something.

Thus, Floetry was born. With Ambrosius as the songstress and Stewart as the "floacist," the duo left London to pursue its musical future state side. After playing a couple of Atlanta dates, Floetry landed in the neo-soul melting pot that is Philadelphia when a promoter called them to do a show. "We were driven to Philly," Ambrosius says. "We didn't know about a soul there, but based on one phone call we decided to move. From doing the Black Lily [local club] shows, we met the Roots, Jill Scott, and Musiq—just fell in the dead end of that whole Philadelphia movement. We then developed a relationship with the producers from production company A Touch of Jazz, who had seen me at Philadelphia's the Five Spot.

Stewart adds, "We walked into a Touch of Jazz booth and just started building with them. They pressed play, and the beat to 'Floetic' came on. We walked into the booth, and the song was written and cut in less than an hour. After two weeks, it was done.

"Floetic" turned out to be so emblematic of the Floetry sound that it was chosen as the set's first single. "We needed a theme song because we knew Floetry would need to be explained from our perspective," Ambrosius says. "Anyone can tell us what Floetry means to them. But we needed a statement. As soon as we heard that beat, we knew it was [our] anthem.

Having penned songs for Michael Jackson ("Butterflies"), Glenn Lewis, and Bilal, Stewart and Ambrosius could look back at 3 Plus 1. The beauty of Floetry is you always get two separate sides of a situation," says Ambrosius, who publishes what she sings through Perfect Songs (BMI). "Like on 'I've Messed Up.' I'm talking about a tumultuous moment I had with someone I'm no longer feeling because he messed up. Then Nat gets to spin her on how she feels. The beat is already done. It's the girl, but she has to support me and how I feel. It's not even about the guy; she's consoling me.

The duo's unique combination of R&B and spoken word certainly has DreamWorks' commitment. "They're probably the most exciting thing I've seen lately," DreamWorks marketing representative Jonathan Williams says. "We knew we had a duo that combined Hip-Hop and poetry to make the album a whole new entity. The crew is currently on the road with the Bandwagon tour. As part of the tour, the duo visits the multi-city tour serves as the group's official U.S. introduction. Following that stint, the group will join Motown's Ontour. Arie on her tour, which begins in October.

Stewart, who publishes her songs through Aboukir (BMI), views the group's album as the perfect balance of both members' styles. "When it comes to creating the perfect balance, we're just so on point with each other. My gift is language and her gift is melody, but we both delve into each other's world. We just complement each other."

THE PRIMARÝ COLORZ: "E-lectric" is how inter racial male quartet Primary Colorz describes its sound. "We have a variety of influences that come together and marry well into one style," says Marcus Dilley, who, along with Jonathan Thomas, Raj Nichols, and Josh Royals comprise Primary Colorz. The name, Nichols notes, "stands for everything we believe in: racial harmony, vocal harmony: just harmony in general."

The act's style is primarily R&B-based (reminiscent of Boyz II Men) but also includes hip-hop, pop, and inspirational/gospel. All four members are sons of ministers. The quartet is already nestled on the Hot R&B/Hip-Hop Singles Sales chart at No. 56 on the strength of "If You Only Knew.

Penneied and produced by Rodney Jerkins, the uptempo dance track's remix features rapper Rah Digga. Among the set's other producers is Marvin Winans Jr. (brother of Mario), whose gospel-star mom Vickie guests on the Marvin-produced "Living Miracles."

Primary Colorz also did some vocal arranging and production on its Tuesday (17) release, which takes its title from the lead single. The act is signed to Beyond Music-distributed Big3 Records (Big3Entertainment.com). The St. Petersburg, Fla.-based label's roster includes female group Mpress and soul/jazz duo Impromp2. Big3's CEO is industry veteran Qadre El-Amin, who formerly managed Boyz II Men.

INDUSTRY BRIEFS: "I Should Be . . ." is the title of the ballad/first track from Dru Hill's long-awaited new album, \textit{Dru World Order}. The Del Soul set is still slated for November . . . Prolific songwriter/producer Bert Berns—whose soul and rock classics include "Twist and Shout," "Pierce of My Heart," and "Hang On Sloopy"—is the focus of the first collection of his work. The \textit{Heart and Soul of Bert Berns} celebrates his '60s legacy and arrives Oct. 1 via Universal Records. Produced by Universal Music Group chairman/CEO Doug Morris (who also penned the liner notes), the 10-song set includes the aforementioned tunes as performed by the Isley Brothers and Artille Franklin sibling Erma, who died recently (See lives, page 68).

B-haller Willams of the NBA's Houston Rockets and partner Dave Jordan announce the formation of Washington, D.C.-based Big WAAD Entertainment (aka Walt and Another Dave Production). The Ryko-distributed company, based in L.A., will produce \textit{The Insight of a Wizard} (Oct. 15). Featuring Williams' rapping alter ego, the album also showcases other local D.C./Big WAAD talent as A-Spark and Yendi Brown Lea. Williams and Jordan's goal is to make Big WAAD a home base for Chocolate City's promising R&B and hip-hop acts. NBC affiliates in New York, Los Angeles, and Chicago will be among stations airing the new season of \textit{It's Showtime at the Apollo}, which begins Oct. 5. The ongoing series is now being produced by de Passe Entertainment in association with the Herit age Networks.

WELCOME TO L.A.: Derrick Thompson, VP of urban music for BMG Songs, has officially relocated from New York to the company's Los Angeles office. He may be reached at 310-358-4745 or derrick.thompson@bmg.com.

CLARIFICATION: \textit{Surrender}, the new album by Atlanta-based Seck on indie label Soulful Elements (\textit{Billboard}, Sept. 7), is distributed by Baker & Taylor. Additional reporting by Rashan Hall in New York.

**RHYTHM, Rap, and The Blues**

\textbf{Henchmen Exits Motown:} Call ing it an "amicable parting," Henchmen Entertainment has left the Motown Records fold. The 10- year-old New York-based company, headed by CEO Jimmy Rose mond, is to be absorbed by a Shazza — whose debut album, \textit{No Half Steppin'}, was released earlier this year through Motown—and songwriter/producer Coptic, whose credits include "I Need a Girl."

Motown did not return calls at press time. Henchmen Entertainment is said to be looking for another label partner.

**The Primarís Colorz:** "E-lectric" is how inter racial male quartet Primary Colorz describes its sound. "We have a variety of influences that come together and marry well into one style," says Marcus Dilley, who, along with Jonathan Thomas, Raj Nichols, and Josh Royals comprise Primary Colorz. The name, Nichols notes, "stands for everything we believe in: racial harmony, vocal harmony: just harmony in general."

**R&B/HIP-HOP**
### Billboard Top R&B/HIP-HOP Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Track</th>
<th>Peak</th>
<th>Peak Reached</th>
<th>Chart Weeks</th>
<th>Chart Peak</th>
<th>Min. Peak</th>
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<tbody>
<tr>
<td>September 21, 2002</td>
<td>EMINEM</td>
<td>*WITH*</td>
<td>12</td>
<td>28</td>
<td>13</td>
<td>42</td>
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<tr>
<td></td>
<td>TRAYVON</td>
<td>*THE WHOLE DEATH ROW*</td>
<td>11</td>
<td>76</td>
<td>10</td>
<td>112</td>
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<td></td>
<td>5020 &amp; OUTLAWS</td>
<td>*MAMA'S BOY*</td>
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<td>102</td>
<td>10</td>
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<td>MARLON THOMAS</td>
<td>*BACK REWIND*</td>
<td>9</td>
<td>86</td>
<td>8</td>
<td>92</td>
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<td></td>
<td>DAVE JOHNSON</td>
<td>*GREATEST HITS*</td>
<td>8</td>
<td>65</td>
<td>8</td>
<td>78</td>
<td>3</td>
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<tr>
<td></td>
<td>LIL WAYNE</td>
<td>*TH HDY SURF*</td>
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<td>49</td>
<td>7</td>
<td>66</td>
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<tr>
<td></td>
<td>ALICIA KEYES</td>
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<td>33</td>
<td>6</td>
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<td>YOUNG VOICE</td>
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<td>*THE MARSHALL MATHERS LP*</td>
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<tr>
<td></td>
<td>KENDRICK LAMAR</td>
<td>*PINBALL ZONE*</td>
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### Billboard Top R&B/HIP-HOP Catalog Albums

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<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Track</th>
<th>Peak</th>
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<th>Chart Weeks</th>
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<th>Min. Peak</th>
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<tbody>
<tr>
<td>September 21, 2002</td>
<td>JAY-Z</td>
<td>*Reasonable Doubt*</td>
<td>18</td>
<td>2</td>
<td>18</td>
<td>12</td>
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</tr>
<tr>
<td></td>
<td>R. KELLY</td>
<td>* Define Me*</td>
<td>17</td>
<td>3</td>
<td>17</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>AL GREEN</td>
<td>*What's Going On*</td>
<td>16</td>
<td>4</td>
<td>16</td>
<td>10</td>
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<tr>
<td></td>
<td>EMINEM</td>
<td>*The Marshall Mathers LP*</td>
<td>15</td>
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<td>15</td>
<td>9</td>
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<td>BOB MARLEY AND THE WAILERS</td>
<td>*The Best Of Bob Marley &amp; The Wailers*</td>
<td>14</td>
<td>6</td>
<td>14</td>
<td>8</td>
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<tr>
<td></td>
<td>MAVIKAYA</td>
<td>*The Don Killuminati: The Day The Raja Died*</td>
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<tr>
<td></td>
<td>DRAKE</td>
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<td>12</td>
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<td></td>
<td>EMINEM</td>
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**Notes:**
- All albums are eligible for charting during the week ending September 21, 2002.
- The Billboard Top R&B/HIP-HOP Albums chart ranks the top-selling albums in the United States, based on sales data from Nielsen SoundScan. The chart is published weekly by Billboard magazine.
### Club Play

<table>
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<tr>
<th>Title</th>
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<tr>
<td>SAFE FROM HARM</td>
<td>Narcotic Thrust Featuring Yeasayer John Lewis</td>
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<td>I NEVER KNEW</td>
<td>My Life with the Thrill Kill K rate</td>
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<tr>
<td>LET YOUR WILL BE DONE (REMIXES)</td>
<td>St. Emilion Featuring Richy Dill &amp; New G</td>
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<tr>
<td>INSANE</td>
<td>Dark Moons Featuring Miss Lampy</td>
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<tr>
<td>EMPIRES (REMIXES)</td>
<td>Superchumbo Featuring Jocelyn Brown</td>
</tr>
<tr>
<td>WHAT SOOKICAT (THUNDERPUSS &amp; FULL INTENTION MIXES)</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>YOU GOTTA BELIEVE (REMIXES)</td>
<td>Fierce Rolling Diva Featuring Jocelyn Brown</td>
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<tr>
<td>IN THE UNDERGROUND</td>
<td>Las Vegas Featuring Toma &amp; Maude</td>
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<tr>
<td>ADDICTED TO BASS</td>
<td>Puretone Featuring Jocelyn Brown</td>
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<tr>
<td>ALIVE (THUNDERPUSS REMIX)</td>
<td>UB:ST Featuring Jocelyn Brown</td>
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<td>I DON'T WANT YOU (WIDELIFE &amp; DEZKRO MIXES)</td>
<td>Wide Life Featuring Jocelyn Brown</td>
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<td>I'M A WOMAN (TANGENT EDITION)</td>
<td>Cassius &amp; Jocelyn Brown</td>
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<td>ALL THE THINGS SHE SAID (REMIXES)</td>
<td>T.A.T.U. Featuring Jocelyn Brown</td>
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<td>KISS KISS KISS (THE SUPERCHUMBO MIX)</td>
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<td>SLEEP</td>
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<td>FREE YOUR MIND</td>
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<td>DIVINE</td>
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<td>DON'T SAY GOODBYE (REMIXES)</td>
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<td>SICK</td>
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<td>GOTTA GET THRU THIS</td>
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<td>EXTREME WAYS</td>
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<td>OPEN UP YOUR MIND</td>
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### Maxi-Singles Sales

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<th>Title</th>
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<tr>
<td>ALIVE (THUNDERPUSS REMIX)</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td>HEAVEN</td>
<td>DJ Sammy &amp; Yannick Featuring Djopi</td>
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<tr>
<td>A DIFFERENT KIND OF LOVE SONG</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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<tr>
<td>FULL MOON (DANCE MIXES)</td>
<td>Vanilla Ice Featuring Jocelyn Brown</td>
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<tr>
<td>I GOT YOU (CHRIS PANAGHI &amp; ERIC KUPPER MIXES)</td>
<td>Claudia Black Featuring Jocelyn Brown</td>
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<td>U DON'T HAVE TO CALL (REMIXES)</td>
<td>JLo Featuring Jocelyn Brown</td>
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<td>SONG FOR THE LONELY (THUNDERPUSS, ALIANT &amp; ALLMIGHTY MIXES)</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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<tr>
<td>THE NEED TO BE NAKED</td>
<td>DJ Sammy Featuring Usher &amp; Jennifer Lopez</td>
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<tr>
<td>WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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<td>MADAME HOLLYWOOD (REMIXES)</td>
<td>Fela D's Hexacase Featuring Jocelyn Brown</td>
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<td>RAPTURE (TASTES SO SWEET)</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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<td>I NEVER KNEW</td>
<td>My Life with the Thrill Kill K rate Featuring Jocelyn Brown</td>
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<td>ADDICTED TO BASS</td>
<td>Puretone Featuring Jocelyn Brown</td>
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<td>THANK YOU (DEEP DISH REMIX)</td>
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<td>Baby's Got A Temper (Thunderpuss &amp; Full Intention Mixes)</td>
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<td>DAYS GO BY</td>
<td>DJ Sammy Featuring Pink Featuring Jennifer Lopez</td>
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<td>WHAT SOOKICAT (THUNDERPUSS &amp; FULL INTENTION MIXES)</td>
<td>Whitney Houston Featuring Jennifer Lopez</td>
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<td>BY YOUR SIDE (REMIXES)</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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<td>TREAT ME RIGHT</td>
<td>DJ Sammy Featuring Jennifer Lopez</td>
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<td>YOU CAN'T GO HOME AGAIN</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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<td>WHAT IF IT'S ALL JUST A DREAM (THUNDERPUSS &amp; FULL INTENTION MIXES)</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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<td>WALKING IN THE SKY</td>
<td>DJ En Core Featuring Jennifer Lopez</td>
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<td>LIKE A PRAYER</td>
<td>MadHouse Featuring Jennifer Lopez</td>
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<tr>
<td>YOU MAKE ME SICK (REMIXES)</td>
<td>Jennifer Lopez Featuring Jocelyn Brown</td>
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### September 21, 2002

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>DIRTY VEGAS</td>
<td>Rave Up Featuring Jennifer Lopez</td>
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<td>MOBY</td>
<td>18 Featuring Jennifer Lopez</td>
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<td>MARY J BLIGE</td>
<td>Dance For Me Featuring Jennifer Lopez</td>
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<td>THE HAPPY BOYS</td>
<td>Tracy Porter (The Usual Suspects) Featuring Jennifer Lopez</td>
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<td>VARIOUS ARTISTS</td>
<td>This Is Ultimate Dance! Featuring Jennifer Lopez</td>
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<td>OAKENFLÖDT</td>
<td>Boris Featuring Jennifer Lopez</td>
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<td>SOUNDTRACK</td>
<td>Black Box Featuring Jennifer Lopez</td>
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<td>THE RIDDLER</td>
<td>Dance Man NYC - Vol 2 Featuring Jennifer Lopez</td>
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<td>SASHA</td>
<td>Ariadne Featuring Jennifer Lopez</td>
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<td>DJ ENCORE</td>
<td>DJ Encore Presents Ultra Dance Mike Featuring Jennifer Lopez</td>
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<td>AMBER</td>
<td>Nokid Featuring Jennifer Lopez</td>
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<td>Louie DeVito Featuring Jennifer Lopez</td>
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<td>LOUIE DEVITO</td>
<td>Louie DeVito Featuring Jennifer Lopez</td>
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<td>DJ SHADOW</td>
<td>The Private Press Featuring Jennifer Lopez</td>
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<td>THE CRYSTAL METHOD</td>
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<td>Luka Carone Featuring Jennifer Lopez</td>
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<td>Alex Featuring Jennifer Lopez</td>
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<td>LEAVES OF GRASS</td>
<td>Bubble Featuring Jennifer Lopez</td>
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<td>NIGHTMARES ON WAX</td>
<td>Mind Evolution Featuring Jennifer Lopez</td>
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<td>VARIOUS ARTISTS</td>
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**Notes:**
- All titles with the greatest sales of each chart peak and week ending date were entered in the Hot Dance Breakouts chart. This week, Power Play charts were expanded to the Maxi-Singles Sales chart for the first time. This week, the Hot Dance Breakouts chart began to include songs that entered the Hot Dance Breakouts chart based on airplay in addition to sales. The club play chart now expanded to include club play in addition to sales.
**PERFORMING ARTISTS & DJS**

Alcazar
Avenue D
DJ Bois
Boulevard East
Lady Bunny
Car Craig
DJ Encore
Evelution, w/ Javan Hanna
Grandmaster Flash’s
glen Friesic

Max Eraham
gusps (DJ set)
liza
More, with Band
Mount Sims
Reha
The Fiddler
Mike Razzo
Dee Robert
Saeed & Palash

Schiller (DJ set)
John Selway
Christian Smith
Tiga
Tommie Sunshine
Larry Tee
Crystal Waters
Jody Watley
W.L...
Tammie Wright

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**THE A&R ROOM**

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- Tommy Boy Records
- V2 Records
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**NEW THIS YEAR**

**INTERNATIONAL ROUND TABLE**

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

**CHAIRPERSON:**
Tom Silverman, Tommy Boy Records

**CONFIRMED PARTICIPANTS:**
John Benitez, Jeltian Recordings
Jason Ellis, Positiva UK.
Tim Fielding, Jouvney By DJ
Barney Glover, Ministry of Sound
Hisa, King Street Sounds/Nite Grooves
Steve Hurley, Subliminal Records
Jason Jordan, Hollywood Records
Michael Weis, Nervous Records
Jim Welch, Epic Records

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**DMS2002 NATIONAL RECORD POOL MEETING**

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

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**INFORMATION**

Questions?
Michelle Jaconceo 613.654.4650
michael@billboard.com

Registration and group discounts
Pavilions 613.654.4647
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debbie@billboard.com

dance@billboard.com

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MORE MCA MOVES: The morning after a gala retirement party was held for retiring MCA Nashville chairman Bruce Hinton Sept. 5, four more MCA staffers were let go. Out are MCA VP of national promotion Bill Macky, regional promoters Jennifer Thorpe and Kimberly Dunn, and publicity manager Hannah Sanford, who had been the last surviving member of MCA's publicity department after another round of layoffs that took place two weeks prior (Billboard, Aug. 31). Lauren Murphy, who moved to Nashville at the beginning of the year as senior VP of artist and media relations for Mercury and Lost Highway, held on, however, at MCA.

The staff cuts were made under the direction of new MCA Nashville chairman/CEO Luke Lewis, who also holds the same position for sister labels Mercury and Lost Highway. Lewis told Billboard a few weeks back he planned to keep MCA and Mercury "fully staffed" and "as autonomous as possible" (Billboard, Aug. 17).

Meanwhile, Royce Risser is promoted from director of national promotion to VP of promotion for MCA. He reports to former Mercury senior VP of promotion Michael Powers, who now oversees the promotion departments for all three labels. Replacing Thorpe in the Northeast for MCA is the Putnam, who had been Mercury's secondary-market promoter.

In other changes, Patty Morris will join Lost Highway at the end of the month to head the label's promotion efforts. Morris, who will report to Powers, was director of national promotion for adult formats at Island Def Jam Music Group in New York. Lost Highway national promotion director Glenn Noblit exits to join Vector Promotions. Mercury VP of national promotion John Ettinger will head that label's promotion efforts and continue reporting to Powers.

ARTIST NEWS: B5349 has been reactivated with a new lineup that features Chris Scruggs on vocals and guitar and Geoff Firebaugh on bass. They join three of the band's original five members—Chuck Mead, Shaw Wilson, and Don Herron. The group, which previously recorded for Arista Nashville, is working on a new album that it plans to shop to labels for release next year. Incidentally, Scruggs is the son of country artist Gail Davies and the grandson of Earl Scruggs.

NGDB Enlists Help To Ensure Capitol's ‘Circle’ Remains Unbroken

BY DEBORAH EVANS PRICE

NASHVILLE—Thirty years ago, a young band of long-haired musicians from the West Coast teamed with some of country music’s legendary veterans to record Will the Circle Be Unbroken, a landmark project that crossed boundaries and blended genres. That famed circle expands yet again with the Oct. I release of Will the Circle Be Unbroken, Vol. III on Capitol (Capitol).

Just as they did three decades ago, the Nitty Gritty Dirt Band (NGDB) has pulled together a gifted group of artists to collaborate on some roots music tracks for a 29-project series featuring such Circle alumni as Earl Scruggs, Jimmy Martin, and Doc Watson alongside younger artists like Alison Krauss and Dwight Yoakam. Other special guests include such bluegrass stalwarts as the Del McCoury Band, bluesman Taj Mahal, Americana chanteuse Iris DeMent, and rocker Tom Petty.

The album was co-produced by the NGDB and Randy Scruggs, who has a long history with the Circle albums. He was a teen when he performed on the first collection and won Country Music Assn. and Grammy Award accolades for sharing in the production of Volume Two, Will the Circle Be Unbroken, Volume Two.

“Had a mark to come up to this time,” John McEuen says, acknowledging that he and fellow NGDB members Jeff Hanna and John Hillman, Bob Carpenter, and Jimmie Fadden were mindful of continuing the tradition of musical integrity associated with the two previous Circle albums. (Earlier this year, Capitol released a 30th-anniversary edition of the first Circle album (Billboard, March 30).)

“We wanted to lead the edges as they were, like human beings playing and singing,” Hanna says. “I think we achieved that. I just wish we could have done 40 songs, because we could have recorded with everyone we wanted to.”

OUTSTANDING MOMENTS

As it stands, Vol. III captures many outstanding musical moments. Petty’s single “Down by the Salty Dew” (with the Cumberland Gap) and his writing on “Goodnight Irene” Krauss revisits the Johnny Russell hit “Catfish John.” Yoakam serves up the Gram Parsons/Chris Hillman country rock classic “Villa Grande.” Bubby Miller delivers a poignant performance of “Fifty Million Ford.” June Carter Cash does “Diamonds in the Rough” and husband Johnny Cash sings “Tears in the Holston River,” one of the album’s highlights.

“It was nice to have Matraca in the studio doing one of her songs with Emmylou,” McEuen says. “It’s the first time there’s been a Dirt Band song on a Circle album. What she did was cool, and it fit right in with the general feel of other songs.”

McEuen says “Lowlands” is another highlight. “I first recorded ‘Lowlands’ with Randy and Gary Scruggs on an album they did in 1973 called The Scruggs Brothers,” he recalls. “To see Jonathan and Jaime, who weren’t born when I first recorded it, sitting there playing it better than I could at their age—it was just a really good feeling. It’s really cool to be back on the band for your kid.”

Capitol senior VP of marketing Fletcher Foster says, “Very few records are made like this, not in Nashville or anywhere, where people sit around in studio without headphones and record live. There was little or no overdubbing being done.”

The NGDB were careful to keep the casual, creative atmosphere that pervaded the original Circle recordings, but McEuen admits there was a big difference this time around. “We all play better, and we all have learned a lot about recording since then,” he says of the group, which is now in its 36th year. “The first Circle was only the sixth record we’d recorded.”

All the sessions were filmed with Michael McNamara serving as director. There is also talk of a Circle tour, which would involve the NGDB taking guests from the album on the road in a multi-artist, Down From The Mountain-type tour.

“Logistically, it’s not easy to do a tour like that, but it would be a lot of fun for us,” Hanna says. “We have three different records to draw from as far as guests and music, and a wealth of wonderful songs.”

GOOD TIMING FOR RETAIL

Since O Brother, Where Art Thou? awakened consumers to the beauty of roots music, Vol. III stands to benefit at retail. “It sounds like the cast they put together is pretty darn interesting,” says Tower Records Nashville GM Jon Kerkhoff, who anticipates the record doing well—particularly in Nashville, because of consumer familiarity with the Circle band. “When they rehearsed the first Circle album with the new repackage, it did really well,” he says. “This album is coming out at a good time. Our shoppers are always looking for something new and different.”

The project was issued as an enhanced CD and will include footage of the recording of “Take Me to Your Life Boat.” “It was just to let consumers into the recording process,” Foster says, adding that the label is in discussion about the footage from the sessions becoming a TV special or DVD release to retail. “Hopefully, it will be out within the first six months of the record, and we’ll supplement that with live performances of the album.”

Foster feels the album’s cover, created by East Tennessee artist Kevin Bradey, will help sell the project. He says the label has planned “retail events and private shows in key cities: Los Angeles; New York; Chicago; Washington, D.C.; Atlanta; Nashville; and Austin. There will also be a full hour of the Grand Ole Opry dedicated to the album on Oct. 19.”

The NGDB is happy with the latest in the Circle saga. “When I put headphones on and listen to this,” McEuen says, “it transports me away to a good place with a bunch of people playing music that I love.”

Hanna feels the Circle albums hold a very special place in country music history. “These records have been kind of a road map for our lives,” he says. “These records have sort of become like family to us.”
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**Notes:**
- Chart positions are approximate and the dates shown are those in Billboard magazine's weekly issues.
- The chart positions shown are for the week ending September 22, 2002.
- The chart positions are based on sales data from Nielsen SoundScan.

**Top Bluegrass Albums**

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BMG's Castro Prepares To Make 'Grande Entrance On World Stage

BY LEILA COBO

MIAMI—When the going gets tough, the tough release greatest-hits albums. That, at least, seems to be the trend judging from the Sept. 14 edition of the Billboard Top Latin Albums chart, where 75 listed titles, 25 were "best of" compilations or musical "hitores"—not counting live albums or MTV Unplugged sets.

In this climate, a greatest-hits album by Mexican balladeer Cristian Castro seems a logical and even timely choice, given his steady stream of radio hits throughout the years and that his next studio album is expected to be an English-language disc.

Featuring material from as far back as 1997, Corazon Hits, released Sept. 10 on BMG U.S., includes most of Castro's top 10 singles, among them "Lloran las Rosas" (Roses Cry), "Después de Ti...Qué?" (After You... What?), and "Por Amante As" (For Loving You), as well as duets with José Alfredo Jiménez, Olga Tañón, and Grupo Límite and one of his own tracks, "Veronique," written for his mother.

"I like it that the album exists," Castro says. "Although I'm not sure if I entirely agree with [the artists and] the greatest-hits [package]—they say it's not always the best thing for a singer. Some people think it means your career is ending, but the label felt it was time." BMG U.S. Latin managing director Adrian Posse says, "It's an opportunity to have all his history and three very provocative new tracks.

Banking on Castro's apparently perpetual capacity to generate new hits, the first single from Grandes Hits will be a previously unreleased track, "Cuando Me Miras Así" (When You Look at Me This Way), for which Castro veers from his ballad toward direction into more European, dance-oriented material.

"It's different from what I've done before," Castro says, "and I like the African rhythm [that underscores the entire song], which I think is very special.

"I thought it was a different propos al," Castro continues, "and because it's a greatest-hits album, we gave ourselves the space to try different things.

Here, as he has throughout his career, Castro will add his unique approach to different producers. "Cuando Me Miras Así" (with lyrics by BMG managing director Adrian Posse) is produced by Richard Roman, and the other previously unreleased tracks are handled by Emanuele Ruffinengo (of Alejandro Sanz fame) and Julio Reyes of Estefano Productions Group. All three tracks are a departure of sorts from Latin crossover fare but stay within Castro's English-language debut, due out early next year, will feature mostly ballads.

"We're going to have arrangements similar to what I've had in Spanish, and we'll add some elements so he'll be able to get into U.S. and European radio," Castro says. "Not elements that will make me just another U.S. or British artist; what I want is to take [audiences] to my world, my house, my heart, my mind, and my style.

A sample of what Castro can do can be found on "Flying Without Wings," the Rudy Perez-produced track he recorded with the new band Westlife that will be included on Westlife's upcoming album. Although Castro says a producer hasn't been decided upon for his English-language disc, it's likely he'll work with a Latin producer, as well as an English-language producer for at least a couple of tracks.

Castro's project isn't an experiment, BMG Worldwide VP of A&R Roben Allong says, "He's sold millions, so he's the perfect type of multi-talented artist we want to develop. Castro—whose vocal prowess and reach have allowed him to put his mark on one of Latin pop's brightest interpreters—hopes to retain that status and take it to other languages.

"Above all, I'm a hunter of songs, and if a song is good and it touches me, and it takes me and brings me back, then I want to record it," he says. "I want to write more, and I imagine that I'll have two of my own tracks on the English branch of the album. This way, it's more like than songs that aren't so good but are mine. Because when I write, I put a lot of passion into it. I'm too tense to see writing my craft. My craft is more that of a singer than a songwriter.

NEW SIGNING FOR JARABE: Spain's multimillion-selling pop/rock band Jarabe de Palo has signed an unprecedented long-term deal with Warner Music Spain to release albums through its affiliate DRO EastWest label (see page 63). Jarabe's first album for DRO East-West is scheduled for release in spring 2003. Jarabe de Palo were previously signed to Virgin Records Spain.

The band's "La Flaca" (The Skinny One) has been picked up by Ford to use on its upcoming Ford Ranger truck commercials. It's a market, which kicks off in October and will run for 18 months. EMI Latin, which distributes Virgin in the U.S., will reissue the album of the same name in the U.S. to coincide with the campaign.

OTHER EMI LATIN NEWS: The label is set to release the album accompanying this year's MTV Video Music Awards Latinoamerica. Scheduled to hit streets Oct. 22—two days before the awards show—the disc will feature 12 Spanish-language and four English-language tracks. "It's the fresh and trendy sound of the Latin industry," EMI Latin chairman Jorge Pino says, adding that the album will be supported by a major advertising campaign on MTV Latin America. English-language acts include Kylie Minogue and Gorillaz. As part of its program of reissuing the entire Selena catalog, EMI has released a new Selena "single"—a ballad medley of three Selena hits: "Amor Prohibido," "Como La Flor" (Like a Flower), and "Si Una Vez" (If Once). Titled "Con Todos Amor" (With All Love), the medley was produced by Kike Santander and went to radio last week.

Why is the Selena appeal so endur ing? "It's the American dream, to take nothing and make it into something," A.B. Quintanilla says, summing up his sister's mercurial career. "I think the story applies to any angle in life. It's a success story. But it's also a tragedy. And the most important thing, of course, is the music.

SWEET-SMELLING SERIES: It must be every label's ambition: Put out an album whose sales won't be affected by piracy. In Brazil, three labels have recently signed a deal with O Boti-cario, a giant cosmetic/perfume chain store that annually releases compilations under the O Boticário Collection title as promotional material to be distributed exclusively at their stores. Various labels vie to partner with the store in releasing these compilations, which focus on specific genres of Brazilian music and act as "tie-ins." This time around, Warner Strategic Marketing (WSM) Brazil will release three of the five titles, focusing on Brazilian popular music (known as MPB), children's music, and rock. Sony will release a pop/rock compilation, while Universal will issue a samba and forró compilation.

According to WSM Brazil strategic marketing director Marcelo Maia, the label will ship 870,000 copies of its three titles. Based on previous years, it expects to sell 8 of 1 million units by the end of October.

"It's a simple sale," Maia says. "We give [O Boticário] a price, they pay, there are no returns involved, and we expect them to reorder in November. It's a win-win situation, because O Boticário doesn't sell the discs in its 2,100-plus stores. Instead, it allows cus-

tomers to choose one of the five albums if their O Boticário purchase totals more than a certain amount—giving the buyer an incentive to spend more.

Maia says the Warner collections comprise 90% domestic repertoire and feature the label's top acts. The MPB compilation, for example, features tracks by Gilberto Gil, Milton Nascimento, and Elba Esteves; 370,000 units will be shipped initially. The ser-

taneo compilation includes such artists as Daniel and Leandro e Leonardo, with an initial shipment of 320,000 units; their children's compilation will initially ship 170,000 units.
El que abre.
Greatest Gainer

NO ME SE RAJAR
Banda El Recodo

VOY A VOLVERTE LOCA
Alessandra Montaner

POR MAS QUE INTENTO
Gilberto Santa Rosa

YO PUEDO HACER
Ricardo Montaner

LA GRACIA No BASTA
Marco Antonio Saldaña

VIVIENDO
Marco Antonio Saldaña

CARITO
Carlos Vives

AMO MI AMOR
Paulina Rubio

MARCA DE Fuego
Juanes

DI COSA
Reykon

TOMA EL VAMOS
Saska

REGIÓN MEXICANA AIRPLAY

REGIONAL MEXICANA AIRPLAY

1 10 10088
2 9 10050
3 8 10050
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TROPICAL/ SALSA AIRPLAY

TROPICAL/ SALSA AIRPLAY

1 10 10088
2 9 10050
3 8 10050
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LATIN POP AIRPLAY

LATIN POP AIRPLAY

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Compiled from a national sample of airplay as submitted by Nielsen Broadcast Data Systems Radio Traxx service. A panel of 100 stations (50 AM and 50 FM) in 10 Topical/Regional-focused, 15 Topical/Broad-based, 5 Regional Mexican-focused Topical/Regional stations, and 10 Regional Mexican-focused Regional Mexican stations. Airplay data is for the period of September 18th to September 24th, 2022. Nielsen Broadcast Data Systems represents approximately 85% of the national radio audience. Nielsen Broadcast Data Systems, Inc. Confidential and proprietary information. All rights reserved.
| Billboard LATIN POP ALBUMS | | Billboard REGIONAL MEXICAN ALBUMS |
|---------------------------|---------------------------|--|---------------------------|---------------------------|
| **ARTIST** | **IMPRINT & DISTRIBUTING LABEL** | **TITLE** | **Wk** | **Wk** | **ARTIST** | **IMPRINT & DISTRIBUTING LABEL** | **TITLE** | **Wk** | **Wk** |
| MANA | Universal Latin | La Circo De Amor | 1 | 1 | MARCO RIOS | Sony Music Latin | El Camaro | 1 | 1 |
| ANGEL LOPEZ | Sony Music Latin | En Mi Soledad | 1 | 1 | ALEXANDRE PIRES | Sony Music Latin | Me Encanta | 1 | 1 |
| LAS KECHICHE | Sony Music Latin | Los Hijos Del Tiempo | 1 | 1 | ANGEL RODRIGUEZ | Sony Latin | Dejame Entrar | 1 | 1 |
| ALICIA VILLARREAL | Sony Music Latin | Soy Lo Prohibido | 1 | 1 | ALEXANDRE PIRES | Sony Music Latin | Falsa | 1 | 1 |
| PILAR MONTENEGRO | Sony Music Latin | Pas De Digo | 1 | 1 | ALEXANDRE PIRES | Sony Music Latin | El Guapo | 1 | 1 |
| MARCO ANTONIO SOLIS | Sony Music Latin | Mi Casa De Mi Alma | 1 | 1 | ALEXANDRE PIRES | Sony Music Latin | Enamorado | 1 | 1 |
| GRUPO RHYTHM | Sony Latin | Habiando De Amer Poromas | 1 | 1 | ANTONIO BLANCO | Sony Latin | Muy Bueno | 1 | 1 |
| GRUPO LA RIOJA | Sony Latin | Corazón Arriba | 1 | 1 | ANTONIO BLANCO | Sony Latin | Muy Bueno | 1 | 1 |
| GRUPO ANTONIO SOLIS | Sony Latin | Mas De Mi Alma | 1 | 1 | ANTONIO BLANCO | Sony Latin | Muy Bueno | 1 | 1 |
| ANTONIO BLANCO | Sony Latin | Todo Bien | 1 | 1 | ANTONIO BLANCO | Sony Latin | Muy Bueno | 1 | 1 |
| ALEJANDRO PIRES | Sony Latin | Me Encanta | 1 | 1 | ALEJANDRO PIRES | Sony Latin | Muy Bueno | 1 | 1 |
| ALEJANDRO PIRES | Sony Latin | Deja Me Enamorar | 1 | 1 | ALEJANDRO PIRES | Sony Latin | Muy Bueno | 1 | 1 |
| LA RIOJA | Sony Latin | Deja Me Enamorar | 1 | 1 | ALEJANDRO PIRES | Sony Latin | Muy Bueno | 1 | 1 |
Son Latinos Canarias
Go To Latin America And U.S.

was ecstatic. Musically, the best was yet to come. Juanes at 4:30 a.m. was superb, heralding a new chapter in intelligent Latin rock. And Juan Formell’s Van Van was as masterful as it ever has been in the 33 years that the “Rolling Stones of Cuba” have been chroniclers of the island’s contemporary history and always one step ahead of Havana’s musical whims.

Son Latinos Canarias works simply because the Canary Islands—in political or geographical Europe, some 65 miles off West Africa—have been musically Latino for 30 years, while peninsular Spain and, to a lesser extent, the rest of Europe have spent the past six years learning to embrace and absorb Latino music.

Centuries before that—and ever since Christopher Columbus first explored the Americas in 1492—the Canaries had been a cultural melting pot, developing European and American, Caribbean cultures—enriched by African slave cultures—as ships heading to and from Spain and America, especially Cuba, made their first or last ports of call. Canary Islands-born Spaniards form the biggest group of Spaniards who emigrated to such countries as Cuba and Venezuela, when Spain was poor and backward.

“Venezuela is often considered the eighth Canary Island, and there are more islanders there than in the Canaries themselves, with a population of 1.5 million,” says Martin Rivero, director of festival organizers Guagua Producciones.

Rivero says the Televista deal is part of his aim to show the Latino world that Son Latinos Canarias is its fortress in Europe. “We [also] have a massive career in February, on the level of Rigo de Janeiro, and we have always signed up Latin stars such as Tito Puente, Celia Cruz, and Oscar D’Leon.”

“Los Van Van played here in 1979 and 1980 when they wouldn’t have filled a hall in Madrid, never mind anywhere else in Europe,” Rivero adds. “Now they are semi-gods. The Canaries have nothing to rival Miami in music.”

Son Latinos has become broader since its inauguration in 1997, and Mexican writer Carlos Fuentes was present this year with the Son Latino 2002 prize for his contribution to Hispanic culture.

Two other people received awards. Miguel Rios from Son Latinos was honored 40 years as a performer, although his gentle rock did not fit in with the Canary and Latin American crowds’ thirst for pure Latino music.

And Juanes received the Ritmo Son Latino award for Latino artist of the year at the end of his one-hour performance. He played in front of a sea of Colombian flags, Argentine flags dominated when La Mosca played at dawn, and the Cuban community took over completely for Los Van Van, which mesmerized the 80,000 or so diehards who remained at 7:30 a.m.

Rivero says Latino departments of major labels are taking note of Son Latinos, to the extent that all mining artists played free of charge, courtesy of their labels.

Jazz Notes

by Steven Graybow

WORLD TRAVELER: It’s been more than three decades since Joe Zawinul co-founded Weather Report. But interest in the group has never waned and is again peaking with the reissue of several classic titles, a new compilation of unreleased live performances, and a new Zawinul release, Faces & Places, on the German ECC label (Sept. 17, distributed in the U.S. by Ryko).

“Ativan plays a drum program through his keyboards to lay down the initial tracks, improvised word progressions and bass lines as the music developed. Other musicians, including bassists Richard Bona and Etienne Mouphie and drummer Paco Sery, then learned Zawinul’s original parts and improvised around them in the studio, giving the music a lively, spacious feel.

As with Weather Report, world music rhythms and melodies play a significant role on Faces & Places, reflecting the leader’s own global travels. ‘I travel often, and so I experience many things,’ the Austrian-born Zawinul says. ‘The stories I like to tell are not about the music of the countries I visit but rather about the people who live in these places and the sights I see.’ Among the titles that reference the keyboardist’s travels are ‘Cafe Andaluza,’ which recalls a favorite Tunisian tea emporium, and the two-part ‘Borges Buenos Aires,’ written by Argentine writer Jorge Luis Borges.

The overall concept of Faces & Places, Zawinul says, is that ‘we travel the world over in search of what we need, and eventually we return home and find it.’ That notion of returning home is expressed in the nostalgic ‘Roottops of Vienna,’ which includes a recording of the keyboard player’s own Zawinul’s introduction, and the jaunty ‘All About Simon,’ dedicated to Zawinul’s grandson. Otherwise, ‘The Spirit of Julian C. Adderley’ pays tribute to Zawinul’s early mentor, the bebop-ish ‘East 12th Street Band’ fetes the one-time home, New York.

‘A person goes out into the world, and learns the things they need to know to lead a good and happy life,’ Zawinul says. ‘Knowledge is what is needed to become the best person possible, because the opposite of knowledge is ignorance. Ignorance is the greatest opposition to a person being the best they can be.’

GROOVE ME: Soulful reissues its 1999 date, Get Down—originally recorded on a limited basis of the group’s own eponymous imprint and available only at live shows—Sept. 24 through Velour. The new set will include two unreleased bonus live tracks. The opening night of the remounting tour will include a stop at Philadelphia’s Tower Theatre opening for The Rolling Stones; many dates are being recorded for an upcoming live album, slated for a spring 2003 release on Blue Note.

RIAA Latin Certifications

Following are the August Recording Industry Assn. of America certifications of Latin album shipments:

PELIGROSAS (100,000 units)
Los Originales/Los Racuiz,
Calling (Madrid, EM Latin, their second.

GOLD ALBUMS (100,000 units)
Los Originales/Los Racuiz,
Que Bueno: La Lucha de Las Estrellas,
EM Latin, the partnership’s first.

Reyes’ Reward. Enrique Reyes, founder and owner of Miami-based distributor Reyes Records, was honored with a surprise party by Sony Discos in celebration of his 35 years in music. Pictured, from left, are Sony Music International Latin America Chairman/CEO Frank Weilzer, Sony Discos chairman Oscar Llold, and Reyes.

www.billboard.com

BILBOO th September 21, 2002

by Steven Graybow

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www.billboard.com
BY CHRISTOPHER WALSH

NEW YORK—In its first wave, the wild optimism and high expectations of the Internet drove throngs of aspiring recording artists to forge the traditional route to success and take destiny into their own hands. While that first wave has largely dried up, along with investment in start-ups that never approached profitability or even a sound business plan, countless artists have nonetheless exploited the sales and promotional opportunities of a Web site, many boasting impressive and merchandise sales and touring schedules, attaining a satisfactory measure of prosperity.

In that spirit, and with the added availability of inexpensive digital audio workstations (DAWs) and ancillary gear, many audio professionals, often featured on this page, have departed the traditional hierarchy of the music and recording business, beginning anew with small companies working at a grassroots level. To be sure, a contracting industry has played a part; necessity has bred the emergence of new ideas and services, but the freedom and promise of infinite possibility is driving a second wave of entrepreneurs, similar to the early days of the Information Age.

New York–based engineer/former studio manager Alex Abrash has launched Tremendos Music, a label currently breaking into the Latin market with its flagship artist, Enos. A young reggégion artist whom Abrash met during his tenure as studio manager at Kambo Studios in New York, Enos’s debut, Cáció Arios Latino, is gaining airplay despite the independent, start-up status of Tremendos Music.

A veteran of commercial studios, Abrash had acquired an abundance of professional recording equipment and expertise; as a result, the studio he built in his New York apartment surpasses most home-based recording environments. By combining elements of both commercial and DAW-based studios, Abrash was able to record and mix a fully professional-sounding product. Music created in a New York apartment was heard on Miami Beach throughout the summer.

“Going right back into the studio business wasn’t that appealing, knowing where it’s going,” says Abrash, who left Kambo after a prolonged downturn in the local recording business that started in the second half of 2000. “In some form, I had been building a home recording environment for over 10 years, not really knowing when or how I was going to use it. Through some producers I had met at Kambo, I met this artist, Enos. He wanted to get involved in something that was a bit different than just a label deal. He wanted to have a little more involvement and control of the project. At first, I thought I would just record the album and send it to somebody else. As time went on, it became more apparent that it was a good idea to work with him to take a shot at going independent.”

While his considerable experience made the album’s production possible, promotion was a new challenge for Abrash. But in the do-it-yourself spirit of a start-up company, on-the-job training has yielded results. “I learned as I was going along how big a mountain I was climbing,” he admits. “But I decided to keep climbing because I really believed we could come up with something that was unique, that had a place. I grew up with the studio side—it wasn’t that it was easy to record an album, but at least it was something I know. But once I went past that mark, the promotion and marketing side was very new to me. I had to make a lot of mistakes before I came up with some methods that were working. That took some time and money, but eventually, we started to get some radio play this summer in Miami. Through that, I got some good connections in Puerto Rico, which I knew was a mecca for this kind of music. I flew to Puerto Rico, hired a local producer to direct and shoot a music video locally, then met with local radio and TV stations, did my research, and made media bays based on what I felt was right for the product. It seems to have a really good buzz.”

Recording took advantage of old and new technology. Abrash’s home studio features Digidesign’s Pro Tools and Mark of the Unicorn’s (MOTU) Digital Performer workstation-based systems, but also includes a DDA console and MCI JH24 2-inch analog multitrack recorder. Basic tracks employed equipment including a Korg Triton keyboard workstation, Akai S6000 sampler, and Roland XV-5080 synthesizer, all recorded to the JH24. A MOTU Digital Timepiece served as synchronization hub to lock MIDI and allow Pro Tools to chase the JH24, with a slave tape machine. All vocals, recorded with an AKG 414 microphone through a Tube Tch preamplifier and UREI LA-2A compressor, were comped in Pro Tools, using Apple converters on the record side and Panasonic and Prism Sound converters on the playback side.

With the exception of the first single, “Leche,” the album was mixed on the DDA console; 2-track downmix went to a Tascam ATR-60 half-inch tape machine. “Leche” was mixed by Latin house pioneer Norty Cotto on the Solid State Logic 9000 J Series console in Studio C at Electric Lady Studios in New York. Cáció Arios Latino tracks were mastered by Scott Hull of Scott Hull Mastering at Classic Sound and Alan Silverman at Art! Digital, both in New York.

Neighbors, as well as the occasional MTA bus, are obvious drawbacks to recording in a city apartment and not a professionally designed and built recording environment. But Abrash was able to overcome those obstacles, and with the ample equipment he owns, make a professional recording. The studio has hosted additional projects, Abrash notes, including engineer David Baker’s mix of tracks recorded in Studio A at Electric Lady. The equipment list may be larger and more professionally oriented than many home studios, but it is, Abrash adds, “very similar to what a lot of people are doing. What I’ve noticed when I listen to stuff done at home studios is, the thing that’s most detracting is the vocals. What I’m hearing is that people don’t understand how to get a neutral acoustic environment, and usually don’t have a nice microphone and/or converters and compressors. I was able to get away from that because I was using some real studio gear, and I knew how to treat the environment to make it neutral.”

“Maybe something good comes out of something bad,” Abrash muses. “It seems that the music industry is contracting and going back to a time more like the ’70s and ’80s—where music was being done by people who wanted to do it. We get to record when we want to with the goal of making something sound the best it can.”

TO OUR READERS

Studio Monitor will return next issue.

Tremendos: Abrash’s Lemonade From Lemons

Contraction Leads Engineer/Former Studio Manager To Launch New Label

Credit: www.americanradiohistory.com
Lloyd Webber’s, Rahman’s ‘Dreams’ Become Reality

BY JIM BESSMAN

Bombay Dreams, the hit London musical collaboration between Andrew Lloyd Webber and India’s top Bollywood film composer, A.R. Rahman, is likely to cross the Atlantic and continue America’s increasing awareness of the huge South Asian musical-cinema industry. But the recently opened show, which is currently filling seats at London’s Apollo Victoria Theatre, also gives Webber hope for the future viability of musical theater.

“It’s worried me for a long time that new writers were not coming along and staying [in the genre] since Tim Rice and I started some 35 years ago,” says Webber, who composed such classics as Jesus Christ Superstar, Evita in his renowned collaboration with lyricist Rice and has now produced Bombay Dreams around Rahman’s Bollywood music.

“We badly need new writers, and I think the thrilling thing about Bombay Dreams in London is that we do have completely new and young audiences coming to it,” Webber continues. “You hope that among them are kids who are saying that musicals are cool—which they certainly weren’t saying three or four years ago—and that maybe one kid will be a new writer who will set the whole thing on fire again.”

Webber notes that Rahman, who is 36, comes on the Western musical scene at a time when composers “work in a bit of a vacuum” in regard to the form.

“If this were the ’50s, there would be Cole Porter, Lerner & Loewe, Frank Loesser, Rodgers & Hammerstein,” Webber explains. “But in the last 20 years in musicals, there’s been nothing but the old faces—and suddenly Rahman comes onto the scene. One hopes that a lot of other young writers come on now and start challenging the older order and encourage people to write new musicals—the genre I love.

Bollywood Dreams, which is about an impoverished boy who dreams of Bollywood stardom, was based on an idea by Webber and Shekhar Kapur, the acclaimed Indian director of Bandit Queen and Academy Award-nominated 1998 English film Elizabeth. It features Webber and John Barry collaborator Don Black’s lyrics to Rahman’s songs: some, like “Shakalaka Baby” and “Chaiyya Chaiyya,” were major Bollywood hits previously.

“I heard a couple of his songs on an early morning Bollywood TV program in Britain a few years ago and made a mental note,” Webber says. “But I didn’t think about him again until speaking with Shekhar Kapur a few years later. He got me a compilation of Bollywood so I translated one of every five I loved—and they were all by Rahman.”

Webber arranged a meeting through Kapur and tried to interest Rahman in writing a stage show for an English audience.

“As a composer I really thought his songs were extraordinary,” Webber says. “So I come from the perspective of liking the composer rather than the Bollywood film genre and wanted to persuade him to write something for the [musical] theater. To be honest, I thought since I’ve been working in musicals for 35 years, I could show him how to translate his musical gifts from the cinema to the context of the theater, since musical numbers in Bollywood hits are isolated, random songs that don’t take the story forward as much as they do in Western musicals.”

Rahman recalls that the original Bombay Dreams concept was “something like an Indian version of Riverdance” using mainly his past Bollywood (evolved songs) and composed mostly fresh material with English lyrics to fit the script by writer/actress Meera Syal.

“We sometimes wanted the songs to move the story forward and sometimes played the commercial hits to heighten the excitement,” Rahman says, noting that the hit songs, perhaps even in their original-language versions, were familiar to non-South Asian U.K. audiences.

In writing the new songs for those audiences, the “main challenge,” Rahaman says, was composing in English without losing if they would work in that language.

“But working with Don Black made it easy,” adds Rahman (who publishes through Really Useful Group, represented in India by PRSIndia, and for me it was more comfortable in English because it’s not as complex as a Hindi or Tamil [language] tune, which is modulated in a different way). The result was more harmony-oriented and naturally follow emotions.”

While the critics have not been altogether kind to the script or the lyrics, “the music is something else,” says New York Times’ Ben Brantley noted last week, and “vibrates with a vocabulary of emotion-defining techniques new to Western musicals”—though Western musicals were hardly foreign to Rahman.

“In India, The Sound of Music was almost a music requirement for kids,” he says, “so the Western musical-theater influence was inevitable for all of us abroad.”

Webber’s involvement with Rahman, meanwhile, continues the “noblegathering” of established composers producing younger ones, Webber notes, citing Frank Loesser’s production of Meredith Willson’s The Music Man.

“That’s one of the things someone with the music-business background had to do,” Webber says. “I’d love to work with three or four composers who I feel could have big chart records. People forget that [the 1986 original London cast album for Webber’s Phantom of the Opera was No. 1 in Britain the first week—and we need that again. It’s sold out again since Bombay Dreams is a hit, and who’s going? Kids. That’s one of those things: When a big, successful musical appeals to young people, they start going to others.”

But Webber also hopes that the success of Bombay Dreams—the soundtrack album—which was just released domestically by Sony Classical—will also affect the British music industry.

“If you’re a bright radio station owner in India, you should change your program scheduling very quickly,” he says, noting that the British pop charts don’t accurately reflect the considerable impact of ethnic music consumers.

“Our Indian community buys many, many records, which in terms of sales are far bigger than the average No. 1 on the charts,” he says. “But no one in the mainstream has heard of them, because they sell through outlets that aren’t picked up by conventional radio and retail tracking.”

Rahman agrees, sensing crossover potential. As he gleefully exults, “Bombay Dreams is a West End hit.”

The MOTOWN MEMORIES: The eternal hit songwriter, Webber is getting abundant exposure with Artisan Entertainment’s new documentary standing in the Shadows of Motown, which focuses on the label’s legendary Detroit house band, the Funk Brothers.

EMI Music Publishing senior VP of catalog promotion Alan Warner, meanwhile, has also celebrated the Motor City’s soul music with his new The Songs of Lamont Dozier promotional sampler, which focuses on one of Motown’s most prolific songwriters and one-third of its Holland/Dozier/Holland catalog is so rich in hits that to do anything less would not have done it justice, Warner says. “It’s also part of our ongoing program to heavily promote and maximize the use of the Jobete catalog.”

Jobete Music, which EMI acquired in 1997, was formed by Motown founder Berry Gordy in 1989. It became-title of the label and contains classic Motown songs from such roster superstars as Stevie Wonder, the Supremes, Smokey Robinson & the Miracles, Marvin Gaye, the Isleys and The Four Tops, and the Jackson 5.

The Songs of Lamont Dozier offers extracts from 58 songs written by Holland/Dozier/Holland, including “Reach Out I’ll Be There,” “Baby Love,” “(I’m a) Road Runner,” and “Heat Wave.” EMI is sending the set to compilation and special-market record companies, artists, producers, and managers, as well as movie and TV music supervisors.

“It’s also an important in-house tool for familiarizing EMI staff world-wide with the Jobete copyrights, as well as various significant covers that the H/D/H songs have had over the years,” Warner says. “That’s why I included extracts from other than just the initial hit versions, like Johnny Rivers’ 1967 hit revival of the Four Tops’ 1964 smash ‘Baby I Need Your Loving’ and the Rod Stewart/Ronald Isley 1990 reworking of the Isleys’ ‘This Old Heart Has Been Weak For You,’” which first charted for the Isleys some 24 years earlier.

We also use Motown’s 1976 version of ‘Leaving Here,’ which was originally released by Eddie Holland in 1964 and which other rock bands such as Pearl Jam and The Who have discovered over the years.

Thus, the sampler “underlines the ability of its copyrights to live on via different interpretations,” Warner continues. “For instance, Lamont remembers how ‘You Keep Me Hangin’ On’ became a hit several times over, first with the Supremes in ’66, then with psychedelic rockers Vanilla Fudge two years later, and finally by British singer Kim Wilde in ’87. Now, that’s longevity!”

Warner, of course, has his own memories of Dozier and Motown. “I grew up in the business learning to collect every Motown record I could lay my hands on, so having the opportunity to talk to anyone connected with the Berry Gordy company back then is still a privilege and an enlightening experience,” he says. “Indeed, interviewing Lamont and hearing him share stories about his pivotal days as co-writer and co-producer of seemingly half the songs I ever knew was a humbling experience: It was as if the door of that magical empire was opened as he described how the songs were created.”

And now, so many years later, the songs of Holland/Dozier/Holland “don’t seem to date at all,” Warner says. “Of course, instant recognizability is an added plus for anyone licensing a vintage song, whether it be for a movie soundtrack or a TV commercial—and the fact that you can instantly picture the Supremes or the Four Tops in your mind is another bonus.”

Noting that Dozier also talks about the Funk Brothers in the discs’ interview material, Warner adds that the opening of Standing in the Shadows of Motown “certainly dovetails into the whole H/D/H history. In fact, I think that Gerald Levert’s interpretation in the movie of ‘Reach Out’ proves just how powerful the songs from those early Motown days remain.”
Avex Reports Half-Year Loss For First Time

BY STEVE MCCLURE
TOKYO—Reflecting the increasingly tough Japanese music market, leading record company Avex says it expects to post a first-half net loss of 1.9 billion yen ($16 million) for the entire Avex Group. It will be the first time the Avex Group has recorded a half-year loss.

Avex had previously forecast a 500 million yen ($4.2 million) group profit for the March-September half. Avex chairman Tom Yoda blames the projected loss on reduced advance orders from retailers. "The problem is the very pessimistic buying mood of record shops," Yoda says. "For example, with a very strong artist like [female vocalist] Misia, where we would in the past have expected an initial album shipment of a million-and-a-half, nowadays that's down by 50%-60%.

Avex says CD burning and online file sharing have also had a negative effect on sales. In addition, the company has postponed some releases because of the slow Japanese market.

The company expects a much better second half, however, thanks to upcoming album releases by such major acts as Every Little Thing and Glove and female singers BoA and Ayumi Hamasaki.

For Avex Inc., the group's core company, first-half sales are projected at 16 billion yen ($157.2 million) for a net loss of 1.6 billion yen ($15.5 million), while for the full year, sales are estimated at 55.9 billion yen ($472.4 million) for a profit of 2.8 billion yen ($23.6 million). For the full year ending March 31, 2003, sales at the Avex Group are projected to rise 4% to 85.9 billion yen ($725.9 million), while net profit is seen falling 10% to 4 billion yen ($33.8 million).

Besides Avex Inc., which comprises Avex Trax, Avex Tune, Cutting Edge, and other labels, the Avex Group includes music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, artist management company Avex, audio software distributor Avex Distribution, AV Experience America, Hong Kong-based Avex Asia, and Avex Taiwan.

"I think in this current, very tough situation, we're doing OK," Yoda says, adding that unlike other Japanese labels that have been aggressively pushing compilation albums to cope with the depressed market, "We are 100% committed to new releases by our original artists."

Portugal Music Shipments In Slump

BY CHRIS GRAEDE
LISBON, Portugal—The combination of a high level of piracy and low consumer confidence has seen Portugal become the latest European music market to report a double-digit fall in the value of shipments during the first six months of 2002.

According to figures from AFP, the local Portuguese affiliate of the International Federation of the Phonographic Industry (IFPI), shipments fell 13.2% in trade value to 41 million euros ($49.4 million) during January-June, compared with the same period in 2001.

AFP managing director Eduardo Simões says: "Despite various police actions against counterfeiters, Portugal remains a pirate's paradise, with our authorities clearly losing control of illegal markets. "Unlike Eastern Europe, in southern Europe we are faced with thousands of small-time operators rather than huge organized outfits, and this makes it more difficult to control. This summer we have launched a number of police operations at fairs and markets outside Lisbon, but we can't be everywhere."

The figures show that shipments of full-price and mid-price CD albums dropped 15.73% to 4,057,512 units. "I don't want to say that we're facing a panic situation, but it is a very serious one," Simões declares. "With this climate, investing in new local talent becomes more risky; record companies are just banking on foreign music so they can skip production costs."

Simões also believes the industry needs to target older consumers better: "Mature consumers aren't interested in pirate copies—they have more money and want the genuine article gracing their shelves. We have to re-examine that market."

Local industry insiders admit it is difficult to achieve platinum status (40,000 units shipped) even with American and U.S. hit albums in Portugal. Only Sony's Shakira and Celine Dion, EMI's Norah Jones, and Universal's Eminem have hit that mark in recent months.

The figures also come before the virtual extinction of the vinyl (a total of 114 units shipped against 1,677 last year) and cassette-album formats in Portugal. The latter actually registered a "negative" sales value during the period because of the sheer number of returns from retailers.

Avex poses a strong mix of Western and East-Asian releases. The former includes Eminem's 'The Marshall Mathers LP', U2's 'Achtung Baby', and Radiohead's 'OK Computer', while the latter includes Ayumi Hamasaki's 'Little Thing' and 'BoA's '18 Million'.

IFPI Pushes Greece Into Action

Anti-Piracy Meetings Between Government And Labels Body Are Seeing Results

BY MARIA PAVANIDES
ATHENS—Following high-level meetings between the Greek government and delegations from the International Federation of the Phonographic Industry (IFPI), concrete moves to tackle piracy are emerging here.

Representatives of the local Greek IFPI affiliate met with public order minister Nichalis Chrissahoidis Sept. 10, at the meeting, the minister agreed to set monthly pirate CD confiscation quotas for each police station across the country to motivate local police forces into action.

That followed an Aug. 29 meeting between Greek culture minister Evangelos Venizelo and IFPI delegation headed by London-based EMI Recorded Music chairman/CEO Alan Levy. Venizelo, who said afterward that he was "very happy the meeting finally took place," called on the "public, the justice system, and the industry to help crush piracy."

Noting that the music industry "exports European culture worldwide," Levy said the meeting stressed the need for "political willingness" in the ongoing fight against piracy. "The [European Union] Commission and European governments must recognize that intellectual property is fundamental to the positioning of European culture around the world.

"IFPI Greece has put its own anti-piracy efforts, declaring September Anti-Piracy Month. It has already submitted a list of requests to the ministries of justice, culture, and public order, including the reduction of the 18% VAT (sales tax) on music CDs, the introduction of a special tax on CD-Bs, a quota system requiring radio stations to play 40% new repertoire (20% of which must be by debut artists), and the culture ministry's financial support at international industry events like the annual MIDEM trade fair in Cannes, France. The labels have also asked that piracy be legally defined as or classified with "organized crime"—which IFPI Greece GM Jon Stamboulis says will give the industry the "gravity to get sanctions imposed."

Stamboulis tells Billboard that the culture minister's meeting with Levy and the local industry body is "a sign that the issue is finally getting the attention it deserves," especially because the EU Copyright Directive is about to be passed into Greek law by parliament. The directive is aimed at harmonizing civil penalties and procedures against piracy across Europe.

During Anti-Piracy Month, one still-to-be-confirmed date will be set aside as Anti-Piracy Day. This will feature a two-hour period during which the country's major radio stations will not play any music. IFPI Greece is also trying to have its Piracy Kills Music TV spot classed as a public service message so that it can be aired by broadcasters for free. Additionally, it will hold awareness-raising sessions for employees at major record stores and destroy more than 500,000 seized CDs.

The IFPI estimates that one in every two CDs sold in Greece is illegal. Describing piracy levels there as "unacceptable," IFPI's London-based head of enforcement, Iain Grant, points to an obvious connection between profits from pirated merchandise and organized crime. "Greece needs a wake-up call," he says, stressing the need for criminal sanctions to be imposed.

"I believe we must educate people on the subject, going to schools [and] getting people to understand that this is illegal," Grant adds. Accordingly, IFPI Greece is planning to have industry personalities visit schools nationwide and talk about music theft.

IFPI says Greece tops the European list in domestic piracy and holds 10th position globally, with more than 10 million units sold illegally (against legal sales of 8.5-9 million).
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
</table>

### Singles

#### JAPAN
1. **Ookinafufruokute**
2. **Like a Star in the Night**
3. **Romantic Ukakoomo**
4. **Valenti**
5. **So Long/Namida No Iro**
6. **Newmurenayuoru wa Kami no Sei**
7. **Hirai Heiheio**
8. **Hisui Hikari**
9. **Okihihi**

#### UNITED KINGDOM
1. **The Tide Is High (Get the Feeling)**
2. **Round Round**
3. **Addictive**
4. **It's Written in the Stars**
5. **We Need A Wave**
6. **Two Months Off**
7. **Coldplay**
8. **Adventures Of A Dog Named T**
9. **Adventures Of A Dog Named T**

#### GERMANY
1. **Mensch**
2. **Asejre/Jew Ketchup Song**
3. **Still In Love With You**
4. **I'm Alive**
5. **One New Nite Stand**
6. **Complicated**
7. **Without Me**
8. **Liedert Got**
9. **Cruiser**
10. **Keep Pushin'**

#### FRANCE
1. **Inch' Allah**
2. **Manhattan:Kaboul**
3. **Au Soleil**
4. **La Bomba**
5. **Without Me**
6. **J'ai Demande a La Lune**
7. **Stach Stach**
8. **Underneath Your Clothes**
9. **La Rumba**
10. **Fancinated**

### Albums

#### JAPAN
1. **Coldplay**
2. **Hercule Gironemeyro**
3. **Various Artists**
4. **Avril Lavigne**
5. **Underworld**
6. **Erichi Yawawa**

#### UNITED KINGDOM
1. **Coldplay**
2. **Hercule Gironemeyro**
3. **Various Artists**
4. **Avril Lavigne**
5. **Underworld**
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6. **Complicated**
7. **Without Me**
8. **Liedert Got**
9. **Cruiser**
10. **Keep Pushin'**

#### FRANCE
1. **Patrick Bruel**
2. **Various Artists**
3. **Avril Lavigne**
4. **Underworld**
5. **Erichi Yawawa**

### Canada

#### Singles
1. **Everyday**
2. **Someone Could Come Between Us**
3. **Hot In Here**
4. **I Just A Pill**
5. **I Need A Girl (Part Two)**
6. **Heroes**
7. **Days Go By**

#### Albums
1. **Chiuahua**
2. **Various Artists**
3. **Avril Lavigne**
4. **Dixie Chicks**
5. **Emerson**
6. **Coldplay**
7. **Nelly**
8. **Pink**
9. **Erichi Yawawa**

### Spain

#### Singles
1. **Chiuahua**
2. **Various Artists**
3. **Avril Lavigne**
4. **Dixie Chicks**
5. **Emerson**
6. **Coldplay**
7. **Nelly**
8. **Pink**
9. **Erichi Yawawa**

#### Albums
1. **Chiuahua**
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7. **Nelly**
8. **Pink**
9. **Erichi Yawawa**

### Australia

#### Singles
1. **Enrique Iglesias**
2. **Coldplay**
3. **Various Artists**
4. **Dixie Chicks**
5. **Emerson**
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### Italy

#### Singles
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### Eurochart

#### Singles

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist(s)</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Coldplay</td>
<td>A Rush of Blood to the Head (A)</td>
<td>Parlophone Ltd</td>
</tr>
<tr>
<td>2</td>
<td>Eminem</td>
<td>The Eminem Show (E)</td>
<td>Curtis</td>
</tr>
<tr>
<td>3</td>
<td>Norah Jones</td>
<td>Come Away With Me (N)</td>
<td>FMR</td>
</tr>
<tr>
<td>4</td>
<td>Avril Lavigne</td>
<td>Let Go (A)</td>
<td>Sony Music Entertainment USA</td>
</tr>
<tr>
<td>5</td>
<td>Red Hot Chili Peppers</td>
<td>By the Way (R)</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>Shakira</td>
<td>Laundry Service (S)</td>
<td>Sony Music Entertainment USA</td>
</tr>
<tr>
<td>7</td>
<td>Bruce Springsteen</td>
<td>The Rising (B)</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

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### Common Currency

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

#### Weekly Scored Record of Albums Simultaneously Attaining Top 10 Chart Status

<table>
<thead>
<tr>
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<th>Album</th>
<th>Country</th>
</tr>
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<tr>
<td>Coldplay</td>
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<td>Red Hot Chili Peppers</td>
<td>By the Way (R)</td>
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<tr>
<td>Shakira</td>
<td>Laundry Service (S)</td>
<td>USA, JPN, GER, FRA, ITA, NZ, UK, CAN, AUS, SWE, NZ, NLD</td>
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<tr>
<td>Bruce Springsteen</td>
<td>The Rising (B)</td>
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### Norway

#### Singles

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<td>1</td>
<td>Coldplay</td>
<td>A Rush of Blood to the Head (A)</td>
<td>Parlophone Ltd</td>
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<td>2</td>
<td>Norah Jones</td>
<td>Come Away With Me (N)</td>
<td>FMR</td>
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<td>3</td>
<td>Avril Lavigne</td>
<td>Let Go (A)</td>
<td>Sony Music Entertainment USA</td>
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<td>4</td>
<td>Red Hot Chili Peppers</td>
<td>By the Way (R)</td>
<td>Warner Bros.</td>
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<td>5</td>
<td>Shakira</td>
<td>Laundry Service (S)</td>
<td>Sony Music Entertainment USA</td>
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#### Albums

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### Argentina

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<td>Chayanne</td>
<td>Gran Divo (C)</td>
<td>Columbia</td>
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### Global Music Pulse

#### Hey You!

Senegalese superstar Youssou N'Dour has released his 2000 set, John, with the first worldwide release through his current Nonesuch East-West deal. Nothing's in Vain (Cocon Du Ré) is released Oct. 21 in Europe. The album was co-produced by N'Dour and Habib Faye in the artist's Xipip studio in Dakar, Senegal. Many of the tracks—like “La Me Wees” (As in a Mirror), which is laced with an engaging melody on the kora and female choral backing—have a more mellower expression than his recent albums. And even when the customary West African percussion in the style known as mbalax is present—as on “Il Ny A Pas D'Amour Heureux” (There Is No Happy Love)—it is at a slower tempo. “One of the things I set out to do was surround my singing with very traditional instrumentation but play in nontraditional arrangements,” says N'Dour, who will tour Europe in late 2002.

### Mark Worden

**Hark, the Ark:** In Last We Trust, the Ark’s highly anticipated follow-up to We Are the Ark, has entered the Swedish albums chart at No. 1. That set spawned its debut top 10 hit, “Let Your Body Decide,” and its wildly successful follow-up, “It Takes a Fool to Remain Same”—Swedish National Radio’s most-played song in 2000 and Swedish Grammis award winner for song of the year. The band also scored with the Grammis for act of the year. Frontman Ola Salo says that a support slot on tour by established Swedish band Kent led to the Ark’s contract with Virgin Sweden. “With the Ark, we were strong enough to get on the horizon, quadruple- or quintuple-platinum is the target for the end of the year. This autumn we’re also going to make major efforts to break her throughout Europe and in Canada.” The greatest-hits collection, which covers a career that began in 1994, contains three new tracks. One of these, the lively “Viva Davvero” (Do You Really Live) has been a summer radio hit and the driving force for the album’s success.

### Jeyrey De Hart

**Ace Band:** Motor Ace has become the fourth local act signed to Festival Mushroom Records to debut at No. 1 with an album on the Australian Record Industry Ass’n Hot 100. But if the band’s sophomore album, Shoot This, has strong indie tones, that is not true of its philosophy. “Even when we started in small clubs, we imagined playing arenas and being on the radio,” says the band’s singer/songwriter Patrick Robinson, who met two of the other three members at school. “Motor Ace opted for TV.” Motor Ace were signed by TV station SBS for their first single “Fighters Down Under” when Dave Grohl heard a live tape of a show, and FMF managing director Michael Pask says he knew he would eventually sign the band the first time he saw it play. Motor Ace songs are used on TV in Buffy the Vampire Slayer, and its track “Death Defy” was chosen as the theme song for Ten Network’s popular youth sitcom The Secret Life of Us.
Catalog Makes Cucuzzella Disco King

BY LARRY LeBLANC
TORONTO—Former Montreal disco DJ Marco Cucuzzella has quietly become one of Canada’s leading players in budget and mid-line product.

Some 15 years ago, Cucuzzella’s Unisic Music—which now operates with 15-20 staff—began acquiring record masters and publishing catalogs at a swift pace. “Unisic had no direction and had to diversify,” Cucuzzella explains. “Disco was over, and I didn’t see myself following new wave and punk. I understand back catalog, and several labels were then in financial trouble. So I started acquiring catalogs.”

Toronto-based independent promotion rep Kevin Unger notes, “George seems to own the disco world. At a time when people were burning disco records, George had a vision of buying disco labels and publishing catalogs.”

Cucuzzella has since purchased the masters and publishing of Metagone Records in San Francisco, plus Toronto-based Quality Records and Filmworks, Midland assets to based Quality Records and MWC, Saturday Night included Musique’s records, with Canadian and American publishing rights. The rarely interviewed Cucuzzella says, “I must have bet his money on winners.”

Some financial people were skeptical. “Unidisc distributes its catalogs,” adds: “George had obtained of Montreal”

Unidisc adds: “George bought the company’s records, adds: “George is one of the most successful new label in the world. At a time when many records were big in Quebec without radio airplay,” Cucuzzella recalls. “Meanwhile, in Toronto, everybody was walking around with ‘Disco Sucks’ T-shirts.”

Cucuzzella and Zgarka formed Downstairs in 1976 to distribute international disco product in Canada and to export Canadian disco and rock product internationally.

Cucuzzella also earned an international reputation for his remix work on Penny MacLean’s “Lady Bump,” Tina Charles’ “Love to Love,” and Bay City Rollers’ “Don’t Stop the Music.”

When Zgarka went to work at CBS Records in 1982, Cucuzzella and Zgarka founded Unidisc in 1977. The label had international dancefloor success with its productions by Erotic Drum Band, Trans-X, Freddie James, Geraldine Hunt, and many others. In 1998, Zgarka left Unidisc to launch the dancefloor with international acts Silver Convention, Bophannon, and Claudia Barry.

Cucuzzella remains on the lookout for further expansion, and he has acquired a lot of one-hit wonders don’t interest me anymore,” he says. “I prefer smaller catalogs with depth.”

OD2 Rolls Out Upgraded Subscription Service

BY EMMANUEL LERAND
LONDON—British online music distributor OD2 has launched a new version of its subscription service WebudioNet that allows users not only to stream audio files and rent tracks but also to download them and burn them onto CDs.

OD2 co-founder and CEO Charles Grimsdale says that Version 2 of WebaudioNet “provides more flexibility to consumers” than its predecessor.

He adds that the company’s research has shown that key issues for consumers are portability and convenience, including the capacity to download tracks and rent them to a portable device like an MP3 file or burn them on a CD.

“Existing services show promise, but there’s more that can be done,” OD2 marketing director Ed Averdieck says.

“Consumers want to have music that is portable, and at the same time they want to sample from a deep catalog.”

OD2’s new service also allows users to access through Internet service providers MN and Tiscali. Only 15% of the tracks are available to download and burn, but the rest of the library can only be streamed and/or downloaded on a rental basis.

Grimsdale says the OD2’s version 2 service offers 100,000 tracks, which will be upped to 150,000 within two months and to 200,000 by the end of the year. The company already has agreements with many of the five majors—BMG, EMI, and Warner Music—and is confident that it will add others by the end of the year.

British anti-piracy body the Federation Against Copyright Theft (FACT) took part in a major police raid Aug. 18 on one of the U.K.’s most notorious pirate video markets in Hackney, London, resulting in seizures that include the seizure of “a large quantity” of illegal music CDs, videos, and PC software. FACT director of operations Spencer Mott says 70 police officers took part in the raid on Hackney Market, which the body says is “among the worst in the U.K. for proliferation of counterfeit goods, including DVDs from Southeast Asia.”

He added every Sunday on the site of a disused greyhound-racing track, Hackney Stadium attracts thousands of people and is one of the U.K.’s largest open-air markets. Disappointingly, FACT said, there was evidence of advance knowledge about the raid, and many of the worst-offending traders were conspicuously absent. Nevertheless, Mott says, “this significant action has been a long time in the planning and sends the right message—that there is no such place as a ‘safe haven’ for counterfeiters. This is the first action in a line of activity planned at the market.”

SAM ANDREWS

Huang Ti, formerly senior VP responsible for Greater China at EMI Music Asia Pacific, has been named managing director of Universal Music Hong Kong subsidiary Go East. In his new role, he reports to Universal Music Southeast Asia president Harry Hui. At EMI, Huang helped launch the careers of singers Faye Wong, Na Ying, Eric Moo, Phil Chang, Gigi Leung, and Elva Hsiao. Additionally, he was chairman of the International Federation of the Phonographic Industry’s Hong Kong chapter from 1999 to 2002. At Universal, Huang replaces Paco Wong, who exits at the end of September for unspecified “personal reasons.”

Huang says: “Paco’s shoes will be hard to fill, but he has put a strong foundation and an excellent team in place.”

STEVE MCCLURE

U.K. collecting body the Performing Right Society (PRS) is working with management and information technology consultants Cap Gemini Ernst & Young UK to develop a more efficient system for processing royalties. When completed in 2003, the £3.25 million (US$11.7 million) Reperoire system should significantly increase the efficiency of processing the £1 billion of money owed to copyright holders.

According to the society, some £221 million (US$322 million) in royalties is to be paid to its members and those affiliated societies abroad (Billboard Bulletin, May 15).

GORDON MASON

Korea’s most popular music file-sharing service, Soribada, is up and running again after a court ordered it to shut down in July (Billboard Bulletin, July 16). Soribada 2 launched at the end of August and reportedly has hundreds of thousands of users. At its peak, the service was used by 8 million people. Unlike the first version of the service, Soribada 2 does not maintain lists of songs available on its servers. On July 12, members of the Recording Industry Assn. of Korea (RIAK) won a suit against Soribada for aiding and abetting copyright infringement, and the court shut down the service on July 31. A RIAK spokesman says the labels group will observe the situation for a couple of weeks before deciding what, if any, action to take against Soribada 2.

MARK RUSSELL

U.K. collecting society Phonographic Performance Ltd. (PPL) has struck a reciprocal deal with French independent-labelling collective society SPPF, covering recording company rights for broadcasting and public performance. Under the pact, PPL will represent U.K. indie in France for both broadcast and public performance; PPL will collect and distribute license fees to French indies. In recent months, PPL has forged similar agreements with German society GVL, Holland’s SENA, Canada’s AIVA, Australia’s PPCA, and most recently Iceland’s PPI.

LARS BRANDE

Universal Music France president/CEO Pascal Négre has extended his employment contract for nine years, effective retroactively from Jan. 1. Universal Music International chairman/CEO Jean-Michel Couleur, to whom Négre reports, says: “The unusual duration of this extension reflects the enormous faith that we have in Pascal’s ability to increase the business for which he is responsible—even under the somewhat different conditions of the current market.” Pascal Négre joined PolyGram France in 1990 and was made CEO in 1998, after the Seagram acquisition. He says: “It’s no easy thing to make a commitment concerning the next nine years of your life. I have been able to make up my mind without hesitation because all the necessary factors are united.” The 41-year-old executive is credited with maintaining Universal’s status as France’s leading record company, with market share reaching 35%—the largest of any UMI subsidiary—for the first six months of 2002.

EMMANUEL LERAND
**INTERNATIONAL**

**Wheels In Motion As New Zealand Begins Exporting Datsuns**

**BY JOHN FERGUSON**

AUCKLAND, New Zealand—Rock ‘n’ roll fairy tales don’t come better than this: An unsigned, unsung band arrives in the U.K. and within months, they’re the darlings of the local music press and at the center of a bidding war among major record companies. Yet for incipient New Zealand four-piece the Datsuns, that archetypal music dream has come true. Just six months after leaving their homeland for what was originally intended to be a brief tour of the U.S. and the U.K., the band is preparing the European release of its eponymous debut album through V2—and trying to live down hype suggesting it may be the future of rock ‘n’ roll.

“We thought we’d just go overseas and play a few shows,” guitarist Christian Livingstone says, while on a brief hiatus back home in New Zealand. “We weren’t expecting the sort of reaction we got; it’s been funny, like some sort of silly movie.”

The Datsuns formed in 1995 in Cambridge, a small rural town south of Auckland that is best known for the breeding and training of thoroughbred horses. The band built up a dedicated following on the New Zealand live circuit and released three vinyl singles, mainly sold at gigs, on its own self-distributed label, Hell Squad. But the members remained determined to break into the music business on their own terms—and that fierce independence is paying off.

Neither the band nor V2 will say how much the one-album licensing deal—which covers the U.K. and Continental Europe—is worth and laugh at media reports of $1 million (UK) per single. But V2 clearly believes that the band’s metallic, punky sound has massive potential, with the potential to tap into both hard-rock and alternative audiences.

Julia Connolly, London-based international product manager for V2, says the label had been tracking the act since early April, when it supported the White Stripes and Foo Fighters on a U.S. “The signifying frenzy started when they came to play gigs in the U.K. [later that month],” she says. “They put on an amazing set and worked the crowd so well I couldn’t have timed it better, with the whole resurgence in rock music.”

The band members are keeping their feet firmly on the ground and are well aware of the stereotypes that tickle U.K. music press can knock a group down as quickly as it builds it up. “Music goes around in cycles, and every five or six years people get sick of what’s current,” singer/bassist Dolf de Bondt says. “In England, they focused on dance culture. Everyone’s bored with that, and now the media is looking for something else—and there are a lot of really good rock bands around.”

For now, though, the band can do little wrong. Its first single through V2, “In Love,” is out Sept. 23 and according to Connolly, has been played by key stations. The band has also recorded live sessions for national top 40 station BBC Radio One and high-profile independent rock outlet XFM/London. Connolly says there is already great buzz at retail in the U.K., with the band wow-}

**Virgin Looks Forward At Anniversary**

**After 20 Years, Virgin Records Germany Aims To Intensify Local A&R Activities**

**BY ELLIE WEINERT**

MUNICH—Twenty years after its launch, Virgin Records Germany is looking to intensify its local A&R activities and more aggressively exploit its new acts internationally, with the aim of raising its profile and market share at home and abroad.

On Aug. 31, the Munich-based label (locally called Virgin Schallplatten) celebrated its 20th anniversary with an open-air concert at the Königsplatz in the heart of the city in front of a crowd of 15,000. President of EMI Recorded Music Germany Udo Lange—who was the founding managing director and has managed the label “Over the years, the label name has stood for innovative artists and music, and we wanted to celebrate [our anniversary] with our top artists.”

Those artists included Echo Award-winning rock band Reamonn, Hubert von Goisern, Bryan Ferry, and—topping the bill—Peter Gabriel, appearing on stage in Germany for the first time in eight years. Among the strings of international EMI execs attending were chairman/CEO of EMI Recorded Music Europe Emmanuel de Buretel, EMI Germany, U.K. & Ireland VP of international marketing Mike Allen, EMI Eastern Europe VP of international marketing Alex Kasparov, and Virgin Records senior VP of global marketing Mathieu Labourdette. Gregor Stöckl, previously the label’s marketing director, was appointed managing director of Virgin Records Germany in April. He says that, going forward, the label aims to “stay as competitive and successful as possible, in a very difficult and challenging market environment.”

The main focus lies on more effective and concentrated A&R work, which should lead to the breaking of exciting, hungry, charismatic new acts—nationally as well as internationally.” Stöckl concides that in addition to being able to adapt to and exploit new media and utilize innovative marketing/promotion tools, the label “urgently needs fresh new names” from its home market to sell alongside the established Virgin roster.

One of the challenges currently facing Virgin at home is the steep decline in the German record market during the past two years. Large cities “illegal CD reproduction, downloading from the Internet, and the lack of radio exposure for upcoming acts” as contributing problems that the label, along with the rest of the German industry, has to deal with as priorities. In addition, he says, “we are still trying to save the single from becoming extinct.”

Looking beyond his national borders, Stöckl comments: “In a decreasing market situation like we have, it gets more important to promote, market, and exploit your artists to other territories of the world in order to utilize all possibilities proactively, with special emphasis and energy. With Enigma or Blind Guardian, we have already had tremendous international success. Now it’s time for the new generation of German acts such as Reamonn, Console, or Shut.”

“The world is constantly getting smaller, so the international success of local artists has to get bigger and bigger.”

**Vitaminic ‘On Course’ Despite Losses, Digital Music Service Is ‘Alive And Well’**

**BY MARK WORDEN**

MILAN—Vitaminic COO Andrea Rosi insists that the Milan-based international digital music service is “alive and well—and growing,” despite rumors that it is about to scale back its European operations.

Speculation about the company’s state of health followed the Aug. 28 announcement of its figures for the first six months of 2002, which showed a trebling of losses despite a substantial increase in revenue. Subsequently, a report appeared on Amsterdam-based Web site europemedia.net (which tracks European Internet and new media developments) claiming that Vitaminic was to reduce its European operations, that it would close its Amsterdam office, and that it would no longer concentrate on Dutch artists. Rosi described these assertions as “misleading.” The company currently operates in nine European territories, as well as the U.S. and it has already suggested that it would turn back in Europe to concentrate on Italy, the U.K., and France.

“We have acquired numerous assets since we started out in 1999,” he continues, “and we are continuing to develop and grow our business plan. It’s just that, like 95% of the music industry at the moment, we are having to review our fixed costs in a number of countries.” Rosi insists the company will continue to operate in the Netherlands whether or not it maintains an Amsterdam office and that it will no longer focus on local [Dutch] artists is wrong.”

The Aug. 28 figures published by Vitaminic (Billboard, Sept. 14) revealed a 21% increase in revenue in the first six months of 2002 compared with the same period the previous year. Consolidated revenue totaled 3.38 million euros ($3.32 million), and its consolidated gross operating margin totaled 7.1 million euros ($5.7 million), an increase of 23% on the previous year. But it lost 16.2 million euros ($15.9 million), a considerable increase on the 5.4 million ($5.5 million) loss during the same period in 2002. That increase relates to the acquisition of France MP3.com and subsequent restructuring.

Rosi says the company has now “decided to concentrate on the business—i.e., mobile phone [services]—side of digital music, as opposed to the consumer side—i.e., the Internet, even if we see the trend towards legal, low-cost digital music for consumers as being irreversible.”

Echoing the words of his CEO, Giansuca Dettori, Rosi also takes the majors to task for their slowness in bringing their music to the Internet, but are certainly critical of the majors, because unless they help legitimate services like its own provide digital music by making catalog available, piracy will continue to flourish.”

Rosi also criticizes the majors for blaming piracy for their ills and for “wanting to build a defensive wall against it at all costs: That’s all well and good, but in the meantime they have to be more cooperative in helping to find a solution to the question of [supplying] legitimate digital music for consumers.”

Not surprisingly, the majors don’t accept this criticism. Universal Music Italy president/CEO Piero La Falce says: “We at Universal, both in Italy and Europe, are already active in digital music distribution. In addition, we developed mobile telephone music service that we designed and set up earlier this year, we’ve also developed online systems for the downloading and purchase of music. Under existing laws there are, however, a number of contractual issues regarding file-sharing which mean that limitations and delays are inevitable.”
SEPTEMBER


Sept. 22, 13th Annual Tribute to Heroes and Legends (HAL) Awards Honoring Berry Gordy, the Beverly Hills Hotel, Los Angeles. 310-274-1609.


Sept. 26, Faces of Rock, presented by City of Hope, Quixote Studios, Los Angeles. 310-393-9547 (see Good Works, this page).

Sept. 28, 24th Annual Georgia Music Hall of Fame (GEORGY) Awards Honoring Clarence Carter, Harmanes Quartet, T.L.C., and Tom Wright, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 404-881-9881.


Sept. 30, City of Hope’s Second Annual Music & Entertainment Industry East Coast Golf Tournament, Fenway Golf Club, Scarsdale, N.Y. 212-645-3800.

Sept. 30, Gramaphone Awards, Barbieman Hall, London. gramaphone.co.uk.


OCTOBER

Oct. 1, Second Annual All Star Music Bash, benefiting the Cystic Fibrosis Foundation, Opryland Resort and Convention Center, Nashville. 615-662-7917.

Oct. 5-8, 114th Audio Engineering Society (AES) Convention, Los Angeles Convention Center. 212-661-8589.

Oct. 6, Carl Wilson Foundation Benefit Concert, Roxy Hall, LA County. 323-965-1999 (see Good Works, this page).


Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, NJ. 888-385-1500.


Oct. 11-14, Third Annual Third Coast Conference, Hilton Hotel, Houston. 212-969-0204.


Oct. 17, 2002 Spirit of Life Award Dinner: A Tribute to Music in Film, presented by City of Hope, Barker Hangar, Santa Monica Airport. 213-241-7288.

Oct. 19, Second Annual World Soundtrack Awards, Bijou Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.


NOVEMBER

Nov. 4, ASCAP Country Awards, Opryland Hotel, Nashville (by invitation only).


Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).


Nov. 5, Second Annual Country Radio Broadcasters Hall of Fall Forum, Nashville Renaissance Hotel. 615-327-4457.

Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, Musicians’ Assistance Program (MAP) Awards, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, SESAC Country Music Awards, SESAC Nashville office (by invitation only).


DECEMBER

Dec. 9, 13th Annual Billboard Music Awards, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.


Submit items for Linelines, Good Works, and Events Calendar to Marsha Whitmire at Billboard, 5655 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhtmire@billboard.com.

SIGNATURE ROCK: Signed guitars by Sting, B.B. King, and Goo Goo Dolls, along with photos of artists like Ozzy Osbourne, Bono, Eagles, Tom Petty, and George Harrison will be auctioned during the City of Hope’s second annual Faces of Rock event. Scheduled for Sept. 26 at the Quixote Studios in Los Angeles, the show will also feature performances by John Denver of the Doobie Brothers, Rusty Truck with Mark Seliger, and Laurel Wiley with Nancy Wilson. Proceeds will benefit research and pediatric patient care for the City of Hope Cancer Center. Contact: Lisa Elia at 310-293-9547.

BEACH BOY BENEFIT: Eric Clapton, In Bloom, Matthew Sweet, Sugar Ray, and Van Dyke Parks will perform with headliner Brian Wilson at the Carl Wilson Foundation Benefit Concert Oct. 6. Held at UC Los Angeles’ Royce Hall, proceeds from the show will benefit cancer research through the foundation, established in honor of Wilson, the founding member and lead guitarist of the Beach Boys who passed away from the disease in 1998. Contact: Ronnie Lippin at 323-965-1990.

NEVER AN IDLE MOMENT: Following her triumphant win as the first American Idol, Kelly Clarkson wasted no time in posing with record-label executives. RCA, signed the 20-year-old Texan, will issue a commercial single of a double-A-side disc, “Before Your Love”/“A Moment Like This,” which she performed during the show’s finale. Pictured, from left, are RCA Records GM Richard Sanders; Clarkson; RCA Music Group chairman Bob Jamieson; and RCA senior VP of A&R Stephen Ferrera.

FOR THE RECORD

The Picture This column in the Sept. 14 issue incorrectly lists the contents of StudioWorks/Ventura’s American Idol: The Search for a Superstar. The video contains highlights of the Fox show’s first season.

NEVER AN IDLE MOMENT: Following her triumphant win as the first American Idol, Kelly Clarkson wasted no time in posing with record-label executives. RCA, signed the 20-year-old Texan, will issue a commercial single of a double-A-side disc, “Before Your Love”/“A Moment Like This,” which she performed during the show’s finale. Pictured, from left, are RCA Records GM Richard Sanders; Clarkson; RCA Music Group chairman Bob Jamieson; and RCA senior VP of A&R Stephen Ferrera.
BY MATTHEW S. ROBINSON

TransWorld Entertainment’s For Your Entertainment (FYE) is looking to use its national presence and name recognition to help promote regional bands in local markets.

Aimed at promoting and selling local unsigned acts, FYE’s new LocalEyez program, which bowed Aug. 1, is placing custom endcaps in its 650-plus stores across the country, each featuring rotating selections of the best local artists in each store’s area.

“FYE wanted to differentiate ourselves in the market and position ourselves as a resource for fans, as well as a local music and entertainment store,” FYE VP of marketing Mark Hogan explains. “We wanted to get back to the essence of music by spotlighting the untapped talent coming out of each town’s scene and giving them a chance to sell product in our stores with the hope that we would discover some promising acts.”

The program is already showing signs of payoff. Universal Music Group’s Republic Records recently signed Boston’s RA—a deal Trans World and Republic officials say was aided in part by the band’s LocalEyez exposure.

“They were one of the first bands in the program,” Hogan recalls. “We were the first store to sell them, and they got some radio play and then the deal as a result of our program.”

While he gives some credit to local radio and other Boston-area retailers, band manager Arma Andon concurs that FYE greatly helped RA.

“Trans World came in very early and helped us get the word out,” Andon says. “They were very supportive.”

Republic president Avery Lipman agrees. “The program helped create a buzz in the marketplace, which helped put the deal over the top,” he says. “It helped them get on the radio and got their independent record into stores.”

As many major retailers make it difficult—if not impossible—for small local bands to get their product in the stores, Lipman applauds RA and Trans World for going the extra mile.

“Great bands can come from anywhere, so programs like this are beneficial to the bands and to the entire music industry,” he says. “The band had to take the initiative to participate, but Trans World’s support helped the band get signed and positioned them to be successful—which is the more difficult and more important part.”

RA and other LocalEyez bands are selected by FYE’s buyers, who may be contacted through the company’s Web site (fye.com). Hogan says, “We mention the program on the home page and have a link to a special area that talks about how to get involved.”

As most of the bands do not have record deals, FYE works with them to set a sale price and then sells the albums on a consignment basis.

“We want to make it easy,” Hogan says. “Our goal is to involve as many bands as we can.”

In addition to the smaller unsigned bands, LocalEyez is also featuring larger acts that are touring through the given markets.

“We give them an appropriate amount of facing so they are represented without taking over,” Hogan says. “In fact, the larger bands often attract people to the endcaps, and that helps everyone.”

In addition to its mall-based FYE stores, Trans World is extending the LocalEyez program to its 250 free-standing stores, which include Coconuts, Spec’s, and Strawberries.

“In those stores, we label it as a LocalEyez program but without the FYE label,” Hogan explains. “Essentially, it’s the same program.”

While the endcaps have proved highly successful as a consumer draw, Hogan hopes to include LocalEyez bands on new listening and viewing stations in FYE’s stores. “We want to give them as much exposure as we can.”

Further expansion plans include introducing genre labels and band biographies that will help unfamiliar consumers select new music.

“At this point, we are trusting the people in the area to know the music,” Hogan says, “but we hope to add these elements soon so that people who do not know the music can find something they will enjoy.”

FYE is also exploring cross-marketing and sponsorship opportunities. “We are planning to start with in-store appearances,” Hogan says, “but sponsorship is a possibility.”
Following are the August Recording Industry Assn. of America certifications of album shipments:

**MULTI-PLATINUM ALBUMS**

Garth Brooks, Double Live, Capitol Nashville, 15 million.

Creed, **My Own Prison**, Wind-up Records, 6 million.

Eminem, The Eminem Show, Intermountain/Interscope, 5 million.

Elvis Presley, Aloha From Hawaii Via Satellite, RCA, 5 million.

P.D.O., Satellite, Atlantic, 3 million.

Alan Jackson, Drive, Arista Nashville, 3 million.

Elvis Presley, The Number One Hits, RCA, 3 million.

Elvis Presley, Elvis in Concert, RCA, 3 million.

Bigli Lavigne, Let Go, Arista, 2 million.

Dave Matthews Band, Busted Stuff, RCA, 2 million.

**PLATINUM ALBUMS (1 million units)**

Aerosmith, Oh Yeah! Ultimate Aerosmith Hits, Columbia, its 10th.

Michael W. Smith, Worship, Reunion, his second.

**Jimmy Eat World, Jimmy Eat World,** DreamWorks/Interscope, its first.

Various artists, Totally Hits 2002, Rhino.

**Norah Jones, Come Away With Me,** Blue Note/Capitol, her first.

**Brad Paisley, Part II,** Arista Nashville, his second.

**Toby Keith, Unleashed,** DreamWorks Nashville/Interscope, his sixth.

**Red Hot Chili Peppers, By the Way,** Warner Bros., their fifth.


**Dave Matthews Band, Busted Stuff,** RCA, its ninth.

**GOLD ALBUMS (500,000 units)**

Elvis Presley, Platinum: A Life in Music, RCA, its 74th.

Elvis Presley, The Legend Lives On, RCA, its 75th.

Elvis Presley, The Complete Sun Sessions, RCA, its 76th.

Elvis Presley, This Is Elvis, RCA, its 77th.

**Chicago, The Very Best Of: Only the Beginning,** Rhino, its 22nd.

Aerosmith, Oh Yeah! Ultimate Aerosmith Hits, Columbia, its 23rd.

Gary Allan, Alright Guy, MCA Nashville, his second.

Cledus T. Judd, I Stole This Record, Razor & Tie, his first.

**Simon & Garfunkel, The Best of Simon & Garfunkel,** Columbia, their 11th.

Imaginary Boys, Red Hot Chili Peppers, By the Way, Warner Bros., their sixth.

**Stanley Jordan, Magic Touch,** Blue Note, his first.


Dave Matthews Band, Busted Stuff, RCA, its ninth.

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**RIAA August Certifications**

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**Staring It Down:** Warren Zevon is dying. Literally. No joke. And, being Warren Zevon, he is able to crack wise about it.

“All I said,” he tells me, “was that I wanted Steve McQueen’s haircut.”

Like most of Zevon’s gigs, it’s one with a knife edge to it. The celebrated Hollywood hard guy Mc Queen died of cancer at the age of 50 in 1980. Zevon—who has been called “the first and foremost proponent of song noir” by his friend Jackson Browne—has been diagnosed with terminal lung and liver cancer. He is 55.

Zevon learned of his illness in late August. “I was working out like Vin Diesel,” he says. “I just noticed that I was short of breath, and I may have dismissed it as just an old guy working out too much. My concern to you and your readership is that I avoided doctors assiduously.” He laughs. “I avoided doctors and I avoided physicals, and I indulged myself in that way for a long time.”

Once a Hollywood wild man of legendary reputation, Zevon has ironically been sober for nearly 18 years and quit smoking almost five years ago. He jokes, “It’s easy to say, ‘We all know this guy smoked heavily and drank incessantly for a great part of his life,’ but I also neglected to keep after my health.”

He’s lived the progress of the disease, which he says is “not treatable, by any stretch of the imagination,” Zevon responds with typically mordant humor.

“Let’s put it this way: If I don’t get to see the next James Bond movie, I’ll be pissed off. That’s gonna make me blue… Now, when’s that come out?”

The next Bond film, he says, is scheduled for release in November.

“You’re getting the idea,” he says.

What does a man do, I ask Zevon, when he is literally staring death in the eye?

“Work,” he replies. “Harder, hopefully with some focus. I’m working a lot every day. I already have great relationships with my children… I’ve already led two lives. I got to be a wild, crazy, Jim Morrison quasi-rock star, anyway, and I got to be a sober dad for 18 years. I can’t possibly complain.”

He continues, “I’m writing a lot— I’m in a kinda unique position.” He laughs again. “There’s nothing like an experience like this to really make you start living that day to day, so much depends on how much I’m breathing every day. Fortunately, I have a studio. The studio as you’ve heard on the records, is in my apartment. So I’m going to be able to stagger into that thing pretty much when the hearse is idling at the curb. Otherwise, there is some study stuff I’ve talked about with others. I’m sure we’ll be able to do that, too.”

Zevon—who has addressed death with frankness and caustic amusement frequently during the course of his 30-year career—ties his decision to go public with the details of his illness to his work.

He says, “I’m saying the same thing I’ve always said: Enjoy life. Even though we are surrounded by grimming skulls to remind you of your mortality, which always adorn my records, it’s a big part of life, but it shouldn’t prevent you from enjoying life, and it shouldn’t deprive your life of meaning.”

He adds, “I think life is a spec- tacular deal, and I think you should enjoy it, and I think that everybody has the job of trying their best to enjoy it… I’m happy now. I accept this. It doesn’t seem unfair. I don’t regret it. I’m not mad. And I guess people might look at a lot of the songs I’ve written in the past and say, ‘Gee, maybe that guy wasn’t so weird after all.’ Maybe we carry a little of our destiny around with us and reflect on it before it’s clear why we’re doing so. Maybe artists do that.

“I’m just living my life the same way and enjoying not all of the same things—especially the ‘things’ part of the things. That falls away quickly. The music is even more important, and maybe people will look at it now, like I said, and think that it’s a little less morbid than it was received as. ‘If the guy says, ‘Well, here is death,’ then it’s OK. It’s part of life. It’s OK’.”

Some lyrics from the title song of Zevon’s most recent Artemis album, released last year, seem pertinent: I said, ‘Man, I’d like to stay But I’m bound for glory I’m on my way My ride’s here.’”
DON'T BLAME THE MAJORS: In an issue last month, a quote in an article on audiophile labels ("Audiophile Labels Put a New Spin on Vinyl," Billboard, Aug. 17) restated the widely held belief that the majors killed vinyl. I disagree, and I can back up my position by pointing to what's going on with singles and cassettes.

When I started working at Billboard in September 1989, I was a big vinyl buff who was convinced that there was a conspiracy to kill vinyl, and I wanted so badly to prove it. After all, as the retail editor, I had the perfect beat to investigate it. Alas, I soon learned that while vinyl may have been killed, it was the consumer who did it. They had simply voted to eliminate it by walking away from it and embracing other formats.

Let's look at the numbers: The cassette overtook the vinyl album in unit shipments in 1983, the year the CD was introduced. The cassette peaked in 1988, the same year CDs surpassed vinyl. For the record, album unit shipments that year, according to the Recording Industry Assn. of America, broke out at 149.7 million CDs, 450.1 million cassettes, and 72.4 million vinyl albums. That means that vinyl only comprised 10.8% of album sales that year—and that was before the majors instituted any onerous policies, like one-way sales, or even before they began withholding the vinyl format on new releases (excluding classical from this discussion), the first strategy the majors employed to protect themselves against the returns downside that occurs during a configuration shift.

In fact, certain segments of retail were on the front end of vinyl's demise, and in my opinion, they were only reading the consumer correctly. It was in 1989, if my memory is accurate, when vinyl started disappearing from record stores. In New York, the Wiz, appropriately enough, was the first in the market to eliminate it from its stores.

For 1989, in which the overwhelming majority of releases still came out in a vinyl version, vinyl album shipments fell to 54.6 million, or 39% of the 888 million albums shipped that year. It was only after the writing was on the wall that the majors embraced format-killing policies like one-way sales that ultimately drove the last nail into the coffin. But at that point—which you couldn't call a mercy killing, considering how devoted vinyl buffs are to the format—it was necessary for the majors and retailers to protect themselves from the financial risks associated with a dying format.

KILLING THE CASSETTE: Now, let's turn to the cassette, a format the majors have taken the opposite tack with by continually trying to resuscitate, none of the replacement formats appear to be capturing consumers' attention.

The CD surpassed the cassette in album shipments in 1992. By the end of 1999, the cassette accounted for 9.8% of album sales. As of Sept. 1, according to Nielsen SoundScan, cassettes comprised 5% of album sales. So while the cassette's decline from 10% to 5% has taken two years and nine months as opposed to the one year that it took vinyl to see its sales cut in half to 5%, it is clear that the cassette is well into its journey to the history books. The difference is that the majors have learned from their experience with vinyl and are able to manage the cassette's demise more efficiently.

Also, they need to, since the only other album formats that are catching on are those that enable the consumer to get it for free.

A SINGLE CHANCE: Now, let's move on to the single, which is something that—in my view—the majors have not only been trying to kill but annullate and massacre through numerous onerous policies, all because they fear cannibalization of album sales. I'll spare you chapter and verse on that topic and simply point out that so far this year, only 8.6 million singles have been scanned.

But while the majors indeed do have a lock on trying to kill formats and configurations, they cannot kill consumer demand. Every month, millions of people download songs they want, and it is clear that the single has a future, even if it is only in the digital world.

But is it too late to bring the single back to life in the physical world? Universal and BMG recently began releasing singles in three U.S. markets to test for album cannibalization, but it is still too early to draw any conclusions.

Interestingly, a forthcoming single from American Idol: The Search for a Superstar winner Kelly Clarkson capitalizing on the program's success could answer a lot of questions on the topic. Apparently, RCA is preparing to ship 500,000 units of that Sept. 17 release. It will follow that with an American Idol "greatest moments" compilation Oct. It and then, it is hoped, an album from Clarkson herself later this year. Wouldn't it be grand if they don't delete the single when those albums hit so we can get a read on the cannibalization issue and see if there is still life left for the single in the physical world?
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MUSIC & MONEY

by Brian Garrity

NAPSTER NEWS: Napster’s unsecured creditors want to sell the company’s assets under Chapter 11 proceedings, but the judge overseeing the bankruptcy case has ruled that if a new board of directors was not in place by Sept. 13, the remains of the service will have to be sold in a Chapter 7 liquidation. The unsecured creditors recently began soliciting bids starting at $6 million in a new auction of the assets. However, the U.S. Bankruptcy Court in Wilmington, Del., has ruled that a Chapter 11 sale cannot go forward. As Napster is without a board of directors or chief executive following the exit of CEO Konrad Hilbers. A sale of assets under Chapter 11 traditionally yields more return for creditors than under Chapter 7. Bertelsmann, which has loaned Napster $92 million, is reported to favor converting the company to Chapter 7.

KEEPING HOPE ALIVE: AOL Time Warner hasn’t given up on its hopes of one day acquiring EMI. At a recent media conference in London, AOL chief executive Richard Parsons said the company is looking at European growth opportunities, and it remains convinced that its proposed combination with EMI was a “brilliant transaction.” While Parsons acknowledged that to date the regulatory environment has not been hospitable to the concept of the music industry shrinking or merging to four major labels from five, he was quoted as saying, “We never give up.” Parsons’ comments come as EMI continues to struggle financially. The company was recently dumped from London’s FTSE 100 index, the U.K.’s list of blue-chip stocks. EMI had been on the list since the FTSE’s inception in 1984; in those days, the music company was part of Thorn-EMI, which later demerged, with the two parts becoming separately quoted.

Under FTSE rules, a firm is removed from the index if it falls to or below No. 110 in terms of market capitalization. In the most recent quarter, EMI came in at No. 114, with market capitalization of £1.4 billion (£2.17 billion). The move means little to the company’s day-to-day operations, but analysts call EMI’s delisting from the FTSE 100 “symbolic.”

AOL’s expression of continued interest also follows on the heels of European regulators approving Bertelsmann’s $3 billion acquisition of super-indie Zomba Music Group. In recent years, Brussels regulators rejected a proposed merger between EMI and Warner Music Group, and BMG and EMI scrapped merger talks as a result of concern about regulatory hurdles. But whether or not an OK for Bertelsmann/Zomba signals a softening on music consolidation remains to be seen.

AOL is considering opportunities in Europe as it faces mounting woes in the U.S. In terms of ad sales, stock market performance, and accounting scrutiny, Bertelsmann giant does not see a future in the U.S. Calling it the “most important market,” new CEO Gunter Thielen recently told The Wall Street Journal that the private-ly held company plans to expand aggressively in the U.S. music market, and it continues to prep itself for a possible initial public offering by 2005. But those growth plans will come without any major acquisitions. Thielen says the focus will be on improved profitability and smaller strategic deals.

Bertelsmann recently reported its BMG division had revenue of 1.16 billion euros ($988 million) and an operating loss of 45 million euros ($63.8 million) in first-half 2002. Thielen is on record as saying that BMG should post earnings before interest, depreciation, taxes, and amortization of between 100 million euros ($97.2 million) and 120 million euros ($116.7 million) for the full year.

DEBT RESTRUCTURE: EMI Group has completed the restructuring of its debt with a private placement of $180 million of senior notes. The London-based major says the placing—consisting of $155 million in seven-year notes and $25 million in 10-year notes—was with three major U.S. insurance companies and pension funds.

Additional reporting by Lars Brendan in London.


**HOME VIDEO**

**Burns’ ‘Civil War’ Debuts On DVD**

By Catherine Cella

Ken Burns’ series The Civil War, which 12 years after its initial airing remains PBS’ highest-rated program, debuts on DVD Tuesday (17) with a remastered look and sound and plenty of additional features. Burns talks to Billboard about the five-disc set (PBS Home Video, $129.98), which also includes interviews with Civil War historians Shelby Foote, interactive maps, and a behind-the-scenes documentary.

How were you involved in the DVDs? Many DVDs [have] too many bells and whistles, [such as] the alternate scenes, a director’s cut. Well, I work for PBS, I got to put my director’s cut at the first time. All I wanted to do was make it look and sound better.

What was it like to revisit the project after so many years? It was pretty exciting. You know, when you become a documentary filmmaker, you take a vow of anonymity and poverty. And those things hadn’t happened, so I was very happy.

It’s been a dozen years since the series first aired. Do you still get responses from people? I was at a restaurant last night, and a man walked up and handed me a book on the Civil War that he had written.

What do you think accounts for the film’s incredible appeal? As Shelby Foote says, the Civil War was “the crossroads of our being.” It was the great traumatic event in the childhood of our country. It will be as compelling 150 years from now as it is today, as it was when it happened.

Did you hear from people in the South that you should have titled it The War Between the States? Well, the actual name of the war, what the U.S. government called it, was the War of the Rebellion. But popularly it has become known as the Civil War.

What is the appeal of the documentary form for you? There is nothing more dramatic than what is and what was. The great- est of Hollywood films draw upon stories that are true. I found myself drawn to the histories and didn’t feel the need to manipulate them.

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**6 Questions**

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Ice Cube tells Billboard that the influx of hip-hop stars into movies is only going to increase. "With the climate of movies today, the film studios are going to lock to more people who already have a fan base."

He dismisses criticism that many rappers-turned-actors have not had enough formal training in acting. Ice Cube says, "A lot of rappers can't act, but a lot of actors can't. The movie companies couldn't care less about that; they care about putting paying customers in the movie theater seats.

Ice Cube has a slew of film projects planned for the next 18 months: His current film, Barbershop, opened Sept. 13. Friday After Next, the third film of a series, arrives in theaters Nov. 22. He will star in Torque, a motorcycle-racing film due next year, it is the first feature from award-winning music video director Joseph Kahn. Ice Cube also has starring roles in Pimp (based on the life of Robert "Iceberg Slim" Beck) and Stage Door, a werewolf thriller.

Also set for release next year is Densor, a comedy centered on high-school football; Ice Cube will not star in the film but is producing it and is one of the writers.

Now that Ice Cube has achieved his goals of becoming a rap star, actor, director, screenwriter, and film producer, what is his next goal? "I really want to learn how to play an instrument," he says. "But I haven't had the time to get into it. If I do it, it has to be something I do well."

Though Ice Cube is currently between record deals, he says he is not abandoning music. "If I could change anything about the music business, it would be to have two- or three-album contracts instead of seven-album contracts. Artists need to trust their instincts and not get in the way of themselves."

In Brief: Ludacris has joined the cast of The Fast & the Furious 2 in a supporting role that had been considered by Ja Rule. The latter will not appear in the film, despite early reports that he would. The Fast & the Furious 2 will star Paul Walker and Tyrese and is due next year from Universal Pictures.

Wynton Marsalis has signed on as the creative director of a new BET Jazz series, Journey With Jazz at Lincoln Center, which premieres Sept. 26.
Top 40 Radio Leans To R&B Music As Teen Pop Declines

Billboard sister publication Airplay Monitor analyzes its Nielsen/Broadcast Data Systems airplay charts to see which of the radio formats it tracks have supplied the most hits to the mainstream top 40 radio format. The Billboard Hot 100 chart is compiled using airplay data from many formats—AC, adult top 40, album rock, country, mainstream top 40, modern rock, R&B, rhythmic top 40, Spanish, and triple-A—to arrive at its chart figures. The mainstream top 40 format has the largest audience of all of those formats and therefore has a large influence on the Hot 100 chart. In October, what gets on the mainstream top 40 airplay chart usually ends up toward the top of the Hot 100. Airplay Monitor group editor Sean Ross explains his latest findings.

By Sean Ross

Airplay Monitor
NEW YORK—Last year, as the teen-pop movement waned and musical "extremes" made their influence felt at top 40, Airplay Monitor found that mainstream top 40 PDs were breaking fewer of their own hits—about one-third of what they had been breaking yearly once a year. But in 2002, the handbook of records that were still at top 40 were, almost exclusively, from teen acts.

In 2002, Monitor's ongoing survey of which formats charted top 40's hits found that mainstream top 40 is starting a few more records—and a more diverse lot—than it was a year ago. But rhythmic top 40 is influencing the mainstream chart more than ever. And so is Latin.

While one expects that modern rock radio's shift to a popper, more diverse sound would result in more rock-to-top-40 crossover, the format's influence is considerably less than it was when modern was dominated by hard rock and nu metal.

Since 1997, Monitor has broken down at least one mainstream top 40 chart every year with an eye on where the current hits first charted. The last survey was based on the Sept. 7, 2001, issue. This study reflects the Aug. 30, chart—almost a year later.

Rhythmic Influence

At the end of summer 2001, rhythmic's influence in our previous survey. It was first on 11 songs vs. 15 almost a year earlier. (By contrast, modern rock had sent nine songs to top 40 vs. five the time previous.) But it was still mainstream top 40's first source for music, and that's even more the case now. Rhythmic top 40 was first or tied for first on 15 songs—more than one-third of the mainstream top 40 chart—and first outright on 12 of those, marking its greatest ever influence.

Rhythmic top 40 was first to chart the current hits apiece from Eminem and Nelly. It was also first on chart titles from 3LW, Angie Martinez, Fat Joe, Beenie Man, Jennifer Lopez, and Mario. It was tied for first with R&B on current titles from Eve and Monica, as well as P. Diddy's "I Need a Girl (Part One)." And despite the increasingly R&B lean of the rhythmic top 40 format, it was also first on two dance titles from Daniel Bedingfield and Dirty Vegas.

R&B radio hasn't always had its hits acknowledged at mainstream top 40. When Monitor first took this survey in 1997, only one record had started at what was then called the mainstream R&B format. Now Monitor's R&B hip-hop chart is represented at top 40 with seven titles, four of them songs that it started outright. That in itself is surprising.

In addition to its three ties with rhythmic, R&B was first on two current R&B hits from Ashanti as well as her crew, Irv Gotti Presents the Inc., and P. Diddy's "I Need a Girl (Part Two)." Then again, as hip-hop became the dominant music of R&B radio, it's not surprising that none of the records on the current mainstream top 40 chart got its start at adult R&B radio, which is increasingly relying on its own body of current music.

More Acts, More Diversity

In February 2000, during the height of the teen-pop boom book, mainstream top 40 was first on 17 of its own hits—its high-water mark. By last September, however, that number had dropped to 10. Most of the major crossover acts were between projects (although Enrique Iglesias was about to chart with "Hero"), dance music was at a low point in its ongoing boom/bust cycle, and that left mainstream top 40 owning only "N Sync, Mandy Moore, Jessica Simpson, O-Town, Willa Ford, and LFO, although some of those acts were already branching out beyond the sound that helped establish the teen-act genre in 1997.

This time, mainstream top 40 was first on seven songs, six of seven of them outright. And there was more stylistic diversity, with a return of dance and Latin acts. Mainstream top 40 was first on Pink, DJ Sammy & DJ Sensation, Minogue, Vanessa Carlton, Shakira, Craig David, and the new "No Doubt single. It was tied with adult top 40 for first on BBM.

While rhythmic top 40 still has many top 40 PDs seem to be the most excited about is the youthful crop of singer/songwriters. It's not a genre that mainstream top 40 owns outright. Adult top 40, triple-A, and modern rock also compete to start songs in this genre, particularly by more well-established artists, such as Sheryl Crow, Goo Goo Dolls, and Dave Matthews Band.

Having provided an atypically low five hits to top 40 in late 2000, modern rock was on the rebound last fall, with hits from Staind, Lifehouse, Incubus, Alien Ant Farm, Fuel, and others. (Linkin Park's "In the End" was still on the horizon as a mainstream top 40 hit at that point.) This year, modern rock was first on five records, three of them outright. It was first on Jimmy Eat World, Our Lady Peace, and Hoobastank and tied for first on Chad Kroeger Featuring Josey Scott and Dave Matthews Band.

Ironically, modern rock's greatest influence was at a time when the format was, for many observers, in danger of morphing into the active rock format. Since then, modern has garnered attention by giving some of its hard rock and rap/metal slots to "neo-garage" and "emo" titles that would seem to be more palatable to the pop audience.

But none of those acts are reaping the multi-million sales of a Staind or Linkin Park yet. Nor have most been worked to top 40, whose PDs may also be feeling a little burned by the refusal of certain rock acts to have anything to do with pop radio. And if Linkin Park isn't willing to play a top 40 station's summer concert, the White Stripes aren't likely to be there, either.

Modern rock's hegemony has also been challenged a little by an increasingly aggressive mainstream rock format. Album rock was first to chart current mainstream top 40 hits from Creed and Default and it tied first with modern on "Hero.

Triple-A was also first on three songs. It was tied on "Craw and Dave Matthews Band and had John Mayer all to itself—"No Such Thing" first charted at the format Sept. 29, 2001.

Adult top 40 was tied for first on Goo Goo Dolls, Crow, BBMak, Branch, and Dave Matthews Band. That's similar to a year ago when it was also first on five songs, none of them outright.

By contrast, mainstream AC, which has never been first on more than two top 40 hits at a time, started none this year. Neither did country, although that could change this fall with the release of Dixie Chicks' cover of Fleetwood Mac's "Landslide."

Telemundo Plans 'Idol'-Type Show For Latin Audience In The U.S.

By Leila Cord

Miami—Following the extraordinary success of American Idol in the U.S., Operación Triunfo in Spain, Popstars in Argentina, and their multiple off-spring in Brazil, Mexico, and Colombia, among other places, the Telemundo network is nearing the launch of the first music/reality/contest show in the U.S. aimed at a Latin audience.

Protagonistas de la Música (Music Stars) debuts Oct. 21, following a one-hour special in which contestants will compete for one of 14 slots (seven for men, seven for women). The network says the show is not modeled after American Idol or Operación Triunfo but its own Protagonistas de Telenovela (Soap Opera Stars), which aired last year and became, according to the network, Telemundo's highest-rated show in history for the 12-24 age-group.

“It's nice to see that American Idol has done well,” Telemundo COO Alan Sokol says. “It's a very fun show, but this is a totally different animal.”

One obvious difference is the range of contestants that television in Latin TV. Some of the contestants living together in closed quarters and being coached in dance, voice, and other areas. But each week, a panel of rotating judges eliminates one person and fellow contestants pick a second person, with the audience having final say on who gets the boot.

Beyond getting ratings, Protagonistas is obvious hope for new talent and spur record sales. Telemundo—which produces the show in conjunction with production company Pro-mol—has struck a strategic alliance with Sony, whereby Sony Discos will sign the winner of the challenge and release at least two albums derived from the show.

Sony Discos artists Jaci Velázquez and Pablo Portillo have recorded the theme song of Pro- tagonistas, which is titled "No Me Rendiré" (I Won't Give Up). The late-summer release of boy band MDO, will also act as the vocal coach for the contestants during the show's tenure.

“Te be in the forefront of any segment of the music industry, a record label needs to be ahead of the pack in keeping its ears and eyes constantly on all R&B sales,” Sony Discos chairman Oscar Llador says. “The opportunity to team up with Telemundo on an extensive, national talent search via [this show] is enormous and unprecedented for Sony," he adds, noting that new talent discovered on Protagonistas will be promoted daily on national TV.

Will it work? In Spain, at least, Operación Triun- fo albums were credited with single-handedly lifting sales in the country, and the show has spawned a half-dozen successful solo debuts. And in Argentina, Bandana, which emerged out of Popstars band this year, released a second album following its No. 1 debut later last year.

With Protagonistas, Sokol is confident that view- ership will kick off on the right foot, given the expec- tations garnered when Protagonistas debuts. "We're far more optimistic, because we have a track record," he says. "And at this time, given that the audi- ence is familiar with the format, a lot of the learning curve will be eliminated.”
ONE DAY, ONE YEAR: Throughout 2002, music industry insiders and observers have focused on lost sales and lost jobs, as a trade in transition digests a year of steep declines in album volume after two decades of steady, and often robust, growth. A tough year, no doubt, with no easy solutions in sight, but as I file this column Sept. 11, the woes of the music trade pale next to the horror we witnessed a year ago today.

Here in Los Angeles, I spent a lot of that day using e-mail, instant messaging, and spotty phone service to check on relatives, friends, colleagues, and co-workers who live in or near New York, including myself, of the chart staff, who are stationed in our headquarters less than two miles from where the Twin Towers stood. I told my step-daughter that it was the worst day the world had ever seen in my life and prayed that it would never be another as bad or worse in hers.

In the shadow of the madness and sadness that unfolded on that life-changing day, the travails of the music business seem insignificant. Yeah, it’s tough that album sales lag 10.5% behind last year, but the industry will in time survive the current business climate, evolve, and even prosper. We will move on, but I’ll do so with a perspective informed by lessons we learned Sept. 11, 2001.

UPLIFTED: A Today profile that aired Labor Day adds a new chapter to the once-unlikely success story of Eva Cassidy, the Washington, D.C., native who last year rang Big album sales in the U.S. and the U.K.—five years after cancer claimed her life. In the wake of Today’s feature, which ran a week after Nightline did a Cassidy story, her latest posthumous set reached new peaks on Top Independent Albums (4-1) and The Billboard 200 (105-32), garnering Greatest Gainer honors on both charts (up 185%, 27,000 units). In addition to Am- 
augia’s, two older Cassidy titles advance on Top Pop Catalog Albums (No. 3 up 159%, No. 44, up 122%), and she owns four slots on Top Internet Album Sales (Nos. 6, 7, 19, and 22).

‘HOME’ RUN: Even with a decline of 53%, Dixie Chicks’ new Home sells more in its second week (367,000 units) than the trio’s last album, 1999’s Fly, did in its opener. That’s a significant benchmark, because prior to the new Chicks set, no other album by a country group or duo had ever posted a larger Nielsen SoundScan week than the 341,000 that Fly pushed in its first stanza.

Thus, Home easily holds No. 1 on both The Billboard 200 (leading a resurgent Eminem by 188,000 units) and Top Country Albums (beating Toby Keith by more than a 5-to-1 margin). The Chicks’ latest has sold more than 1.1 million copies in only two weeks, an amount that already places it among this year’s 30 best-selling albums.

Aaron Carter has the big chart’s Hot Shot Debut at No. 18. It is the first time that the 15-year-old has charted three albums in the span of a calendar year, with both remaining contestants in the Billboard Hot 100, who was June 15 edition, when the Divine Secrets of the Ya-Ya Sisterhood soundtrack entered at No. 99 in the release slate that followed Memorial Day. Two of young Carter’s previous three albums reached the top 10.

WONDERS NEVER CEASE: Glenn Gould’s A State of Wonder is not only this week’s top-selling classical mideine album, it is also the best seller among all traditional classical fare (2,500 units). Typically, the best-selling classical titles are full-priced ones. Each of the four albums in 2002 to reach No. 1 on The Billboard Classical 50—an in-house chart that includes both traditional and crossover repertoire from all price points—has been full-priced offerings.

Hollis Gould set is a triple-disc package combining the pianist’s 1955 and 1981 recordings of Johann Sebastian Bach’s The Complete Goldberg Variations. The 1983 release of the latter recording, which came out a year after Gould died, spent eight weeks at No. 1 on Top Classical Albums. The new title carries a $19.98 tag, which would qualify as a full-priced album were it not a multi-disc set.

SIGHTSEEING: The 105% gain last week that moved P.O.D. ahead 48 places on The Billboard 200 was spurred by a limited special edition that includes three new versions of songs from the original Satellite and a DVD Video. This week, it advances three places despite an 11% sales dip... The show last issue at No. 47 by MTV Video Music Awards host Jimmy Fallon marked the highest rank for a comedy album since Adam Sandler’s Snatch and Judy’s Kid entered at No. 16 in October 1999. Both comics rose to fame on NBC’s Saturday Night Live.

IDOL CHATTER: Newly minted American Idol: The Search for a Superstar winner Kelly Clarkson wastes little time in living up to her moniker, as “A Moment Like This” earns Hot Shot Debut honors on The Billboard Hot 100, entering at No. 60. “Moment” first received a smattering of airplay on the first day of our tracking week, which was the day following the penultimate episode of the Fox series on which both remaining contestants first performed the song. On that day, Clark- son’s version was played eight times, while fellow semi-finalist Justin Guarini’s rendition was played six times. The day after Clarkson won, her version of “Moment” received 476 detections, while Guarini’s got only one. In fact, that Thursday proved to be the best day of airplay for “Moment,” as 25% of its weekly detections were earned the day after the coronation. And, with the series finale being the hot topic on most morning shows, more than 40% of its plays that day came in the 6-9 a.m. hour.

“Moment” is shaping up to be the single to finally knock Nelly off the top slot on the Hot 100. With a retail single scheduled for Sept. 17 that also includes a second track, “Before Your Love,” “Moment” will have a legitimate shot if it can scan somewhere in the range of 125,000-140,000 units. Considering that it’s been almost 13 months since a single has sold more than 100,000 units, there is no guarantee. The last two TV-generated pop stars, O-Town and Eden’s Crush, scanned 42,000 and 77,000, respectively, in their initial weeks with their debut singles, “Liquid Dreams” and “Get Over Yourself.”

It will be interesting to see where Clarkson’s total lands for a variety of reasons. You can argue that since ratings for American Idol were among O-Town’s Making the Band and Eden’s Crush’s Popstars, the single should sell proportionately more. On top of that, both of those songs received little to no airplay, while “Moment” is shaping up to be a solid radio hit. Working against “Moment” is the label’s abandonment of the singles sales market. While it’s only been a year since Mariah Carey’s “Loverboy” scanned more than 130,000 in each of its first two weeks, that single was heavily price-ed, “Moment” will sell for more than $4 at most accounts.

What it comes down to is that if only a tiny fraction of the millions who took time to vote for their favorite Idol contestant makes a purchase, then “Moment” will undoubtedly sell enough to ring up a No. 1 Hot 100 single.

MISSING PERSON: Lanky traditionalist Darryl Worley celebrates his first trip to the top of Hot Country Singles & Tracks, as “I Miss My Friend” replaces Tim McGraw’s “Unbroken” at No. 1. Up 229 detections, “Friend” takes a handsome lead of 280 plays over Tracy Byrd’s “Ten Rounds With Jose Cuervo,” which gains 135 spins and leaps 4-2 with 5,265 detections.

The two titles are likely to be the only two horses in the No. 1 heat again next issue, because the nearestbullet title is Diamond Rio’s “Beautiful Mess,” which finishes 167 detections shy of Byrd’s total and hops 7-5. The group gains a hefty 563 plays—the second-biggest on the entire chart—and is gunning for its first No. 1 since “One More Day” ruled for two weeks in March 2001.

Worley’s bittersweet ballad of resignation about the loss of a loved one will surely benefit from extra spins during 9/11 tributes, but programmers looking to infuse more tempo into their back旋转 rotations may find his fun-loving title when all is said and done.

Elsewhere on the chart, McGraw bags the second-highest debut of the current chart year, as “Red Rag Top” blows in at No. 34 with slightly more than three days of airplay. Faith Hill’s “Cry” and Dixie Chicks’ “Landslide” marked the year’s highest openers so far when they each entered at No. 32.

FLIP’S SIDE: Houston native Lil’ Flip charts his first single on the Hot R&B/Hip-Hop Singles & Tracks chart with “This Is the Way We Ball” bowing at No. 74. It follows one week after his debut set entered Top R&B/Hip-Hop Albums at No. 4 and The Billboard 200 at No. 12. “Ball” is his first single since his independent label, SuckaFree, signed with Loud/Columbia. Flip’s previous album, The Leech, peaked at No. 17 on the R&B/Hip-Hop list in November 2000. A track from that album, “I Can Do Dat”—which reached No. 4 on billboard.com’s Hot R&B/Hip-Hop Bubbling Under chart—has been remixed to include a featured role for Juvenile and is included on Flip’s new Underground Legend, which also sports a bonus disc of remixes.
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<td>HOODSTAXX (12)</td>
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<td>&quot;Kid Rock&quot;</td>
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<td>KID ROCK (12)</td>
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<td>109-113</td>
<td>&quot;Dirty Vegas&quot;</td>
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<td>&quot;Kanye West&quot;</td>
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<td>Broken Social Scene 5 155 155 155 155 155 155 155 155 155 155</td>
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**NOTE:** This table includes the Billboard Top 100 chart, which ranks the top 100 songs in the United States based on sales, streaming, and airplay data. The chart is published weekly and reflects the most popular songs at the time. The dates mentioned correspond to the week when the chart was released.
### Billboard Top Blues Albums

**SEPTEMBER 21, 2002**

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<td>BOEJONOMASSA</td>
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<td>So It's Like That</td>
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<td>CICO MONTOYA</td>
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<td>Can't Look Back</td>
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<td>BETTY VAUGHAN AND DOUBLE TROUBLE</td>
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<td>When The Sun Goes Down - Walk Right In</td>
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<td>BERNARD ALLISON</td>
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<td>Storms Of Life</td>
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<td>JIMMY THACKER &amp; THE DRIVERS</td>
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<td>We Get It</td>
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<td>When The Sun Goes Down - First Time I Met The Blues</td>
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<td>Extended Versions</td>
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<td>BUDDY GUY</td>
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<td>Sweet Tea</td>
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### Billboard Top Contemporary Christian Albums

**SEPTEMBER 21, 2002**

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<td>3</td>
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<td>Electric Nights</td>
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<td>TRINC-T-T</td>
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<td>4 - A Different Direction</td>
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<td>5</td>
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<td>KIRK FRANKLIN</td>
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<td>7</td>
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<td>JUMPS</td>
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<td>Family Time In The World</td>
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### Billboard Top Reggae Albums

**SEPTEMBER 21, 2002**

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<td>3</td>
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<td>Reggae Pulse: The Heartbeat Of Jamaica</td>
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<tr>
<td>4</td>
<td>4</td>
<td>UB40</td>
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<td>The Very Best Of UB40</td>
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<tr>
<td>5</td>
<td>5</td>
<td>RAYON</td>
<td></td>
<td>My Bad</td>
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<td>6</td>
<td>6</td>
<td>KYA-PI</td>
<td></td>
<td>Mu E Vast</td>
</tr>
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<td>7</td>
<td>7</td>
<td>BOB MARLEY AND THE WAILERS</td>
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<td>Legend (Deluxe Edition)</td>
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<td>8</td>
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<td>SHAGGY</td>
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<td>Mr. Lover Lover (The Best Of Shaggy Part I)</td>
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<td>Reggae Platinum 2002 - Volume 4</td>
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<td>Dancehall 101: Vol. 3</td>
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<td>BOUNTY KILLER</td>
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<td>Ghetto Dictionary The Art Of War</td>
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### Billboard Top Gospel Albums

**SEPTEMBER 21, 2002**

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<td>TRINC-T-T</td>
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<td>The Kiss</td>
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<td>KIRK FRANKLIN</td>
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<td>God Has Finally Arrived</td>
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<tr>
<td>4</td>
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<td>The Eleventh Hour: Our Love is New</td>
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<td>5</td>
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<td>KAREN CLARK SHEARD</td>
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### Billboard Top World Albums

**SEPTEMBER 21, 2002**

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<td>ISRAEL KAMAKAWIWO'OLE</td>
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<td>2</td>
<td>2</td>
<td>GAEIC STORM</td>
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<td>Tao</td>
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<td>3</td>
<td>3</td>
<td>SOUNDTRACK</td>
<td></td>
<td>Anochi</td>
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<td>4</td>
<td>4</td>
<td>PILAR MONTENEGRO</td>
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<td>Desahogo</td>
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<td>5</td>
<td>5</td>
<td>JOHN GROOVER/THEO KARNS/IRON MAN</td>
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<td>The Very Best Of The Iron Man</td>
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<td>6</td>
<td>6</td>
<td>BANA MEN</td>
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<td>Move It Like This</td>
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<td>7</td>
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<td>SOUNDTRACK</td>
<td></td>
<td>My Big Fat Greek Wedding</td>
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<td>9</td>
<td>9</td>
<td>DEEP FOREST</td>
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<td>Music Detected</td>
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<td>Asian Groove</td>
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<td>DAVID VISAN</td>
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<td>Bedda-Boa IV</td>
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**Note:** The albums are listed with their respective labels. The titles are indicative of the genres and themes each album represents.
### Billboard Heatseekers Singles (September 21, 2002)

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<td>The Happy Boys</td>
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<td>Sleaf Kerinyen</td>
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<td>3</td>
<td>Them</td>
<td>The Used</td>
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<tr>
<td>4</td>
<td>The Blind Boys of Alabama</td>
<td>Higher Ground</td>
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<td>5</td>
<td>Interpol</td>
<td>Turn On The Bright Lights</td>
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<td>6</td>
<td>Sugar Cult</td>
<td>Good Charlotte</td>
<td>33</td>
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<td>7</td>
<td>The DEREK TRUCKS BAND</td>
<td>Joyful Noise</td>
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<td>Murderdolls</td>
<td>Beyond The Valley Of The Murderdolls</td>
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<td>Breaking Benjamin</td>
<td>Saturday</td>
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<td>Banda El Recodo</td>
<td>No Me Se Rajar</td>
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<td>11</td>
<td>Splendent</td>
<td>To Whom It May Concern</td>
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### Billboard Top Independent Albums (September 21, 2002)

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<td>Eva Cassidy</td>
<td>Imagine</td>
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<td>Nickle Creek</td>
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<td>Aimee Mann</td>
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<td>Default</td>
<td>The Fallout</td>
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<td>Conjunio Primaveria</td>
<td>Perdone Mi Amor</td>
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<td>DASHBOARD CONFESSIONAL</td>
<td>The Places You Have Come To Fear The Most</td>
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<td>9</td>
<td>Mack 10 Present Da Hood</td>
<td>Mack 10 Presents Da Hood</td>
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<td>10</td>
<td>Elvis Presley</td>
<td>Elvis: The Very Best Of</td>
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<td>Halos &amp; Horns</td>
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The Billboard Heatseekers chart is designed to highlight new and developing artists, as well as those who have never appeared on the Top 100 of The Rolling Stone chart. The Top Independent Albums chart is designed to highlight new and developing artists, as well as those who have never appeared on the Top 100 of The Rolling Stone chart.
<table>
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<th>Certification of 200,000 units (Platinum)</th>
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<td>Sony</td>
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<td>No Such Thing</td>
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**Note:** The list includes Billboard's Top 100 songs for the week ending September 21, 2002, featuring artists like Diffrarna, Gangsta Lovin', Complicated, Just In Time, The Joker, and many others. The table also highlights the Hot 100 Singles Sales chart with entries such as Use Me, Like You, The Impossible, and Many More.
He continues, “While in the U.S., copyright remains in place for 95 years, in the U.K. and Continental Europe, any U.S.-owned repertoire is subject to the laws of those countries and therefore becomes public domain 50 years after first being released. [Meanwhile], a number of Latin American countries have copyright periods between 60 and 80 years, while in Asia it also tends to fall in between the U.S. and Europe. India, for example, is 60 years.”

EMI Recorded Music senior VP Rupert Perry, who chairs the IFPI’s executive committee for Europe, points out that performers are the real victims of the copyright imbalance. “After the 50 years, the copyright holders are the most advantaged in the world,” Perry says. “But there are many other countries that are predominantly American artists [and their estates], such as Miles Davis or Nat King Cole or Sinatra.”

Armstrong believes that big-name artists, Roger Armstrong, managing director of London-based reissues company Ace Records, says: “For performers who perhaps have 1½ hits in their career, every dollar they can get from their recordings is gratefully received.”

The issue is further complicated by the fact that authors and composers can enjoy a longer protection period—life of the author plus 70 years. That’s the same as in the U.S., effectively meaning that authors’ rights already are harmonized.

“Nobody has yet explained why a composer’s family should still be able to earn [money] 70 years after his or her death, whereas the people who actually sung or performed a song that helped the composer earn money lose any right to income 50 years after the rather vague term ‘affiliation,’” Armstrong continues. “Essentially it has to be looked at as anomalous and unfair that authors’ rights to be paid for their work should be protected so much more than performers’ rights.”

Uncharacteristically, music did not really figured in the equation of public domain, but that is set to change as the 50th anniversary of rock ‘n’ roll dawned.

This year, the founder of London-based Acrobat Music & Media, explains, “A lot of the biggest exploiters of [public domain], particularly in the jazz and blues field, and they’ve just been doing the bare minimum. They issue the chronological recordings of jazz people and blues people as and when they become available, so everything up until the end of 1951 is out there now. And come Jan. 1 next year, there’ll be another volume of issues. So the business and its catalog will grow year on year to the extent that you can predict what you’re going to be able to release for years ahead.”

That situation is something that the IFPI is determined to prevent. The organization is lobbying politicians at every opportunity on the issue of extending copyright on sound recordings and is backed in its fight by the Recording Industry Assn. of America (RIAA).

RIAA head of international affairs Neil Turkewitz tells Billboard: “In particular, the online component is of major importance, because in the world of electronic delivery, national borders don’t exist. Therefore, if there are different copyright periods in different countries, it is very difficult to prevent infringements.”

Kennedy says, “It’s fair to say one of the complications is that [extending the protection period] was addressed fairly recently—the 50-year term was confirmed in the 1996 WIPO Performances and Phonograms Treaty. So there will be some that think, ‘That was only six years ago, and here we are, the record industry is back trying to extend it already.’”

The fact that Fisher claims is only one of many that the music industry has to address with politicians: “Government’s attitude is that they don’t want to be responsible for increasing the price of music.”

Armstrong agrees. “There is a widely held perception [by politicians] that the record industry is full of thieves and they deserve everything they get,” he says. “I heard a story from a major record company that when the [U.K.’s] Department of Trade and Industry was approached on the issue of extending copyright, [performance] royalties on that.”

A source at one of the majors refutes Fisher’s claim. “We are not only honor-bound, we are duty-bound by our contracts with artists to pay royalties,” the source says. “So to suggest that we would not be ridiculous.”

Much-talked about solution to the public-domain problem is re-mastering—a tactic successfully employed by the movie industry. Fisher says, “The [British Phonographic Industry] says a remastered work constitutes a new recording and therefore a new copyright, but that’s never been challenged in court.”

So, if a work is remastered, is its copyright renewed? “It’s a slight grey area,” says Richard Constant, legal counsel for Universal Music International. “The basic answer is ‘yes,’ but the original copy still falls into public domain [after 50 years], so you wonder how much good it will do you.” He adds: “Audiovisual works tend to have longer copyright terms because a number of the contributors to those works are non-creators.”

If harmonization does happen and the U.S. standard of 95-year copyright protection is adopted, many works now in the public domain worldwide could be back in protection, putting some public-domain operators out of business. Kennedy says that has happened in a number of countries where the concept of copyright has only recently become enshrined: “Acknowledging that some parts of the world are devoid of any copyright law, Rechard claims such situations are rare and that the treaties, which so far none of the European countries have done.”

For their part, public-domain labels argue that after 50 years, copyright holders have had more than enough time to exploit their repertoire. Patrick Fremeaux, president/director general of Fremeaux & Associés, a French company specializing in public-domain catalog, says labels like his are essential to preserving musical legacies.

“Extending the copyright is not necessarily a problem for my company; the real problem is with copyright owners because the recordings that: the major companies are not going to exploit are going to disappear,” Fremeaux says. He adds that he has submitted a report on the subject of public domain to the French government. That report urges the government to consider extending what Fremeaux refers to as “heritage” music. He also seeks governmental funds to preserve heritage music and wants the music to be promoted in schools.

While the French government ponders that report, it is unlikely to strike a chord with Armstrong, who refuses to even speak to public-domain operators. “A lot of the issuing out-of-copyright material should be marginalized by the business as much as possible,” he blasts. “Out-of-copyright operations are shoddy, they make mistakes, and they don’t really care if something is done right or not—they’re just there to make a fast buck.”

“We would never even dream of not paying the [performers],” Armstrong says. And he argues that even though Artax makes the moral stance of paying royalties to performers whether or not the sound recording is protected by copyright, European law currently places him at a competitive disadvantage.

“Nowhere in… any contract I’ve ever read does it say that when the work goes out of copyright in the legal sense, I can stop paying [the artist],” Armstrong says. “So apart from the fact that I feel obliged and duty-bound to pay royalties, I would say that I am suddenly disadvantaged as the person who owns the copyright—or rather the catalog—in that I am probably legally obligated to pay royalties, and the contract, whereas the guy down the road can go out and get a B.B. King record, dub it, put it out, and nobody can do anything about it.”

The tide could be turning. Life expectancy is increasing and in today’s litigation-laden world, it might not be long before performers challenge the EU on why authors enjoy greater copyright protection.

Constant observes, “The Rolling Stones are going to be still very much around when everybody is selling their public-domain stuff.”

Perry, these that are operating in the public-domain area are exploiting material. “I’d lose any chance of Miles Davis or Sinatra,” Perry says. “These that are operating in the public-domain area are exporting material. ‘I’d lose any chance of Miles Davis or Sinatra.’”

Brian Kennedy says that the labels that criticize the public-domain problem are not necessarily a problem for his company; the real problem is with copyright owners because the recordings that the major companies are not going to exploit are going to disappear.”

Turkewitz says physical imports should not exist. “We have the ability to prevent goods that might be public domain elsewhere [but still in copyright in the U.S.],” Perry has said here, and there are also civil remedies and criminal penalties that are not in use in the EU. “But the real danger lies in the online delivery of repertoire.”

While the IFPI and the RIAA may be singing from the same song sheet, Perry is all too aware that the American trade body faces a battle of its own on copyright—and one that could have implications elsewhere.

“This copyright law changed in the U.S. fundamentally over Mickey Mouse,” Perry recalls. “But people are now challenging that as [unconstitutional] and therefore it would need a Supreme Court for debate, so that could have a real bearing as well.”

That case is expected to begin next month and marks the first time that the court has accepted a case that challenges the constitutionality of any aspect of the U.S. Copyright Act (Billboard, June 29).

But Rechard states with unwavering determination that the goal is to have protection harmonized at the highest possible level, which at the moment would be that of the EU. Whether that is achievable is a question mark, but realistically we would like to achieve something that is in line with what the authors have internationally. But we need harmonization to tackle online commerce, which is borderless, so that requires a decision.”

And concluding that the political will of America may be the key to achieving harmonization, Armstrong comments: “If the Americans come in and wave a big stick, Europe will as usual jump out of its way and do whatever the Americans require.”
Curb Set Reveals A Mature, Soulful Rimes

Continued from page 1

made, appears to have put those troubles behind her and has emerged as a poised, confident young woman who finally has a strong sense of her own artistic voice—a voice that is now leaning in a decidedly pop direction. There is this more evident than on her eighth studio album, Twisted Angel, due Oct. 1. From Curb Records, her label home since the beginning of her career. Curb Records is distributed by WEA in the U.S.

The album, a collection of mature, revealing, and sometimes sexy songs, has Rimes' fingerprints all over it. She executive-produced it, co-wrote four songs, and had input on the other nine. Every song was written especially for her during a "songwriting camp" at the Miami home of writer Desmond Child, who served as one of the album's producers along with Peter Amato and Gregg Pagnani.

In the process of creating the album, Rimes says she discovered her own musical style. She says she is a "Pop patient admirer. It's a mixture of everything, I've blended urban and rock and a little bit of country on this record.

I really made a point not to sound like anyone else. I don't want the album to be so pop that it's going to sound like everyone else out there.

Having discovered her style, Rimes says she "wanted to take control of that. I didn't want to give it over to someone and say, 'You do this for me.' I'm an artist, not just something you stick out and sell. So I wanted to be so hands-on and be in every string session and [in on] choosing the musicians and arranging the songs."

"This is where I am in my life," she adds. "And this is the music I've always wanted to do."

Mike Curb, founder and chairman of Curb Records, says: "It's the first time LeAnn has made the album of her dreams. She's really been the creative force behind this entire album.

UNDER PRESSURE

The songs have such themes as the challenges of living in a fishbowl, being under pressure to be perfect, and having a little 'hell to pay.' Rimes says all of those things reflect not just the reality of her own life but those in the lives of "the youth of America." That group, she says, "is going through so much crap, really, this pressure to be perfect. And the pop world's, and the pressure about how to dress. In songs like 'Wound Up,' I really dealt with that."

Rimes was schooled at home as a teen but says, "I've had pressure to be perfect all the time. I walked out of my mother's house when I was 13. I know the pressures—not in school—but I know this business, and it's pretty much the same." The early stardom came with a price for Rimes. "I had a lot of responsibility thrown upon me at a young age. I was paying everybody's bills. I had an entourage of about 65 people. If I don't work, they don't make money. I took on all the responsibility of a business at 13, and all I wanted to do was sing."

"I definitely got that out on this record [in] songs like 'No Way Out,' where I speak about that."

Although she has been writing since age 9 and has penned scattered cuts on her previous albums, Rimes really immersed herself in the writing process for this project, joining 10-12 other writers for five days at Child's home. She says, "I was in a room with different writers every day, and I would go around at lunch and critique everyone else and say: 'This is what I want to sing about.' I really had something to say, and we got some great songs out of that.

"I went in a room with everyone in the beginning, spilled my guts out and said, 'This is what I've been through, if you haven't read it in the tabloids yet,'" Rimes continues. "I wanted them to really know where I was coming from and where I wanted to take this album musically. They asked if there was anything I didn't want to hear, and I said: 'It's time to just let it fly musically. Go in and write, and whatever comes out is that amazing is what I'm going to put on this record.'"

'NO TIME FOR BOUNDARIES'

The album's first single, "Life Goes On," appears to be off to a good start at mainstream AC and adult top 40 stations, and the video is in rotation on VH1.

Despite the album's undeniable pop sound, Curb insists, "It's got some country in it. It's not just a pop album as well."

A remix of "Life Goes On" was recently serviced to country radio stations, and Curb also points to the song "Love Is an Army"—the album track that best shows off Rimes' substantial vocal skills—as a potential country single.

Citing Faith Hill and Shania Twain, Curb says, "The market's open for artists to be able to pop and country. LeAnn took the vocal sounds, and she made a great album, and I think it's our job to let that album go wherever it should go... This is not a time for boundaries; this is a time to go out and explore the unknown.

But boundaries remain a bit of a challenge at radio, Bob Catania, VP of promotion for Curb's pop division, admits he's always fighting the percepion of LeAnn as a radio programmers that Rimes is a country artist.

"There are still people we have a hard time convincing that she is a pop act," he says. "It's pretty simple to me. All you have to do is listen to the album."

"When people see the press, the video, and her new look, it will reinforce her image as a pop artist who still will have appeal with the country audience," adds Catania, who has tentative plans to showcase Rimes for pop programmers toward the end of the year. "I don't think the audience has branded her as a country artist trying to cross over to pop, it's just programmers," Catania adds. "The country thing has been exaggerated in the pop marketplace."

For some programmers, he says, "the country excuse is something to hide behind while you figure out if the record is a hit or not."

"People have to remember that LeAnn is still very young," Catania continues. "There is a perception among programmers that she is older than she is. This is a very young girl who has had a successful career doing one thing but [who] has made a musical decision to be a pop artist. People need to respect that. Every artist has a right to evolve."

"People either think I'm 13 or 25 by now; it's so funny," Rimes says. "But people need to let me change. Everyone else in the world gets to grow up and evolve and change their mind. I need that time, and I've done it in front of everyone, in a fishbowl."

Catania says, "I've seen some really ugly commentary about the fact that she's made a pop record, and I don't think that's fair. He plans to build on the foundation Rimes built at AC and adult top 40 formats with previous hits "How Do I Live" and "Can't Fight the Moonlight." Musicians evolve and grow, and I think that should be embraced, not criticized."

"LeAnn Rimes is an exceptionally talented artist with an amazing voice," radio consultant Gay Zapolos says. "We as an industry love to put artists into boxes we can understand, especially country artists. Many people wanted to pigeonhole LeAnn as only a country artist, and while she makes some amazing country music, she also has potential to be a huge pop music star."

ON THE DOCKET

Rimes’ first Curb album, 1996’s Blue, is certified six-times platinum for shipments of 6 million units, according to the Recording Industry Assn. of America. It remained at No. 1 on the Billboard Top Country Albums chart for 28 weeks. Her next four albums also went platinum or multi-platinum, and 2001’s I Need You is certified gold. She has also won three Academy of Country Music Awards, a Country Music Assn. Award, and an American Music Award.

But in the midst of all that success, there were several years where it was nearly impossible to read an article about Rimes that didn’t include the words “plaintiff further alleges.”

In 2000, after Rimes turned 18, she sued Curb Records, seeking to terminate the recording contract she and her parents signed when she was 12. That same year, she sued her father and former manager/producer, Wilbur Rimes, charging him with defrauding her of at least $7 million during the previous five years. Also named in that suit was Rimes’ manager, Twisted Angel.”

A few months later, Wilbur Rimes answered with a countersuit against his daughter’s company, LeAnn Rimes Entertainment, seeking a producer’s fee. Curb, which had by then spent several months publicly referring to “my former record label” (Billboard, Dec. 8, 2001), also withdrew the last of her litigation against the label.

In February, around the time of her wedding to dancer Dean Sheremet, she quietly settled all pending litigation involving her father.

Based on those experiences, Rimes jokes, “I could probably pass the bar exam now.”

But it was a painful time. "It's really horrid to see my life spread out for everyone. You can't have half true, half of it,” she says, “Gossip hurts, and it's really stupid.

"It was very hard to focus on music at that time, I didn't make music, and although I was put in the spotlight by the paying them,” Rimes continues, "It was music I made when I was really, really young. It was a really hard time, and thank God we got past it and I finally can make the music I want to make now."

Asked what finally changed her mind about Curb, Rimes says, “A better deal, actually. I finally get to have control over the things I needed to have control over to be a true artist.”

OFF TO EUROPE

In addition to a U.S. setup that includes early-Oct. television appearances on The Tonight Show With Jay Leno and Live With Regis & Kelly, there are big plans to push the project internationally. Thomas Stackjohan, VP of international promotion at Warner Music International in London, says the label is planning a fall promotion tour for Rimes in Europe to “maximize her exposure” in the media there. He calls the European tour the "prime priority for all our Warner Music International affiliates in Europe, Southeast Asia, and Latin America—their territories—and we're looking to get the rights to the album—and they are busy preparing campaigns which will cover all media opportunities throughout their regions.”

Rimes, who has been booked by Rod Essig of Creative Artists Agency in Nashville since she was 13, is planning a spring tour. She is managed by Tom Ross Artist Careers in Los Angeles. Her publishing is with Angel Pie Publishing, which is administered by Curb.
Listen Links With
Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Tekk Technologies, and U.S. Robotics. Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Tekk consumers must purchase their products through the Good Guys or Circuit City. Listen.com will feature the products on its site. Brian Garry, N.Y.

Labels, Artists At Stalemate
In Talks On ‘7-Year Statute’

Monday’s meeting between both sides of the issue on California’s “seven-year statute” was a “waste of time,” according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a compromise on the issue. In addition to RIAA president Hilary Rosen and the body’s negotiator, David Attorneys Coalition was representing the artists, and managers Irving Azoff and Jim Guerinot. Artists Coalition was represented by Jay Cooper, who co-counsel for the Recording Association. Cooper tells Billboard, “There was no resolution—nothing—and that’s it. Everybody stated their case. As far as another meeting, I don’t know.” The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

San. Kevin Murray, D-Culver City, who introduced the bill, admitted to Billboard, “I was disappointed in the meeting because we believed we were close to reaching a compromise. It’s always my intention to go forward with the bill, but I understand the industry’s concerns. We need to find a solution that works for both sides.”

1ST DEVELOPMENTS

Tonos Names Co-CEO

Tonos Entertainment, the online music network founded by Carole Bayer Sager, David Foster, and Kenneth “K.C.” Thomas, has named Kevin Cooper and Jim Guerinot Co-CEOs of the company. The move comes as the company prepares to launch its new, soon-to-be announced service. Cooper has been with Tonos since its inception, while Guerinot was recently named chairman of the board. The pair will work closely with CEO Carole Bayer Sager to drive the company’s growth and expansion.

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steps toward consolidating under Luke Lewis, the chairman/CEO of MCA Nashville and Lost Highway who recently added the overseeing of MCA Nashville to his duties (see Nashville Scene, page 53). The forthcoming cuts—which are “not significant” in size—are in response to declining sales, according to a source, who says that despite its market-leading position, UMG is “not unaffected” by the slowdown in the music market. A UMG spokesman declined to comment.

Despite these developments, UMG’s performance in 2002 demonstrates exactly how valuable an asset it remains. Through the first six months of this year, its distribution arm, Universal Music & Video Distribution (UMVD), had a 28.3% share of the total U.S. album market, according to Nielsen SoundScan.

THAT’s nearly 12 percentage points better than the No. 2 major, BMG Distribution, and almost a two-percentage-point increase compared with UMG’s share in the first half of 2001. What’s more, the success has been spread across all four of UMG’s label groups: Motown/Universal and Island Def Jam Music Group (IDJMG) to Interscope/Geffen/At&MCA in Los Angeles.

UMG’s achievements in 2002 include the best-selling album so far this year, Interscope’s The Eminem Show, which has sold 5.59 million copies since its May 26 release on Web/Aftermath/Interscope. Nellie, the For/Real/Universal follow-up to their debut, Country Grammar, has sold more than 3 million copies and spawned two No. 1 hits (“Hot in Herre” and “Dilemma”) on The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart.

April, R&B newcomer Ashanti’s spon- sored album by Merck/Mercury to Interscope, launched the first-week sales for a new artist in almost five years. Her total sales for the year stand at $2.5 million. Meanwhile, Lost Highway/Mercury’s soundtrack to the movie The Eminem Show, Where Art Thou?, whose word-of-mouth rise last year spawned a bluesgrass revival, has sold 2.4 million copies so far this year. Together, these two albums account for 6.5% of UMG’s recorded music revenue. UMG has also shown strength in hard rock and pop, with albums from Puddle of Mudd, Nickelback, Sheryl Crow, and No Doubt all moving at least 1 million units this year (see table, page 7).

VALUING THE ASSETS
So what could UMG fetch, should it be divested? Under one basic valuation for record companies—10 times annual earnings before interest, taxes, depreciation, and amortization (EBITDA) on UMG’s operating income for 2001, would be worth $11.6 billion ($11.3 billion). Yet, according to one London-based analyst, given the concerns about declining music sales, the more realistic value for UMG may now be 8.5 times ebita or 7.3 billion euros ($7.2 billion).

This is consistent with other ana- lysts, who say the price per share for UMG could range from 6.5 billion euros ($6.3 billion) to 10 billion euros ($6.9 billion), depending on how quickly UMG decides to complete a sale. These values are considerably less than the $10.4 billion that UMG’s then-parent company, Sea- gram, paid for PolyGram in 1998. Analysts chalk up the decline in market value in part to the decline in music sales and the market for media assets in general, which reached its peak in early 2000 when America Online and Time Warner agreed to merge in a $128 billion stock swap. Later that year, Vivendi struck a deal to buy UMG in a deal that valued Seagram at $34 billion.

Despite all this, analysts say the PolyGram deal has paid off. Invest- ment manager Harold Vogel, a vet-

eran Wall Street entertainment ana-
lyst who has followed PolyGram and UMG, concludes, “You’d have to say they’ve managed the assets well.

In 1997, the year before the merg-
er, PolyGram was third in UMG’s mar-
ter share with 13%, while UMG was fifth at 12.1%; their combined revenue in their last full fiscal years as separate companies was $7.02 billion. In 2001, UMG ranked first with 26.4%—its third straight year as the top distribu-
tor—and generated revenue of 6.56 billion euros ($6.4 billion).

An executive close to UMG concurs: “[Morris] gets these very strong per-
sonalities, and he steps back and lets them run their business.” The source also confirms that IDJMG is the most profitable music group within UMG.

At the time of the PolyGram merger, many in the sales and dis-
tribution community predicted that UMG’s current market share would shrink as it collapsed labels to re-
duce costs in hopes of realizing greater profits. Though UMG had fewer people working developing artists, its current market share, and thus its total market share, grew.

Indeed, according to a PowerPoint presentation obtained by Billboard that the distributor shows its cus-
tomers, a diversity of DVM claims that from 2000 to 2001, it was responsible for 25% of all developing-artist releases and 42% of developing-artist albums sold.

Ask last December what was needed to keep UMG’s momentum going, Morris repeated what has become a mantra of his: “I’ve just got to keep my guys getting hits.” With releases still to come this year from Barry & Shania Twain, Jay-Z, DMX, and UZ, among others, it appears the hits will continue.

Yet concerns persist about the degree to which piracy and the swamping of Internet music sites is hurting music sales. What’s more, UMG’s operating income in the first half fell 28% to 169 million euros ($166 million). Excluding gains on the sale of a stake in MTV Asia to Vivendi, the sale of real estate related to offices, moving income fell 45%. A&R costs rose and margins shrank as a result of discounting and a product mix that included more lower-margin soundtracks.

TO SELL OR NOT TO SELL?
On the question of whether UMG will sell, opinion is divided. One media analyst at a U.S.-based investment man-
ager says it is likely that UMG will have to sell its media assets—which, in addition to UMG, include film and TV company Vivendi Universal Entertain-
ment (VUE)—in order to reduce its massive debt load. Others disagree, claiming that while, as one London analyst says, UMG “is not going to be in a position to be choosy,” it’s not going to have to undertake a fire sale, either.

A UMG spokesperson noted that Twain’s Aug. 18 letter, in which the UMG chairperson/CEO laid out three possible long-term strategies: expanding UMG’s media businesses, taking majority control of French telecom firm CMC, and leveraging the company’s majority control of Vivendi Envi-
ronment, its partially owned environmental services unit.

Sept. 25—when the UMG board in Paris is expected to vote on a long-
term strategy for the company—may define the fate of one of UMG’s sources, “a watershed day. That’s the million-dollar question: What’s going to happen to the entertain-
tainment assets?”

Vogel, for one, foresees a spinoff of UMG and the other entertain-
ment businesses. Under one rumored version of this scenario, those assets would be spun off into a sep-
ate, publicly traded company, a strategy Barry Diller and partially owned by veteran media investor John Mal-
one. Diller is chairman/CEO of VUE, Liberty Media, which Malone chairs as a No. 1 in U.S.

Though media-business valua-
tions currently are low, “these are solid assets,” Vogel says. “A pure-play media company, unencumbered by its music businesses, might have cachet among investors, he adds. And UMG’s performance would be more directly reflected in the unit stock, which now stands at a cost of 4.7 times its earnings, available as incentives for managers.

Under such an arrangement, Vogel believes UMG would be left more or less intact. He and others note Mor-
ris’ move to elevate DVM to a separate division of UMG, including UMG’s post-Poly-
Gram integration period and the change of ownership two years ago when Seagram Co. to Vivendi. Of the time, Vogel says, “that was a very smooth transition, given its size.”

But others say UMG, regardless of where it ends up, may have to change. One U.S.-based media and entertain-
ment analyst says the group, while perhaps the most well-run of the major labels, is also the largest and so must continue to examine its cost structure to guard against a further deterioration.

The uncertainty over UMG’s ownership appears to be having little effect on every-day day label dealings, managers with UMG acts say. “I have no concern about putting out an album through UMG,” says Q Prime’s Cliff Burnstein, who, with partner Peter Morsch, officially started managing Shania Twain on Monday (10). The word is that, while Shania Twain, the company will be firing on all cylinders, regardless of potential distractions. Twain’s next Mercury release is due in the fourth quarter.

Meanwhile, Bill Leopold, who manages Melissa Etheridge, among others, says he has no hesitations about putting out her concert DVD through UMG’s Universal Music Enterprises division in November. “That’s just ‘cause I’m not too worried about being cut back, so UMG is no different. My day-to-day business dealings will have not been affected with the label.”

Additional reporting by Ed Chris-
man in New York and Melissa New-
man in Los Angeles.

UMG’s Hottest Hits in 2002

1. EMINEM (Web/Aftermath/Interscope) The Eminem Show $9.6
2. Nelly (C&D/Universal) Nellyville 3.16
3. ASHANTI (Mercury/UMG/IDJMG) Ashanti 2.53
4. SOULTRACK (Lost Highway/Mercury) Own a Night, Where Art Thou? 2.28
5. Various Artists (Virgin/Universal) Word Of Mouth 2.28
6. LUDACRIS (Def Jam South/IDJMG) Go My Way, getaway 1.41
7. NICKELBACK (Repdreamer/Universal) Silver Side Up 1.49
8. POOLIDE MURAD (Geffen/Interscope) One Two 1.48
9. JU RULE (Mercury Inc./Def Jam/LB) Cujo, Cuspo 1.31
10. SHERYL CROW (A&M/Interscope) No Doubt About It 1.28
11. ENRICO ILLIGASSIS (Interscope) Escape 1.27
12. TVST KEITH (DreamWorks/Interscope) Unleashed 1.24
14. Big Time Rush (Cash Money/Universal) Head Rich 0.92

SOURCE: Billboard SoundScan. This chart reflects sales during the week ending 9/8/02. Numbers are in millions.

Continued from page 1
Top Names In Film/TV Music Join Lineup For Conference

The process of adding music to film will be the focus of "Anatomy of a Film," one of the essential sessions being planned for the Hollywood Reporter/Billboard Film & TV Music Conference. The session will examine the use of music in "Drumline," the upcoming feature film from Twentieth Century Fox, and will feature Robert Kraft, president of music for the studio, and other key creative figures associated with the film.

The conference, which will take place Oct. 10-11 at the Renaissance Hollywood Hotel in Los Angeles, will explore how music is created, bought, and sold for television and film. Other panels on the slate:

- "O Soundtrack, Where Art Thou?" will be moderated by noted music supervisor Randy Gerston and will include panelists John Houlahan, music supervisor for Soundtrack Music Associates; Glen Lajerski, senior VP of film music for Buena Vista Motion Pictures Group; Patricia Joseph, VP soundtracks and A&R for TVI Soundtracks; and Pat Lucas, executive VP/GM for the film sound track division of EMI Music Publishing.

- "Primetime TV: The New Radio" will be moderated by Billboard's Carol Hope, with noted panelists John Kirkpatrick, VP of A&R/soundtracks for Ektara Entertainment; independent music supervisor Jennifer Pyken of Daisy Music; Lew Goldsten, president of marketing for the WB network; Thomas Golubic, music supervisor for HBO; and EMG's Evan Greenspan.

- "Getting In Sync," which will focus on music licensing, will be moderated by attorney Vibiana Molea of Greenberg Traurig and will include Tom Rawland, VP of film & TV music for Universal Music Enterprises; Ron Brightman, VP of film & TV for BMG Music Publishing; and CEG/ cofounder/composer Ron Mendelsohn of Megatop.

Other highlights will include a Q&A session with recording artist/producer TBone Burnett conducted by Billboard's Melinda Newman, plus evening cocktail events and additional sessions to be announced.

For more information on the conference, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com.

Billboard, CISAC Plan Conference Newsletter

Billboard will be teaming with international trade body CISAC to produce a daily newsletter at the CISAC 2002 World Congress. The conference will address issues relating to intellectual property, including new technology, legislation, and the global value chain. It is scheduled to take place Sept. 22-25 in London.

The daily newsletter will contain valuable information enabling attendees to follow the events of the day. In the newsletter, Billboard will provide a preview of the Congress, a daily article on a key element of the gathering, and an overview of the previous day.

CISAC (The International Confederation of Authors and Composers) holds its Congress every two years for the world's music, literary, and art creators' copyright organizations. For more information, visit www.cisac2002.org.
The NFL kicked off the 2002 football season Sept. 5 with a quaint gathering that turned New York’s Times Square—all of it—into a sheer wall of sports fanatics and music fans. Jon Bon Jovi (pictured at right) led the charge with a full set with his band that included the new single, “Everyday.” Also on stage to entertain the throngs were Enrique Iglesias (left), ‘N Sync’s Joey Fatone (right), who is currently starring on Broadway in Rent, and below, Eve and Alicia Keys, whose duet, “Gangsta Lovin’,” is No. 2 on the Hot 100.

JOE WISEMAN