Holiday Retail Programs Irk Labels
Price-And-Positioning Costs Rise, But Where Are The Dollars Going?

BY ED CHRISTMAN
NEW YORK—As the music industry gears up for the holiday season, the rising cost of retail price-and-positioning programs has become a growing irritant for label and distribution executives. What's most objectionable, label executives say, is that the majority of retail campaigns offer little in the way of consumer advertising to justify their expense.

With the exception of independent radio promotion, price-and-positioning is the cost that senior label executives consider most crucial in marketing music.

Though U.S. album sales are down 10% so far this year and many chains have fewer stores than last year, the holiday marketing programs offered by merchants collectively are priced nearly 20% above last year, according to one sales executive. That executive figures that it would cost about $1.5 million to include one superstar album in all of the holiday programs. Another executive estimates that only 20% of the expenditure will go toward outside media, which means that most of the cooperative advertising funds from labels will end up shoring up retail profit margins.

The strategy seems short-sighted to sales and distribution executives, who point out that mass merchants and consumer electronics chains—which do include outside advertising in their promotion campaigns—have gained market share at the expense of traditional music merchants.

"I don't see how the writing could be any clearer on the wall than it is right now," the head of sales at one major label says. "Music specialty merchants should..."

Some accounts have priced themselves out of the marketplace.

New Bon Jovi Set Steeped In Emotion

BY LARRY FLICK
NEW YORK—After Sept. 11, 2001, Jon Bon Jovi started keeping a diary. He wrote down all the experiences and events that kept his life in motion. He also traced the ongoing lives of his family, his friends, and his band.

New Bon Jovi... (Continued on page 81)

Sanz Reigns Again At Latin Grammys

BY LEILA COBO
LOS ANGELES—In marked contrast to the optimism of years past, retailers and record executives voiced only modest hopes for increased sales stemming from the third annual Latin Grammy Awards, although support for the awards themselves remains strong.

For the second year running, Spaniard Alejandro Sanz was the big winner at the Sept. 18 ceremony, staged by the Latin Academy of Recording Arts and Sciences (LARAS) at the Kodak Theater in Los Angeles. Sanz took home record and song of the year awards for "Yo Sólo Se Me Ocurre Amarte" from his MTV Unplugged disc (WEA Latina), which also triumphed in the album of the year category.

In 2001, the singer/songwriter won Latin Grammys in four categories, including album, record, and song of the year for El Alma al Aire. A surprise Sanz—who decided to attend this year's awards at the last moment, flying in from Spain—told Billboard: "Making this album was an incredible experience, and I discovered another way of understanding music—of placing myself at the service of the songs."

Although part of the event's mission is to expose Latin music from around the world to a larger audience, Sanz is no stranger to English-speaking fans: He performed with Destiny's Child at this year's general-market Grammy Awards.

That showing generated a big surge in sales for his MTV Unplugged album, which should further benefit from the Latin Grammy appearance. A boost in sales was also expected for other acts that performed during the show—which aired live on CBS—notably Carlos Vives, who took home the best contemporary tropical album award for Déjame Entrar (EMI Latin) and the best tropical song award for the... (Continued on page 82)
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 separatist movement that has received significant media coverage, particularly in the United States. The movement aims to achieve independence for the region from Israeli control, and its proponents often use violent methods to achieve their goals. The Israeli government has also been involved in multiple disputes with the separatist movement, leading to several acts of violence and conflict in the region. The movement has gained international attention, with various countries and organizations taking positions on the conflict. The region remains a热点区域, with ongoing geopolitical tensions and a complex web of international relations.
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**Greatest Gays**

Apparently, she meant it when she said “I Will Survive” and “Never Can Say Goodbye.” Some 30 years after disco began, Gloria Gaynor has the No. 1 song on the Hot Dance Music/Club Play chart. “I Never Knew” (Logic) advances 1-2, giving Gaynor her second chart-topper of the 21st century. In March 2001, she spent a week in pole position with “Just Keep Thinking About You.”

There’s no contest for the longest span of No. 1 hits on the Billboard dance chart. When this tally was first introduced in the issue dated Oct. 26, 1974, Gaynor was No. 1 with her remake of the Jackson 5’s “Never Can Say Goodbye.” There were actually three charts all based on New York club and retail activity, published under the banner “Disco Action.” Gaynor was No. 1 on all three charts: Hot 1 at the Disco (New York City), Best Sellers at Colony Records, and Best Sellers at Downstairs Records. Gaynor’s latest chart-topper gives her a span of No. 1 hits that stretches more than 27 years and 11 months.

**Seven and Seven IS**: Nelly’s “Dilemma” (Fo’ Real/Universal) has equaled the seven-week reign of its immediate predecessor, his “Hot in Herre.” That means Nelly has been sitting in the No. 1 position on The Billboard Hot 100 for 14 consecutive weeks—the longest such run for an artist since Eddy Arnold claimed 14 weeks with “Candy in the Wind” 1957? “Something About the Way You Look Tonight.”

The only other acts to hold on to the No. 1 spot for 14 or more consecutive weeks in the history of the Hot 100 are Mariah Carey, Boyz II Men, Whitney Houston, Los del Río, and the Beatles.

If “Dilemma” is still No. 1 next issue, Nelly will have had the longest run at No. 1 of any artist except Carey and Boyz II Men. But the odds are not great that Nelly will collect that 15th week, thanks to Kelly Clarkson. The American Idol winner has the opportunity to set a record for the biggest leap to No. 1 of the year “A Moment Like This” (RCA) rockets 5-1. The single debuts at No. 10 on Hot 100 Singles Sales based on street-date violations (see Singles Minded, page 69).

Who would have thought that Nelly would be done in by a Kelly, especially since Kelly Rowland guests on “Dilemma.” Rowland’s solo debut, “Stole” (Music World/Columbia), enters the Hot 100 at No. 76. After noting last issue how few Kellys have had hits on the Hot 100, Rowland and Clarkson are joined by country artist Kelli Coffey, who debuts at No. 98 with “When You Lie Next To Me.”

At ‘LAST’: Tom Petty collects his 47th entry on Mainstream Rock Tracks with the debut of “The Last DJ” (Warner Bros.) at No. 36. It’s the first Petty song to register on this survey in the 21st century. Petty has a Mainstream chart span of 21 years, three months, and four weeks, dating back to the May 2, 1981, debut of “The Waiting,” a song that ultimately spent six weeks at No. 1. It is tied with 1991’s “Learning to Fly” as Petty’s most successful hit on this chart.

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CINEMA IS ALSO MUSIC. LISTEN TO CINEMA.
Universal South Expands Into Christian Market With Chordant Deal

BY DEBORAH EVANS PRICE

NASHVILLE—Universal South is expanding into the Christian music market with the signing of singer/songwriter Matthew West and a new distribution/marketing deal with EMI Christian Music Group's (CMG) Chordant Distribution. Billboard has exclusively learned.

"EMI has a wonderful reputation as being the strongest and best distributor out there in the Christian world," says Universal South senior partner Tim Dubois, who launched the Nashville-based label in January with senior partner Tony Brown (Billboard, Jan. 19). "Van Fletcher, our general manager, has a wonderful relationship with [EMI CMG president/CEO] Bill Hearne, having worked with him as his mainstream marketer for a couple years. It just made a lot of sense for us.

Universal South's secular releases will continue to be distributed through Universal Music & Video Distribution. This marks EMI CMG's latest partnership with a non-related Music Row label. "We've worked with MCA and RCA in the past," Hearne says. "We're excited to be able to use the success of our distribution company in order to help Tim and Tony be successful in Christian music.

When Dubois and Brown launched the multi-label genre label, they announced their intention to enter the Christian market, an arena with which both were familiar. Dubois, former president of Arista Nashville, was involved in Christian music in the mid-90s when Arista parent BMG owned Reunion Records. Brown, previously president of MCA Nashville, began his career performing with such legendary Southern Gospel groups as the Blackwoods, Oak Ridge Boys, and the Stamps, with whom he was inducted into the Gospel Music Hall of Fame.

As a musician, he played on early albums on Sparrow Records, the label Hearne's father, Billy Ray Hearne, launched more than 20 years ago. (EMI acquired Sparrow in 1992.) Brown says, "Tim and I both believe in Christian music and feel it should be an important part of what we're doing.

Universal South's first foray into the Christian market will be West's 2003 label debut. A 25-year-old Chicago native, West is signed to Word Publishing and issued an independent CD, Sellout, last year. As a songwriter, he's already contributed recent hit "Savior Song" to Rachael Lampa's current album, Kaleidoscope, as well as cuts to albums by Salvador and Sara Groves.

Fletcher says he's been impressed with the way EMI CMG has sold projects by former president Andy Griffith, and other artists outside the usual contemporary Christian arena, observing, "They seem to project images from the outside as well as their own." According to Hearne, the label's newest signees "are to discuss services needed to support their artist signagings on a case-by-case basis. Our deal with them is flexible enough to allow us to place more services they feel are necessary to achieve success in the Christian marketplace."

Dubois says they are "looking at relationships with producers and A&R sources" to expand Universal South's roster of artists. In recent weeks, it has been rumored that well-known Christian producer and Monkee Jones will be forging a deal with the label.

D.C. Hearings On Lyrics, Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—A "field hearing" on record labeling and violent lyrics to be conducted by Rep. Fred Upton, a Michigan Republican, and slated to be held in the Illinois district of GOP colleague John Shimkus—who is in a tight election race—has been shifted to Capitol Hill for Oct. 1. A spokesman for Upton, who is chairman of the House Subcommittee on Telecommunications and the Internet, says the original setup was not politically motivated. "In an election year," he says, "everything gets politicized by the press." The Recording Industry Assn. of America has been invited to testify.

In other news, an overview hearing before the House Subcommittee on Courts, the Internet, and Intellectual Property to discuss the problems facing the music industry with peer-to-peer services has been scheduled for Thursday (26).

In July, Rep. Howard Berman, Calif., introduced a pro-industry bill that would enable the music industry to employ such technological measures as interdiction and spoofing to slow down or trick file-sharing programs (Billboard, July 26).

The hearing, staffers say, was not called to debate the Berman bill but to gain a wider perspective on the file-sharing dilemma. Berman's bill has the co-sponsorship of subcommittee chairman Rep. Howard Coble, R-N.C., and subcommittee members Robert Wexler, D-Fla., and Lamar Smith, R-Texas.

FOR THE RECORD

A Sept. 21 article ("RIAAmicus Briefs Counter Ronettes' Claims") on an appeals court amicus brief filed by the Recording Industry Assn. of America (RIAA) in a longstanding lawsuit between the Ronettes and producer Phil Spector is inaccurate.

The RIAA's brief in the case does not take a position on the issue of compensation. It asks the court only to reconsider the interpretation of "fall inclusive rights" in provisions of contract rights, including the right to grant synchronization licenses.

If the appeals court accepts the RIAA's interpretation of the law, it could undo years of lower court decisions and remand the case back to the lower court for further study of the issue of all-inclusive rights, that court could uphold or reverse its earlier ruling that the Ronettes were owed royalties.

marketWatch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2001</th>
<th>2002</th>
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<tbody>
<tr>
<td>Total</td>
<td>516,356,000</td>
<td>447,813,000 (−13.3%)</td>
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<tr>
<td>Albums</td>
<td>490,944,000</td>
<td>438,863,000 (−10.6%)</td>
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<tr>
<td>Singles</td>
<td>25,412,000</td>
<td>8,950,000 (−64.8%)</td>
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<th>YEAR-TO-DATE SALES BY ALBUM FORMAT</th>
<th>2001</th>
<th>2002</th>
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<tbody>
<tr>
<td>CD</td>
<td>454,990,000</td>
<td>415,775,000 (−8.6%)</td>
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<tr>
<td>Cassette</td>
<td>35,000,000</td>
<td>21,999,000 (−37.1%)</td>
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<tr>
<td>Other</td>
<td>954,000</td>
<td>1,089,000 (−14.2%)</td>
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<tr>
<th>ALBUM SALES</th>
<th>2001</th>
<th>2002</th>
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<tr>
<td>This Week</td>
<td>10,140,000</td>
<td>11,952,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>11,186,000</td>
<td>Change &lt;9.4%</td>
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<tr>
<td>Change</td>
<td>&lt;9.4%</td>
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<th>SINGLES SALES</th>
<th>2001</th>
<th>2002</th>
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<tr>
<td>This Week</td>
<td>9,982,000</td>
<td>11,580,000</td>
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<tr>
<td>Last Week</td>
<td>11,022,000</td>
<td>Change &lt;13.8%</td>
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<tr>
<td>Change</td>
<td>&lt;9.4%</td>
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<tr>
<th>TOTAL YTD CD SALES BY GEOGRAPHIC REGION</th>
<th>2001</th>
<th>2002</th>
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<tbody>
<tr>
<td>Northeast</td>
<td>24,253,000</td>
<td>22,557,000 (−7.0%)</td>
</tr>
<tr>
<td>Middle Atlantic</td>
<td>62,999,000</td>
<td>54,895,000 (−12.3%)</td>
</tr>
<tr>
<td>East North Central</td>
<td>68,503,000</td>
<td>62,642,000 (−8.6%)</td>
</tr>
<tr>
<td>West North Central</td>
<td>28,737,000</td>
<td>26,627,000 (−8.4%)</td>
</tr>
<tr>
<td>South Atlantic</td>
<td>87,516,000</td>
<td>79,629,000 (−9.0%)</td>
</tr>
<tr>
<td>South Central</td>
<td>66,916,000</td>
<td>61,030,000 (−9.8%)</td>
</tr>
<tr>
<td>Mountain</td>
<td>33,789,000</td>
<td>30,800,000 (−9.3%)</td>
</tr>
<tr>
<td>Pacific</td>
<td>82,277,000</td>
<td>78,194,000 (−5.0%)</td>
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Compiled from a national sample of retail store and rock sales reports collected, processed, and provided by Nielsen SoundScan.
The Hollywood Reporter and Billboard join forces for a 2-day event examining the role of music in film and television. This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

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Todd Brubec, ASCAP
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Glen Brunman, Sony Music
T-Bone Burnett, producer
Bob Dowling, The Hollywood Reporter
Randy Gerston, Seehear Music Supervision
Lew Goldstein, The WB
Thomas Golubic, Super Music Vision
Evan M. Greenspan, ENM Inc.
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Patricia Joseph, TVT Soundtrax
Robert Kraft, Fox Music
John Kirkpatrick, Elektro Entertainment
Glen Lujeski, Buena Vista Motion Pictures Group
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ELIOT GOLDENTHAL, COMPOSER
In this freewheeling dialog, the director and composer will describe the collaborative process and the special challenges of mating music to film in the movie “FRIDA.”

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EXECUTIVE MUSIC PRODUCERS: Dallas Austin; Label A&R: John McHugh, Jive; Composer: John Powell; VP Music/Production: Mike Knablock, Fox Music; VP Music/Creative: Danielle Diego, Fox Music

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A discussion on money, contracts and considerations involved in the licensing of pre-existing songs in films; songs written specifically for a film; and the underscore.

WHERE ART THOU? As the cost of acquiring music rises, we’ll look at the tough choices soundtrack producers and music supervisors face in compiling music collections that balance creative and commercial values.

PRIME-TIME TV: THE NEW RADIO
Prime-time TV is increasingly an essential platform for showcasing new artists and potential hits. We’ll explore the success stories and the mutually beneficial ways music and TV can work together.

GETTING IN SYNC
Music supervisors are always looking for that musical diamond-in-the-rough. Record labels and music publishers control catalogs that are good as gold. This session on the fundamentals of music licensing will examine how these two worlds are making beautiful music together.

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Ms. Dynamite Has Blast At Mercury Awards

BY GORDON MASSON

LONDON—British R&B may finally have arrived: Ms. Dynamite has become the first solo black female artist to pick up the album of the year accolade at the Panoramic Mercury Music Prize.

Battleting against 11 other short-listed acts, the 21-year-old whose real name is Naomi McLean-Daley — was initially speechless when she collected the award from jazz saxophonist and prize judge Courtney Pine, but she later said that she would donate her £20,000 ($30,700) prize money to charity.

Ms. Dynamite’s debut album, A Little Deeper (Polydor), was recorded in Miami, New York, Jamaica, and Sweden, giving it a sound more associated with U.S.-produced records than U.K. R&B acts. She has also gained six nominations for the MOBO awards, to be held in London next month; the only other artist to achieve that feat is Craig David.

Live performances at the Sept. 17 ceremony came courtesy of Guy Barker, Doves, Joanna MaccGregor, Roots Manuva, Gemma Hayes, and Beverley Knight. Ms. Dynamite also took to the stage, but her performance of the single “It Takes More” was dogged by technical problems.

The RIAA, MPAA Push ISPs To Combat Illegal File Sharing

BY ERIK GRIEVENDELD AND BRIAN GARRY

NEW YORK—The recording industry is demanding Internet service provider (ISPs) help combat illegal file sharing by blocking consumer access to pirate sites and revealing the names of subscribers who pirate in bulk to engage in substantial copyright infringement. But the strategy—which has at times amounted to a broad effort to reveal what people like. On a personal note, it is tremendous [Ms. Dynamite] to win the prize—she is a great person and terrifically talented.

Broadcast live on national top 40 station Radio 1, the event was also shown live on digital cable TV station BBC4. It is hoped that the footage will be syndicated around the world.

Past Mercury winners include Primal Scream, Suede, M People, Portishead, Pulp, Roni Size & Reprazent, Gomez, Talvin Singh, Badly Drawn Boy, and Harvey.

result, it is being launched in consultation with the IFPI’s national associations in 46 countries and with music retailers worldwide.

Use of the logo is purely optional, but IFPI chairman/CEO Jay Berman tells Billboard that while “it’s up to the individual record companies,” he hopes the labels will quickly adopt it.

Berman says that, in theory, the logo could be on product in time for fourth-quarter shipments. “We have devised this concept with IFPI national associations around the world, and all members of IFPI are automatically licensed to use the logo. But the logo is also available to any one that isn’t an IFPI member, as long as they apply for a license to us and they stick to the guidelines associated with that license.”

The distinctive design is depicted in black on white and white on black. It may be featured either on the artwork of the CD or as a sticker and may be accompanied by additional information about the technology being used.

Berman notes, “We have spoken to retailers about the logo, and they are happy that we took this step.”

Lacy Cronin, director of the Global Entertainment Retail Assn. Europe—which represents the national trade associations in the U.K., France, Germany, and the Benelux nations—said, “The individual and collective use of the logo in the marketplace by content owners is necessary for the success of this voluntary logo—which, if implemented across the board, should provide the end consumer with enough information to know what they can and cannot do with the music they are purchasing.”

In the News


• The Federal Communications Commission (FCC) has begun a review of its rules that restrict the ownership of broadcast properties, including regulations limiting the number of radio stations a company can own in a local market. In June, several public interest groups—including the FCC—to take a closer look at how radio consolidation has affected the creative community, and at new diversity of programming, including music. Some commissioners are pushing chairman Michael Powell for hearings on that issue in the course of the commission’s proceedings. Marketplace-oriented Powell, a Republican, is seen to favor even more deregulation.

Executive Turntable

 RECORD COMPANIES: Kevin Twitchell is named senior VP of sales for RCA Records in New York. He was head of sales for London/Sire Records. David Weiner is named senior VP of MCA Music & Entertainment in Santa Monica, Calif. He was senior VP of urban music for JCOR Records.

PUBLISHING: Monti Olson is named VP of A&R for BMG Songs in Los Angeles. He was senior director of creative affairs for Peermusic. SESAC names Shannah Neece and John Mullins associate directors of writer/publisher relations in Nashville. They were, respectively, media relations associate for Commotion Public Relations and creative affairs associate for Sony ATV/Tree Music Publishing.

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Barney Glover, Ministry of Sound
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Michelle Wright 323.525.2302  mwright@billboard.com
Stewart’s Secret Passion
Legendary Vocalist Revamps Standards On J For ‘Songbook’

BY CHARLES KAREL BOULEY

Rod Stewart is a classic vocalist—a rock staple. So it stands to reason that when he decided to tackle a collection of covers, it would be gleaned from the songbook of great rock tunes, right? Wrong. Stewart is fulfilling his dream of interpreting pop standards by such legendary songwriters as Ira Gershwin and Cole Porter with It Had to Be You: The Great American Songbook (J Records, Oct. 22).

So, what’s a nice rocker doing on an album like this? “Oh, I don’t know,” Stewart says with a laugh. “A couple of days ago, I felt like a terrible traitor. But it’s all connected to rock ‘n’ roll through jazz. If you consider some of these songs to be in the jazz idiom, it’s connected. If it weren’t for jazz, there wouldn’t be any rock ‘n’ roll. It’s a great challenge for me.”

It’s a challenge that Stewart has believed in for some time, “I told Rod the time’s not right to do this album,” says longtime manager Arnold Steifel recalls. “The time is right now, simply because Rod wasn’t going to wait any longer; he was going to do this record.”

Indeed, Stewart actually went out of pocket by $320,000 to begin this project a few years ago with producer Richard Perry. Stewart was still singing at Atlantic and was completing an album for the label. But this love of love would ultimately lead him not only in a new musical direction but also to a new label: He left Atlantic and signed with Clive Davis and J Records.

“Clive was the one who showed the most interest in this project,” he says. “When Richard and I started this a few years ago after a few drinks, we started laying down tracks with drum machines. We thought, ‘Let’s not do this the way everyone else has done it, let’s do it with drum machines and synthesizers,’ and I thought those tracks were wonderful, because they brought a different measure to these classics. Clive heard it and said—and I quote—‘I want it to be Fred and Ginger.’”

In the end, Davis’ plan agreed with Stewart. “The tracks are remarkably uncluttered. He didn’t want anyone getting in the way of the vocal. I trusted that. We’ll see what happens. The most important thing is that I’ve got it done. I’ve got it off my chest. I’d dearly love it to do well, but if it doesn’t, I’ve done myself proud.”

Davis shares Stewart’s enthusiasm. “This wasn’t a hard sell,” he says. “He presented the concept to me, and it was instant reaction. I love these songs. I loved the idea. Who better than Rod to breathe new life into an incredible body of work?”

Taking a rock singer and creating an album that is truthful and reverent to these songs was no small feat. Phil Ramone, who worked on the Frank Sinatra Duets project, was called in to assist.

“We wanted to be careful to not date the material, even though they are standards,” Ramone says. “In the early Sinatra days, when standards were addressed, they had a slight groove—a slight edge—that people had forgotten about because society bands and other bands took them away. How Rod treated the melody in his interpretation was so crucial. He read the songs as if he were born in that period, and he brought his own unique voice and inflections to the songs.”

Marketing a rock singer to an audience that will appreciate the material presents unique challenges. Davis agrees, adding, “But we’re going to get radio play because it’s a wonderful album full of great musicians, and Rod is singing unbelievably. This is going to spread like wildfire, and we are going to use television to a degree that we haven’t experienced before.”

A major TV campaign is underway, starting with commercials featuring video footage for the songs “These Foolish Things” and “I’ll Be Seeing You.” Stewart will also be appearing on talk shows, including Oprah and Late Show With David Letterman.

Tanya Tucker Returns With CD On Her Own Tuckertime Label

BY DEBORAH EVANS PRICE

NASHVILLE—When a co-writing session begins with one collaborator angrily wielding a shotgun and a bottle of Crown Royal, one wouldn’t expect the pairing to end in an engagement and an impressive new album. But then again, Tanya Tucker has never been a typical country artist.

Ever since she debuted at age 13 with the hit “Delta Dawn” in 1972, Tucker has forged her own unique path. “I feel like I’ve been going to college all these years. Now I’ve graduated and am finally doing what I want to do,” she says of launching her own Capitol Records-distributed label, Tuckertime Records, and releasing Tanya, her first album in five years.

She credits fiancé Jerry Laseter with encouraging her to record again. A successful songwriter with cuts by Tim McGraw, Aaron Tippin, and others to his credit, Laseter had known Tucker for years when his sister suggested they write together. Laseter was running late for their first co-writing session, and Tucker was not pleased.

“I was sitting on the top of the house with a shotgun and a big bottle of Crown Royal,” she recalls. “I said, ‘You’re late!’ He was scared to walk in. When he got there I was going to shoot over the top of their heads, but I was afraid I’d miss and kill his friend.”

But there’s a happy ending. The two have a 3-year-old daughter and plan to marry next year. Their creative efforts recently birthed another labor of love, Tanya, due Tuesday (24).

Before releasing her new album, Tucker resolved a four-year legal battle with Capitol. “The complaint was that they weren’t promoting my records,” Tucker says. “Every time I was around, there was a new president. Every time I’d have a new record, they’d change. It would kill my records.”

Tucker’s manager, Joel Cherry of CMK Entertainment, sat next to current Capitol president/CEO Mike Dungan on a flight, and Dungan expressed interest in resolving the situation. Soon after, Tucker forged a new relationship with the label. She credits Capitol VP of sales Bill Kennedy with encouraging her to start her own imprint.

“Before, when people mentioned me starting a label, it seemed scary, but I’m taking it all in stride,” says Tucker, a BMI writer who owns Tanger Music Publishing with Laseter.

Kennedy calls Tucker’s new album “classic Tanya.” Indeed, the collection demonstrates the quality of material and evocative vocal performances that earned Tucker the Country Music Assn.’s 1991 female vocalist trophy and 30 top country singles. Tucker says she felt more comfortable than ever during recording. “I was doing what I wanted to do,” she says. “I picked songs I could sink my teeth into and was confident about doing. I’ve never used Pro Tools in my life. I thought that was something Home Depot sold.”

Tanya was co-produced by Laseter and Barry Beckett, with Tucker and Roger Murrah serving as executive producers. The album features songs from such top writers as Marcus Hummon, Bob DiPiero, Hank Cochran, and Gary Burr. Laseter co-wrote seven cuts, and Tucker co-wrote one. “Her voice is in great form, and the songs are poignant and well-chosen,” says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. “Hopefully, radio will pick up on it, because her unmistakable voice has been missing at radio for too long. It’s going to expose this material to a wide audience, it should sell. All of her other projects have [sold] for us.”

Emergent Music Marketing in Nashville has been hired to work Tucker’s project. “A Memory Like I’m Gonna Be” is the first single.

Capitol is marketing Tanya via a TV direct-response campaign that offers Tanya in tandem with Tucker’s 20 Greatest Hits collection.
BY CHARLES DAUGHERTY

On Oct. 1, punk/pop rockers Good Charlotte offer their sophomore Daylight/Epic release, The Young & the Hopeless. If the band's increasingly high media profile is an accurate indication, hope is the least appropriate way of describing their chances of achieving mainstream breakout status.

Epic executive VP/Daylight president David Massey sums up Good Charlotte's odds for success quite simply: "These boys are poised to become one of the biggest young bands of the year. I wouldn't say something like that lightly."

In saying they're poised, Massey is referring to the strides Good Charlotte has taken during the past two years since its self-titled debut set the band's career in motion.

Massey adds, "Good Charlotte has taken large steps forward since their amazing debut album. They have a wonderful combination of being an amazing live band while also having really accessible records. These boys are extremely hard workers. They are clearly one of our strongest touring bands."

"Their authentic, edgy-fun music has attracted an ever-growing, young, hip, and fiercely loyal audience," he continues. "They are definitely punk-based; and the band should cross over effortlessly to modern rock and, ultimately, pop. They have grown enormously in such a short time while keeping very much within a framework that their fans have come to identify with. They have shown strong development without losing their roots."

The Young & the Hopeless comprises 14 tracks penned by 23-year-old twin brothers Joel and Benji, who also provide lead vocals and lead guitar, respectively.

The album, produced by Eric Valentine, provides a variety of youth-angst punk rock anthems to more intimate commentaries reflecting emotional fallout from a breakdown of the American nuclear family. The music is reflective of the band's wide variety of undoubtedly influenced, including Green Day, the Smiths, the Clash, Tool, R.0.m, Joy Division, and the Pixies. The Young & the Hopeless also contains enhanced features that include footage of the band in the studio.

When asked about how the new recording differs from the band's debut, Benji says, "The new album does a better job of representing who the band is. We didn't want to make the same record again. The Young & the Hopeless is a culmination of our nonstop touring and interacting with listeners. We wanted to make an album with the most sincere songs we could. The songs reflect our personal experiences, which I think many people out there can relate to."

"Since the first album, we've become better at articulating our feelings and thoughts as a band. We want the listeners to be able to relate to us on a personal level. We aren't just models; we are mirrors for our listeners. We don't complain; we just lay it out there. We are tired of hearing bands teaching hate. We care about what our fans get out of our music."

"What fans should see plenty of chances to see Good Charlotte in the spotlight. Both Joel and Benji are hosts of MTV's All Things Rock. The album also just recently finished participating in some summer Warped Tour. The act's first single, "Lifestyles of the Rich & Famous," has gotten solid modern rock radio airplay since its Aug. 13 shipment.

The video for "Sin and Dirt" was filmed by Bill Fishman, features cameo by members of Tenacious D and 'N Sync, and it's been a fixture on MTV's Total Request Live for more than a month.

Following the release of The Young & the Hopeless, Good Charlotte will open a number of dates for No Doubt before embark- ing on its own headlining tour Oct. 18.

Epic VP of marketing Chris Poppe remarks, "The band and this album are in the right place at the right time. People are starved for good rock music, and Good Charlotte delivers in spades. They knock people out with their live shows and development of their band. The band's maturity and artists have broadened their scope of influence to encompass a wider, more diverse fanbase. It's been great to see the excitement and support that has grown for the new album."

Joel concludes, "We aren't trying to be like anyone else. It's important for us to make music of substance. If we can reach 10 more kids than the last album, and have them change how they think about music, then we will be happy. We are striving to meet our standards.

Good Charlotte is managed by Steve Feinberg and Mike Martino at A Fein Martini in Los Angeles. The band is booked by Brian Greenbaum at the L.A.-based Creative Artists Agency. The act's song publisher is EMI April Music, ASCAP.

and marketing Richie Gallo, who notes that the DVD still carries the Island logo. Gallo says the decision was made jointly by Island and UME. "At holiday time, with the amount of releases that the frontline labels had, it was sort of natural for the DVD to end up with us. We could give it more attention. We also have our catalog."

In a unique and smart move, UME and a slate of indie promoters are working a track from the DVD to triple-A and hot AC radio. Etheridge has been performing the tune, a cover of Joan Armatrading's "The Weakness in Me," in concert for years but had never recorded it. "My management and I know what my strong points are: The live performance is the big thing," Etheridge says. "And we thought, 'What better way to promote the DVD than through a new single?'

 Ironically, the version of "The Weakness in Me" that went to radio isn't the piano-only version she plays in concert, but a Patrick Leonard-produced mix that, although still stripped down, features a full band. "I think the word 'live' scares radio," Etheridge says with a laugh. "I think the live, solo version is better, but I don't think you'd get it past anybody at radio."

The DVD will be available in two versions. The standard edition, which is a single disc, features an hour of concert footage taken from Etheridge's stop at Los Angeles' Kodak Theater, including the performance version of "The Weakness in Me." It retails for $19.98.

A two-disc deluxe edition, which carries a suggested list price of $29.98, includes more than two hours of the Kodak Theater concert, plus interview segments, candid footage from the road, an audio track of the studio version of "The Weakness in Me," and another new track, "Alive."

Etheridge wrote "Alive" after the whole DVD had been put together, she says. "It's about the whole experience of the concert and the things I learned on the tour about myself."

The track closes a theatrical version of the concert that will play at the Long Beach (Calif.) Marketplace Cinemas Friday (27)-Oct. 3, in an attempt to land "Alive" an Academy Award nod for best song. The theatrical version will also be offered Oct. 6-16 as a payTV special on DirectTV.

Although Etheridge hopes that "The Weakness in Me" will do well at radio, she says her solo outing and subsequent band tour this summer showed her that her fans are there for her, regardless. "I've always been very connected and felt very safe with my audience, but being solo forced me to every minute be connected to the audience," she says. "It gave me a security and really proved that an audience will go with me and the more vulnerable I am to them, the happier they are to stay. This summer's tour was more of a celebration, and it showed whether radio was playing me or not, they were here for me."

Hollywood Cuts: Hollywood Records let go of about 20 of its roughly 100 staffers Sept. 17, according to sources. The cuts, which hit most departments, were "mainly middle management and lower." No more cuts are expected.

In a statement, the label said, "In an attempt to stay competitive in today's tight market, Hollywood Records has chosen to examine its current structure and consolidate certain positions. We're confident that this realignment will result in more efficient means of marketing Hollywood's upcoming releases in 2003."

The only Hollywood act currently on The Billboard 200 is British trio B.Mak, whose Your Head moves to 10 this week.

Earlier this year, Hollywood parent Buena Vista Music Group let go of 12 people when it shuttered its Mammoth Records division. The Mammoth imprint is now operated by Hollywood. (Billboard, April 20).
Politics, Love Get Equal Billing On Jackson Browne’s New Elektra Set

BY MELINDA NEWMAN

LOS ANGELES—Open an album with the provocative line “Just take off your clothes and I’ll drive you home” and you’re bound to raise a few eyebrows. “Everyone’s been naked in a car at one time or another, right?” laughs Jackson Browne, referencing “The Naked Ride Home,” the title track that kicks-starts his first studio album in six years.

He continues, “It’s a pleasure, though, to sort of grab people in what they presume is going to be a lascivious story and take them to what I think is at the heart of all human activity: a desperation for something to work out better than it ever works out.”

Such themes as desire and forgiveness dominate the project, due Tuesday (24) from Elektra. On The Naked Ride Home, the search for love shares equal space with commentary on social ills, whereas some of Browne’s past works have been heavily weighted one way or the other. Browne says, “It’s more integrated than the other albums have been.”

Co-produced with Kevin McCormick, the album finds Browne in a tremendously collaborative mood. Usually a solo songwriter, he took his band into his Los Angeles studio with germs of ideas and, in some cases, crafted the songs around their musical inventions.

“I had a period of time writing this stuff acoustically, and then when I went to play with them, it was like the sun coming over the mountain,” Browne recalls. “The band became the artist and the artist became the producer.”

While he is credited as the album’s sole lyricist, his bandmates share music credits on many of the compositions. Browne’s music is published by Swallow Turn Music.

Some tracks, such as social satire “Casino Nation,” remain pure Browne. The song takes a cynical look at, among other things, corporate greed and reality TV.

“Anybody who can’t get on TV must really not be trying, because obviously they have something for everybody,” he says. “You can phone in to one of those programs where you say, ‘OK, let’s hear from people who have lost everything and you hire them to help them in the TV genre.’”

Conversely, first single “The Night Inside Me,” about the periodic need to get away from one’s own life, looks inward rather than outward.

“It was a hard song to finish, mainly because if you’re describing the need to leave this world, the need to escape the mundane sort of responsibilities, I’m someone who has willingly taken on my responsibilities,” Browne says. “Other people like to look in—”

Browne marks the album of Browne who pre-Browne re-centered his band, and the label’s music is published by Swallow Turn Music.

The album of Browne who pre-Browne re-centered his band, and the label’s music is published by Swallow Turn Music.

Elektra VP of marketing and artist development Dane Venable says that when choosing the first single, the label wanted a track that could go to multiple formats because “research showed that Jackson still has a number of recurrences on many formats beyond the obvious triple-A and hot AC, and that gave us a tremendous opportunity to market by crossing formats. We’re also putting emphasis on classic rock and mainstream AC.”

“The Night Inside Me” is off to a strong start at triple-A, and the label has hired indie promoters to work it to classic rock, where Elektra is also conducting ticket giveaways to Browne’s tour with Tom Petty, which begins its second leg in October.

“The listener reaction has been good. This is one of those guys you can hear and know it’s Jackson Browne,” says Brad Holtz, PD for triple-A outlet WTTS Indianapolis. “We’ve had a lot of people hear the single and ask when the album is coming out. You listen to it on the radio and it comes alive in the car, which is how you know you have a good song.”

On the TV side, Browne will appear on Today Sept. 27, The Tonight Show With Jay Leno Oct. 2, and a November episode of Austin City Limits.

At retail, Browne will play at a Barnes & Noble in New York the day of release. Additionally, all 600 Barnes & Noble outlets, where the singer is the October artist of the month, will place Browne bookmarks in bags through November.

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BILLBOARD SEPTEMBER 28, 2002
Porter Finally Falls Prey To Piano's Charm

BY PAUL VENA

Ana Porter's songs are so melodically rich, so lyrically evocative that it's impossible to believe she once despised music.

"When I was 5 years old, my mother forced me to take piano lessons, and I hated it," recalls Porter, 29, the daughter of conductor and music teacher Susan Tall. "After less than a year, she let me stop, and I thought, 'Good, I'm glad I'm not doing the piano! Anybody can do anything to do with music again!'"

But music eventually caught up with Porter—or the other way around. By her early teens, she was taking lessons from her mother and singing in the choir at Tenney High School in northern New Jersey. Later, while at Brown University, Porter studied classical guitar, voice, and theory, and began to entertain the idea of a musical career.

She moved to Seattle in the mid-'90s to start a Web-design business. In 1999, a dot-com job lured her to San Francisco, where she launched her career in earnest.

In the Bay Area, Porter connected with songwriter teacher Bonnie Hayes, best-known for authoring the Bonnie Raitt hit "Have a Heart" and "Love Letter." In addition to tutoring Porter in the art of songwriting, Hayes also produced the artist's eponymous, self-released EP.

A set of startling originality and impressive scope, Porter's disc opens with the searing rocker "You Win," which describes a confrontation between two lovers. Then, on the Middle Eastern-flavored "Gipsy," Porter reflects on what she calls the "undeserved riches" of the dot-com boom by making word play with the title: "I outgypsyed the Gipsy, I outfooled the fool."

Porter is currently playing Bay Area venues with a band featuring drummer Fred Wolford, guitarist Jeff Nix, and bassist Joe Horn. The group is a testament to Porter's versatility and range, as each member brings a unique perspective to the music.

Porter's music has been described as a fusion of rock, soul, and world music. Her lyrics are often introspective and emotional, touching on themes of love, loss, and self-discovery. She is known for her powerful vocal performance and her ability to connect with audiences through her music.

Porter's music is a reflection of her life experiences and emotions. Her songs are written with honesty and vulnerability, allowing listeners to connect with the music on a personal level. She continues to develop her craft, experimenting with different sounds and styles to expand the boundaries of her music.

Porter's music is a testament to her passion for music and her dedication to her craft. Despite the challenges she faced early on, she has persevered and emerged as a talented and inspiring musician. Her music is a true reflection of her journey and a celebration of her commitment to her art.
**Russian Act T.A.T.U. Nearing U.S. Bow**

**Universal’s Teenage Duo’s Debut Has Already Moved 1 Million Units In Eastern Europe**

BY ALEKSEY KRUZIN

MOSCOW—The first act from Eastern Europe to get a serious commitment from a major in the U.S.—Universal Music Russia’s T.A.T.U.—is not following in anyone’s footsteps. But then, there’s really nothing that the teenage duo of Julia and Lena singing about a lesbian relationship can be compared to.

“There’s simply nothing else like T.A.T.U.,” says Martin Kierszenbaum, Interscope’s A&M head of international. “They are so much more direct, real, and raw than anything teenagers now have to choose from.”

With its first English-language single, the Trevor Horn-produced “All the Things She Said,” T.A.T.U. doesn’t leave anyone unmove.

“There’s a lot of controversy about T.A.T.U.’s videos but the fact is those are everyday topics that teenagers are dealing with. It’s their message of freedom and empowerment that people everywhere so easily relate to,” says Kierszenbaum, commenting on the unprecedented sales of 1 million units of the duo’s debut Russian-language album, 200 km in the Wrong Lane, in Eastern Europe, witnessed by a recent release in Germany.

“T.A.T.U. are about to get a major launch in the U.S.,” says John Kennedy, Universal Music International president/COO. “We used their initial local recording as a platform and now developed it further internationally.”

The brainchild of Moscow-based Ivan Shapovalov, who produced the original recording and directed the group’s videos, T.A.T.U. instantly achieved a ma-type profile in its domestic market after its debut on MTV Russia.

“We always played right by the line, but we’ve never exceeded it,” says Shapovalov, a former psychologist and advertising executive. “T.A.T.U. is a phenomenon that goes far beyond its songs. It’s all about the maximalistic relationships of youth when the boundaries between friendship and love get blurred, driven by protest and the conflict of generations.”

“The excitement of this project is Julia and Lena’s voices and personalities, and you can’t fabricate that,” says Kierszenbaum of the soon-to-be-18-year-olds. “I don’t think the marketing has to be anything artificial. The videos are gonna be an important tool as they completely underscore the girls’ great personalities, and it was our goal to retain as much of the Russian record spirit as possible. I think this will work because they are Russian, because they have slight accents, and our job is to make sure we don’t take any character and uniqueness out of their music.”

IFPI’s Russian-pop-meets-Prodigy sound for the international market with English-language vocals. Interscope immediately went for Horn as the producer.

“T.A.T.U.”

Radio-only album track “All the Things She Said” precedes the album, which is scheduled for release in the U.S. Oct. 1. The album arrives Oct. 7 internationally, including most of Continental Europe, Mexico, and Australia and later in U.K. and Japan.

“We cannot express how happy we are to work with Universal,” Lena says. “Frankly speaking, we’ve never imagined such success when we were starting out.”

Julia adds, “We never thought we would be singing in English and have our album released in America.”

“They definitely are a couple of powerful persons,” Horn says. “I never heard any Russian singers before and so I had no idea what Russian music was like. It sounded different. It sounded interesting. Records are a simple form of communication, if they work. Most of the time these days they don’t work because there’s nothing in them. But, I think there’s something in T.A.T.U.’s records. There’s just something fresh about them.”

T.A.T.U. is managed and booked internationally by Robert Hayes of California-based Sound Management, whose clients include Beastie Boys. In Russia, the group’s manager remains Shapovalov’s Neforomat company, which is currently considering offers for the group’s music publishing.

**RZEWUSKI UNITED**

Rzewuski Plays Rzewuski: Piano Works 1975–1999

An unprecedented seven-CD survey of piano music written during the last quarter century by American composer Frederic Rzewuski. As the title suggests, the set, which carries a suggested retail price of $59.99, features performances made by the composer between March 1998 and March 2001 in Belgium, where he now lives and teaches at the Royal Conservatory of Music in Liege.

According to Rzewuski, the project was the brainchild of composer Marc-Henri Cykier, his former student and a composer and performer in his own right. “We got together with a very good engineer, Michael Huon, who has a very nice studio in Brus- sels,” Rzewuski says. “I found a piano that I had played on in a concert; I’d liked the instrument so much that I had taken the serial number, and then we found out that the piano was for sale. So the studio acquired it, and we had a set-up where we could do what we wanted with no external pressures.”

The set provides a striking overview of a composer whose music deserves to be better known. Born in Warsaw in 1938, Rzewuski studded with composition of some of the leading figures in 20th century American music, including Walter Piston, Rogers Sessions, and Milton Babbitt. In 1960, he moved to Europe, where he abandoned his orthodox background and gravitated toward more experimental forms of music, performing with the improvising collective Musica Elettronica Viva and avant-garde jazz musicians Anthony Braxton and Steve Lacy. Though living abroad has clearly nurtured his artistic development, it didn’t result in a lack of widespread recogni- tion in the U.S.

Though he has composed for ensembles and orchestras, Rzewuski is best known for his solo piano music, much of which combines simple folk tunes, grand Romantic ges- tures, percussive techniques, and improvised passages. Many contem- porary virtuosos, including Ursula Oppens, Marc-Andre Hamelin, Stephen Drury, and the late Paul Jacobs, have championed his works, but Rzewuski remains one of the most important performers of his own music. (He has also made impor- tant recordings of works by other composers, including the late British radical Cornelius Cardew; his performance of Cardew’s We Sing for the Future! can be heard on an excellent recent release on New Albion.

Rzewuski plays Rzewuski includes the composer’s best-known works. The People United Will Never Be Defeated! and North American Bal- lips. Several lesser-known pieces, including a concentrated memorial to John Cage (A Life), and a more elaborate, dramatic music-theater piece based on Oscar Wild’s letters from prison (De Profundis), demonstrate the composer’s vast range. The set also includes four extensive sections from The Road, a challenging recent project, and the posthumous composition written—perhaps ideally—for personal, household music making.

Rzewuski likens The Road to an epic novel, like Anna Karenina: “You pick up the book, read a few chapters, put it down, and then a few days later, you read a few more chapters,” he explains. “This music can be performed for an audience, but it’s primarily meant for the reader. That’s part of a long tradition that goes back to the Fitzwilliam Virgil Book and The Art of Fugue.” Rzewuski is currently making plans to perform The Road in its entirety in New York during two weekends in February.

For Nonesuch president Robert Hurwitz, Rzewuski’s Rzewuski marks the realization of a long-held goal. “When I first came to Nonesuch 18 years ago, I had a short list of composers with whom I wanted to work, and Rzewuski was prominent on that list. Some things take 18 years, but in Freder- ic’s case, it was certainly worth the wait: His music has held up incredi- bly well, as all great music does, and it is as fresh and relevant today as when it was first composed.”

**Sharp, Mondlock Help Garfunkel Turn Prose Into Manhattan Set**

BY CHARLES DAUGHERTY

With the Oct. 8 release of Everything Waits to Be Noticed on Manhattan Records, Art Garfunkel is ready to unveil a side rarely revealed in his career: His skills as a songwriter, made possible with collaborators Maia Sharp and Buddy Mondlock.

“All I knew about going into this was that I wouldn’t be in the driver’s seat,” Garfunkel says. “I wanted to find someone who could help me turn my prose poems into songs, and the answer to that search came in the form of producer/writer Billy Mann.”

Mann approached Garfunkel about working with him. Upon hearing what Garfunkel had in mind, he set out to find the right answer. Garfunkel admits, “Billy was the prime mover on this.”

Mann introduced Garfunkel to Mondlock and Maia Sharp for what culminated in six months in the studio.

“It’s a provocative project and a legitimate bid in the market,” Gar- fankel says. “We had a great partnership and great mutual respect.”

Manhattan Records product manager Josh Gold agrees. “Art, along with Maia Sharp, Buddy Mondlock, and Billy Mann have created a beautiful, well-crafted, fresh record to impress any fan of Art’s previous work, as well as appeal to a new audience.”

The set’s first single, “Bounce,” went to triple-A and AC radio, although mainstream radio stations already started playing the song. Garfunkel, Sharp, and Mondlock will reuni for a U.S. tour, starting in mid-October and running through December.

**ARTISTS & MUSIC**
Hawk Splices Games, Music, Sports For HuckJam

BY SUSANNE AULT

LOS ANGELES—ESPN's X Games have attracted large crowds with free extreme sporting action for the past several years. Yet Tony Hawk, a 13-time X Games skateboarding medalist, believes he has the right moves to debut his own extreme sport/music arena tour next month.

With ticket prices set at $25-$75, Activision Presents Tony Hawk's Boom Boom HuckJam 2002 offers skateboarding, BMX, and motocross athletes interacting on one of the most complex stages ever constructed for these sports. The tour will also feature performances by such acts as Social Distortion, Devo, and the Offspring in various markets (Billboard, Sept. 14).

The tour-introduction production will have an almost-unheard-of 23-hour load-in/load-out time for each of the 21 shows, with a 42-member crew on hand from 3 a.m. to 2 a.m. to set up 5,200 tons of equipment inside each arena.

Hawk believes the action will be even more crowd-pleasing than what X Games offers. "X Games action is sporadic. You don't necessarily see people trying their hardest stuff because there's a lot of pressure," explains Hawk, who is slated to pull stunts in every show. "You won't see five bikes on a ramp at the same time as motorcycles are flying over them."

Coming from someone who should know, Hawk then assures, "This is the most elaborate touring system ever built; I can guarantee that."

Ticket prices may have shot up even further without main sponsor Activision "literally funding a lot of the costs to get this thing off the ground," says Will Kassoy, the company's VP of global brand management. He declined to comment on dollar specifics but says Activision did cover nearly all startup expenses, including the building of the main 14-foot-high, 65-foot-wide skating ramp. Per-show production costs per venue make this a low- to medium-six-figure range.

In addition to putting its logo on one of the ramps, Activision will squeeze in further advertising by allowing visitors to play Tony Hawk's ProSkater 4 (streeting Oct. 30). That could be an added draw, considering the first three editions of this Activision-published franchise have sold a total of 15 million copies.

In addition to the extreme sports action, event-goers will also catch one band performance per day, six different tours. The Offspring begin the first leg (fourth coming at various venues across the country) Oct. 9 at the Rose Garden in Portland, Ore. In rare live-performance dates, Devo will play Oct. 24 at San Diego's Sports Arena and Oct. 26 at Anaheim's Arrowhead Pond.

Social Distortion accompanies the tour at five East Coast arenas, including Boston's Fleet Center Nov. 8 and Washington, D.C.'s MCI Center Nov. 10, while Charlotte wraps things up with three southern dates, ending Nov. 17 at Office Depot Center in Sunrise, Fla.

Slam Management is the tour producer, and several buildings are involved in co-promoting the shows. Yet at least one venue that signed on to host the tour chose to look at a smaller financial risk than Slam Management initially requested. The facility decided that ticket prices were too high for an event test, instead choosing to buy one for a straight rental fee.

But Jim Guerinot, a Slam partner and owner of sister company Rebel Waltz, points out that Boom Boom HuckJam did get a test run April 27 in Las Vegas' Mandalay Bay, which brought in 9,000 attendees and later aired on MTV2 and ESPN. That was enough for the tour's producers to expand it to 21 different major U.S. cities.

That was also enough for Guerinot to project sales of about 10,000 tickets and a gross of $900,000 per show.

"A kid who bought two years ago at a show when we were doing some small events and television shows," Guerinot says, "This kid is splintered across various places, and we've put all that in one place now."

Then, as far as that other already established, extreme-sports-themed music festival is concerned, Social Distortion frontman Mike Ness is confident that "there can be room for both. My kids think Tony Hawk's like Jesus Christ," says Ness, who recently completed his Vans Warped tour gigs. He adds that Boom Boom HuckJam is more about the sports than the music, which is why they're moving to Denver.

Taking a second role to the main attraction of extreme sports is fine by Ness, who explains that "at first I thought, 'Are we going to be in competition?' But these are such fans. In Las Vegas, they were gaming pumped up by it...I felt like we needed a good music act to go with them. We didn't feel like we were filler at all."

Ness was skeptical about booking up with another sponsor-laden tour (other sponsors include PlayStation 2, MTV2, and Squeeze 'n Go pudding). But similar to his beliefs about the Vans Warped tour, Ness (who expects a new Social Distortion studio album to be released by next spring) says Boom Boom HuckJam as a platform for less widely known acts to win over more fans. "They go to the skate parks and playing bars and small clubs and then all of a sudden you're in this kind of setting, it's awesome."

For their part, arena managers seem to be overwhelmingly looking forward to the event. Tim Ryan, GM for Arrowhead Pond (which has a financial stake in its Boom Boom HuckJam production), says "to have a look at what's happening in society with the popularity of skateboarding, it's great to have these up-and-coming acts that are going to be in the arena."

Admittedly, the 2,780 tickets sold dropped in the first week, part of the reason is that the Contract Center upscale for its Oct. 12 show was "OK—not gangbusters," says Steve Kinsler, the booking director for the arena, which is also a financial participant. But, Kinsler notes, "We've done a heavy walk-up sales, which was the trend this summer, as a result of the slowed economy. Also, Kinsler notes, "that the concept is starved for these acts. People who used to call the 'Boiling Stones' aren't going to tour forever...I hope this comes back."

While Hawk has not officially committed to a second year, he, Guerinot, and Kassoy aim to roll out Boom Boom HuckJam on an annual basis.

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Hopeville Tour Banks On Gospel Breaking Out Of Box

BY LISA COLLINS

What could turn out to be one of the top gospel tours ever begins Sept. 28 in Toronto. Dubbed Hopeville, the event features three of gospel's platinum-selling artists—Dr. Frank Franklin, Yolanda Adams, and Donnie McClurkin. Its "hope" is hardly tied to sales (which are booming) but rather to a surge in message that will get out to spread in a post-Sept. 11 age.

The tour is on course to do as well as or better than mainstream artist tours in such venues as Madison Square Garden in New York and the Universal Amphitheater in Los Angeles.

Within 48 hours of going on sale at the Richard Coliseum in Richmond, Va., 2,421 tickets had been sold to the tune of $83,565. Washington, D.C., more than 1,400 tickets were sold within 24 hours, and in Philadelphia the box office logged upwards of 1,000 ticket sales on the first day. Even secondary tickets are selling out in cities like Pittsburgh (more than 70% sold at press time, with a $40-$50 ticket price) were doing brisk sales.

"It's outselling some of the secular tours that are out here today," says Al Smith, of Hopeville's umbrella based AMN Entertainment, the producer of the tour. Such success has generated increased interest in gospel touring. Hopeville is the largest of such tours to date, and it is the largest of the multiple-publicized Winans family tour and a smaller-scale Evolution tour featuring Trim-I-1e 5:7, Men of Standard, and Tonex.

During the past seven years, gospel has accounted for 60% of the business that Winans' 15-year-old firm conducts. Even so, Wash says he was skeptical when, in 1996, Franklin approached him with the idea of a major gospel tour.

Franklin explains, "I felt that gospel music had a platform, if we could find a thin line between performance presentation and ministry, people would want to come."

"Wash—who previously did gospel dates infrequently at best—conceded when Franklin offered to partner in the tour with him. "Kirk was tapping a large group of people who just weren't in the churches, and I thought, 'Maybe we could take this music to them,'" Wash says. "I didn't pay him anything to do the first tour. He took a gamble like I was gambling, and it paid off for the two of us."

With gross receipts of $7 million, the Tour of Life became one of gospel's most successful outings to date. "We knew he had something after the second week of the tour," Wash recounts. "Then during the third show of the tour, Kirk fell off the stage and was hospitalized in critical condition. Set to file bankruptcy, I was thinking it just wasn't meant for me to do gospel."

But six weeks later, Franklin defied doctors' orders and returned to the tour, performing more than 90 dates, many to sell-out crowds. ThePower '98 tour followed, but without an artist with Franklin's crossover appeal, sales were dismal. Wash, now vested in gospel touring, stuck with the genre, saying, "With the music selling it like it was selling and sales growing, I knew the audience had to be growing."

Then in 2000, he launched Sisters in the Spirit. With a total attendance of about 115,000, the tour featuring Adams, Mary Mary, and Shirley Caesar became one of the most successful in gospel history, and Wash was back in the gospel business.

Today, he views Hopeville as the "fruit of his labor. "We are on our way to Cleveland State University [in Ohio]. We also try to deal with more local promoters in the markets we're playing. They know how to get the word out and handle the grassroots promotions. That's what we've found to be most successful—the barber shops, beauty shops, the announcements in the churches."

Bill Kington of Washington, D.C.-based Dimension Entertainment is one of those local promoters. The son of a preacher, he didn't see the tour as a risk, observing, "People are beginning to respect gospel for what it is, and the strong sales we are seeing indicate that gospel touring is becoming more mainstream."

Corporate sponsorship remains a challenge. Wash was only able to secure one presenting sponsor—Southwest Airlines. "Gospel still has some economic challenges and barriers. To that extent, it remains risky," Franklin says. "They want to get money from Heineken. Instead, you have to be selective in who you marry yourself to."

The same applies to the tour's onstage chemistry: "The combination of the three of them is what makes this package so strong," Wash says. "It's what they're putting onstage. There will be a lot of interaction, and the production will be more like a musical."

"With this tour," Franklin concludes, "God has given us an opportunity to show once again that gospel is bigger than the box they try to put it in."

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NEW SIGN O’ THE TIMES: The National Car Rental Center in Sunrise, Fla., is no more. The 20,000-seat South Florida arena is now the Office Depot Center through a 10-year naming-rights deal with the office-supplies retailer. The SMG-managed building opened in 1998 as the NCR Center, a deal that went sour with National Car Rental’s bankruptcy.

WANTED: Brad Paisley’s first major headlining tour has the considerable promotional clout of a CMT. Country Music Television presenting sponsorship, along with top-notch support acts, behind it. The 44-date CMT Most Wanted Live (MWL) tour was set to begin Sept. 19 at the Celebrity Theater in Phoenix, and early on-sales are encouraging. The tour is produced by TBA Entertainment and plays a wide variety of venues that include theaters, sheds, casinos, fairs, and festivals. “This is a very flexible tour,” TBA executive VP Steve Moore notes. “It has a creative mix of all types of venues, which we believe is the right move at this stage of Brad’s career.”

Buyers are as diverse as the venues. “We’re working with a variety of different promoters throughout the tour,” Moore says. “We’re working with a lot of different buyers and actually promoting some dates ourselves.”

Rob Beckham, Paisley’s responsible agent at the William Morris Agency, says the tour is meeting expectations. “At the very least we’re doing as good as we hoped, and in some cases we’re doing better,” Beckham says. “Everyone went in with pretty high expectations, given the current state of the touring business.”

Paisley has headlined dates in the past, but this is his first complete tour as the main attraction. “When the opportunity came up from CMT we jumped on it,” Beckham says. “We took it from a 10-city tour to a 44-city tour. We basically took the dates we already had confirmed for Brad and booked them up with the CMT tour. We know the power that television has—the power to put you front of a lot of people—and CMT has definitely upped to their end of the bargain.”

The best on-sale so far is the Universal Amphitheatre in Universal City, Calif., which Paisley will play Sept. 27 in a 3,800-capacity setup. For his part, Paisley was enthusiastic about the tour when he checked it in via phone while taping an appearance on the sitcom According to Jim in Los Angeles. “I can’t wait for the CMT tour to get started, and I’m excited to kick it off in Phoenix,” Paisley says.

“Philips says the network’s involvement in touring will continue. “As long as the touring business stays reasonably healthy, we’d like to be out there heavily,” he says. “America’s a big country, as everyone in the touring business knows. Last month our channel cumed about 30 million viewers, and that’s a pretty good way to get the news out about a tour. There’s still some value for fans to see [a tour] connected with CMT, so when it comes to their town there’s some interest and familiarity.”

Support on the MWL tour includes Pinmonkey, Tommy Shane Steiner, Andy Griggs, Rascal Flatts, Steve Holy, Steve Azar, Shannon Lawson, Phil Vassar, Daryle Worley, and Chris Cagle. Moore says, “Sometimes it’s a two-act show, and sometimes it’s a three-act show.”

ROUTEBUSK: Comcast Spectator public-relations guru Ike Richman points out that October is “Rocktober” in this year’s line up. At the Comcast Spectator-managed First Union Center and First Union Spectrum includes Nelly (Oct. 4), Bruce Springsteen (6), Korn (15), No Doubt (17), Power 99 Philadelphia’s Powerhouse (25), Chevelle (26), Rush (27), and Tool (29).

Beanie Man will begin his Tropic Storm 2K2 tour, booked by Schwartz at the Agency Group, Oct. 1 in Providence, R.I., at Lupo’s. Dates are still being confirmed.
THE CHIEFTAINS

Down the Old Plank Road—The Nashville Sessions
PRODUCER: Paddy Moloney
RCA/Victor 1939

Recasting country and bluegrass standards in a Celtic light isn’t that much of a stretch, but hooking up Irish legends the Chieftains with a diverse range of Nashville-based artists is a savvy move and results in an exuberant, enjoyable album. The touch of John Hiatt, Belfa Fleck, Jeff White, and Tim O’Brien is a joyful, foot-stomping ride. “Country Blues” and “Whole Head of Little Horses,” with Buddy & Julie Miller and Patty Griffin, respectively, are omoins and mournful. Bluegrass standard “Sally Goodin,” with Earl Scruggs, soars high, with banjo and fiddle melding seamlessly with flutes and Irish instrumental work, while soulful ballades by Alison Krauss’ ethereal vocal power the slyly “Molly Ban.” Love Lovett seems right at home amid the Celtic musicality on the rambling “Doux—Let Your Deal Go Down,” and the slow-rollin’ “Rain and Snow” is a meeting of the titans in the Chieftains and Del McCoury Band. Hearing an Irish brogue call to hillbilly lyrics on songs like “Tennessee Stud” is a hoot, but the project is more than a curiosity: it is inspired.—R.W.

SNAPCASE

Live
PRODUCER: Brian McIlhenny
Victory Records 175

Snapcase’s fourth full-length is a provocative quest that explores a vision of the world’s future using aggressive guitar and drum riffs and lead singer Tomahata’s (Tabærki’s) boastful, deignifying, defying voice. Even if listeners don’t agree with the group’s viewpoint—see “First Word,” which includes the band name,“hostname comprehends simplicity”—it’s obvious why acts such as P.O.D. and Thursday have cited them as an influence. Snapcase’s hardcore musicality is a breath of fresh air in today’s pop-leaning rock world, as is its soft-to-rough antics on tracks like “A Synthesis of Classic Forms.” “Exile Etiquette” tells the tale of a journey to “claim identity” with the help of a haunting musical backdrop. Snapcase also challenges us to question the “federal eye in every household” on the striking “Ten A.M.”—B.K.

BECK

Sea Change
PRODUCER: Nigel Godrich
DCG/Geffen 33932

After the electro-bump of 1999’s Midnite Vultures, this chameleonic singer/tunemaster returns with a set of introspective, acoustic-based compositions. Fans of his up tempo brand of pop may initially be startled by the stark, somber tone of Sea Change, as much of the material barely rises above a gentle shuffle beat. While Beck has previously dabbled in acoustic fare, this project shows him taking similar raw ideas and bringing them to full realization. Producer Nigel Godrich helps him flesh out tunes like “Lonesome Tears” and “Round the Bend” into glorious epics, replete with sumptuous string arrangements. Beck has rarely performed with such maturity and confidence, breathing a rich, often haunting baritone into songs that seem to follow a plotline thread of despair after the end of a relationship. Easily one of the best releases of 2002, Sea Change shows Beck seriously raising the bar for himself and others around him.—L.F.

TEGAN & SARA

If I Was You
PRODUCERS: John Collins, David Carrell
Vapor/Sanctuary 06076-89400

With such addictive, ultra-hokey gems as the wailing “City Girl” and the amped-up “Under Water,” this Canadian sibling duo fully delivers here on the promise of its U.S. debut, 2000’s This Business of Art. Actually, the group does more than deliver, studio-style slick in all the right ways and uncommonly strong throughout (“Don’t Confess,” the set’s last song, is one of its best). If I Was You is a near pop-rock masterpiece. These perfectly performed and captured cuts are masterfully spiced with a handicap here, a surprising and subtle banjo there, and sweet backing vocals all over the place—proving that the Vancouver-based Quebec-sisters and producers John Collins and David Carrell have priceless pop sensibilities. Part of what makes If I Was You so irresistible is that Tegan & Sara deliver mature songs while not losing a tad of their youthful energy—and occasionally flashing a bit of angst. While seeming to have fully developed their own voice, the Quinn sisters have clearly given us one of the best albums of the year.—W.D.

NEKO CASE

Blacklisted
PRODUCERS: Neil Case, Darryl Neufeld, Craig Schumacher
Lady Pilot/Bloodshot 099

Anyone with any kind of ear for music need listen to a new case album only once to recognize that the Canadian singer/songwriter has a Heaven-sent voice. But while her classically gifted, Case’s strong, soul-powered country vocals don’t make an album on their own, as this set (her third full-length for Bloodshot) attests. While Case’s natural talent automatically lifts Blacklisted above so many other albums, there is something that will be released this year, and often the playing here seems repetitive and just dull.78026—Stunning Furnace Room Live’s Lefty’s some nice moments, including Case’s long-emptying chorus in “Deep Red Bells”—which also boasts the terrific lines “Looks a lot like engine oil/And tastes like beer and small lizards in summer”—and her spooky cover of “Runnin’ Out of Food.” While it’s always great to have another Neko Case record, this isn’t the follow-up her fans have been expecting.—W.D.

R&B/HIP-HOP

GERALD LEVERT

The G Spot
PRODUCERS: Gerald Levert, Randall Bowland
Elektra 67259

R&B crooner Gerald Levert has always been able to pull female fans into his orbit. His newest album—with its double-embracing title—will not do the same. The album’s up-tempo “Living on the G Spot” is a raunchy, “Wilding Me Out,” and “Oh What a Night” with vibes virtuoso Roy Ayers. å

LIVING COLOUR

Vivid
REISSUE PRODUCERS: V. Reid, J. Madig ORIGINALES: E. Stuaim, M. Jagger LFC/Epic/Legacy

Here Legacy has completely revised one of the most exciting-hard-rock records of the late 80s, while it’s already thrilling just to hear these songs again, the digital remastering here has this listener feeling as though a blanket’s been removed around his shoulders. Witness Will Calhoun’s fatter drums as “Cult of Personality” breaks in, Vernon Reid’s brighter ruffling and Muzz Skillings’ bolder bass in “Underground,” the fuller, now-consuming backing vocals and synths in the intro to “Open

VITAL REISSUES

LIVING COLOUR

Vivid

REISSUE PRODUCERS: V. Reid, J. Madig ORIGINALES: E. Stuaim, M. Jagger LFC/Epic/Legacy

Here Legacy has completely revised one of the most exciting-hard-rock records of the late 80s, while it’s already thrilling just to hear these songs again, the digital remastering here has this listener feeling as though a blanket’s been removed around his shoulders. Witness Will Calhoun’s fatter drums as “Cult of Personality” breaks in, Vernon Reid’s brighter ruffling and Muzz Skillings’ bolder bass in “Underground,” the fuller, now-consuming backing vocals and synths in the intro to “Open

Contributors:

SPOTLIGHT: Releases reviewed by the review editors deserve special attention on the basis of musical merit and/or Billboard chart potential. NOTeworthy: Releases of critical events,, , , REISSUES: Reissued albums of classic, archival, and commercial interest, and reissues of collections of works by one or more artists. Note: New releases (premied to till the end of the chart in the corresponding format), ORTEC (ORTEC) = new releases, reissues of chart potential, Highly recommended because of their musical merit; MUSIC TO MY EARS (M.T.M.E.) = reissues deemed Polk that were featured in the Music to My Ears section being among the most significant releases of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (BILLBOARD, 777 Broadway, 6th Floor, New York, N.Y. 10013) or to the writers in the appropriate bureau.
Angie Stone. Levett also visits the R&B sampling well, creatively interpolating Garble & Huffy's O'Jays ditty "Family Reunion," as Horatio & Simpson's "Your Precious Love," and Rufus & Hollywood (which India.Arie uses on her "Little Things") on. One mister: Patty pan opener "Too Much Room" with Mystikal. While the final track doesn't deviate radically from Levett's tried-and-true formula of midtempo tunes and baby-making ballads, he does skirt the issue of similar-sounding tracks that some critics said hampered last year's Gerald's World. Bottom line, though: It's always good to hear Levett's sexy, soothing vocals. —GM

DANCE/ELECTRONIC

▶ BT
10 Years in the Life
PRODUCTS: various
frpr/Reprise R2 71181
Prior to producing for pop sweetheart Britney Spears and boy band 'N Sync, Brian Transeau (more commonly known as BT) spent years honing and fine-tuning his craft in the dance/electronic un- derground. The two-disc 10 Years in the Life offers an incredibly timely (and rich) overview of a prolific artist/producer who has, over the years, continually pushed the boundaries of music made for dance floors. Unlike too many dance/electronic producers—who specialize in one sound or another, and seemingly trained BT effortlessly traversed between trance, house, and breakbeats. Disc one begins with two early '90s BT jams from the vaults of Yoshitoshi Recordings: "The Moment of Truth" and "Relativity." From there, we're treated to euphoric dancefloor hits like "Loving You More" (featuring Vincent Cornelio), "Blue Skies" (featuring Tomo Amos), and "Remember." The continuously mixed second disc is where you'll find BT's much-coveted remixes for Madonna ("Drowned World/Substitute for Love"), Billie Ray Martin ("Running Around Town"), and Deep Ushu ("Stranded"), among others.—MP

LATIN

▶ MANU CHAO & THE RADIO BEMBA SOUND SYSTEM
The Live Album
PRODUCTS: Renaud Letang, Manu Chao Virgin 132422
The melange of music, nationalities, and styles that is Manu Chao has met with extraordinary success worldwide, embrasing a wide variety of audiences that find a home in the music of the former Mano Negra frontman. Chao has been masterful at bringing all his elements together in the studio, and he manages to replicate those onstage, with an added dose of adrenaline. Backed by his band, Radio Bemba Sound System, this disc, recorded during a series of Paris concerts in 2001, incorporates Chao's radio-announced vignettes and layerings of instrumentation in a seemingly perpetual stream of songs. Actually, it's more of a musical collage than a set of successive tracks, linked together by the repetition of choruses and phrases from the better-known Chao and (Mano Negra) tracks, including "Clandestino," "Radio Bemba," and "Que Pasé, Quí Pasó." The sheer energy of this set, underscored by a relentless ska beat, is intoxicating. But it is also, despite its tri-lingualism (Chao sings in French, Spanish, and English), utterly repetitive. —LC

▶ RUBEN BLADES
Mundo
PRODUCTS: Ruben Blades, Walter Flores, Elin Solis Sony Discos/ Columbia CK 86652
When the incredibly adventurous Ruben Blades first conceived Mundo, he wanted to blend Celia and Caribbean music. But as Mundo pro-gressed, and with it, Blades' collabora- tion with a host of musicians—from jazz/classical/folk ensemble Editus to阅览s and marshals Raul and Rigler—Mando became a world musical journey that also incorporated Mid-dle Eastern, flamenco, and African ele- ments. What makes Mando special is the message is one of unity and shared heritage; linked by a reappearing instrumental motif, it is meant to be heard in one seamless, complex world of rich, musical hues and provocative arrangements. It is also an homage to thePRICE, notably in the evocative "Ella" and in a landmarks rendition of "Danny Boy," which mixes tradition and salsa. But at times, the music veers too far from its goal of being eclectic and all-inclusive—all too clever for its own good—that with delivering good music. After a while, we long to be just entertained, and the simplest track—"Sebastian" and "Para." among them—are ultimately the most pleasing. —LC

WORLD

▶ ELIADES OCHOA
Esto Como Nunca
PRODUCT: John Wooler
EMI Latina 12480
What makes EliaDES Ochoa one of the most enjoyable artists of the modern Cuban folk movement? His quirky guitar playing? His consummate hand- leding skills? His adventurous embrace of musicians and styles outside his rural Cuban roots? Perhaps. Or the above, and more. On his third solo album since hitting the big time with Buena Vista Social Club, Ochoa clings to the sound of the Cuban countryside and also stretches a bit, enlisting the likes of David Hidalgo (Los Lobos) and Raul Malo (the Mavericks). Reverend-wise, too, Estar Como Nunca ranges widely, from traditional son ("Pena") to Cuban neo-classicism (Ernesto Leccion's instrumental stan-dard "Siboney") to the Mexican-flavored Malo duet "No Me Preguntas Tanto." As he has done before, Ochoa also makes a bold foray into tangos, closing with a piercing, solo rendition of the Carlos Gardel/Alfredo Le Pera heartbreaker "Sus Ojos Se Cerraron." This is an artist with his feet planted on Cuban soil and his limbs reaching toward Spain, Africa, the Americas, and beyond. —PV

VARIOUS ARTISTS
Nu-Afrobeat Experience
PRODUCTS: various
Shanachie 66646
The world of Afrobeat music is explored and celebrated on Nu-Afrobeat Experience. Blending various genres of music, including jazz and electron- ica with African rhythms, the set serves as a showcase for artists following in the footsteps of legendary Afrobeat pioneer Fela Anikulopo-Kuti. Jagi jagi's "Sora," with its distinct dance influences, is tailor-made for dancefloors. "Jekalawa," by Tony Allen, is both otherworldly and grounded, as sonic samples meet tra-ditional chants and hip-hop-influenced lyrists over a funky guitar riff. Other highlights include Ayetro's "Revenge of the Flying Monkeys" and Dele Sosimi's piano-driven "Turbulent Times." With its infectious grooves and good vibes, Nu-Afrobeat Experience makes for the perfect introduction for those unfamiliar with the genre. —RH

JAZZ

▶ AL JARREAU
All I Got
PRODUCTS: Paul Brown, Steven Dubin
GRP Music 1123
This much stronger follow-up to 2000’s Tomorrow Today still finds Jarreau in enviably fine vocal form, working once again as producer for a group of artists co-produced by Paul Brown, Steven Dubin, and others from the talented Tomorrow Today. But while the song selection this time around definitely propels this engaging project and will remind fans of the 80s Jarreau of This Time and Breakin’ Away fame. He gets things off to a kickin’ groove with the midtempo “Random Act of Love.” That tune, plus the equally enriching “Feels Like Heaven to Me,” was written by Siedah Garrett (Brand New Heavies, Michael Jackson). Jarreau then stretches out on several songs he co-dominated, including “Never Too Late” and “Lost and Found”—an inspired pairing with vocal contortionist Joe Cocker. There’s also a nod to Jarreau’s jazz/pop stan-dards with Bobby Troup’s classic “Route 66.” All in all, All I Got showcases a singer who’s still having fun doing what he loves.—GM

CHRISTIAN

VARIOUS ARTISTS
Girls of Grace
PRODUCT: Nathan Nockels
Worship Music 11086612
At a time when many successful artists aren’t mindful of their platform and the impact their music can have on your life, one Portland, Oregon-based point of Grace (POG) understands the responsibility and embraces the opportu-nity to be positive role models. Thus, they’ve developed the Girls of Grace conferences to serve as a forum to address issues facing young girls (Billboard, Jan. 26). This uplifting album is a companion to the conferences and book of the same name. The engaging collection features many of the top female artists in Christian music, including POG, Nichole Nordeman, Out of Eden, Rachael Lampa, Jennifer Knapp, Jaci Velasquez, Jill Phillips, Joy Williams, and Christy Nockels, whose husband, Nathan, produced this project. (The Nockels are signed to Rocketown as the duo Watermark.) Deisher (of the group FFH) provides the album’s highlight with the beautiful “In the Calm.” Other standout tracks include POG’s “‘My Heart is Set on You,” Williams’ “Live to Worship,” and Lampa’s “Promise My Prayers.” Kudos to POG for giving something back to their young audience.—DEP

SHEMEKIA COPELAND
Talking to Strangers
PRODUCT: Dr John & Fred "Sonic" Herring
Elektra/Rhino RZ 71839
It’s a striking commentary on her extraordinary talent that, at age 23, Shemekia Copeland is releasing her third album for Alligator Rec-ords. Add to this accomplishment the fact that Talking to Strangers was pro-duced by Dr. John and Fred "Sonic" Herring, undisputed master of New Orleans funk. On Copeland’s previous albums, it was clear that this Harlem native’s heart was beating in sync with Chicago blues. In collaboration with Dr. John, Copeland reaches beyond her previous groove and embraces a sound that’s both funkier and more sophisticated. The good Doctor’s influence as pro-ducer/pianist/arranger is significant here, but Talking to Strangers’ main lesson is that Copeland is a vocalist who knows few stylistic limitations. The proof is straight out of a specific track, but rather in the totality of her splendid performance on all 15 tunes. Copeland shows here that, at 23, she’s a true blues sitting. It’s all about the vocals, both in style and variety. There are two influences on the album: those who are obsessive and those who used to be. But for the few casual fans and those that may have lost touch with Brooklyn, N.Y., finest, this two-disc anthology perfectly surveys the group’s 11 albums and various other releases. Named for their free dial-a-song service (178-387-6902), all the Giants’ idiosyncrasies are here, thankfully not chronologically arranged. Like their live shows, these 52 tracks reflect excellence in musical styles: 1980s’ "Cornrow" and 1990s’ "J-Walk," for example, as easily as the marching dirge "Older," historical lesson "James R, Polk," and datin’ for beats hip-hop "Samba en "Here." With only two previously unre leased cuts—live versions of "She’s Actual Size" and "Stormy Pinkness"—obscuring and becoming an endearing story. Nonetheless, this joyous ride through two decades of TMG will add as many years to your life.—B
PHIL COLLINS Can't Stop Loving You (4:15) PRODUCER: Rob Cavallo WRITERS: B. Nicholls PUBLISHER: EMI Music Publishing Atlantic 300936 (CD promo) Last time Phil Collins stopped in town, he dropped off a little ballad called “You’ll Be In My Heart” from the animated movie Tarzan. That song sat at the top of the Billboard Adult Contemporary chart for a then-record-breaking 19 weeks and earned the beloved singer/songwriter an Academy Award, a Golden Globe, and a Grammy Award in 2000. His first album of new material in six years, Testify, due Nov. 12, is chock-full of similar promise, led by the set’s only cover, Billy Nicholls’ reflective “Can’t Stop Loving You,” originally recorded by Leo Sayer in 1978. Collins’ familiar voice is such a reliable musical force, and this song bears the production signature—with booming drums, a dramatic misdirection, striking harmonies, and instantly accessible melody—that it has made him a staple artist at radio for some 25 years. No doubt, AC programmers will race to saturate the airwaves with this gorgeous ballad and that is just the beginning. Testify is an inspired, creative, and satiating effort that should keep Mr. Collins percolating at adult radio for a good long while. Indeed, he is a welcome presence, it’s nice to have him back.—CT

WILCO Jesus, Etc. (3:51) PRODUCER: Wilco WRITERS: I. Tweedy, J. Bennett PUBLISHER: not listed Nonesuch 3009144 (CD promo) While the quirky, catchy “Heavy Metal Drummer” was certainly a logical choice for Yankee Hotel Foxtrot’s first single—especially with the great lyric “playing Kiss covers beautiful and stoned”—this is the most irresistible and instantly loveable cut from Wilco’s current set. Because the playing is so soft and understated, the song may be too subtle to make the waves it should at radio. Nonetheless, it finds the recent reality-TV star and new mother waging passionate love against the perfection of her man. “Prince Charming, my angel/My king and my friend,” the lyric gushes, “My lover, my goal, is he.” The slow song offers a sensual groove, with the sparse production leaving ample room for a vocal spotlight. Unfortu-

S C U L Y Don’t Stop Movin’ (3:53) PRODUCER: Simon Ellis WRITERS: S. Ellis, T. Solomon 5 Club PUBLISHERS: 19 Music/BMG/Rondor Music/London Universal Music Universal 314 587 083 (CD promo) While most of Europe has enjoyed a steady diet of the group formerly known as 5 Club, the U.S. knows the band’s hits “Don’t Stop Movin’” and “It’s Over Now,” and “Everyday” on the top 10 “Never Had a Dream Come True.” Subsequent would-be hits like “Have You Ever” were new to us in the U.S., as A&M/Interscope declined to endorse its hit act with a follow-up. Fortunately, the group has now scooted over to Universal, whereas last—this year’s smash gets its chance to shine stateside. “Don’t Stop Movin’” is thoroughly, glittering millennium disco, a runaway romp complete with jittery violins, an echo box, and an insistant beat that’d make a toothless man grin. The group again shows its vocal prowess with killer harmonies and singalong accessibility—it also garters a writing credit. To make the song beyond the youth market, Universal has also commissioned the Jewels & Stone radio mix, which toughens up the beat and strips away some of the disco elements, thankfully without losing the essence of the song’s virtuous delivery. S Club opened a new season of its ABC Family series Sept. 9, with a new album due Nov. 19, radio wouldn’t you like to join the party?—WO

NEW & NOTeworthy

THE BEU SISTERS I Was Only (Seventeen) (3:39) PRODUCERS: Stephen Liron, Michael Nice WRITERS: S. Greenberg, M. Hudson, V. Shaw PUBLISHERS: Godchilden Music/E/MI, BMI, Beef Puppet/Deposit Songs, ASCAP, Victoria Shaw Songs, adm. by Sony/Noraima Desmond, SESAC S Club (Universal 174788412/00) The Beu Sisters—comprising New Smyrna Beach, Fl., siblings Candice, Christa, Jaine, and Danielle, ages 15-28—were fresh-faced on a recently released, fresh-squeezed orange juice debut single “I Was Only (Seventeen),” an emotionally driven ballad of bands. Or maybe, it’s just stunningly beautiful in its simplicity. While the environment for instantly accessible, melodic music is often hostile at top 40 radio these days, one must remain optimistic that true talent will rise to the top. The Beu Sisters demonstrate enormous versatility on their upcoming Decisions, due Oct. 8. All involved should pop a champagne cork for an effort that radiates joy, humor, passion, and unaffected singing. These girls are simply wonderful.—CT

R&B

This just in: There may be soon an N.W.A reunion of sorts. Word has it that Ice Cube is in talks to sign with Dr. Dre's Aftermath/Interscope imprint. Originally signed to Priority Records, Ice Cube released seven solo albums in his post-N.W.A career, including 2001's Greatest Hits set.

On the road: I recently caught up with the Nappy Roots and Blackalicious while they were on the Sprite Liquid Mix tour. The 15-city trek, which also featured Talib Kweli, Ne-Yo, Nonpoint, Hoobastank, 311, and Jay-Z & the Roc-A-Fella Family, kicked things off at Jones Beach in New York.

Both acts, which made their major-label debuts this year, were happy to be on board. "It's a pleasure," Nappy Roots' Scales says. "Four years ago, all we had was a sticker of our logo, but now we have a tour bus and a whole lot of followers who are coming out to see us. We have something they need to hear.

Blackalicious member Gift of Gab, the tour represents the opportunity to expose a new audience to the group's sound. "It's a blessing to be able to go on tour, especially with names like the Neptunes and Jay-Z, as well as Talib Kweli," Gift of Gab says. "The more that music comes together [like this] and we're able to go out and do diverse tours like this, the better. For us, it's big and different. We usually do smaller tours, so it's good to be doing festival stuff."

Indy Funk: Detroit has long enjoyed a storied love affair with the music industry. The latest addition to that long tradition is indie label Molthouse Records.

The creation of Molthouse was a matter of like-minded individuals coming together. "My first cousin Molthouse president Ryan Jackson is from Detroit, and he and a couple of his friends had been trying to put together a label thing for a while," says Indianapolis-based rapper B Funk, who serves as the label's VP. "My partners and I were in Indianapolis had the same idea. [My cousin] called up and put a few things on the table, including making it possible for us to get to some of the old-school groups, where I felt it would put me on the level that I could come out and compete with the artists who are on a major level. So I liquidated some real estate and invested in the label."

The label launches this month with B Funk's debut, Funk Related, Tuesday (24). The Koch-distributed album, which includes Zapp's featured lead single "Getting Naughtier," blends elements of R&B, funk, and rap over 16 tracks.

"My dad had a group called the Vanguard, and they were kind of like the Chi-Lites or the Spinners, and my older brother was influenced by Al Hudson and Zapp—so music was always in my ear coming up," B Funk says of his musical influences. "Naturally, it was something that I incorporated into my sound."

Coming up: With the fourth quarter well underway, major awards and indices are lining up to drop their big releases. Loud/Columbia has high hopes for the forthcoming set from left-coast rap veteran Xzibit. His fourth set, Man vs. Machine, is due Oct. 1. The 16-track set features guest appearances by M.O.P., Snoop Dogg, and Anthony Hamilton... From this coast, Columbia is doubtfully pleased with two releases. First is a collection of previously unreleased material titled The Lost Tapes, due Oct. 1. It includes current single "No Ideas Original." The Queens, N.Y., native drops his next studio set, God's Son, Nov. 19. The album will likely feature appearances from the Murder Inc. family.

Speaking of Murder Inc., the imprint's home label, Def Jam, has a slew of releases to boast about. On the Murder Inc. front, Charli Baltimore brings her debut, Diary, to stores Oct. 22, while Ja Rule returns with his fourth set, The Last Temptation, Nov. 19. Roc-a-Pella Records will also be busy this quarter. On Oct. 22, Freeway pays homage to his hometown of Philadelphia on his debut, Philadelphia Freeway. Two weeks later, Jay-Z reunites with his first double-disc set, The Blueprint II: The Gift and the Curse (Nov. 5).

Two veterans round out the Def Jam roster. West Coast stalwart WC makes his Def Jam debut with Ghetto Hymeazin Oct. 22. The MC has already created buzz with lead single "The Streets," which features Nate Dogg... DMX will once again show his teeth on his yet-to-be-tilled project (Dec. 17).
Tobin Borrows The Bollywood Sound For Ninja Tune Disc

BY TAMARA PALMER

The soundtracks to the kitschy Bollywood films of India have had an overt influence on certain electronic musicians, displayed most notably on the Mole Records’ series Bombay the Hard Way. But Bollywood stylings are also popping up in less likely corners, such as on Out From Out Where, the fifth album from Ninja Tune artist Amon Tobin, due Oct. 15.

But hang on before conjuring up images of this handsome, Brazil-born producer frolicking in a field of sitars in some sort of dramatically choreographed dance routine. After one listen to the album, that picture will be shattered in a hailstorm of breakbeats and tripped-out electronic cinematic melodies that bridge an uneasy divide between comforting and chilling.

“The album doesn’t sound particularly Indian or anything, but a lot of the raw material was taken from Bollywood records,” confirms Tobin, whose music is published by Just Isn’t Music. “It’s really crap records but with tiny bits of sounds that really work well. I’ve got [about 800] just by Indian/Bollywood records, and after the first 400 they all start sounding pretty gritty. I just can’t help it, though, because I know there are going to be a couple of [real] sounds on each record. And, of course, the album covers are great.”

An intense love of sounds wherever they may be found led Tobin to relocate from Brighton, England (this home of the past seven years) to Montreal for a year. Having just moved in July, Tobin has spent the past few months enjoying what he primarily moved there for: days spent rummaging through vintage record shops for cheap source material to take back to the home studio.

Once Tobin has enough “new” vinyl, he says he’ll pack them up, along with his Final Scratch software (which he says allows him to do the most live performances of his career), and set off on a new adventure: a 24-date North American tour, commencing Oct. 12 at Montreal’s Club Soda and concluding Nov. 10 at Higher Ground in Burlington, Vt., the gigs will feature a rotating cast of colleagues, including Prefuse 73, Bonobo, DJ Food, and P-Love.

Though Tobin is definitely not Ninja Tune’s most musically accessible or pop-ready artist, he is nonetheless one of the top sellers for the label’s Montreal-based North American office. KUSP San Francisco DJ Tomas Palermo has an explanation for this.

“He taps into the same kind of challenging but popular market that somebody like Trent Reznor taps into,” Palermo says. “Amon’s music has always been considered a bit dark, though with raging breakbeats, and this is totally compatible with fans who like a little angst and emotion in their music.” He adds that “it’s very much a college sound. Raging music has always ruled the college airways and campuses.”

Ninja Tune North America label manager Jeff Waye says that rather than focus on a strong college radio push, the label is focusing on getting good retail placement and tie-ins with the upcoming tour. “It’s perfect, because the record arrives right as the tour is starting. We can basically tie everything into it, from retail window displays to special promotions in each city of the tour.”

The hip-hop tinged album track “Verbal” featuring MC Decimal R has been serviced to college radio, while its Alex Rutherford-lensed video is being delivered to numerous outlets. Tobin describes the track as “an experiment, a one-off thing I got very excited about. . . . I was influenced by a couple of things Prefuse 73 had released on Warp and also some things from Aphex [Twin].” So, I ended up doing a few experiments with the vocals.”

That said, Tobin acknowledges that he wasn’t even if he wanted guest MCs on his record. “It was just a case of, ‘Wow, this would be a cool thing to do,’ ” he says. “To make a track where the whole rhythm is just broken syllables. It came more from that than a need to actually collaborate.”

As for the true identity of MC Decimal R, whose voice is chopped up beyond recognition—and who is the only official guest on the album—Tobin prefers to keep that a mystery.

“He’s a secret MC whose identity will be made later,” Tobin cryptically dead-pans. “It remains very mysterious and exciting the way. I can say no more at this point.”

Tom Windish of Billions in Chicago handles bookings for Tobin, who is managed by Montreal-based Rhyna Thompson.

Attention set, the hypnotic “Desire” is now ready for its dance-floor close-up, thanks to feisty retweaking by Smitty & Davenport, 29 Palms, Jason Bentley, and Mitch Burns.

“Tortured Soul Featuring DJ Spina, ‘Fall in Love’ (Central Park Recordings single). Tortured Soul (aka Christian Urich & DJ Roni) on Mondays “I Might Do Something Wrong/I’ll Bet You Where’d You Go” with this sterling, soul-slammed house jam. Urich’s Stevie Wonder-inflected vocals wonderfully ride the rich rhythms, which will still release and some seek-

ing out classic recordings from labels like Prelude and West End. Distributed by Satellite.

by Michael Pauletta

Beat Box

EVERYBODY REJOICE: Imagine, as an artist, months before your album’s official release, you discover that said album is being endlessly downloaded off the Internet. What to do?

If you’re Kevin Hedges and Josh Milan of soulful house duo Blaze, you sit back, relax, and smile.

“I’m flattered that people feel moved enough to download our music,” says Hedges, referring to the many folks who possessed the act’s new album, Spiritually Speaking (Kickin’Slip’n Slide U.K.), way before its Sept. 16 street date. “But business-wise, I wholly understand how such actions hurt the entire music industry. Still, it’s flattering to know that people have to have our music—they just can’t wait.”

The sublime Spiritually Speaking is classic Blaze, fondly recalling the act’s sterling 25 Years Later. “It’s funny,” Hedge acknowledges, “Josh and I see Spiritually Speaking as the first Blaze album since 25 Years Later. Our other albums that came out between these two albums [Basic Blaze and Natural Blaze, for example] were more like Blaze compilations. This new one is a collection of songs made specifically for this album.”

Throughout Spiritually Speaking, lyrics of faith, hope, and unity prevail, as do musical homages to Stevie Wonder and Earth, Wind & Fire. Key tracks include the acoustic “World Peace,” the horn-fueled “One World,” and the beautifully buoyant “Sweeter Than the Day Before.”

According to Hedges, the set’s lead single “Do You Remember House?” (featuring Palmer Brown), was born out of a conversation he had with “a very well-known, globe-trotting house DJ . . . I mentioned Marshall Jefferson, and this DJ had no idea who he was. I thought, ‘How can you call yourself a house DJ and not know who Marshall is?’ This got me wondering if there are others like him who don’t know house music’s history. This song is for them—as well as for those who do remember.”

CONFIRMED: Newly confirmed panelists for the ninth annual Billboard Dance Music Summit (Sept. 30-Oct. 2 at the Marriott Marquis Hotel in New York) include Sound of Philadelphia/dance music pioneers Kenny Gamble & Leon Huff DJ/producers Victor Calderone, Dave Ralph, Christian B., and Danny Tenaglia; Kevin Hedge of the aforementioned Blaze; and singer/songwriters Cyndi Lauper, Nona Hendryx, and Vanessa Daou.

For the summit’s nightly artist/DJ showcases, we’re happy to report recent confirmations from DJ Electro-Blaze Max Graham, Schiller, and gogus, who will all provide DJ sets. For additional summit info and to register, log on to billboardevents.com.

NETHERLANDS BOUND: Following the Billboard Dance Music Summit is the Oct. 17-19 Amsterdam Dance Event, taking place in the heart of the city at the Felix Meritis center. For information and to register, log on to amsterdam-dance-event.nl.

ELECTRO STYLINGS: Originally issued on Germany’s Kompakt label more than a year ago, Peaches’ salacious The Peaches of Peach makes its at-long-last-domestic appearance Oct. 8 via XL Recordings/Beggars Group. This “reelease” comes on a bonus disc of rare material (“Casa-

no” and “Sex, among other tracks) and an exclusive video of the international hit “Set It Off.”

Beginning Friday (20), Peaches commences a two-week tour with . . . And You Will Know Us by the Trail of Dead and Queens of the Stone Age. Immediately following this trek, the Canadian artist will headline the Electroclash 2002 tour (Oct. 11-Nov. 2). Other acts on this bill include Chicks on Speed, Tracy & the Plasticis, W.T.I., and DJ Larry Tee. The last two are also confirmed to perform during the ninth annual Billboard Dance Music Summit.

Fans of electro-pop pioneers Soft Cell have two reasons to be cheerful: the duo’s first album of new material in 18 years—Crueity Without Beauty (Cooking Vinyl/Spark)—is streets Oct. 8. Two weeks later, Eagle Vision, a division of Eagle Rock Entertainment, will release Soft Cell Live in Milan on DVD. In addition to the live concert footage from last year, the RED-distributed DVD includes an interview with Soft Cell’s Marc Almond and Dave Ball.
### Maxi-Singles Sales

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<th>Label</th>
<th>Peak Position</th>
<th>Weeks At Number</th>
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### Breakouts

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<td>#20</td>
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**Notes:**
- Sales data compiled by Nielsen SoundScan.
- Breakouts titles with future chart potential, based on club play or sales reported in the report. www.americanradiohistory.com. Authoritative data.
Montgomery Hopes Public Gets A Different ‘Picture’ Of Him

BY ANGELA KING
Airplay Monitor
NASHVILLE—After a few years away from the charts, John Michael Montgomery hopes he is on the road of return with his new project, Pictures.

Montgomery has been a staple at country radio and on the road for 10 years, yet he hasn’t had a new project for the better part of two years, following the shuttering of his former label, Warner Bros., and some issues with his health. Managed by Jeff Little at the JMJ Co., Montgomery now also has new booking with the William Morris Agency.

Perhaps best-known for his Grammy Award-winning single “I Swear,” Montgomery says he is working to “catch up for lost time” with his first CD for his label, “To get out there and get my place back.”

Country radio consultant Jaye Albright says Montgomery’s place is as “one of a select group of artists our listeners rank superstardom of the quantity and quality of their hit production.”

Those hits have garnered not only awards but also high status in gold libraries at country stations across the U.S. Because songs like “Be My Baby Tonight” and, most recently, “The Little Girl” have had constant airplay, Montgomery says that “a lot of people didn’t know I had anything [new] going on.”

After “The Little Girl” came out in Spring 2000, a follow-up single fizzled because, Montgomery says, “the artists and labels have… got lost in the shuffle.”

But he’s very wary of being labeled as just a singer of ballads. “Once you get caught in the ballad trap,” he says, “it’s hard to get out.”

“I haven’t had success with uptempo since ‘Be My Baby Tonight,’ but I feel we have two or three [uptempo singles] on this album, and we’ll have some fun with it.”

Despite his efforts to get away from the ballad-singer image, the album’s first single, “ ‘Til Nothing Comes Between Us,” is just that. It rises 31-27 on the Hot Country Singles & Tracks chart this issue.

Montgomery, who co-produced Pictures with Scott Hendricks, thinks he has some road to cover with the Nashville community. “It’s a tickle business. There was a time I felt like my name was trashed through Nashville,” he says. “I toured really hard in ‘93, ‘94, and ‘95 and had problems with my vocal chords. I decided to take time off to rest my voice and my mind. Nashville thought I didn’t give a crap. Now, with hard work and constant touring, Montgomery says he’s hoping to get some of the respect he deserves.”

In support of the new project, Montgomery is touring radio stations in something of the way that he naturally has put behind him. There’s been a bit of turnover at radio, so I meet the new guys and go visit old friends, get out and do a little reflecting on the past and looking into the future.”

Those radio visits are part of the label’s marketing plan, according to Warner Bros. national director of sales and marketing Peter Strickland. “His last record sold over 600,000 units off one song [‘The Little Girl’].” The No. 1 driving force for [his sales] is radio airplay. “The label is also planning an extensive national TV campaign in support of the project, which streets Oct. 8.”

Montgomery is philosophical about his chances with the new CD. “I’m reflecting it’s hard to scratch and paw your way back. [But], I’ve been doing this since I was a kid. I don’t want to give it up now.”

Panel Says Americana Should Take Cues From Jam Bands

BY RAY WADDELL
NASHVILLE—Many grassroots marketing techniques that have helped the jam-band scene become so vital, particularly Internet initiatives, could be applied to Americana music. That concept was the crux of a well-attended panel session during the Americana Music Assn. (AMA) Conference, held Sept. 12-14 here.

The panel, called “Cross Pollination of Americana & Jam Bands,” discussed the two genres’ similarities and how Americana might capitalize on jam bands’ current success.

The Internet has been particularly effective in spreading the word about the String Cheese Incident, one band with fans taking the lead. “We’ve become a participant in the community rather than the dictator of what’s going to happen,” said S*C Fitellity Records’ Reis Baron.

Promoter Ashley Capps said that jam bands and Americana acts have similarly committed fans and artists. “Over the years I’ve seen a pattern emerge, a certain self-determination on the part of the artists, and I see that most fully realized in the jam-band community,”

Capps stressed that there isn’t a set marketing template that works for any act, but getting fans involved is crucial. “Giving away a couple of tickets to a show can get you years of allegiance from a particular fan,” he said. “But it’s up to the artist to create an experience not so much based on traditional methods of development.”

Capps agreed. “You have to be very careful about making too many assumptions about what works and what doesn’t. But Americana and roots music has a real opportunity with the so-called jam-band movement. [Jam music] is a really wide umbrella that encompasses a wide variety of music, with probably the most open audience of fans and artists and most people who can feel comfortable in it.”

Awards winners at the Sept. 13 AMA Awards were Buddy & Julie Miller (album of the year for their eponymous project); Jim Lauderdale (artist of the year); Lauderdale, Ralph Stanley & the Clinch Mountain Boys (song of the year, “She’s Looking At Me”); and Jerry Douglas (instructor of the year). Lifetime achievement awards went to producer and DMZ Records co-founder T-Bone Burnett (executive); Billy Joe Shaver (songwriter), and Embry (instructor, performer).

The band’s President’s Award was posthumously awarded to Doug Sahm. Johnny Cash also made a surprise appearance with wife June to pick up the Spirit of Americana Award.
## Top Country Albums

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<tr>
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<td>Born To Fly</td>
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<td>GARY ALLAN</td>
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<td>The Best Of George Strait: 20th Century Masters The Millennium Collection</td>
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### Notes
- Album sales compiled by Nielsen SoundScan.
- *Number 1* indicates albums on top of the Billboard Country Albums chart this week.
- **Greatest Gainer** indicates the album that had the largest sales increase this week.
- **Greatest Hits** indicates the album that has sold the most copies of any album in the past 20 years.
- **Pacesetter** indicates the album with the largest percentage increase in sales this week.
- **Emerson Drive** indicates the album that sold the most copies in the past month.
- **Play It Again** indicates the album that sold the most copies in the past year.
- **Easy** indicates the album that sold the most copies in the past five years.
- **The Best Of America** indicates the album that sold the most copies in the past decade.
- **The Ultimate Collection** indicates the album that sold the most copies in the past 20 years.
- **Room With A View** indicates the album that sold the most copies in the past five years.
- **Mountain Soul** indicates the album that sold the most copies in the past decade.
- **The Family Album** indicates the album that sold the most copies in the past 20 years.
- **Greatest Hits Volume III** indicates the album that sold the most copies in the past 20 years.
- **Miss Fortune** indicates the album that sold the most copies in the past five years.
- **RCA Country Legends: Waylon Jennings** indicates the album that sold the most copies in the past 20 years.
- **The Kids Are Alright** indicates the album that sold the most copies in the past year.
- **SoundScan** indicates the album that sold the most copies in the past 20 years.
- **Right To Love Again** indicates the album that sold the most copies in the past five years.
- **The Greatest Hits Collection** indicates the album that sold the most copies in the past 20 years.
- **Greatest Hits From The Beginning** indicates the album that sold the most copies in the past 20 years.
- **Greatest Hits Ever** indicates the album that sold the most copies in the past 20 years.
- **Now That I've Found You** indicates the album that sold the most copies in the past 20 years.
- **Under The Influence** indicates the album that sold the most copies in the past 20 years.

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**Additional Notes:**
- Billboard is the weekly music industry publication that publishes charts and articles about the music business.
- Nielsen SoundScan is a market research and data collection company that provides key information about media consumption.
- The charts are based on sales data compiled from sales, streaming, and other digital media.
### HOT COUNTRY SINGLES & TRACKS

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### HOT COUNTRY ALBUMS

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**Notes:**
- Hot shots are the top 10 songs each week based on monitoring. Consolidated from a national sample of radio stations. Data compiled by Nielsen SoundScan.
- Billboard's Country charts are updated weekly. Sales data compiled by Nielsen SoundScan.
Club Música Toasts 10 Years Of Success
Columbia House’s Latin Division Celebrates With Awards

BY LEILA COBO
MIAMI—When Club Música Latina hosts its first music awards Nov. 14, the occasion will be a 10th-anniversary celebration and a chance to honor the club’s best-selling acts. But at a time when generalized sales figures are dropping and music club sales in particular have suffered, Club Música has more to toast.

Created 10 years ago as the Latin division of Columbia House, Club Música Latina has enjoyed continuous expansion and is now aggressively developing strategies to fuel further growth and forge closer marketing relationships with labels. This effort is being heralded by the awards, which will be presented in 10 categories and based exclusively on Club Música sales. The ceremony, to take place at an as-yet-unconfirmed venue in Miami Beach, will probably feature two live performances. In addition, Club Música Latina expects to donate money to the Hispanic Scholarship Fund and will launch its bilingual Web site.

Club Música has a long-term strategy for growth. “Latin music is under-distributed [by mass merchants],” Columbia House executive VP and COO Scott Flanders says. “There are niches in Latin music that are as distinct as Latin is from classical. And I think the big-box retailers don’t see or recognize the appeal of the Latin music market that enables them to stock and target that consumer. Yet it’s a perfect demographic for us to target, because there are so many niches. And that’s where direct marketing is most successful—where you have an underserved population.”

Club Música Latina now has revenue of more than $100 million per year and numbers more than 1 million subscribers. Its sales account for 20% of Columbia House’s total. Earlier this year, it appointed Chiugi Cartagena to the newly created position of senior director of Club Música Latina. Cartagena, during a six-month period expanding the membership of Club Música Latina and creating strategic alliances and marketing partnerships with other companies.

To date, the club’s Música’s growth has been fueled internally, notably through Get a Friend, a referral program where members get free CDs if they refer friends to the club. The referral rate among the club’s subscribers stands at 55%, and it tends to be higher than for the population at large, with almost 50% of members coming in through the referral program.

“The Latin community is much more tight-knit—in the sense that referrals are huge—so when you satisfy the consumer, they’ll tell their friends by word of mouth. And that really worked to our advantage.” In addition, Flanders says, the average Latin customer buys 50% more than the average Columbia House client. Club Música sees the possibility of furthering its growth through strategic alliances with labels. That potential can be measured with the recent release of Mãa’s Revolution de amor. According to Flanders, Club Música sold 15% of all units in the first week.

In addition to working established acts, Flanders sees an even bigger opportunity with Club Música’s potential to break new artists. With a buyer base of more than 1 million members, the club is uniquely equipped to target specific buyers for specific products. “The labels long term is going to be disintermediated if they aren’t successful at breaking artists and truly expanding,” Flanders notes. “And with our direct connection with our million members, that’s where we think we can be very helpful in a market that isn’t so easily reached.”

In addition to music, Columbia House is exploring the possibility of targeting Latin buyers through its VHS and DVD club and creating strategic partnerships with other companies that reach the Latin community. “This is the first of an increasing profile for Columbia House as we try to expand our reach into the Latin household,” Flanders says. “It’s such a big opportunity. The train is leaving the station.”

Universal Pledges Support For Latin America

BY TERESA AGUILERA
MEXICO CITY—Universal Music Worldwide executives gathered here for the company’s Latin American Marketing Meeting to express their support for upcoming releases throughout the region. The meeting, which took place Sept. 2-6 at Mexico City’s Hotel Presidente, was held with the intention of encouraging increased participation in the region where such superstars as Enrique Iglesias and Paulina Rubio launched their careers.

Universal Latin America/Iberian Peninsula chairman Jesus Lopez explains, “It’s very important to us that artists like them keep their essence by continuing to record in their own language—even if they have recorded successfully in English.”

The success of Iglesias and Rubio has paved the way for other budding artists, who now benefit from more extensive marketing plans regardless of their genre. Those on the list include Juanes, whose music has now reached Spain, where the music of Ismael Serrano and Electo Mariposa will also be pushed. Mexican acts to benefit include regional Mexican band Límite and rock/rap band Molotov, both of which will shortly release new albums, and MCA-signed Café Tacu- bo, whose forthcoming four-song EP tribute to Churban band Los Tigres will serve as a warm-up for a full-length album due in spring (America Latina, Billboard, Sept. 21).

Despite the piracy problem, Lopez insists that there are still ways to battle it. He says, “Everybody talks about crisis. But a whole family goes to the movies [and] spends money to see a picture once, so why can’t we make them buy a CD that they will enjoy forever? We have to be more creative, be closer to the consumer, give people what they want to hear, search for new artists, support talent, and look for attractive packages to offer quality products in all respects. People will pay for music when they really like it.”

Universal’s plans extend to countries in distress. In Argentina, the label has signed pop/rock legends Enanitos Verdes and is launching the solo career of Dante, a former member of duo Ilyia Kurikia.

Latin Grammy Not姆

UNLOCKING THE POTENTIAL: As the Latin Grammy Awards come to a close, we wonder exactly what it takes to earn a Grammy nomination or the award itself. Several months ago, one label exec answered my question thus: “Get a publicist.”

Is this fair? Speaking on the record, most label reps agreed that they hired publicists—but only after their artists were nominated. They say it stirs up interest, brings the nominees to the forefront of the voters’ attention, and perhaps clinches that elusive award.

But exactly how far it works is hard to gauge. “I don’t think we know enough to tell,” Universal Music Latin America VP of marketing Marya Meyer says. She adds that Grammys notwithstanding, publicists are a good tool for superstars who need someone to manage their time and endless media requests and “for someone who deserves more coverage than they get.”

The first of these two types benefit from a publicist before and after a nomination. In this era of down-sizing, few labels have the manpower necessary to really work an emerging artist, especially one whose music is not appealing to radio. For those artists, the key is heavy-duty press, and that stirs up interest and ignites a spark of recognition when the Grammy nominating committee has to vote on, say, the best new artist category. From that point on, the publicity works in a cumulative fashion.

And lest you’re inclined to underestimate what those Grammy nominations can do if worked properly in the media, take a look at Juanes.

Exactly how crucial the role of the publicist ultimately is (.., say, the work of the label) is indeed hard to gauge. But for those artists, whether they’re on a small label with scarce resources or on a major label with bigger priorities, that publicist may be the only way to garner attention. This is not necessarily a good thing: One would hope that media would judge projects as they come—not as they come recommended. But that simply isn’t the case anymore. And if media are unwilling to open doors, publicists quite often hold the key.

INSPIRATIONAL RELEASES: After that dismal first half and an unprecedented drop in sales, labels are expecting a more positive fourth quarter, bolstered by Enrique Iglesias’ Quizás (Maybe), released Sept. 17 on Universal Music Latino. Also on Universal is an all-bolero album by salsa icon Cheo Feliciano featuring mostly new tracks by such contemporary writers as Amaury Pérez.

Other label offerings for year’s end on BMG U.S. include a hard-edged pop album by rising diva Gisselle and a Nov. 5 album by new signee and wunderkind Ángel Antolin, produced and written by Rafael Pérez Botjía. Corretjer was previously on EMI BMG will also release a greatest-hits disc by Colombian all-rock band Aterciopelados, which will be released next week. A remix album by A.B. Quintanilla & the Kumbia Kings titled All Mixed Up is expected on EMI this fall, while Sony Discos is gearing up to release the label’s Latin compilation Americana, whose forthcoming four-song EP of upcoming artists include regional Mexican band Los Tigres, Palomo and Joel Gutiérrez. Speaking of which, Fonovisa is releasing new releases by Los Tigres Del Norte, Los Angeles De Charly, and Priscilla y Sus Balás de Plata. Dísia is set to release new albums by Palomo and Joel Gutiérrez. Just out is Banda el Limón’s tribute to La Sonora Santanera. Another indie, Balboa, is set to release a new Joan Sebastian album, on which he’ll sing all new tracks backed by Banda Sinaloense.

In other Sebastian news, the Latin Grammy-nominated singer-songwriter has renewed his contract with Musart/Balboa for several albums during the next three years.

Going back to the subject of new releases, will they rev up sales? Probably, but executives say not to the extent where they will make up for the first semester’s decline. The economy continues to be cited as a culprit, but over-relying Latin labels and industry—specifically the open sale of bootlegged product—as the main source of their problems.

The newly created coalition of West Coast labels that set up shop in Los Angeles a couple of years ago has consolidated, and this effort to come up with anti-piracy solutions hasn’t progressed. The Recording Industry Assn. of America is overwhelmed, and the holiday season is around the corner. Ideas, anyone?
<table>
<thead>
<tr>
<th>WEEKS AT #1</th>
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<th>ARTIST</th>
<th>TITLE</th>
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| 2           | 9/28/2002    | VICTORAS | Viva Forever | Fonovisa
| 3           | 9/28/2002    | PROYECTO BAVARIA | Perdone Mi Amor | Fonovisa
| 4           | 9/28/2002    | JUANES | Un Dia Normal | Fonovisa
| 5           | 9/28/2002    | LOS TEMERARIOS | Una Lagrima No Basta | Fonovisa
| 6           | 9/28/2002    | VARIOUS ARTISTS | Arecibo Musical Mexicano | Fonovisa
| 7           | 9/28/2002    | JENNIFER PENNA | Libre | Fonovisa
| 8           | 9/28/2002    | CHACHARINE | Grandes Exitos | Fonovisa
| 9           | 9/28/2002    | THALIA | Thalia | Fonovisa
| 10          | 9/28/2002    | BANDA EL RECODO | No Me Se Raja | Fonovisa
| 11          | 9/28/2002    | LOS ACOSTA | Historia Musical: 30 Pegadinias | Fonovisa
| 12          | 9/28/2002    | SIN BANDERA | Sin Bandera | Fonovisa
| 13          | 9/28/2002    | JERRY RIVERA | Vuela Muy Alto | Fonovisa
| 14          | 9/28/2002    | VARIOUS ARTISTS | 15 Postales De Amor | Fonovisa
| 15          | 9/28/2002    | VARIOUS ARTISTS | Pegaditas De... Ayer Hoy | Fonovisa
| 16          | 9/28/2002    | EDNITA NAZARIO | Acustico | Fonovisa
| 17          | 9/28/2002    | VARIOUS ARTISTS | La Hora Sonidera | Fonovisa
| 18          | 9/28/2002    | MARC ANTHONY | Libre | Fonovisa
| 19          | 9/28/2002    | VICTOR MANCIS | Historia De Un Idolo Vol. 2 | Fonovisa
| 20          | 9/28/2002    | SOUNDBRACK | El Clan | Fonovisa
| 21          | 9/28/2002    | CRISTIAN | Grandes Exitos | Fonovisa
| 22          | 9/28/2002    | VARIOUS ARTISTS | Jugate A La Vida | Fonovisa
| 24          | 9/28/2002    | MONCHY & ALEXANDRA | Colecciones... | Fonovisa
| 25          | 9/28/2002    | GERMAN LIZARRAGA | German Lizarraga | Fonovisa
| 26          | 9/28/2002    | AURELIANA | Los Hijos De La Noche | Fonovisa
| 27          | 9/28/2002    | AURELIANA | El Croqueta | Fonovisa
| 28          | 9/28/2002    | LILO | La Vida | Fonovisa
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| 30          | 9/28/2002    | VARIOUS ARTISTS | Sin Moraleja | Fonovisa
| 31          | 9/28/2002    | VARIOUS ARTISTS | Mejores Exitos | Fonovisa
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| 33          | 9/28/2002    | VARIOUS ARTISTS | De Los Pueblos | Fonovisa
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| 35          | 9/28/2002    | VARIOUS ARTISTS | En El Barrio | Fonovisa
| 36          | 9/28/2002    | VARIOUS ARTISTS | Patria Y Amor | Fonovisa
| 37          | 9/28/2002    | VARIOUS ARTISTS | Te Amo | Fonovisa
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**#1 GREATEST GAINER**

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### HOT LATIN TRACKS

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### LATIN POP AIRPLAY

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### TROPICAL/SALSA AIRPLAY

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**AméricaLatina...**

**In Argentina:** As TV talent show *Popstars* takes off in Colombia, Bandana (the group spawned from Argentina's version of the show) continues to reap success. Released late last year, the band's second album, *Noche*, has already sold 160,000 copies. Bandana is also making inroads outside Argentina: *Noche* will be released in Spain by Muxxi and a feature film is also in the works. At the same time, *Popstars* 2—the second series—which aims to cast an all-male group—is airing on Argentina's Telefe channel. All five members should be selected by October, and the band will officially launch with a joint concert with Bandana. Sony has released the eponymous album from the Brazilian *Popstars* band, Rogue.

**In Colombia:** Following the worldwide success of reality TV music shows, Colombian TV network Canal Caracol is also airing *Popstars*. According to national ratings services, 1.5 million people per day watch the show, which competes for the same time slot with another reality show, *Protagonistas de Telenovela* (Soap Opera Protagonists). *Popstars*, which has screen has already culminated in the formation of a five-member female pop group, will air its final episode Sept. 22. A week later, Sony BMG Colombia will release the group's first album. It will be produced by Kike Santander, who has also written most of the album's 10 tracks (group members wrote one). Members of the band, whose name is yet to be confirmed, will take turns singing lead. The group's first show is scheduled for Oct. 13 at Bogota's Plaza de Toros. . . Singer Andrés Cepeda may be the most visible artist in the country this month. First, he released his DVD, *Siempre Quiero Tus Canciones* (One Song Always Remains), with a premiere at the Cine-Mark Atlantis theater in Bogota. Second, he reunited with members of his former band, Polijamia (Cesar Lopez, Juan Gabriel Turbay, and Gustavo Gordillo), to play in a show titled Concert of Concerts that also featured La Ley, Diego Torres, Franco De Vita, and Fito Paez. And he's been tapped by Johnnie Walker scotch to be one of the Colombian faces of its "Keep Walking" campaign. . . Eager to capitalize on its vast catalog of Latin American artists, Universal Music Colombia has launched a collection titled *Esta Es Mi Historia* (This Is My Story), which includes hits by such artists as Nino Bravo, Elio Roca, and Paco de Lucia. Non-Latin artists who sold well in the Spanish market, such as Dennis Rossouw, are also featured on the collection. It will be sold in Colombia, Peru, and Ecuador, with expected shipments of 100,000 units.

**In Panama:** Rock band Son Miserables is putting the finishing touches on its new studio CD. It is expected to be in stores by mid-October. The band says it will release the album independently, despite having received offers from major labels.

**Journey with Jazz at Lincoln Center**

Jazz at Lincoln Center
Premieres September 26

Don’t miss *Journey with Jazz at Lincoln Center* — a joint production from BET Jazz and Jazz at Lincoln Center. Jazz virtuoso and Jazz at Lincoln Center Artistic Director Wynton Marsalis is featured with the Lincoln Center Jazz Orchestra. Join Marsalis and the Lincoln Center Jazz Orchestra as they explore, explain and interpret jazz from far-flung locales including France, Japan, Australia and more.

Airs Thursdays on BET Jazz
1pm, 9pm, 12 am EST.

Watch for special air dates on BET (every 3rd Sunday starting Oct. 20 at 11:30 am EST)

*Call your local cable operator to get BET Jazz today!*

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**HUSH-A-BYE:** While most artists find the median age of their fan base rising over time, saxophonist Dave Koz has lowered his numbers dramatically with the release of *Golden Slumbers: A Father’s Lullaby* (Sept. 24), a project geared specifically toward newborn children. The release marks the bow of Koz’s Rendezvous Entertainment imprint and will be distributed through Warner Bros.

“This record came about from a real-life, practical need," says Koz, who executive produced the project. He and his brother, guitarist/keyboard player Jeff Koz, first entered the studio to record lullabies when his sister-in-law couldn’t find suitable music for her newborn daughter. "All of the children’s CDs were too loud or had too much singing for an infant. Out of desperation, we started recording some music, and the idea to create a full CD grew from there." Although the gentle, soothing tones of *Golden Slumbers* should prove relaxing for a newborn, parents (and adults in general) will probably find something refreshing about the music as well. Familiar melodies ranging from the tried-and-true (“Twinkle, Twinkle Little Star” and “Somewhere Over the Rainbow”) to pop classics (Stevie Wonder’s “Isn’t She Lovely” and the Beatles’ “Blackbird”) are performed by a who’s who of contemporary jazz artists including guitarist Norman Brown and Peter White, keyboardist Brian Culbertson, trumpeter Rick Braun and pianist David Benoit. All of the participants are recent fathers, godfathers, or uncles.

“So much music today is geared toward the extremes—extremely loud, extremely commercial, and extremely youth-oriented," Koz says. "We picked the opposite extreme, which is extremely soft and beautiful. We chose a very specific setting to work in, which is music for a baby's quiet time. At the same time, we were conscious of not making it too juvenile, so it is relaxing for parents as well as their children.”

In conjunction with the CD comes the launch of the golden-slumbers.com Web site. Featuring parenting-specific message boards and articles, the site is expected to expand to include online chats with doctors and people who want to share child-rearing techniques. Parents are able to e-mail their friends and family an online postcard touting *Golden Slumbers* and featuring music from the release, with a unique twist—their own children with the card.

Despite the rough times that the music industry is going through, Koz feels that the time is right for a start-up like Rendezvous, whose principles are both Koz brothers, former broadcast architecture executive Frank Cody, and former Unity Label Group president Hyman Katz. “We are not set in our ways, and that is to our advantage,” Koz says. “The music we are looking at is all geared toward adults, which sets us apart from most companies, which are looking to target a younger audience.”

The next project from Rendezvous will be from contemporary jazz guitarist Mark Antoine, followed by a set from Dutch saxophonist Praful, who Koz says "makes cool, chilled-out lounge music.” Antoine’s disc will be distributed through Warner Bros; future projects may be taken to different companies. Koz remains signed to Capitol for his solo releases.

**NINE LIVES:** It’s been 30 years since Gato Barbieri won a Grammy Award for his score to *Last Tango in Paris*, and his how for Peak/Concord, *The Shadow of the Cat* (Sept. 24), is his 10th album overall. But as the saxophonist nears his 70th birthday this November, he is more interested in creating music than worrying about numbers.

“I may be 70, but I am never tired," Barbieri says. "Even when I go to bed, it takes an hour to come down and relax.” Music, he says, is about life itself, so every year that passes, everything I do, comes out in the music, so there is always something new to play.”

*The Shadow of the Cat* finds the saxophonist reunited on three cuts with trumpeter Herb Alpert, whose A&M label he recorded for during the mid-’70s. “We don’t talk often," Barbieri says, "but Herb and I don’t have to talk to make music, and he is always on my mind. We find music very differently, and that is why we sound good together."

Barbieri says that patience and practice account for his longevity and for the passion that still flows through the Latin-inspired grooves of his music. "I play an old saxophone," he says, "and I have learned how to care for and repair it. I treat it good, and it is good to me.”
Jonah again

BY NIGEL HUNTER

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Fogarty’s Business Benefits From Trend For Sampling Classic Tunes

Words & Music

by Jim Bessman

FAMOUS REPERCUSSIONS: A New

York Supreme Court judge has ruled in

favor of songwriters and deceased

songwriters’ estates who filed a class-

action suit last year against Famous

Music, alleging failure by Famous to

share half of all net sums received in the

exploitation of contracted songs’

mechanical rights.

Granting the plaintiff’s request for a

summary judgment, Judge Richard

B. Lowe III held that Famous is liable

for breach of contract in failing to

share the benefits from foreign tax

tax credits taken by Famous respecting

various compositions with the song-

writers or their beneficiaries.

The plaintiffs in the suit were song-

writer Ray Evans; Ginny Mancini,

widow of composer Henry Mancini;

John J. Mercer, Amanda Mercer

Neder, and the Johnny Mercer

Foundation; the successors in interest

to the late Johnny Mercer; and,

Margaret Whitting and Barbara Whitting

Smith, the successors-in-interest to

late composer Richard Whiting.

The suit alleged that Famous re-

ceived earnings from exporting mecha-
nical rights in foreign territories

and deducted the related taxes paid

without sharing the benefits of the

deductions with the plaintiffs, as

required by a contractual 50/50 split

of all revenue.

Next up, says David Blasband of

McLaughlin & Staley—the archenemies

for the plaintiffs—is for the judge to
decide whether the plaintiff’s action is

in a fact a class action covering all

songwriters contracted with Famous,

with damages to be determined there-

after. The decision has profound

implications for the entire music publish-

ing industry,” Blasband says. “Those

publishers who have also taken foreign

tax credits but have not shared them

with their songwriters who have con-

tracted similar to the ones at issue in the

Famous Music case will be directly

affected by it: They, too, will have to

take on the的责任s of songwriters for the

benefits from foreign tax credits taken

in the past—and in the future.”

According to a Famous spokes-
person, the company keeps with par-

tial Winans’s policy of not comment-
ing on ongoing litigation.

“LOVE” WRONGED: Righteous anger

now somewhat under control, I shall

not seek out those responsible for the

most abominable abuse of a be-

loved copyright in a TV commercial.

If you happened to be watching the

Tennessee Titans vs. Philadelphia

Eagles NFL season opener last Sun-

day on Fox, maybe your blood boiled,

too, at the abuse by Coors Light com-
promoted on Tom T. Hall’s gentle 1970s

country gem “I Love You.”

In the hit version, Hall brilliantly

balances his love for life’s simple

things (“I love little baby ducks, old

pickup trucks”) with a love for basic

values (“I love winners when they cry,

losers when they try”)—as well as his

love for the person to whom he’s

singing (“and I love you too”).

But in the Coors Light version, a

bunch of drunken, disorderly males

who probably weren’t born when the

song was a hit and who likely never

heard Hall’s original version (or even

heard of Hall redo it as an abrasive,

raunchy, high-cicelol, testosterone-

fueled anthem)—the exact opposite

of the humanity that made legions of

Hall fans fall in love with “I Love You.”

Yes, Hall also scores them with

“I Like Beer,” but with lyrics like “I like

beer—it makes me a jolly good fellow”

it hardly rates with Hank Williams

Sr.’s football theme, “All My Rowdy

Friends (Are Here for Monday Night).”

GOLDEN MOMENT: In his first-anniver-
sary observance of Sept. 11, Nanci Grif-

ftin fan David Lettermann asked her to

perform Julie Gold’s “Good Night, New

York,” from Griffith’s forthcoming

Rounder album, Winter Marquee.

Minder Boasts Beefy Catalog

Fogarty’s Business Benefits From Trend For Sampling Classic Tunes

‘Sampling is the new form of cover record, and there’s nothing with it providing it’s been authorized.’

—JOHN FOGARTY, MINDER MUSIC

BY NIGEL HUNTER

LONDON—The enduring value and advantage of good catalogs are once again demonstrated by the current stateside chart success of “Gangsta Lovin’” by Eve Featuring Alicia Keys—which is a reworking of the 1980 Yarborough & Peoples classic “Don’t Stop The Music” written by Lonnie Simmons, Alisa Peoples, and Jonah Ellis—and Ashanti’s “Happy,” which samples Raymond Calhoun’s “Outstanding,” which has previously been exploited in more than 40 other recordings. Last issue, the former was No. 2 on The Billboard Hot 100, while the latter was at No. 8.

This is great news for Minder Music president John Fogarty, who acquired the involved catalogs in 1990 through his Minder Music company. Its U.S. affiliate is Taking Care of Business Music.

“I would love to say that I was clever enough to foresee all this,” Fogarty says, “but, hand on heart, I can’t. Buying these catalogs, which include the works of the Gap Band; Carvin Yarbrough; his wife, Alisa; John Carstairs; and Fats Waller coincided with the growth of sampling and reworking of such materi-

al by the new generation of hip-hop and rap artists and the current gen-

res of R&B. I’d say that the Gap Band songs are probably used more than those of any other act, and ‘Out-

standing’ is the prime example.”

COPYRIGHT MINDERS

Fogarty founded Minder Music in 1983, not through any burning desire to be a publisher, he con-

cedes, “but through no one would ever have given me a job.” Still, he was not a total stranger to the profession. He previously worked at Gaff Management, whose clients included Rod Stewart and whose business activities included publishing subsidiary GH Music. After launching his own Cavalcade Music catalog and ending an agency partnership booking acts for Southeast Asia, Fogarty started Minder, appropriating both a slang term for “bodyguard” and the title of a popular 1980s British TV series.

“It fits because I mind people’s copyright,” Fogarty explains, “and do our best to protect their catalogs in the U.K.”

Today, sub-publishing remains an important part of our business,” Fogarty continues, “with catalogs like Aaron Schroeder’s [that include] huge numbers of recordings by Elvis Presley and Barry White.

Fogarty credits the inspiration of U.K. radio industry veteran Greg Edwards. He says, “I used to listen to his show on Capital Radio, take a

note of what he played, buy the records, and then write to the most-

American publishers credited on the labels and pitch for their sub-

publishing if it was available.”

Word about Fogarty’s enthusiasm and effectiveness eventually got around to the point where U.S. pub-

lishers started approaching him. His and Minder’s first top 10 success was “I Found Lovin’,” which was penned by Johnny Filippin and Michael Walker and recorded by the Fathback Band in October 1987.

‘Sampling is the new form of cover record, and there’s nothing with it providing it’s been authorized.’

—JOHN FOGARTY, MINDER MUSIC

Minder’s sister company is Pub-

lished by Patrick. Named after Fog-

arty’s 14-year-old son and jointly

minded by Fogarty and his wife, Beth, Patrick’s repertoire ranges from the Micon/Mike’s Rap material of Bobby Brown, MC Hammer, and Ice Cube to the Watch With Mother catalog of material linked with and

named after the popular BBC TV children’s series of the 1950s.

In all, Fogarty figures that the Minder companies hold about 2,000 copyrights, the majority of them active. Other catalogs administered by Minder include Bob Seger’s; Figs.D, which includes the Bellamy Brothers’ worldwide hit “Let Your Love Flow,” written by Larry E Williams; American Broadcasting Music; and Neil Mel, which includes the Blondie-covered hit “Denise.” Moreover, the Minder repertoire spans a broad stylistic and age spec-

trum, from the 1919 copyright “The Laughing Policeman” — which was recorded by Charles Penrose and is under consideration for yet another TV ad campaign—to “Oops Upside Your Head” by the Gap Band.

“I’m always promoting every-

thing,” Fogarty says. “I still send out detecting unauthorized covers. I’m persistent, too. I’ve suggested, ‘Zoom,’ by Bobby El and Len Barry for boy band Westlife six times now. Maybe Simon Cowell is using the Cowell. And I’ve been pitching Bob Seger’s ‘Like a Rock’ to Sir Clif Richard for about 20 years—even though I always get a polite letter back from one or another of his office juniors declining. ‘Sampling is the new form of cover record, and there’s nothing with it providing it’s been authorized.’

—JOHN FOGARTY, MINDER MUSIC

SAMPLING CHAMPION

But Fogarty has a deserved reputa-

tion for success when it comes to
detecting unauthorized covers. He

is an incessant radio listener and

has picked up on infringements while

shaving, having a cup of tea, or
during any number of other daily

activities. He’s always been alert

to infringements of ‘Backstrokin’,”

which was originally recorded by the

Fathback Band and written by Bill

Curtis and Johnny Filippin. “It’s

really upsetting for a writer when his songs are sampled with

out permission,” Fogarty says. “Sampling is the new form of cover

record, and there’s absolutely nothing with it providing it’s been clear-

ed and authorized. But the climate of the business is now

completely different from the time when I started Minder Music:

Not only are the publishers and publishers particularly should show

some imagination and innovation and embrace new ways of exploit-

ing our copyrights through the use of sampling, but all of the

superior is in decline. Our main aim must be getting paid for our

works being used in the new technology, not moaning about it or trying
to disinvest it.”
World Congress Confronts Rights Evolution In Digital Age

Former AOL Time Warner Chief Gerald Levin To Keynote International Confederation’s 43rd Meeting, Which Centers On “The Business Of Creativity.”

BY GORDON MASSON

LONDON—When the 43rd World Congress of CISAC—the International Confederation of Societies of Authors and Composers—rolls into London this month, delegates from every continent will be on hand to discuss ways to foster closer relations and generate more money for their creative members.

As collecting societies scramble to come to grips with the challenges that technologies such as the Internet, broadband and wireless throw at them, it is appropriate that former AOL Time Warner CEO Gerald Levin is the conference’s keynote speaker.

CISAC delegates hope that Levin—as the former head of one of the world’s biggest online-driven media enterprises and the parent company of Warner Music Group and Warner/Chappell music publishing—can offer unique insight into the philosophy on digital-media operations and the way such businesses perceive creative ventures such as music.

“[Levin] will certainly have interesting topics to address on mega-mergers and that famous concept of convergence between programming and distributing through the Internet,” says CISAC president Jean-Loup Tournier. “It will be enlightening for our congress members to be told what good will eventually result from the ill-fated strategy which has hit everybody, but which may be just one of those transitory wrongs leading to a bright future.”

The biennial CISAC World Congress—last held in Santiago, Chile—is the most important forum for the world’s music, literary, audiovisual, dramatic, artistic and film creators’ copyright organizations. This year’s event comes at a key point in CISAC’s history and, as such, will offer a crucial platform to swap ideas and strengthen alliances with representatives of some of the most creative people on the planet.

Formed in 1926 in France, CISAC is still headquartered in Paris. From an initial 18 founding members, from the same number of countries, today it numbers 203 member organizations from 105 countries, representing more than 2 million creators from all the artistic repertoires.

CISAC secretary general Eric Baptiste notes, “In the past two decades, CISAC has tripled in size. This reflects the fact that many countries have only recently adapted their legislation to be in sync with international treaties, and, as a result, societies have been set up where there were none before.”

Taking place Sept. 22-25 in London’s Queen Elizabeth II Conference Centre, the 2002 congress, titled “The Business of Creativity,” is hosted by the MCPS-PRS Alliance, a co-owned operational venture between U.K. licensing and collecting societies MCPS (Mechanical Copyright Protection Society) and PRS (Performing Right Society). The event’s associate hosts are Authors’ Licensing & Collecting Society (ALCS), the Design & Artists Copyright Society (DACS), the Directors’ & Producers’ Rights Society (DPRS) and the Irish Music Rights Organisation (IMRO).

Looking ahead to the conference, Tournier says, “The British societies had the original idea to use the Sunday night for the usual banquet, but, instead of being the closing dinner, it will be the opening event, allowing congress attendants to be able to ‘flee home’ as soon as the [end of events] Wednesday evening.” During the banquet, CISAC Gold Medals will be awarded to prominent creators or persons having exceptionally served the cause of copyright protection or administration.

Continued on page 38
Still, despite the economic downturn, and though CISAC members may fear an erosion of copyright value and earnings in the digital age, Levin says his faith in the digital future remains firm. "I'm a technology optimist," he says during an interview in an office he maintains at the AOL Time Warner headquarters in New York. "Each new technology—eventually, when it gets tamed and put into a business formula—has resulted in increased terms for every player along the chain."

While the diminished stock value of AOL Time Warner makes the company's strategy seem "ill-fated," as CISAC president Jean-Loup Tournier says (see lead story), Levin will offer no apologies. "Do I have a defensive position? No. Intellectually, it's just crystal clear that the Internet is the most dramatic communication form that we've ever seen. I've never wavered from that. That doesn't mean, in its early stages, that people have figured out how to make money [from it]."

Creative artists eventually will see the benefit of digital distribution, says Levin, and so will the companies that nurture them. "What's clear is that the old need for distribution, marketing, financing, positioning, risk-taking by media companies will continue," he says. "If you've lived through enough business cycles, then you recognize what's happening," says Levin, who recalls when the music industry seemed threatened in the early '80s by the video-game business. "And then the CD revolution came along, and the business really moved," he adds. "I think we're on the cusp of something now that will tame and understand the use of digital and digital technology in ways that will increase the value of the business."

Levin acknowledges that companies today are "struggling" to find the proper business model to sell copyrighted content online, including music. "I happen to believe that it's going to be related to fan-based interest on some kind of subscription basis," says Levin, recalling the launch of HBO as a subscription service under his leadership. "It's just a lot easier [with a subscription service] for the consumer not to have to make individual seriatim choices," says Levin. "It's also better from a marketing point of view. The great thing about a subscription service is that it takes on a personality, a brand, and that kind of packaging is something that, with peer-to-peer file-sharing, is not going to happen."

He disputes the view that file-sharing, or CD burning, has made music piracy more common than ever. "I don't necessarily buy that, because it's always been easy" since the birth of the audiocassette, he says. "I don't think that's a totally new phenomenon. As a youthful experience, you're going around the legitimate music-marketing system. But, eventually, you will be part of that system if it delivers true value to you."

In the current business and technological climate, do creative artists eventually feel increasingly at odds with the corporate system? There is evidence that they do. The Recording Artists Coalition is battling with the RIAA (which includes Warner Music) over record contracts offered under California's existing labor code. The National Writers Union has targeted AOL Time Warner for requiring that freelance writers sign away the copyright to stories written for the company's magazines.

The climate of mistrust of business leaders, in the wake of recent corporate scandals, may threaten to further divide creative and corporate interests. "It's a very significant point," responds Levin. "Anyone who knows my history, [knows that] values have always been very important to me. And that's what's in question today, values-based leadership, from all parts of society. That has a corrosive effect, and it's of great concern to me."

Levin currently is co-chair of a committee of the New York Stock Exchange charged with reviewing rules of corporate governance amid the current rash of U.S. corporate scandals. "I'm also trying to spend some time talking to young people coming out of school," he says. "They need to hear from those who believe there are sturdy principles at work."

"There is an obligation [by corporations] not only to deliver a return to shareholders, there is an obligation to serve the public interest," adds Levin. "Now that's a hard statement to make today because of the disciplining demands of the marketplace."

By recognizing those obligations, Levin explains, corporations can better build the business of creativity. "I do think corporations should be defined to include this responsibility, this social commitment," he says. "They'll not only be better citizens, but better companies, and will have the allegiance not only of the people who work in the companies, but their customers—and, in this case, the creative community."

**NEW YORK—**Gerald M. Levin, the former CEO of AOL Time Warner, will give a keynote address Sept. 23 at the CISAC World Congress in London, where delegates from around the globe will gather under the banner of "The Business of Creativity."

"The subject of creativity is of great interest to me," says Levin, who joined the company in 1972 when it was known as Time Inc. "While I was ostensibly a 'suit' for a long time, the reason I joined this company was to be in the company of creative artists, because of the chemistry, because of the magic."

Levin played a key role in the January 2001 merger of AOL and Time Warner, often described as the marriage of new media and old media; he resigned from the company in May, a departure he said he planned before the merger. Since the merger, as the Internet bubble burst, the economy soured and ad sales fell, AOL Time Warner's stock price has plummeted. Levin declines to discuss the recent corporate turmoil at his former company.
NEVER IN THE HISTORY OF RECORDED MUSIC HAVE SONGWRITERS FACED MORE SEVERE THREATS TO THEIR RIGHTS. IN THIS ERA OF REVOLUTIONARY TECHNICAL INNOVATION WITH SO MANY EXCITING AVENUES OF OPPORTUNITY OPENING ON A WORLDWIDE BASIS . . . AT A TIME WHEN THERE SHOULD BE UNIVERSAL REJOICING . . . SONGWRITERS AND ALL CREATORS ARE FACING POTENTIALLY DEVASTATING THREATS TO THEIR ARTISTIC AND FINANCIAL FUTURES.

FROM PROPOSED LEGISLATION WHICH WOULD STRIP CREATORS OF THEIR LAWFUL PERFORMING RIGHTS . . . TO THE FIGHT TO PROTECT YOUR WORK AND LIVELIHOOD FROM THEFT VIA ILLEGAL DOWNLOADING . . . TO THE BATTLE TO MAINTAIN THE INTEGRITY OF YOUR WORK . . . THE CREATIVE COMMUNITY IS UNDER SIEGE.

A MESSAGE FOR ALL CREATORS

NOW IS THE TIME FOR ALL OF US . . . RECORD COMPANIES, PUBLISHERS, RIGHTS ORGANIZATIONS OF ALL TYPES . . . TO STAND UNITED TO ELIMINATE THE THREATS AND TO BE FULLY COMMITTED TO HARNESS THE OPPORTUNITIES . . . AND TO ONCE AGAIN PROVIDE YOU, OUR CREATORS, AN ENVIRONMENT OF UNFETTERED FREEDOM, SECURITY AND WELL-BEING IN WHICH YOU MAY CONTINUE TO EXERCISE YOUR AMAZING TALENT TO ENTERTAIN THE WORLD.

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Authors’ Societies Grapple With Threats To Copyrights

What do copyright societies view as the greatest challenge to their creative members? Here are views from CISAC, ASCAP, BMI and SESAC.

JEAN-LOUP TOURNIER PRESIDENT, CISAC FRANCE

"The 18th, 19th and 20th centuries largely proved to be eras favorable to the moral as well as pecuniary interests of creators, that is, authors. However, the third millennium and the 21st century have seen a radical switch from that positive trend. There are three main reasons for this.

"In the past, political forces in favor of the development of authors' rights came from all over the world and expressed themselves independently during the periodical revisions of the diplomatic instruments dealing with intellectual property, like the Berne Union or the Universal Convention. Unfortunately, we have seen the end of this practice, with the taking over of this subject by two world dominates: the North American continent and the European Union [where recent legislative actions have weakened authors' rights]. A small room for influence is left for Japan.

"[Secondly], the emergence in the last part of the 20th century of legislation on neighboring rights [has gone] as far as practically possible, with the creation of a compulsory royalty system on the authors' rights. [But this] is also the source of growing difficulties for the proper administration of [authors'] rights. If you take the Internet, for example, you will find that users—whatever they are, because laws have succeeded in practically exempting all of them from any responsibility for due to seek licenses from [numerous] rights owners, making it very hard to operate legally.

"[Thirdly], emerging countries—the overall majority of the world community—are not helped by the competent organizations in the proper way to create adequate bases for authors' societies, record or audiovisual industries and so on. That puts them in the disadvantageous position of having to import from rich countries all the programs they need for TV, cable, theaters, etc., thereby putting their own creators in a cruel, noncompeting status. The result is that practically the whole of Africa, Asia, South America and the Eastern European countries, including Russia, live in a practical void of copyright status."

FRANCES PRESTON CEO, BMI U.S.

"I believe the greatest challenge creative people face in this unpredictable and highly accelerated environment is to hold onto the flame that inspired them in the first place.

"While we are rightly concerned by predictions of economic instability and, at the same time, trying to assimilate new developments in technology that could potentially destroy a life's work, it is easy to lose sight of the original impetus: the love of the creative process.

"Music is an art, and, as such, is fragile. It should be nurtured and respected and not diminished by newly developing priorities. Over the centuries, a culture's importance could be measured by how it valued its art and artists. Despite the enormous changes we are currently experiencing, the same is true today. Whether it is a classically trained composer creating a symphony on a Steinway grand piano or a techno songwriter finding new sounds on his home computer, both are entitled to the respect afforded the cream of our society. They are living their dreams and generously sharing them with us.

"It is the responsibility of the community and the culture to ensure, despite economic or technological changes, that the creators of music are encouraged and properly remunerated for their valuable gifts."

BILL VELEZ PRESIDENT/COO, SESAC U.S.

"There are two dominating challenges: the continued dilution of copyright protection through detrimental legislation and technology's impact upon the licensing societies' ability to continue compensating the creators [using] our traditional business model.

"While history [shows] that Congress has periodically implemented various exemptions to our copyright law, the so-called Fairness in Music Licensing, bill, which passed several years ago, contem- plated a new and disturbing method of exploiting the world's intellectual property. In simple terms, the legislation exempts some restaurant and retail establishments from having to compensate copyright owners for the use of the creator's property.

"It boogles the mind that Congress would deny the creators of music the reasonable compensation that they merit in exchange for the "commercial" exploitation of their property! This debacle exemplifies the problem plaguing our political system at the moment: It's not about good or bad law, right or wrong, rather, it's about which special-interest group musters the greatest lobbying power. I remain concerned that we have witnessed the establish- ment of a precedent that will return to haunt us in years to come.

"Turning to technology, the future is again somewhat threatening, but, make no mistake about it: We have the opportunity and ability to successfully cope with this emerging issue. In the music-licensing world, the disturbing trend will be those entities that can uti- lize technology to decrease the transactional cost of doing business. For instance, I believe that a writer would find a licensing firm that could pay in real time by wiring royalties to the writer's bank account simultaneously with the detection of a music performance —an alternative to the traditional payment lag time of six months or so.

"If the music-licensing firms choose to continue the status quo, some [technology firm] will enter the competitive arena and do it for us, thereby potentially garnering massive market share on a global scale. Once again, we have the ability to combat this seri- ous threat if we view change as a positive force and remain will- ing to think "outside the box.""

CISAC CONGRESS

(Continued from page 15)

"One and a half days of the three remaining days are devoted to speeches by outside or inside speakers," continues Tournier, "while the other is used for the purposes of the General Assembly; i.e., reports from various bod- ies and the secretary general, accounting, dues and, at the end, the election of the board and the president and vice president of CISAC.

During 2000, CISAC societies collected more than 6 billion euros ($5.9 billion), with music representing more than 96% of those revenues. Through CISAC reciprocal agreements, national organizations form a global net- work ensuring that royalty payments flow to creators for the use of all forms of copyright.

John Hutchins, CEO of the MCPS-PRS Alliance, says CISAC has "changed out of all recognition" since he first became involved seven years ago. "When I first arrived, CISAC was a very old-fashioned, amateur-look- ing organization. But the new secretary general, Eric Baptiste, is a bit younger in experience and is younger in attitude than his predecessors. Eric understands the changes that are going through a business driven by technology, etc., and has set himself the task of reforming the way his team reacts to the needs of the member organizations."

Hutchinson is realistic about the difficulties of bring- ing together so many organizations—some of which are competitors. "As people well know, PRS and MCPS have both had their run-ins from time to time with the contin- ental societies on various issues," he notes. "But, over- all, the outside dangers are far greater than any of the issues between us, and I think we are working together really well."

Dafydd Wyn Phillips, CEO of AMC, points out that, while the infrastructure for dealing with musical rights is well-established, "This may not be the case with non-music societies, where the rights administered by such societies differ greatly from country to country. Whereas there may be only one musical collecting society in most countries, there may be up to three or four covering the rights owners of the literary and dramatic repertoire."

Despite the complexities, Wyn Phillips welcomes the progress made during recent years. "It is clear that within the CISAC membership that, in this day and age, there is more convergence between the various CISAC repertoires than ever before," he says. "[CISAC’s] Common Information System has given non- music societies such as AMC a chance to play a more professional role.

But the umbrella organization is not without its criti- cism. "Being an international confederation of authors' societies, it is hardly surprising that CISAC, despite its good intentions, finds it difficult to change," says Adrian Gaffney, CEO of IMRO. "Pressure from major societies, who are, in turn, pressured by major members, has sought to lessen the influence of CISAC. Such pressures have come about as a result of the digital revolution, which has seen the development of clusters of societies promoting sectional solutions."

Tournier believes that one of the main purposes of this year’s congress will be to bring delegates up to date on the efforts made on such solutions and their relevance going forward. He notes that CISAC has in the last seven years tried to build a costly world-common information system, entirely based on the eventual generalization of Internet use for the world diffusion of artistic programs, it will be vital to hear how the situation stands today," says Tournier. "Everyone has realized that, so far, too many enormous amounts of losses through piracy—has been the unhappy result of what was considered to be the new

Continued on page 40

BILLY BILLBOARD SPOTLIGHT

BILLBOARD SEPTEMBER 28, 2002

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www.americanradiohistory.com
The Power of Ownership.

ASCAP members have a special relationship with their rights society. They own it. That ownership enhances everything we do. Empowering music creators is our number one priority. Doing more for our members to help them realize their vision and to protect their creative works is vital to achieving that goal.
The CISAC World Congress 2002 Agenda

Queen Elizabeth II Conference Centre, London

Sunday, Sept. 22

Opening Gala and Presentation of CISAC Medals
Honors will be presented during a banquet at the Grosvenor House to Beatles producer George Martin; artist Peter Blake, designer of the cover of St. Peter's Lonely Hearts Club Band; Maureen Duffy, lifetime president of the (literary) Authors Licensing and Collecting Society; film director John Boorman; and veteran Irish actor the Chiefchans.

Monday, Sept. 23

Welcome and Introduction
by John Hutchinson
CEO, MCPS-PRS Alliance, U.K.

Keynote Address: “The Business of Creativity”
by Gerald Levin
former CEO, AOL Time Warner

Introduction
by David Bedford
chairman, PRS, U.K.

Keynote Address: by the Right Honorable Tessa Jowell, U.K. Secretary of State for Culture, Media & Sport

Conference Session: “Technology Challenge and Business Models”
 moderated by PwC Consulting partner Ed Straw. Participants include: Mamoru Kato, JASRAJ, Japan; John LoFrumento, CEO, ASCAP, U.S.; Bernard Miet, president, executive board, SACEM, France; Patrick Barwise, chairman, Future Media Research Program, London Business School, U.K.; Peter Bazalgette, chairman, Endemol; Charles Grimsdale, co-founder, OD2; Bernard Rose, film producer.

Conference Session: "The Copyright Map"
moderated by Eduardo Bautista, CEO, SGAE, Spain, and president, CISAC executive bureau. Participants include: Prof. Robert Clark, IMRO international legal advisor, associate professor of law, University College Dublin; Marybeth Peters, director, U.S. Copyright Office (introduced by Andre Le Bel, CEO, SOCAN, Canada); Jörg Reinboth, head of unit, EC Internal Market Directorate (introduced by Prof. Dr. Reinhold Kreile, president/GM, GEMA, Germany); Sanjay Tandon, CEO, IPRS, India (introduced by Brett Cottie, CEO, APRA, Australia; Emilio Estefan, producer, U.S. (introduced by Eduardo Bautista); Andrew Otto Amegatcher, Attorney Generals Department, Ghana (introduced by Rob Hooijer, CEO, SAMRO, South Africa); Dafydd Wyn Phillips, CEO, ALCIS, U.K.

Tuesday, Sept. 24

Keynote Session: “The Creator in a Global Business”
Interview by BBC broadcast journalist John Humphrys of songwriter and BASCAP chairman Guy Fletcher; visual artist Simon Stern; author Maureen Duffy; TV director Piers Haggard.

Conference Session: “The Business Interface”
A discussion of how “intermediaries”—such as lawyers, accountants, collecting societies, publishers, production companies, manufacturers, portals, service providers, distributors and retailers—allow creators to realize the value of their work. Presentations will be made by executives who provide creators with a business interface, including Ralph Peer, president/CEO of peermusic; Andy Wilson, RBS corporate director of media and technology team; and Mark Hall, VP RealOne Services, Europe/Asia Pacific/Latin America.

Conference Session: “Footprints, Fingerprints, Signposts and Links,” moderated by Frances Preston, CEO, BMI. Participants include: Paul Jessop, CTO, IFPI; Eric Baptiste, CISAC secretary general; Michael Laye, image-access.net; Frances Seghers, VP, EU Affairs, Sony; Michael Healey, Whitaker Information Services; Jean Michel Grapin, CEO, Yaccat.

CISAC General Assembly will open Tuesday afternoon in the main conference auditorium with voting and reports.

Breakout Session: “Lobbying and Public Awareness” organized by British Music Rights. Participants include: Marybeth Peters, U.S. Copyright Office; Veronique Desbrosses, GESAC; Hal David, ASCAP; Fred Cannon, BMI; Jörg Reinboth, European Commission.

Breakout Session: “Cultural Foundations” organized by the U.K. Performing Right Society Foundation. Participants include: Marcus Davy, chairman of the PRS Foundation; David Francis, PRS Foundation; Prof. Dr. Michael Korbam, GEMA Foundation; and Henrik Hjulmans, ISCM and International Association of Music Information Centers.

Breakout Session: “Anti-Piracy” organized by the MCPS anti-piracy team. Participants include: Mark Stephens, Finer Stephens Innocent; Lavinia Carey, Alliance Against Counterfeiting and Piracy; Barry Fox, journalist; Tim Kuik, BREIN; Adriano Marconetto, EDIMA; and Richard Owens, British Music Rights/Rights Watch.

Exhibition
An exhibition of ideas, products, technologies and services open to all delegates.

Art Exhibition
The U.K.-based DACS (Design and Artists Copyright Society) has organized a unique exhibition of works.

Music at the Congress venue
Live music will be featured during all breaks between sessions.

Wednesday, Sept. 25

Meetings of the CISAC general assembly, administrative council and executive bureau.

Agenda, shown at presstime, will be updated at www.cisac2002.org.

CISAC Congress

El Dorado for all actors of artistic industries like music and motion pictures,” continues Tourner. “This subject will undoubtedly be the major one for the congress—as it has been for the last two. Except that, this time, the difference between the Internet as a remarkable technical tool for handling the world documentation and distribution of authors’ societies and a new media for entertaining the world—which, so far, it obviously is not—will appear clear to everybody.”

Hutchinson believes that allowing societies or groups of societies to develop their own customized solutions ultimately benefits everyone, by adopting the best parts of each system. He explains that MC PS-PRS is part of something called “G-10,” a group of big societies with good resources that is trying to get some momentum behind linking systems together so that we are more effective. And we have found that working in smaller groups is very effective.

Pointing to what he describes as “local initiatives that have good ideas behind them,” Hutchinson cites the example of Misha, a combined database for several different languages and several different character sets. The relevance of that is, it is not just Asia that has that problem; we have Eastern Europe and Greece, for example, with different character sets.

IMRO’s Gaffney can also see the benefit of bringing societies together to compare and contrast problems and solutions. “The real value [of the congress] for most participating societies is the opportunity to meet and consult with representatives of other societies with which they have matters in common,” says Gaffney.

IMRO’s CEO Wyn Phillips agrees. “Every CISAC member society faces similar problems, such as peer-to-peer file-swapping and the call for greater exceptions to copyright,” he says. “All societies need to work together to prevent the further erosion of rights in a consumer-driven industry. Collective licensing schemes, with the aid of [digital-rights management] technology, will stem the tide of the free flow of information and ensure the protection of creators’ rights in the future.”

“The main thing,” says Hutchinson, “is putting CISAC into the business of being an international coordinating body for the speedy implementation of initiatives, step by step, with no major huge spending. Because a lot of the spending has been done, it’s just not been coordinated.”

Hutchinson is also looking forward to the participation of representatives of the record industry at the congress. “We now have much better relations between what used to be the two halves of the music industry, and we are working well [together]. We have some challenges: Anything that nibbles away at the edge of copyright also nibbles away at the sound-recording right.”

Baptiste concludes, “I would like members of CISAC to come back from the congress with the idea that they have been exposed to the best possible ideas about how their businesses and their activities will relate to the future. I would also like them to go back to their home countries with the idea that CISAC is an organization that is really operating in this digital world, making sure that it can be as effective as possible in providing the forms or the solutions or the advice that our members will need to be first-class organizations in the future.”

Continued from page 18.
We wish all delegates, speakers and guests a successful 2002 CISAC Congress

From music to drama, literature, audio-visual works, graphic and visual arts, CISAC defends the rights of the two million authors and composers it represents through its 200 member authors' societies in 103 countries.

CISAC thanks the MCPS-PRS Alliance for hosting and organising the 43rd World CISAC Congress.

In association with
Damon Elliott: Hitmaker For Today's Divas
Dionne Warwick's Son A Student Of Bacharach/David, Quincy Jones

BY CHRISTOPHER WALSH

Much like the legendary writing/production team of Burt Bacharach and Hal David, prolific producer/songwriter Damon Elliott is creating hit songs for today's divas. With recent productions for Pink, Mysa, Kylie Minogue, and Destiny's Child, Elliott has become a major force in music production for album and film projects.

The Bacharach/David connection is a strong one: Elliott's mother, artist Dionne Warwick, recorded many of that team's songs, including "Do You Know the Way to San Jose?" and "Walk on By." And "I'll Never Fall in Love Again." The influence, Elliott explains, was profound. "Watching them sit down at the piano and create monstrous songs, and actually starting with just one instrument, playing string lines and everything on a piano, was interesting to me," Elliott says. "All my mom's stuff, you know? I was born into it. And I grew up with Quincy Jones. He gave me a lot of the elements of vocal arrangements and just producing all the way around."

From the time he was making beats as a teenager to a fortuitous mid-1990s meeting with Bone Thugs-N-Harmony at a Los Angeles studio, Elliott was honing his own skills. That experience and the above-cited influences have brought Elliott to a private studio at the Enterprise, where for the past four years he has handled a steadily increasing workload of high-profile projects.


Elliott relies on superstar engineer Dave Pensado, also a steady presence at the Enterprise, to mix his productions. "We've had a lot of big records together," Elliott says. "He mixes all my stuff; all the Pink stuff [songs from Missundressed], all the Beyoncé and Kelly solo stuff. I use the same board. I go make a song, pull my drive out, put it in his computer, and he mixes it."

Currently, Elliott is working on music for four films scheduled for release in 2003, including Pat Albert and Malibu's Most Wanted."I'm learning the film process," he explains, "and I love creating music for [film]. You're using a whole different side of your brain. This is something brand-new, and I'm like a kid in a candy store."

STILL GRAND: The task of today's professional audio services provider offering quality services and equipment while maintaining profitability is an arduous one in the current economic climate. The dynasty that defines the development of recording equipment, fostering successive generations of powerful and versatile digital gear at falling price points, has put high-quality recording tools into the hands of engineers at every level, from hobbyist to pro.

One by-product of the digital revolution is an explosion of home-based or personal studios, many producing professional results. Another is the loss, at the commercial level, of an enormous measure of business. Studios that offer high-end equipment as a matter of course, an investment that can easily amount to seven figures, can find the concurrent challenges of steep overhead and diminishing label budgets overwhelming.

Dave Cline and Jake Niecey, principals of Seventeen Grand Recording, have responded to the challenging Nashville market with a move indicative of both today's business environment and the explosion of small-format digital equipment. In the spring, the large-format Euphonics CS3000 console housed in the multichannel mix studio since 1997 was removed; early last month, Cline and Niecey installed a pair of cascaded Sony DMX-R100 small-format digital consoles. The DMX-R100, sales of which the manufacturer puts at 1,800, now retails for $16,000, 20% below its cost upon introduction.

Small-format digital consoles—also offered by manufacturers including Yamaha, Tascam, and Mackie—are a fraction of a large-format console's cost, especially a large-format digital board. Yet a commercial facility's console has traditionally been its centerpiece and essential billable asset.

Can a cascaded pair of small-format consoles fill that role? Cline and Niecey think so. "We've been researching and saw these shown briefly in New York at the Audio Engineering Society convention three years ago," Cline says. "I was intrigued by the price point then, because it sounded good, and it had similar architecture and enjoyed R&D from the Oxford [Sony's OXF-R3] large-format digital console. I thought it would be a good product but didn't have any need for that until recently. "Jake has done a lot of projects on the Euphonics," Cline adds, "and it's a wonderful console. It sounded great, and the automation is very comprehensive. But we have so many guest engineers coming in that it was always difficult to get people to get comfortable. We felt like we needed to reposition, and in the current environment, we weren't going to buy an Oxford or SSL Axiom or [AMS Neve] Capri corn—I think there are going to be a lot of big changes in the digital console world. We decided to do this and see if people would accept it. It certainly gives us enough channels, it allows us to do surround. It allows us to do 96k if we need to. It seemed to really fit our current needs."

"A lot of independent producers are building their own home studios and staying at home and working in them," Niecey adds. "That's one of the reasons why I've gotten into doing more production and engineering myself. The trend is toward owner-operator situations, and the record companies don't mind dealing that way. They like to make a package deal, so I figure this is one of the ways we can combat the loss in revenue."

Simply Grand: Seventeen Grand recording principals Dave Cline, left, and Jake Niecey at the Nashville facility's cascaded Sony DMX-R100 digital consoles.
A Tale Of Two Studios

Home Studios Take Advantage Of New Equipment, While Destination Locations Tout Bigger And Better Quality And Services

BY CHRISTOPHER WALSH

Right across the Hudson River at Water Music Recorders, a three-room, residential recording studio that rode a late-1990s wave of popularity from indie-rock cabal to first choice for myriad major-label projects, owner Rob Grenoble relays the view from Hoboken. "At the old Water Music, we weren't far enough up the food chain to feel it," says Grenoble, who built the first Water Music in a loft on Grand Street in 1980, later expanding to its current, larger space at 931 Madison St. "It didn't matter if the country was in recession, because we didn't make any money anyway! But, over the last eight years, we've done more and more major-label work in this building; we are now officially far enough up the food chain that we really feel it. About two years ago, I stood here and thought, "We haven't had an indie band in here in about six months." It was all major-label work, and I thought, 'I'm not sure this is that great an idea.' I would say we've gotten through this miserable period as best as anyone could. Our indie business is up 50%, and that's what we're running on. But the major stuff—there just isn't any.'"

One of a component of an international entertainment and electronics conglomerate, the other an independent small business, Sony Music Studios and Water Music are both indicative of professional audio recording, circa 2002. The wealth of demand for content—a demand boosted by $1 billion DVDs carrying high-resolution, multichannel music mixes for movie soundtracks, classic and current albums, video games or other interactive content—remains a pillar of the audio recording industry. The exploding DVD market, however, is greatly offset by falling CD sales, corresponding with the illegal downloading and copying of audio content onto untold millions of CD-ROMs. By mid-August, album sales were down 10.4% from 2001's pace, according to Nielsen SoundScan.

TAKING IT HOME

While many of New York's high-end recording studios are indeed busy, others admit double-digit revenue declines compared with 2001, the consequence of a contracting and consolidating music business. There are additional pressures—such as a national recession that threatens to assume double-digit status and the proliferation of the ever-improving digital audio workstation (DAW) into more and more home studios and private, producer-owned suites, expediting a vast apportionment of tracking and overdub work formerly accomplished in commercial rooms.

"The fact is, there aren't going to be 50 big new studios built in 2002," says John Storyk of the Walters-Storyk Design Group, an architectural design and acoustical consulting firm. "We're continuing to see what I call "desktop audio," with $100,000 worth of equipment, maximum. For instance, this week's project is a small studio outside of Atlanta. It's in a composer's home, but it's a full-on, professional studio. This is the typical studio of the 21st century, I think. He has Pro Tools with ProControl [interface]. We have one of these a month, and they all need isolation, they need quiet air-conditioning, and they need to sound good. Actually, they have an extra dollar to put into [acoustic design] because they're not being held hostage by big console payments. This is good news, because it means they have [money] to put into some diffusers or membrane absorbers."

Not to mention equipment such as microphones and speakers, which increasingly evolve to better serve the type of facilities Storyk details. "For the money, you can't beat them," says engineer Dave Susman of his Blue Sky 21 monitor array, introduced at the 111th AES Convention, held in New York in 2001. Susman, who has mixed recordings for Mariah Carey, Janet Jackson and Toni Braxton, works in his Pro Tools/Sony DMX-R100-equipped home studio, as well as commercial facilities. "I bought them at Quad Studios when I was mixing a project, and they sounded really good there. I use them as nearfields—although I've also used them as midfields, and they work well in both locations."

"That really fits in with Audio-Technica's philosophy," Gary Ross, director of marketing, says of the growing number of personal recording studios. "We have very high-quality goods that are really accessible to the majority of musicians out there."

Continued on page 49
Top-Performing Studios

Christopher Walsh profiles the recording studios with the biggest hits.

Baseline Recording Studios / New York
Essentially the in-house studios for Jay-Z’s Roc-A-Fella label, Baseline Recording Studios are a two-room commercial facility in the Chelsea area of Manhattan, home to many thriving audio production facilities. Baseline features a Solid State Logic 4000 G+ console in Studio A, while Studio B is a Pro Tools M5X-plus-based room with Control/94 interface. Studio A is also a Pro Tools M5X-equipped analog. Digital coexist at Baseline: Producer Just Blaze and engineer Gimi “Young Guru” Keaton recorded and mixed Cam’ron’s summer 2002 smash, “Oh Boy,” featuring Juelz Santana, employing both an Otari MTR 90 multitrack recorder and Pro Tools.

Bernie Grundman Mastering / Hollywood
With 35 years experience, Bernie Grundman is one of the premier mastering engineers in the world, his career dating to the studio’s Contemporary Records label in 1966. Bernie Grundman Mastering opened in 1984, and outgrew its original space, expanding into the Hollywood facility it has occupied since 1986. A Bernie Grundman Mastering facility was established in Tokyo in 1989. Along with Grundman, engineers Chris Bellman, Brian Gardner, and Pat Sullivan continue to provide finishing work for recordings destined for the top of various Billboard charts, including recent hits “Oops (Oh My)” by Tweet, “Always on Time” by Ja Rule featuring Ashanti and “Family Affair” by Mary J. Blige. “We have a new room coming online,” Grundman announced in late summer, “our first 5.1 room.”

The Castle Recording Studios / Franklin, Tenn.
“I’m Gonna Miss Her (The Fright Song)” by Brad Paisley, and Alan Jackson’s “Where I Come From” are recent hits tracked and/or mixed on the SSL 4064A console with Total Recall and Ultimation at the Castle, one of the recording industries unique facilities. A stone castle built at the tail end of the Roaring ’20s, the Castle once served as a bootlegging site and gambling house and was developed into a commercial studio upon its purchase by the Noyers family in 1983. Through its long history, the Castle has weathered many changes, including the mixed fortunes of country music in recent years. “It’s not over yet,” says studio manager Mike Janas, “but it definitely looks better. Alan Jackson was just here cutting tracks for the traditional Christmas record, and now we have the Iguanas with Justin Niebland producing.”

As in the industry at large, Janas notes, “Pro Tools is the new tape machine” at the Castle. “In the year 2001, we had seven days’ use of an Otari 1-inch digital machine,” he recalls. “We had 12 days’ use of our 2-inch analog Studer. The rest was RADAR 24 and Pro Tools.”

Rooms At The Top

How The Charts Are Compiled: The methodology for all sections is the same. Studios and equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song at No. 1 for two weeks, the studio received 10 points. The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label. In each case, the studio is contacted directly for console and recorder information. Billboard’s No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks and Hot Country Singles & Tracks charts dating from July 14, 2001, through July 13, 2002, were used to determine top studios and recording equipment. —C.W.

Cool Tools Audio / Nashville
Cool Tools Audio, located in the former offices of Giant Records, continues to thrive. The Michael Cronin–designed control room, in which engineer Ed Seay mixed Blake Shelton’s No. 1 hit “Austin,” recently upgraded to Pro Tools HD. “Wow, it is better,” says Seay. “Absolutely beautiful in every way.” What’s more, Seay adds, Nashville is emerging from the doldrums of a lackluster 2001. “Compared to a year ago, it’s a lot better,” he reports. “Good music is starting to come out; labels are starting to loosen up and try things.” Case in point: In summer 2002, Joe Nichols was making his way up the charts with “The Impossible” from his Universal South debut. Like then-newcomer Shelton in 2001, Nichols is benefiting from Seay’s Cool Tools Audio mix. “New blood, I think, embraces new technology easier than the old blood,” says Seay. “I’m kind of old-blood, but I’m certainly embracing the new technology.”

Crackhouse / New York
Rap producer Liv Gotti’s Murder Inc. label continues to generate hits, casting the spotlight on its New York City in-house studio. In the period surveyed, Gotti and engineer Milwaukee Buck helped craft hits including Ashanti’s “Foolish” which had closely followed that artist’s duet with Ja Rule, “Always On Time” and “I’m Real” by Jennifer Lopez featuring Ja Rule from the latter’s Place I’m From. Liv Gotti’s ownership of the R&B and Hot 100 charts for an astonishing 18 and 17 weeks, respectively. Reflecting modern recording technique and technology, Crackhouse is a two-room, Pro Tools–based studio with a wide variety of microphones, keyboards, outboard gear and 2-inch analog multitrack. “When you walk in,” says Chris Gotti, “you feel the vibe instantly. Every artist that comes in there loves it.”

Electric Lady Studios / New York
Have you ever been to Electric Ladyland? Russell Erwodao has. The engineer mixed Alicia Keys’ smash “Fallin’” on a Solid State Logic 9000 J console at the famed Electric Lady Studios in New York’s Greenwich Village. Founded by guitarist-god Jimi Hendrix, the studio opened just weeks before the revolutionary musician’s untimely passing in 1970. But the three-room, all-SSL 9000 J Series facility continues to serve as the recording and mix studio for today’s hitmakers. Electric Lady’s Studio B is home to the world’s only purple SSL console, an 80-input 9000 J Series with Ultimation and Total Recall.

Emerald Sound Studios / Nashville
Despite their international clientele, Music Row studios are not immune from the fortunes of country music. Emerald Entertainment Group, which grew and grew in the 1990s, acquiring Mastering Lab.

Mastering Studios

| Hottest 10 |
|-----------------|-----------------|
| Recordings Studios |
| 1. Hit Factory (New York & Miami) 26 weeks |
| 2. Sterling Sound (New York) 20 weeks |
| 3. Bernie Grundman Mastering (Hollywood) 6 weeks |
| R&B |
| Recording Studios |
| 1. Crackhouse (New York) 18 weeks |
| 2. Southside (Atlanta) 9 weeks |
| 3. Baseline (New York) 5 weeks |
| Recording Consoles/DAWs |
| 1. Solid State Logic |
| 2. Pro Tools |
| 3. Neve |
| Mix Recorders |
| 1. Pro Tools |
| 2. Studer |
| 3. (tie) Tascam, Sony |
| Mixing Studios |
| 1. Record Plant (Hollywood) 11 weeks |
| 2. Right Track Recording (New York) 10 weeks |
| 3. Hit Factory (New York & Miami) 7 weeks |
| Recording Consoles/DAWs |
| 1. Solid State Logic |
| 2. Neve |
| Mix Recorders |
| 1. Pro Tools |
| 2. Studer |
| 3. Panasonic |

Loud Recording

Mixing Consoles/DAWs |
1. Solid State Logic |
2. (tie) Neve, Pro Tools |
3. Pro Tools |
4. Studer |
5. Panasonic |

Mastering Studios |
1. Hit Factory (New York & Miami) 16 weeks |
2. Bernie Grundman Mastering (Hollywood) 11 weeks |
3. Sterling Sound (New York) 10 weeks |

Country |
Recording Studios |
1. Ocean Way Recording (Nashville) 17 weeks |
2. Emerald Sound Studios (Nashville) 7 weeks |
3. (tie) Sony Tree (Nashville), Money Pit (Nashville), Castle (Franklin, Tenn.), Rosewood (Tyler, Texas) 5 weeks |

Recording Consoles |
1. Neve |
2. Solid State Logic |
3. Pro Tools |
4. Studer |
5. Sony |
6. Tascam, Sony |
7. (tie) Otari, Pro Tools, Studer |
8. Aurora, Pro Tools |

Mixing Studios |
1. Loud Recording (Nashville) 16 weeks |
2. Sound Station (Nashville) 12 weeks |
3. (tie) Emerald Sound Studios (Nashville), Cool Tools Audio (Nashville), Rosewood (Tyler, Texas) 5 weeks |
4. Pro Tools |
5. (tie) Studer |
6. (tie) Sony, Studer |

Mix Recorders |
1. Pro Tools |
2. Sony |
3. Ampex |

Mastering Studios |
1. Georgetown Masters (Nashville) 23 weeks |
2. Mastermix (Nashville) 17 weeks |
3. Mastering Lab (Hollywood) 7 weeks |

Continued on page 46
Pro Audio’s Emerging Parallel Universe Is Reflected In Education

Schools See Grads Head Home As Well As To The Studio

By DAN DALEY

A common place to find affordable recording equipment is inside a music store, where enthusiasts can try out different configurations before purchasing. The market for recording equipment is constantly changing, with new technologies and innovations being introduced. Some of the latest trends include the rise of DIY recording studios, the increasing popularity of cloud-based audio services, and the growing use of virtual reality in audio production. These changes are reshaping the recording industry and creating new opportunities for students and professionals alike.

SAE Institute of Technology

Sor Limite,” Brothers explains. Tracks went through a mix studio to a Tascam DA-88 and DA-38 digital multitrack recorders. With Songs in A Minor, Keys took four honors at the second annual Billboard R&B/Hip-Hop Awards, held in Miami in August.

Larrabee Sound Studios / Los Angeles

Teachers of seven years at Larrabee Sound Studios in three locations, Larrabee Studios is a favorite of many of the industry’s top mix engineers, including Rob Chiarello (Will Smith, K-Ci & JoJo, LeAnn Rimes) and David Torn, Mary Gary, Christina Aguilera, Ronan Keating. Both have taken to the recent installation of the first Solid State Logic K-L Series console, in the fully renovated Studio A at Larrabee West. With five SSL consoles—three J Series boards at the Larabee North location, the K Series and a G Series at West—and two classic Neve 8708 boards at Larabee East, the facility serves an elite clientele. “As long as there’s a music business that earns a buck,” says Larrabee West’s L.A. based and record producer, a mix engineer. They want to be able to get together in a space they can all agree on and work in, which generally isn’t someone’s home.”

Loud Recording / Nashville

With a Sony OXF-R3 “Oxford” digital console in Studio A, Loud Recording, owned by producers James Stroud, Paul Worley and Blake Chancey, is the mix studio for more than No. 1 songs on the Hot Country Singles & Tracks chart than any other. “My List,” “I Wanna Talk About Me” and “I’m Just Talkin’ About Tonight” from Put My Chain Pursel, whose discography would fill a book, was also a pioneer in suround sound and high-resolution audio.

Hit Factory / New York and Miami

Quite possibly the best-known recording studio in the world, New York’s Hit Factor is always active. Most recently, the Hit Factory, which includes the legendary Criteria Recording in Miami, completed Studios 6 and 7 in New York, each a 5,000 square foot production and mastering facility featuring Solid State Logic’s K Series console. Over the late spring and early summer, engineer Ray Birdsong was offered a position with the new facility’s namesake and mixed and remixed Elvis Presley’s RCA No. 1 for Elvis 30 #1 Hits, bringing classic tracks from the King to a new generation. In the spring, the facility recently renovated fire-damaged Studio 5, addressing the high-resolution needs of contemporary audio production by installing a Pro Tools HD system, a Euphonix System 5 digital console, a 48-channel Euphonix R1 hard-disk recorder, a standard Pro Tools 24 system, a Sony 3343HR digital multitrack tape machine and Studer A822-24 track analog machine in the adjacent machine room.

With the return of mastering engineer Herb Pelletier, the facility now boasts an extensive collection of unique equipment. The facility is known for its mastering of the inimitable in the R&B and genre scenes.

Krucial Keys / New York

“Five,” from the Grammy-winning J Records debut, Songs in A Minor, topped the Hot 100 and R&B/Hip-Hop Singles and Tracks charts and made a star of newcomer Alicia Keys. Though mixed at Electric Lady, Songs in A Minor was created at Krucial Keys, a studio operated by the affable and affable Kayne “Krucial” Keys, whose artists’ records follow-up album is under way, affirms the ability of a quality front-end recording chain. “We used the Neu- man U 67 microphone with Anthony DeMaria Labs ADL 1000 Tube Compressors and producers who are still willing to go the traditional apprenticeship route at conventional recording studios, whether they first go through school or not. No studio has reported a lack of applicants for entry-level positions, a testament to the diminished allure of the music business. But, as the business contracts, with budget cuts and falling sales, those same studios have been feeling the impact of a constrained industry in which the opportunities for staff engineeering positions have become less abundant. Some observers estimate that at least half of all recordings pass through personal recording spaces at some point in their production, such as for vocals or overdubs, making those types of studios economically viable as a career choice.

NOT WITHOUT PROBLEMS

But there are issues. Expression’s Hobel notes that, as more recording-studio students come to school with previous recording and production experience, they develop an attitude that’s not necessarily ideal for learning the basics. “To a certain degree, they have to be retrained to be able to learn,” she says. “I hear, at least once a week, I already have a label or ‘I already have a studio and I record. Does what does that mean these days? Everyone has a studio and a label.”

Kirt Hammon, administrator at Conservatory of Recording Arts in Tempe, Ariz., takes the consequences a step further, emphasizing on entrepreneurship. Expression’s Hobel says the school’s Living In The Media World 3 class stresses things like resume writing and personal and professional networking. “What good is it if you run Pro Tools but can’t spell?” she notes.

But there is also excitement for the positive aspects of this trend. “When students have had experience with making their own recordings, we find that they also have a better understanding of what will work out in the street,” says L.A. Recording Workshop’s Knight. “Just as the old record labels like Chess and Sun were great at going out and finding the newest, hittest music and presenting it to a mass audience, there are now more graduates who think that way because they can record and release music that themselves. They understand that the music-business establishment doesn’t have the connection to the street anymore. They’re closer to it. So they’re bypassing the traditional music business system.”

SAE’s Martin is particularly sanguine on the long-term effects of the trend. “Indie labels take chances on artists and music that the Big Five label’s won’t,” he says. “They also take chances on new studios, producers and engineers—on younger guys who are willing to break rules. It’s just like when the industry transitioned from guys in white lab coats to long-haired hippies doing the records. It’s now a consumer-based music business again.”
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and recent hits from such stars as Alan Jackson, Brad Paisley and Brooks & Dunn signal an emerging return to form for Music City. Nashville’s Mastermix, while not immune to market forces, has nonetheless enjoyed a strong schedule at its five-room, 6,000-square-foot facility, mastering several No. 1 country singles and albums. “We feel pretty blessed,” says owner Hank Williams, “considering the tough time the music industry is in. We’d like the business to be stronger, and we’d do anything we can to make it stronger. But, unlike some people who report that their businesses were 30% and 50% down, we’re not in that situation, thankfully. And the peers that I talk to now seem to be a lot more buoyant in their attitude.”

Money Pit / Nashville
Owned by Eddie Bayers, Sr. Eddie Bayers, Jr., and producer Paul Worley, the Money Pit is a two-room facility featuring a 64-input Trident 80 Series in Studio A. A Pro Tools room featuring a Digidesign ProControl interface anchors Studio B. “August was a little slow,” says assistant manager Wade Hachler, “but, for the most part, we’ve been cranking pretty hard. I think Nashville is back up and rocking, maybe thanks to O Brother, Where Art Thou?” Cyndi Thomson’s “What I Really Meant to Say” and Martina McBride’s “Blessed,” both No. 1 songs, were recorded on the Trident at the Money Pit by engineer Clarke Schleicher.

Ocean Way Nashville / Nashville
In the end, the Oct. 17, 2001, announcement that Ocean Way Nashville, one of Music Row’s top facilities, had been acquired by Belmont University had little, if any, effect on its day-to-day existence. On the contrary, the three-room facility picked up where it left off in 2001, continuing to account for more No. 1 songs on the Hot Country Singles & Tracks chart than any other, including hits by George Strait, Toby Keith, Tim McGraw and Jo Dee Messina. “Everybody around town is seeing that it’s exactly the way I said it was going to be,” says Sharon Corbitt, studio manager of the all-Neve facility, “and they’re all happy. The only changeover was Belmont acquiring us, but they’re maintaining it as a commercial facility. This isn’t a classroom. We just utilize downtime when I don’t have clients in the building, like weekends, and just in controlled groups, about two or three at a time, working with Sal [Greco, chief technical engineer].”

Quad Recording / New York
This all-Solid State Logic facility is a New York mainstay, featuring three SSL 9000 J Series boards, a 96-input G+ with Ultimation and a 32-input 4000 E Series with G Series computer and Total Recall. Additionally, Quad recently added a Pro Tools HD system. As with most New York facilities, Sept. 11 and the national economy have impacted Quad’s recent fortunes, but a combination of regular clients and day-to-day bookings is keeping the Times Square facility active, says studio manager Mark Springer. “We’re doing pretty well, overall,” says Springer. “We’re looking for more consistency—that’s the main thing. Hanging in there is the main thing. Finding a little client base, and not faltering or playing the rate game with everybody else.”

Record One / Sherman Oaks, Calif.
Part of Allen Sides’ Ocean Way Recording complex since 1988, Record One is a very private, luxurious, two-room facility. With long-term clients like Dr. Dre, who mixed Mary J. Blige’s “Family Affair” here, Record One and Ocean Way are thriving despite the forces of music-industry consolidation, low-cost digital recording technology and a shaky economy. Anchored by the custom 100-input SSL 8000 G Plus with Ultimation and Ocean Way modification—the largest of its type in the world—and 80-input SSL 9000 J series with advanced Ultimation and Total Recall, Record One’s two rooms are rarely idle: Classic Equipment Rentals’ Ocean Way to Go, which specializes in setting up a complete studio in the client’s building of choice, are additional profit centers to supplement the firm’s five traditional studios. “We’ve got three full-on Ocean Way studios running right now in the Hills,” says Sides, who recently remixed Phil Collins recordings in both stereo and 5.1 for upcoming release. “Our clients—who are used to that level of comfort and service—find the spot. We make it work.”

Record Plant / Hollywood
“We cater to a very elite group,” says Record Plant president Rose Mann Cherry, “and we do a lot of repeat business.” The legendary Record Plant, founded in 1968 in New York City, remains a mainstay in the L.A. recording market it joined the following year. The four-room, all-Solid State Logic facility has recently hosted such clients as Britney Spears, Justin Timberlake, Backstreet Boys, Toni Braxton, Brandi and the Neptunes, Mann reports. Record Plant’s Studio 1, known as SSL 1, was employed for an all-star contribution to the “We Are Family” sessions in September 2001, recorded by engineers Rich Hilton and Ed Cherry in L.A. and produced by Nile Rodgers at Avatar Studios in New York. The same weekend, Record Plant hosted the Artists Against AIDS Worldwide session, a recording of Marvin Gaye’s “What’s Going On” featuring U2 vocalist Bono via EDNet.

Right Track Recording / New York
“Let me quell all these rumors,” says Barry Bongiov of Right Track Recording. The 2001 expansion of Right Track, for decades a New York mainstay at 168 W. 48th St., in the heart of Manhattan, has been the subject of abounding speculation. The facility’s newest room, an immense tracking space equipped with an 80-input Solid State Logic 9000 J Series console at 509 W. 38th St., was the talk of Manhattan long before its opening. When it opened weeks after Sept. 11 and the grim atmosphere wrought by the terrorist attacks, one could rightly wonder about the viability of such an investment.

Continued on page 50
With an abundance of new products to show at AES, says Boss, "We're coming out with both barrels loaded for the recording and live side of things."

Back in the commercial recording industry, a sense of malaise persists within many studios, especially since the terrorist attacks of Sept. 11, 2001, which brought activity to an abrupt and near-total halt, and not just in New York. Travel to cities around the country was sharply curtailed and, one year later, has not recovered to previous levels.

On a brighter note, attendance at the 113th Audio Engineering Society (AES) Convention, to be held Oct. 5-8 in Los Angeles, is expected to rebound toward a more typical 16,000 to 20,000 after last year's quieter, postponed convention in New York. Manufacturers are developing and improving the tools of the trade, and there are studio owners, producers and engineers determined to remain on the cutting edge of audio production. New consoles are optimized for multichannel mixing for DVD-Audio and Super Audio CD (SACD), and professional DAWs are within virtually anyone's reach. That wealth of options in turn spurs development of more software-based plug-ins, microphones, monitors and stand-alone hard-disk recorders. Not everyone can afford time in an elite studio, but everyone can afford the tools to create professional-quality audio recordings.

COAST TO COAST

Commercial recording studios are responding to technology's blurring of distinctions between professional and project in a number of ways. In New York, both literally and economically hardest-hit by Sept. 11, Avatar Studios is fostering a creative community of resident engineer/producers, including Roy Hendrickson, Jan Folkson, Jim Janik, Jeff Bova and the Full Force production company—all tenants of the 33,000-square-foot complex. In addition to the revenue their presence generates, these audio professionals bring more projects to Avatar's main rooms.

"It's working out pretty well," says Avatar president Kirk Imamura. "It brings a new level of energy, and it translates into more business. Jeff Bova recently brought Blonde in, and, with Full Force's R&B connection, we've had Usher here. "Avatar has also added to its offerings, such as digital recording to 2- or 8-track Direct Stream Digital (DSD) for the SACD format and a Pro Tools HD system.

Archiving is another service that can keep a facility booked when recording projects are scarce. "BMG has passed it down to all their A&R administration people that any album that's recorded on digital media has to be transferred to 2-inch [anaalog tape]," says Tamara Miller of New York's Battery Studios. "We're getting some really big, three- or four-day transfer bookings, which is keeping us pretty busy. Almost everything we do is tracked to Pro Tools—that's why we've been getting all these transfers. Of course, we have recording sessions, too."

Further downtown, Magic Shop, by virtue of previous transfer and archiving work, secured a lengthy project that required... Continued on page 52
Colorado Springs. "We've had some great Rosewood hosts musicians from Holy's second album, which evolves from the fusions, with Tools/Control. Greg Hunt have been busy at Rosewood Studios, C, "Foolish" by Patetti Lars 9/11 some stuff for major Broadway well Janson. Fortunately, says Bongiovi, "We've been doing business for about 25 years," says Gary Leach of Rosewood Studios, located at the site of innumerable projects. "The commitment," says Kadi son, "is to make the artist feel like there is no limit.

Sony Tree / Nashville

Blake Shelton's "Austin," created almost entirely within the Pro Tools environment, was tracked at Sony Tree Studios, a Russ Berger-designed facility featuring modifications by Michael Cronin. Serving both in-house and outside clients, Sony Tree features a 56-input Sony 3056 console and Sony 3348 digital multitrack tape machine, but the latter sees little action, says studio manager/chief engineer Pat Mckain. "We use Pro Tools with Apogee converters," says Mckain. "Our approach is to make the best of both worlds. We've got an analog console with a bunch of API strips in it—API made retrofits for the Sony console—and a really good selection of analog outboard equipment and vintage microphones. We feel like the best utilization of both technologies is available here, especially using great analog stuff on the front end and then Pro Tools in the mix process. Sony Tree is planning a fourth room, Mckain adds, "and our studios recently put in an AV SAN system, so all of our Pro Tools systems are linked together, which is wonderful."

Sound Station / Nashville

Sound Station is a two-room, Pro Tools-based studio owned by producer Paul Wright, known for his work with such gospel artists as Fred Hammond and Hezekiah Walker. More recently, says studio manager Josh Babey, the facility is concentrating on hip-hop and rock sessions. Both rooms, Babey explains, are well-equipped. "The A room has a 22-fader ProControl, Kawai grand piano and Hammond with Leslie speaker," he notes. "It has 16 API microphone preamplifiers, a Marley Vox Box and one strip of Neve (pre-amplifiers). The B room has a Control24 with 16 Focusrite microphone preamplifiers; there's also a (Crane Song) Flamingo preamp, and any day we should be getting an Avalon 737 compressor. Both rooms have Mackie HR624 speakers."

Southside / Atlanta

Jermaine Dupri's private facility, Southside, features a Solid State Logic 4048 G+ console with Sony 3348HR digital multitrack tape machine, RADAR 24 hard-disk recorder and Pro Tools. Additionally, Southside houses Dupri's writing/pre-production room, explains studio manager Brian Remenick. "We track directly from there to the RADAR," says Remenick, "and transfer it over to whatever other format later on." Usher's "U Got It Bad" was recorded and mixed here, as was "The Party At" by Jagged Edge featuring Nelly. "We're more about fun than work," says Remenick, before adding, "we're pretty much always busy. As long as Jermaine's working, we're up and running."

Sterling Sound / New York

With its luxurious, 25,000-square-foot headquarters in Manhattan's Chelsea neighborhood complete, Sterling Sound continues to master recordings destined for No. 1 on various Billboard charts. Along with that, says the facility's chief, Murat Ahtar, "Sterling is experiencing a time of dynamic change. In many ways, we have found the creative role of mastering engineers expanding. Engineers and producers are now coming to Sterling at an earlier stage than ever before, relying on the precision lighting environments to finalize the broad strokes of a mix and master in the same session. At the same time, we are implementing the complex infrastructure to address the changing requirements of the labels as they move away from physical media and toward secure electronic transmission of CD and other masters to manufacturing plants."

Sony Music Studios / New York

Home to New York City's first New 89R console, Sony Music Studios, located at the former 20th Century Fox film stages on West 54th Street in Manhattan, is one of the largest and most diverse facilities in the world, offering a wealth of services from music recording, mixing and mastering to audio and video production and post-production, DVD authoring, DSO recording for Super Audio CD (SACD), and ISDN and satellite transmission. Sony's Main Stage has been the site of innumerable, memorable performances seen on such popular TV programs as Sessions at West 54th Street, Hard Rock Live, MTV Unplugged and AAE's Live by Request. On any given day, one might find projects in progress by artists as diverse as Whitney Houston, Sheryl Crow, LL Cool J, Wynton Marsalis and Kathieen Battle. Often, says Andy Kadi son, senior VP, Sony Music Studios/Automatic Productions, artists literally move in to the facility's superbly appointed, opulent studios for long-term projects. "The commitment," says Kadison, "is to make the artist feel like there is no limit.

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Fixtures and an emphasis on comfort and privacy. “Every single amenity” is included, says Sony’s Kadison, “because it’s so competitive.”

So competitive, in fact, that some audio manufacturers complain of increasing rate-cutting among competitors, a tempting means to fill empty rooms. “That’s an old story,” replies David Amlen of Sound on Sound Recording. “My studio manager and I talked long and hard about this. We agreed then, once you start to play the rate game, you might as well close your doors, because there is no winner. We’re very careful about that.”

The sprawling city of Los Angeles has experienced a milder downturn than New York. Many facility owners and managers, in fact, report banner months. “It’s been unbelievable,” says Jeff Greenberg, CEO of the Village Studios. “We had the Red Hot Chili Peppers for six months. Before that, we did the Korn record [Untouchables] with [engineer] Frank Filipetti. We just finished mixing Foo Fighters. We did Rod Stewart, Ray Charles, Brian Setzer’s Christmas record, Bon Jovi, Radio Star, Herbie Hancock, Counting Crows, James Taylor, Melissa Etheridge, Nelly.”

Last autumn, the Village installed a Neve 88R in Studio D during a brief hiatus taken by the room’s long-term client, Guns ‘N’ Roses. “I’ve never had anything come up so perfectly in my life,” Greenberg says of the installation. “They knew the importance of the artist in there, and the installation going down so quickly was heroic.”

Larrabee Sound Studios, a three-location, seven-room facility, took delivery of the first Solid State Logic XL K Series console. “The feedback has been terrific,” says Larrabee owner Kevin Mills, whose five SSL rooms are usually booked with top-tier mix sessions. “It goes without saying that SSL is the worldwide industry standard.”

Rose Mann Cheney, president of L.A.’s famously Record Plant labels, “Concerning what’s going on, we’re doing really well. We’ve got two SSLs, 9000s and two [SSL] G+ consoles, and that combination is working out really well for us.”

The Nashville recording community, which suffered considerably in 2001 as country music’s popularity receded, is showing substantial signs of resurrection. The Grammy success of O Brother, Where Art Thou? put country and bluegrass back in the international spotlight. Subsequent, high-profile singles and albums by Alan Jackson, Tim McGraw and Toby Keith, to date a few, have further raised hopes for a renaissance in the country genre.

“Our business has been quite good,” says Pat Mckinley of Sony Tree Studios. “The prior year wasn’t, but this year is. What I’m really excited about is that—being that we are part of a large publisher—I’m starting to see some great, creative music being written and new artists coming through as they’re developing and on their way up. I think we’ve got a good crop that’s starting to emerge for the next year. It’s good news for everybody, because there are a lot of people that are suffering. I think we’ve got some good years coming up.”

**MBX TO K SERIES**

Driven by a hyper-competitive environment, pro-audio manufacturers continue to innovate at every level. Digidesign’s Pro Tools platform, a hugely influential development in audio production over the last decade, continues to evolve. At the National Association of Music Merchants (NAMM) Convention, held January in Anaheim, Calif., Digidesign introduced Pro Tools HD, featuring sampling rates up to 192kHz. Most recently, the manufacturer debuted Digi 002, a FireWire-based mini-studio including Pro Tools LE 5.3.2 software with an 8-channel interface, carrying a list price of $2,495. This follows its 001 and MBX “micro studio” products, aimed at the home-studio market. But 002, with a hardware interface that employs the same technology found in Digidesign’s more upmarket Control24, further blurs the line between professional and project.

“When we were younger,” says Nashville-based engineer Ed Seay, “there was no way to do pro work unless you went to a pro studio. Who could afford a 16-track and a console? Now, anybody can do something at home that’s meaningful.”

At home or on the road, says Chris Dunn, VP/general manager of Dreamtime Pro Audio Rentals. “There is now, more than ever, confidence in hardisk recording. Despite the greater number of units being owned, Pro Tools rentals are [also] in great demand. In fact, the first two rentals for our HD system were for live venues.”

Solid State Logic, which has placed its G and J Series boards in thousands of recording studios worldwide, introduced the XL K Series earlier this year, which, in addition to its surround-mixing features, incorporates workstation display and control capabilities. Already, 18 sales have been announced. “It’s built on the nearly eight years of the J Series,” says Rick Pelizzoli, president, SSL North America. The J Series went through some refinement over the years, and the K Series comes out with the benefit of all that and more.

AMS Neve’s 88R, introduced at the 10th Audio Engineering Society (AES) Convention in 2000, has also drawn its share of adherents, especially among those revere the manufacturer’s classic analog consoles. “Studio owners on four continents report being ecstatic about their decision to purchase the 88R,” says Gerard Fiocca, Eastern region sales manager. “Reports from facilities in London, Paris, Tokyo, Sydney, Los Angeles and New York are flowing in—and not just from studio owners but from some of the biggest recording and mixing names in the business.”

Euphonic reports order No. 105 for its System 5, a large-format digital console that is found in music recording, post-production and broadcast applications, as well as approximately 100 of its R-1 multitrack hardisk recorders in the field. Along with Version 4.0 of software for R-1, which includes AES-31 batch export/import capability, among other features, and Version 2.6 software for System 5, AES attendees can expect more new announcements from Euphonic, including a demonstration of Max Air, a new digital mixing console for on-air and live-to-tape broadcast-production applications.

**WELCOME TO THE FUTURE**

Does the “desktop audio” phenomenon that architect Storyk reports sell the immense demand of large-format consoles, of the commercial studio itself? True, the question is raised ad nauseam, but current trends lend some credence to the proposition. Yet there still are platinum-selling artists—a bit fewer of them—for whom the equipment, technical staff and comfort of a professional audio recording facility is a given.

“There’s always going to be big urban studios,” says Storyk. “There’s always going to be vanity studios, and there’ll always be a few destination studios. But where growth is, in sheer numbers, is this desktop audio.”

“It causes us to continue to be creative and innovative,” SSL’s Pelizzoli summarizes, “and that’s good. There’s a place for these [DAW] systems, as well, but the fact that we’re re-embracing workstations with the K Series is a clear example that we’ve got it.”

“The level of performance—and the product that’s produced on our consoles—is quite good, obviously. The top people want to work on this kind of equipment.”

The future of the DAW in pro audio is as a recording device,” AMS Neve’s Fiocca contends. “Whatever the recording medium, there will always be demand for the large-format console. It is simply not possible to reproduce the sound and emotion created and represented in a digital console with actual faders and electronics.”

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Mechanical-Rights Feud Rumbles On 
European Collecting Bodies Respond To UMI’s EC Royalty Complaints 

BY LARS BRANDLE 

LONDON—The ongoing feud regarding mechanical rights in Europe between Universal Music International (UMI) and BIEM, the international trade body representing collecting societies, looks set to rumble on until at least the end of this year, with both sides looking to antitrust authorities in Brussels to rule on their dispute.

Earlier this summer (Billboard Bulletin, July 31), the major filed an official complaint with the European Commission (EC), alleging that BIEM—which represents royalty collectors from 38 countries—has a monopoly when it comes to the licensing of mechanical reproduction rights in Europe because in part, labels body the International Federation of the Phonographic Industry (IFPI) cannot negotiate licensing rates with anyone other than BIEM.

On Sept. 16, UMI issued a strongly worded reaction in the form of a detailed dissertation it provided to Brussels to counter those accusations UMI made against it. In its 100-odd-page rebuttal, BIEM urgency the commission to reject UMI’s complaint, claiming that the London-based major is attempting to “undermine” the basis for the licensing of mechanical reproduction rights.

In response to UMI’s submission, a BIEM spokesperson comments, “These are serious issues involving abusive prices imposed by a monopolistic organization, which are trivialized by UMI’s inaccurate and emotive statements.”

At deadline, Universal was yet to receive from the commission a non-confidential version of BIEM’s submission.

A PLAY FOR PROFITABILITY?

In an accompanying statement to its submission, BIEM claims that “Universal seeks to reduce the payments its record company is obliged to pay to creators in Europe. If successful, the action could lead to lower payments to creators worldwide, as the European remuneration schemes form the reference for schemes in many other countries.”

The initial UMI objection, BIEM says in its statement, is “clearly an attempt to use the Commission as a price regulator” and appears to serve “no other purpose than to increase Universal’s profitability.”

BIEM rejects each of the main points of Universal’s complaint, adding that the publishers’ body “insists on the existence of minimum royalties which are included in the last versions of the standard contract agreed by IFPI that serve to protect creators against dilution of their income.”

The most recent deal covering European mechanical royalty rates was negotiated in 1998 by the IFPI and BIEM. The two bodies agreed to a royalty rate paid by labels to publishers of 9.009% of published price to dealer (PPD) everywhere in Europe except the U.K. (where the rate is 8.5%), while also allowing individual societies across a number of territories to negotiate the rate for such releases as TV-advertised product.

Cees Vervoord, president of BIEM, affirms that collective bargaining and licensing are methods generally recognized as the only avenue creators have to strike a fair deal with the majors. “Universal is trying to squeeze extra profits from the very people they rely on to create the intellectual property that they exploit,” he declares. BIEM goes on to claim that UMI’s complaint is “littered with mistakes, inconsistencies, and unfounded claims.”

On receiving UMI’s 80-page complaint in July, a spokesperson for the EC confirmed that the situation “merits a very careful analysis” and confirmed the process had begun. An EC spokesperson declines to comment on the current status of the issue.

INTERNATIONAL BACKING

BIEM’s stance against the UMI complaint is backed by the Lausanne, Switzerland-based International Confederation of Music Publishers Confederation Internationale des Editeurs de Musique (ICMP/CIEM), whose members include all 29 national music publishers’ associations in Europe. Ralph Peer II, chairman/CEO of Los Angeles-based Peer music, is chairman of ICMP/CIEM. Expressing his support for the BIEM move, Peer says, “The constant decline of the rates of the mechanical-right royalties over the past 10 years is a serious threat to the livelihood of those that contribute to the creation of music and bear the investment in musical creation.”

A statement issued Sept. 17 by the ICMP/CIEM adds: “At a time where copyright is so heavily encroached upon by largely unauthorized and illicit uses of copyrighted materials over the Internet, and where great effort is being put into responding to the market’s need for simple licensing structures, UMI’s attempt to pressure the creators on whom they rely is inappropriate.”

It is expected that the EC in Brussels will have formed a preliminary view on the concern by Christmas. If the authorities subsequently agree that the issue warrants further probing, the commission will open further investigations, leading either to the closing of the file or a statement of objections.

Unlike merger probes, antitrust cases can take many months to years to complete by competition chief Mario Monti’s chronically understaffed department.

Under European Union competition rules, organizations found guilty of breaches of antitrust legislation can be fined up to 10% of their gross annual revenue—though fines can be appealed in the Luxembourg-based European Court of Justice. “We are confident that the issues will receive a thorough and fair hearing from the EC, and we look forward to it in due course,” UMI says.

Conversely, BIEM expresses its own “confidence” that the EC “will recognize that the complaint lodged by UMI is totally unjustified.”

BUILDING A FOUNDATION.

Many of the stars appearing on the charity fundraising album Fundacion Sabera,oriecting Oct. 14 in Spain by Universal Music Spain, were on hand to launch the project Sept. 10 at Madrid’s Ritz Hotel. Among the artists attending were, from left, project organizer Nacho Cano; actress Melanie Griffith and her husband, actor Antonio Banderas; and Warner artist Alejandro Sanz.

Universal Spain Disc Aids Homeless Indian Kids

BY HOWELL LLEWELLYN 

MADRID—An array of international musicians and Hollywood stars has joined forces with Universal Music Spain to produce an album to raise funds for homeless street kids in India.

The album, Fundacion Sabera, will be released Oct. 14 in Spain and Oct. 28 in the rest of the world. All proceeds will go to the Sabera Foundation. Organizing the project is Nacho Cano, one of three members of now-defunct BMB-signed band Mecano, which remains Spain’s biggest-selling pop group. Cano, who produced the album, founded the Sabera Foundation in 1999 after directing a documentary about young homeless girls in Calcutta.

The foundation—which boosts actresses Penelope Cruz, a former girlfriend of Cano, and Melanie Griffith as co-presidents—runs several projects aimed at improving the life of females in India, particularly for 300 girls at Calcutta’s Sabera Orphanage, which it funds. Sabera is the name of a girl Cano rescued from a life searching for food and items of value on a Calcutta garbage dump.

According to Cano, “there is no single musical thread” to the album. “I had the deliberate idea of mixing Ango-Saxon, Latin, and Indian styles. For example, on ‘Sting song’ we have the voice of Sting mixed with the [flamenco] guitar of Vicente Amigo and a chorus sung by the [Indian] girls from the foundation.”

At his last high-profile appearance before announcing his resignation (see Newsline, page 56), Universal Music Spain president Carlos Ituño told media attending the press launch of the project Sept. 10 in Madrid that “this is the first time Universal Spain has developed such an ambitious worldwide project.”

Ituño said he expected sales of “500,000 in Spain and probably millions across the five continents.”

Among the international artists appearing on the CD are Sting, Elton John, Luciano Pavarotti, Alanis Morissette, Bob Dylan, Ricky Martin, and Placido Domingo. Actor Antonio Banderas and his wife, Griffith, perform on the record, as does Cruz. Spanish artists on the album include Alejandro Sanz (Warner), Ketama (Polydor/Universal), Rosario Flores (Sony/BMG), and Vicente Amigo (BMG).

“The idea for the album was born last Christmas—a good moment to open the heart and mind—and the project took eight months to complete,” Itudio said at the press launch in Madrid’s luxury Ritz Hotel, which was attended by a number of the artists involved, including Cano, Banderas, Griffith, and Sanz.

About half the songs were recorded at the Hollywood home of Banderas and Griffith, while some of the artists—including Cruz, Griffith, and Martin—recorded their songs in India while visiting the orphanage.

Cruz persuaded Dylan to rerecord “Knocking on Heaven’s Door” for the album. Banderas sings John Lennon’s “Imagine,” and Griffith duets with her sister, Tracy.

According to Ituño, the album will be sold at 50,000 sales points in Spain. Apart from traditional music outlets, these include newspaper kiosks and branches of a savings bank and a travel agency—the last two being among the project’s many sponsors.
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Hits of the World is compiled at Billboard/London.
## THE NETHERLANDS

### EUROCHART 100

**SINGLES**

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<tr>
<th>Number</th>
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<th>Title</th>
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<td>1</td>
<td>Avril Lavigne</td>
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### BRITISH TOP 100 (12/3/02)

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## COMMON CURRENCY

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


**ARTIST**

**USA**

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Wiley Profile Boosted By Talent Wins
Warner Canada's Singer/Songwriter Cashes In After Minting His 'Bottom Dollar'

BY LARRY LeBLANC
TORONTO—For years, Canadian alt-roots singer/songwriter/multi-instrumentalist Nathan Wiley wanted to put out his own album, he never imagined, however, that more than a small circle of his friends would hear it. But now, the 25-year-old from Summerside, Prince Edward Island (PEI), is reaching a much larger audience that was way beyond his expectations when he independently released his debut, Bottom Dollar, regionally last year. Recorded for $2,500 Canadian ($1,600), the album was issued nationally Aug. 20 by Halifax, Nova Scotia-based Sonic Records and distributed by Warner Music Canada.

Wiley’s public profile is also building (PEI) off the strength of the 2001 national talent contest and is a finalist in another national talent contest, CBC TV's Great Canadian Music Dream.

"I'm a huge fan," says Glenn Nessein, head of Sony Music Canada. "I heard the record and realized it was a fantastic album. He's clearly got the ability to write his own songs and draw up an audience. But he's been toying around with the idea of recording this album for a long time. He's been talking about it for years."

Now managed by Halifax-based Quay Entertainment Services, Wiley recently opened dates for Canadian artists Sarah Harmer, Sarah Slean, and Martina Sorbara. But he continues to work as a graphic designer at his family-owned business.

"He's a great artist, but he's also a great writer. He's got a real talent as a songwriter. He's got a great sense of humor," says Nessein.

Featuring 11 self-penned songs, Wiley's starkly original recording encompasses rock, folk, jazz, and blues. From its opening lines on "Bottom Dollar Baby"—about a hebo willing to do anything for money (I'm your bottom dollar baby/Strong as a ship-line: I smell like a backlit/1 crack like a whip—it's an artistic tour de force. On the self-produced project, Wiley plays guitar, bass, drums, and organ, and some percussion. He also designed its artwork.

Wiley says he made the album "to prove to myself that I could do it. I didn't worry about if radio would play it or if it'd get a good review. The only critic was me." Sonics records owner Louis Thomas, who is president of Quay Entertainment, says, "We are trying to slowly build the album in Canada—get a little bit of a [sales] story going and get some credible press. We haven't taken it to radio, but we've just shot a video of 'Bottom Dollar Baby.'" Wiley's songs show impressive musical scope and lyrical maturity, particularly on such key tracks as "Straight and Sober," "Black Bones," and "Home." Although written during a six-year period, he says the songs were mostly developed in single sittings. "I usually don't rewrite. I used to go back and tweak with songs, but it just didn't seem as honest. I try to stick with what I put down originally."

The independent version of the album was initially sold through local retail outlets and at Wiley's performances on the show "I went from record store to record store and got the sign-off thing happening," Wiley recalls. "It sold 500 or 600 copies." Thomas and his wife, publicist Wendy Phillips (who co-manages Wiley), were tipped off about Wiley in February by a newspaper profile by Halifax entertainment reporter Stephen Cooke in The Chronicle-Herald. They then caught Wiley's performance the following night at Halifax club Hell's Kitchen.

"We were blown away," Phillips recalls. "We walked away going, 'Oh my gosh, he is too good to let pass by.'" Thomas says, "It blows me away how musical he is and what his influences are at his age. He's listened to a lot of music. Wiley's early influences range from Bob Dylan to Nick Lowe and Louis Armstrong. "Music is everywhere in PEI in one sense or another," he says. "My dad had a really big record collection, and everybody in the family either plays an instrument or is serious about listening."

During high school, Wiley played in several bands—"Garage bands, mainly. My dad moved to Vancouver and played drums for folk/jazz bands the Crawdaddies and guitarist for funin'." Then the Teenagers. Returning to PEI in 1998, he briefly performed with "surfabilly" trio the Evil Agents. Then the band went into hiatus for a while. Wiley began recording the album at Westmount Productions in Sloman Park, PEI. He initially experimented with different sounds and rhythms with percussionist Dave Des Roches. They were figuring out the recording out during a 10-month period with input from guitarists Chris Corrigan and James Phillips, bassist Gus Gau, trumpeter Luke Macdonald, and drums for The Temptations. Cooke says, "There's a certain confidence about the record. Nathan grew up around music, and his love of music comes out in his songs. He's tried to make his sound unique, and I think he captured that."

Carlos Iturri resigned as managing director of Universal Music Spain (UMS) Sept. 17, one week after the Madrid press launch of a charity CD that he described as "the most ambitious project developed by UMS for the world market" (see story, page 53). Miami-based Jesus Lope, Universal Music International chairman/CEO for Latin America and the Iberian Peninsula, assumed responsibility for UMS with immediate effect. For 2002, UMS, which includes U.K.-based Parlophone Records, has held the post of managing director at UMS since July 1, 2001, the date Lopez left the post of president of Universal Music Spain and Portugal to take over his current position.

RUSSELL WADSWORTH

Russia's president, Vladimir Putin, has instructed the country's Ministry of Press, Television, and Radio (MPTR) to draw up plans to more effectively enforce and implement existing legislation on copyright and neighboring rights. Following a meeting between Putin and the minister who heads MPTR, Mikhail Lesin, it was announced in Moscow that the ministry was to oversee a comprehensive plan which will require broadcasting outlets to pay royalties for the use of songs and music videos. MPTR also announced it would put the country's law on copyright enforcement into effect. nên new strategy comes after Russia's Supreme Court allowed the National Union of Russian Composers to sue for compensation for music piracy. The Russian government estimates that music piracy costs the country more than $1 billion annually.

A joint operation conducted by the Glasgow City Council Trading Standards Department and Strathclyde Police culminated in the arrest of a man Sept. 5 in connection with a suspected counterfeiting activities. The raid on his apartment in Glasgow, Scotland, followed extensive investigations by the anti piracy unit of the U.K.'s Mechanical Copyright Protection Society (MCPS), which states that the "illegal" number of hard drives were linked to the four computers seized in the raid. The MCPS says the raid is the second in the area; a man was arrested in South Lanarkshire May 21 after investigations revealed similar illegal trade.

LARS BRANDLE

Finnish music shipments were down by 6% in value to 26 million euros ($25.2 million) and by 8.5% to 3.7 million units in the first half of 2002, according to a local International Federation of the Phonographic Industry affiliate. AFS. Shipments of albums in 2001 were down 5.6% to 3.5 million copies, with a value of 25 million euros ($24.2 million)—4% down on the same period won 2001. But sales of local repertoire are on the rise: Finnish music now accounts for 54% of the value of all shipments. Helsinki-based AFS states that overall sales in July were up on the 2001 figure and suggests that a strong fourth-quarter release schedule should result in a continued increase in sales of local repertoire by the end of the year.

JONATHAN MANDER

Planet Funk (Virgin) was named best Italian act and Australia's Kylie Minogue (EMI) scooped the best female artist honor at the second Italian Dance Awards presented in Riccione, Italy. The event was organized by Radio DeeJay. Two songs featuring emerging Italian vocalist Moony (aka Monica Brugnoni) won prizes. Her English-language track "Dove" (CDG/Warner Music Italy) was voted song of the year; she also sang on DJ Boulevard's "Point of View" (Airplane/Warner Music Italy), which won best video. Winners are voted on by the public and an industry jury. The First Italian Dance Awards event was held in Milan last December.

MARK WORDEN
Warner’s Albertini Set To Revamp Global Business

BY GORDON MASSON
LONDON—Warner Music International’s (WMI) global affiliates could get a radical shakeup if new president Paul-René Albertini continues with the same fervor with which he has approached Europe.

Albertini was executive VP of Sony Music Europe when he was enticed to join WMI in December 2000 as president of Warner Music Europe (WME). When he begins his new role Oct. 1, he will add to his European duties responsibility for all of WMI’s activities and operations in Canada, Europe, Latin America, and the Asia Pacific.

The Frenchman’s impact on WME has radically changed the company’s structure, and an examination of the changes he has carried through could provide a window on the future for the new territories under his charge (see time line, this page).

SYSTEMATIC APPROACH

Albertini’s approach to reshaping Warner’s European operations has been as rapid as it has been systematic. Working on an overall strategy drawn up with WMI chairman/CEO Stephen Shrimpton (to whom he directly reports) and key European territories. Shrimpton—who held the position of WMI president between September 1995 and December 1999—says, “In the past two years, Albertini has successfully revitalized our European operations. This new appointment, reflecting our policy of management continuity, will ensure that WMI is properly structured and focused to meet the future demands of the global music business.”

The Shrimpton/Bider/Albertini plan for WMI in Europe first set about reshaping the group’s recorded-music business by appointing leaders in each of the major territories. Attention then turned to doing the same at Warner/Chappell Music Publishing. Next came the integration of a number of the Warner Music (WM) and Warner/Chappell Music Publishing affiliates, with the publishing side reporting to the recorded-music managing director in each territory—as well as to Los Angeles-based Bider.

Albertini’s approach to reshaping Warner’s European operations has been rapid and systematic. He has spearheaded the unification of Warner’s recorded music and publishing operations in key European territories.

DIVIDING RESPONSIBILITY

Informed sources suggest that those moves are to strengthen relationships between the two businesses, as well as to cut back-room costs. (Some of the companies now physically share offices.) Insiders say that one of the benefits the integration has brought is affording Warner’s record companies greater access to creative talent in the shape of Warner/Chappell songwriters.

With the restructure taking a firm shape, Albertini then split off part of his job (Billboard, June 22) to enable WME executive VP Gero Caccia to take on direct responsibility for all WME affiliates except France, Germany, and the U.K.—though it included Warner Music Manufacturing Europe in Alsdorf, Germany. Caccia has subsequently assumed direct responsibility for WM affiliates in Denmark, Norway, and Sweden, where the managing directors were laid off.

Albertini has also been instrumental in concluding new European licensing deals with both Buena Vista Music and Telstar Music Group. Although he declines to comment on his immediate or long-term priorities, it is thought that at least some of the strategies he has directed in Europe may be extended to the territories he will begin overseeing next month.

Albertini’s promotion is perceived as Warner eying him as heir apparent to Shrimpton. Industry insiders have speculated that Shrimpton’s contract is due for renewal this year but that he may be preparing Albertini to take the reins when any extension to his current deal expires.

Time Line: Changes At WME Since Albertini’s December 2000 Arrival

- **February 2001**: WEA and London Records merge in the U.K. under John Reid as managing director.
- **March 2001**: Yan-Philippe Blanc appointed chairman/CEO of WM France, including Warner/Chappell Music France. Gero Caccia named executive VP of WME.
- **April 2001**: Massimo Giuliano named managing director of WM Italy.
- **June 2001**: Alain Vielle appointed managing director of WEA France.
- **July 2001**: Bernd Dopp named president of WM Germany.
- **September 2001**: WM Europe announces licensing deal with Buena Vista Music.
- **December 2001**: Panos Theofanidis appointed managing director of WM Greece.
- **March 2002**: Massimo Giuliano promoted to president of WM Italy.
- **April 2002**: WM Europe signs licensing deal with Telstar Music Group for Europe.
- **February 2002**: WEA and London Records merge in the U.K. under John Reid as managing director.
- **June 2002**: Caccia takes on direct responsibility for all WME Europe affiliates except France, Germany, and the U.K., including WM Manufacturing Europe in Alsdorf, Germany. Managing directors of WM affiliates in Denmark, Norway, and Sweden leave, and the companies operate under the direct control of Caccia.
- **September 2002**: Albertini named president of WMI.

http://www.jasrac.or.jp

JASRAC acts as a go-between for people who create music and those who enjoy it.

Wishing CISAC a successful Congress!

As a member of CISAC, JASRAC is striving to realize copyright protection in the age of digital networks, to open the door to a new era.
BY CHARLES FERRO
COPENHAGEN—Six months of restructuring at EMI Recorded Music Denmark concluded Sept. 16, when the company moved its Capitol and Virgin operations together under the same roof in a new building in the Danish capital.

But Ritto Hagen, while the staff of the two imprints are now settling into one centrally located building in the city, Ritto’s plan includes the consolidation of the administrations of Capitol, Virgin, Capitol, and special marketing arm CMC at the Copenhagen headquarters. CMC will continue its music-related activities from offices in Aalborg in northern Denmark.

The move, Ritto says, will see the Virgin and Capitol operations working side by side at the new site, although the layout of the premises means that the Virgin and Capitol maintain a degree of physical separation: “The move-in with Virgin will allow us to unite co-operative efforts, but we’re really moving into two ‘separate’ buildings on one site,” I think it’s important that each company retains its individual identity.

“There will be numerous benefits,” Ritto continues. “For instance, the fact that we’ve been able to have the separate sales organizations that have now been rolled into one will bear fruit for all three units.”

Jonathan Fano will continue as GM of Virgin and Mik Christensen will remain GM of Capitol in Copenhagen, while CMC GM Benny Bach remains in Aalborg. All three report directly to Ritto. During the past six months, the Capitol/Virgin staff level has been trimmed by around 25%, to 60 employees. Ritto explains that the cuts were largely achieved by natural attrition.

The companies are against a backdrop of declining record sales—shipments in August were down 27% compared with the same period last year, according to the Danish affiliate of the International Federation of the Phonographic Industry (IFPI).

BY PAUL SEXTON
LONDON—Containing only five titles for August, it might look as though Europe’s ‘millionaires’ club’ has some distinguishing entries, including a deceased vocalist who continues to defy retail convention and a U.S. rock giant making his first showing since the year of the awards’ inception.

That artist, Bruce Springsteen, has taken no time to reach 1 million European shipments of The Rising (Columbia). Even without the release of a single, the acclaimed set has topped European charts in the U.K., Germany, Spain, Italy, Holland, Norway, Finland, Denmark, and other European territories.

It has been six years since the Boss last figured on the IFPI index: Greatest Hits and The Ghost of Tom Joad were certified in 1996 for European shipments of 1 million, respectively.

“Reaching 1 million so fast is caused by the quality of the record and the fantastic airplay we’ve achieved on The Rising,” Columbia VP of marketing in Europe Ronnie Meister says. “Every single review and story in the European press was positive, through the International Federation of the Phonographic Industry (IFPI) Platinum Europe roll of honor has been on a summer recess.

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BY CATHERINE APPLEFELD OLSON

A Herndon, Va.-based marketing specialist is attempting to transform sporting events into a platform for helping break new hits by servicing music to professional sports franchises in the same way other promotion firms service radio stations.

Pro Sports Music Marketing, with offices in Herndon and Los Angeles, debuted in 1999 when company founder Fred Traube began distributing Baha Men’s “Who Let the Dogs Out” to baseball stadiums and other sporting arenas around the country.

"Everyone saw the great job they did with the Baha Men," says James Lopez, senior director of urban marketing at Atlantic, one of Pro Sports’ growing number of record-label clients. "That was a record that was totally broken at sporting events, and there will be another song like that. It’s just a matter of time."

For Traube—who spent his formative years working part time for the New York Mets and Madison Square Garden before segueing into the music industry—Pro Sports has a simple but as-yet-unfulfilled mandate.

"Many people attend sporting events," he says. "And the teams feel they have to enhance the fan experience and deliver on the not-so-small financial commitment fans make to see a sport with ticket prices today. They need logical music and videos to play at games, and that’s what we provide."

After the "Who Let the Dogs Out" bonanza, Traube brought label veteran Walter Lee on board, and they began compiling a database, first of Major League Baseball (MLB) contacts and then in other sports. Today, Pro Sports services teams in the MLB, Major League Soccer, NBA, WNBA, NFL, NHL, and arena football. This season college football is joining the roster, with promotions in the works at Florida State University, the University of Florida, Clemson University, Ohio State University, and St. John’s College, among others.

"This is going to be another huge market for us," Lee says of the college stadiums. "These teams are very big on showing video highlights of the previous week’s game, and they need music to accompany the footage."

Although it is not the only service charged with helping labels get their music pumped into sporting events, Pro Sports has quickly cemented a reputation for digging deep, often to the individual players, to get a song or an act noticed.

"I am very impressed with the way they do business," says Lori Lambert, VP of strategic marketing and development at Epic Records, which has been working stadiums and arenas exclusively through Pro Sports for a year. "They definitely think outside the box."

Business as usual for Pro Sports includes arranging pre-game concerts, artist appearances, disc and concert ticket giveaways, tailgate parties, and even facilitating artist performances for special event TV programming. The company also supplies music clips to select syndicated sports radio shows.

"We do more than just supplying music to the teams," Traube says. "We root out all kinds of sports opportunities and help a label really develop an artist."

While the meat and potatoes of the stadium repertoire is rock and R&B music with a party vibe, Pro Sports’ music menu is as varied as it is successful. When RIAA Victor was looking for some action for genre-eluding act Three Mo Tenors, Traube and company arranged for the trio to perform "The Star-Spangled Banner" and "America the Beautiful" at Cal Ripken’s final game in Baltimore last September.

The company recently cemented a deal with the Pittsburgh Steelers to have hands on Wind-up records act Creed’s current tour—including 12 Stones, Jerry Cantrell, and Mad at Gravity—perform on the Steelers Kids Zone lifestyle TV show that will air Sunday mornings immediately before the game’s broadcast.

Because it has such strong ties to so many teams, Pro Sports not only pushes music to the franchises but serves as a music resource for them. When the Mets wanted to razz the Yankees at a home game, Pro Sports enlisted Frank Sinatra Jr. to perform "New York, New York"—traditionally a Yankee song—during an inning break.

"He came out and walked around with a handheld microphone and did a killer version of the song," Traube says. "It was amazing."

We are really independent promoters," Lee says. "The labels deal with us just like they would any outside consultant they hire to assist with publicity and marketing. It’s just that no one had really thought of servicing the teams in the same way you would work radio stations."

The company has relationships with Atlantic, Capitol, Epic, Interscope, Roadrunner, and Wind-up, which provide a continual stream of music samples as well as any relevant Nielsen SoundScan and Nielsen Broadcast Data System statistics. Traube says there are additional, including Island/Def Jam, are close to coming on board.

"We work whatever music they want us to work—within reason," Lee says. "It’s the label’s priority; it’s their releases."

Atlantic hit pay dirt in its first outing with Pro Sports for Trick Daddy’s "Take It to Da House," which was adopted by numerous teams across several sports. "That project was entirely successful," Lopez says. "It really helped bring awareness for the song to the mainstream."

"When the Yankees won the pennant and ‘Take It to Da House’ was blasting over the loudspeaker, we had provided an intrinsic link between those athletes and that song," Traube says. "Normally if you are a software maker, you would die for an opportunity like that and never get your phone calls returned."

BY MATTHEW BENZ

NEW YORK—Best Buy reported quarterly profits in line with expectations and provided an update on its efforts to boost sales at its Musicland Group stores.

The Eden Prairie, Minn.-based retailer says net income for its second quarter, which ended Aug. 31, was $52 million, or 17 cents per diluted share, down from net income of $85 million, or 26 cents per diluted share, in the same period last year. The results were in line with Best Buy’s own guidance, which it had reduced last month from 27-32 cents per share to 17-21 cents per diluted share following flat comparable-store sales in July. Best Buy previously announced sales of $5 billion for the quarter, up 20% on acquisitions and the addition of new stores. Best Buy’s gross profit rate in the quarter was 22.5% of sales, down from 23.8% a year ago. That’s partially the result of a product-mix shift at Musicland’s Sam Goody stores, where sales of prerecorded music are falling and sales of lower-margin games and gaming products are on the rise.

Despite the slowness, Best Buy says it will press forward with its plans to open 30 new small-market Sam Goody stores. In addition, the company says it has been successful in converting rural stores previously under the On Cue brand to Sam Goody stores. Those that have been rebranded have seen sales rise 20%.

Best Buy Profits Drop

Company Accurately Predicted Its 2nd-Qtr. Sales Figures

BY MATTHEW BENZ

NEW YORK—Best Buy reported quarterly profits in line with expectations and provided an update on its efforts to boost sales at its Musicland Group stores.

The Eden Prairie, Minn.-based retailer says net income for its second quarter, which ended Aug. 31, was $52 million, or 19 cents per diluted share, down from net income of $85 million, or 26 cents per diluted share, in the same period last year. The results were in line with Best Buy’s own guidance, which it had reduced last month from 27-32 cents per share to 17-21 cents per diluted share following flat comparable-store sales in July. Best Buy previously announced sales of $5 billion for the quarter, up 20% on acquisitions and the addition of new stores. Best Buy’s gross profit rate in the quarter was 22.5% of sales, down from 23.8% a year ago. That’s partially the result of a product-mix shift at Musicland’s Sam Goody stores, where sales of prerecorded music are falling and sales of lower-margin games and gaming products are on the rise.

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Executive Turntable

HOME VIDEO: Ed Rivadavia is promoted to head of digital marketing services for Palm Pictures in New York. He was marketing director.

DISTRIBUTION: Word Distribution promotes Keith Stancil, previously director of general markets, to VP of general markets; Laura Neutzling, previously marketing manager, to Chris Chaudhry, previously marketing manager, to director of marketing; Steven Underwood, previously marketing coordinator, to CBA marketing manager; and Valerie Pittman, previously gospel marketing manager, to regional marketing manager. They are based in Nashville, The Handleman Co. in Troy, Mich., promotes Kelly Connolly, formerly online merchandiser, to process-improvement analyst and Virginia Alan, formerly executive assistant, to executive administrator. The Handleman Co. also names Amy Lazorson, formerly merchandiser manager for jcpenney.com, as manager of online customer solutions and Mike Watson, formerly senior project manager/consultant for Compusware, as project manager. Both will be based in Troy.

MUSIC VIDEO: Marnie Malter is promoted to VP of MTV communications in New York. She was director of communications.

James Schilknecht is named director of programming for all Alternative TV in Miami Beach, Fla. He was assistant music director for the Box Music Network.

In The News

• Alliance Entertainment Corp. (AEC) will become a public company after it acquires digital music specialist Liquid Audio, but the stock of the newly combined entity could be delisted from the Nasdaq National Market when the deal is complete. Because the merger—which will give AEC shareholders a 67% control of the new company (Billboard Bulletin, June 14)—will result in a change of control, Liquid Audio must satisfy the requirements for initial inclusion on the national market. But Nasdaq says Liquid Audio does not meet the minimum bid requirement, which is $5 per share. Liquid Audio’s shares closed Sept. 13, down 3 cents at $2.51. Liquid Audio has appealed Nasdaq’s determination and says it intends to present a plan for a reverse split in order to regain compliance.

• EMI has an opportunity to rejoin the FTSE 100, the stock index of the U.K.’s blue-chip companies, when the next FTSE quarterly reshuffle takes place Dec. 11. A decision will be based on the company’s market capitalization at the close of trading Dec. 10. EMI was recently booted from the list when its market cap failed to rank among the top 100 largest. Meanwhile, HMV Group, which went public earlier this year (Billboard Bulletin, May 12), was recently added to the FTSE 250 index.

• Copy-protection technology firm TTR Technologies reports that president/director and co-founder Marc Tokayer has resigned to pursue other interests. His brother Gershon Tokayer, the VP of business development, also resigned. Both executives will serve as consultants for 90 days to assist Israeli-based TTR through the transition period. CEO Daniel Stein will add the title of president. Business development will be handled from TTR’s New York office.

• Amazon.com has hired Thomas Szukat as CFO. Szukat, who was CFO of GE Lighting, replaces Warren Jenson, who exited earlier this year (Billboard Bulletin, March 6). Szukat reports to Jeff Bezos, chairman/CEO and founder of the Seattle-based e-tailer.

• Vivendi Universal Net USA (VUNet) and Radio Free Virgin (RFV) have formed a deal to jointly develop Internet radio initiatives. Under the long-term alliance, Los Angeles-based RFV will provide technology services and content programming for several VUNet properties, including mp3.com and rollingstone.com. Customized radio channels will launch on VUNet sites later this fall.

Declarations Of Independents

LOST & FOUND: We were sitting in a West Los Angeles drinking establishment on a recent Saturday night when Lucinda Williams, who had just sung a few guest numbers with Randy Weeks’ fine band, literally dragged a thin, blond woman up to the mike. “This is Anne McCue,” Williams said, “and she rocks.” And the di-rector American performer did indeed rock, whipping her way through potent versions of “Who Do You Love” and “Voodoo Chile” that showed off some mean guitar chops.

We wanted to run out the next day and buy a copy of McCue’s indie album … and quickly discovered that we couldn’t.

According to McCue’s manager, Mike Gormley, the singer/songwriter’s debut, Amazing Ordinary Things, was set for release last summer by Relentless Records, Madacy Entertainment’s U.S. pop label. But Relentless, an American office proved to be short-lived, and Gormley says without rancor, “the mutual decision was to end the relationship.”

In the ensuing months, she toured, twice opening for Williams (who included a track from the album on an Artist’s Choice CD available through Hear Music) and with Heart and Richard Thompson. But Amazing Ordinary Things remained homeless; McCue, who controls the rights to the recording, has been selling it through her Web site and at tour dates.

Gormley has been trying to interest A&R people without success. “I called everybody,” he says, “I can’t tell you why, but they didn’t nibble.” “The scouts’ reticence mystifies Declarations of Independents,” Amazing Ordinary Things is a lovely collection of neatly crafted original songs that effortlessly melds folk, jazz, and pop elements. (The more rocking aspect of McCue’s style is less on display on the album.)

It’d be a shame if a fine piece of work like this got lost in the shuffle. Interested parties may contact Gormley at 818-980-7159. McCue is playing a date Saturday, Oct. 5 at the Mint in L.A. Interested parties are invited to join us there.

FLAG WAVING: Cory Branan is fea-tured in Rolling Stone’s current “Hot Issue.” But don’t hold that against him. Truly, though, the Memph-iss based singer/songwriter is poised for wider recognition: His debut, The Hell You Say, first released last year, is receiving a national release through Madjack Records Oct. 8 with a reconfigured track lineup.

The label has replaced three songs on the original issue with the fine new tunes “Skateland South” and “American Dream.” Branan explains, “The record had three heads to it. We tried to make it a little more cohesive.”

Branan is already the toast of the town at home: The Memphis chapter of the National Academy of Recording Arts & Sciences named him newcomer of the year in 2000, and he topped the local weekly The Memphist Flyer’s music poll this year. His style—sometimes sedately...
MERGER MANIA: Central South and Value Music have completed their much-discussed merger, with the deal being consummated Sept. 13 to create a 25-store chain in 34 states with an expected revenue of about $140 million.

Central South has contributed its 75-unit Sound Shop chain, its one-stop operation, and its warehouse, while Value Music is contributing its 50-unit chain and its computer systems to the new company. While the warehouse will be in Nashville, buying will be done from the Value Music offices in Atlanta.

The move was made to capitalize on the economies of scale that could be achieved by merging the two companies, says Randy Davidson. He will serve as chairman/CEO of the company, which will be called Value Central Entertainment. About 60 people in total will lose their jobs through duplication.

As part of the deal, the new company will have a $25 million revolver supplied by Fleet Financial.

The new corporate structure has Rob Perkins, formerly head of Value Music, as president, with Value Music’s Thom Thirkell serving as CFO and Sound Shop’s Craig Davidson serving as VP of finance and administration. Value Music’s Brian Pohner is VP of merchandising, overseeing the buying department; Value Music’s Brian Smith is VP of store operations; and JP Bennett is VP of distribution. Also, Craig Reed has been named VP of technology and Martha Reed VP of human resources.

Central South VP of advertising Chuck Adams is moving to the new company, as is its marketing VP, and the Central South Christian wholesale operation, which is not a part of the deal.

The two parties have been discussing the merger for almost two years, with the parties first acknowledging the talks last November. "A lot of people went through the Superclub merger, and based on that experience and its bruises and bumps, we will have a great integration here," Perkins says. "A lot of our plans are already in place, and we are in the execution phase."

Perkins says that while each chain is strong, because of the current status of the industry, "we have lemons and are making it into lemonade (though the merger)"

Davidson reports that the equity and the board of directors are split equally between the two parties. "Both companies have an excellent reputation for credibility and integrity, so I think it will be a great marriage," Davidson says. Perkins agrees: "We have great respect for each other."

MAKING TRACKS: The sales and retail sector will lose a longtime player when Handleman senior VP of purchasing Sam Milita heads off into retirement later this year after 32 years with the company. He will be replaced by Ron Lund, the current VP of merchandise planning, who will become senior VP of purchasing and merchandise planning. Handleman Entertainment Resources president Gerry Lopez says Handleman is "losing a big piece of our company and history" with Milita’s retirement. . . . I hear that Bob Baker, who heads up credit for Warner Home Video, will move to WEA to become senior VP of finance. Prior to his stint at Warner Home Video, Baker headed up credit for PolyGram Distribution, then working with Jim Caparro, who recently was named head of WEA Inc.

Virgin’s MegaTour Targets Campuses

BY MATTHEW S. ROBINSON

It’s September, and Virgin Entertainment Group (VEG) is going back to school. The move -unit operation, and its warehouse, while Value Music is contributing its 50-unit chain and its computer systems to the new company. While the warehouse will be in Nashville, buying will be done from the Value Music offices in Atlanta.

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<td><strong>Monster's Ball</strong></td>
<td>Billy Bob Thornton, Halle Berry</td>
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**Blade 2** - for Week of September 21, 2002

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**Jackie Brown: Collector's Edition** - for Week of September 21, 2002

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**Captain Ron** - for Week of September 21, 2002

**There's Something About Mary** - for Week of September 21, 2002

**SpongeBob SquarePants: Halloween** - for Week of September 21, 2002

**The Hunt for Red October: Paramount Home Entertainment One-Off Offerings** - for Week of September 21, 2002


**Rudy** - for Week of September 21, 2002

**Stargate SG-1: Season Two Giftset** - for Week of September 21, 2002

**Monster's Ball** - for Week of September 21, 2002
BY PHILLYS STARK

SEATTLE—A panel on independent promotion was one of the most talked-about sessions at this year’s National Assn. of Broadcasters’ Radio Show Sept. 12-14 here.

Recording Industry Assn. of America (RIAA) senior VP and legislative counsel Mitch Glazier, speaking on the panel, said the panelists were in agreement with regard to independent promotion is to get the Federal Communications Commission (FCC) to “set fair rules where they haven’t before. We’re asserting that the effect of the independent promotion system, as it stands today, is unfair.”

Attorney Rick Berthinal of the Washington, D.C., firm Latham & Watkins told Glazier, “What you’re really objecting to here is that, for the first time in history, the radio industry now has bargaining power equal to or greater than labels as a result of consolidation.”

Tom Barsanti, senior VP of independent promotion firm Jeff McClusky & Associates, said, “One thing we all agree on is that it’s difficult to break music, but we work very hard to do that. We feel a little bit victimized by the darts thrown at our target. We feel we’re part of the solution.”

Glazier noted that “there are a lot of independent promoters, and promoters. It can serve a great purpose. [But] it’s the evolution of what has happened that has changed the game.” He said, citing a shift from promoters “getting a buzz going around the country to very, very large groups with national playlists. When you have control, through exclusive relationships, of 60% of the rock stations and most of the Top 40 stations in the country. One CEO may have... put us in a very vulnerable position. Instead of the value of pitching, now you have the cost of playing, and that’s very different.”

Said Barsanti, “It’s not aware of a company that has a national playlist.”

NO NATIONAL PLAYS

Emmis Communications radio division president Rick Cummings agreed, “There is no such thing as a national playlist. What this is about is fear on the part of the record labels. They’ve had two bad years and are heading for a third. The rock labelling business... have... put us in a very vulnerable position. Instead of the value of pitching, now you have the cost of playing, and that’s very different.”

Said Cummings, “There is no such thing as a national playlist.”

Said Berthinal, “The problem is not that it’s a national hit, it’s that it’s not harmless.”

Berthinal responding, “Say, hypothetically, a station out there is taking money for every record it plays. Isn’t there a marketplace solution? If you’re only paying records you’re paid to play, you would die.”

Cummings agreed, noting that “one-tenth of a ratings point in Los Angeles is worth $8 million. That’s nothing [Barsanti] can offer that even approaches [the value] of one-tenth of a ratings point.”

GROUP EXECS OPTIMISTIC

Sam Donaldson, host of the ABC Radio Networks’ talk show Live in America, moderated the lively group executive session, during which panelists agreed that they saw encouraging signs on the horizon for an improved economic situation for the radio industry.

Radio One’s COO Mary Catherine Sneed said, “I don’t remember seven or eight years ago reading about radio in The Wall Street Journal or The New York Times [the way you do now]. Radio was a little business, but consolidation has made it a more important business.”

But Donaldson questioned whether there is enough program diversity, asking, “Is cookie cutter radio a reality?” Sneed responded, “There is more diversity now than ever. It’s popular within the industry to say [there] isn’t, but there are... more artists being played today than there used to be.”

Entcom Communications president/CEO David Sneed said radio remained one of the most diverse media. “You can go to any mall in America and the same movies are playing. Every hotel has the same lineup of TV channels. Magazine you pick up is the same. Our industry spends millions of dollars a year researching local tastes, yet we’re the ones getting bashed for being homogenous... It is others perpetrating slurs on our industry.”
**THE GODFATHER OF BMW:** The legendary James Brown is the latest music icon to star in a short feature for the BMW Film Series. Last year, Madonna starred in a short for the series, which is partly a showcase for notable directors and partly an extended commercial for BMW. Madonna’s version, Star, was directed by her husband, Guy Ritchie.

Other short films in the series have been directed by Ang Lee and John Frankenheimer. David Fincher, through production company Anonymous Content, is the executive producer. The series can be found online at bmwfilm.com.

**THE NEXT STEP:** “The album will be about motivation. That’s where I am at right now: motivating parents, children, and the country. There are a few love songs on the album, too.”

**MORE TV TALENT CONTESTS:** In light of the ratings success of the Fox network’s American Idol, CBS is reviving talent competition Star Search. A new series is set to air next year. The original Star Search ran in syndication from 1983 to 1995. LeAnn Rimes, Usher, Alanis Morissette, Britney Spears, Justin Timberlake, the late Aaliyah, Christina Aguilera, and Brandy were among the singers who appeared on the original Star Search before they became famous.

Also getting in on the American Idol craze is the USA Network, which will feature Nashville Star, a new reality series/talent contest to discover a country-music singing sensation (Billboard Bulletin, Aug. 13). The winner of Nashville Star, which begins airing next year, will get a record deal with a label in the Universal Music Group.

**IN BRIEF:** Method Man and Redman, who starred in last year’s 8 Ball High, are retcaming for the New Line Cinema comedy, Ghetto, Inc. Lil’ Kim’s next film will be Guns and Roses, a Western about female outlaws. Bobby Brown also has a role in the film... Kelly Rowland of Destiny’s Child makes her big-screen debut in the New Line Cinema horror flick Freddy vs. Jason, which pits slasher-movie villains Freddy Krueger (A Nightmare on Elm Street) and Jason Voorhees (Friday the 13th) against each other. Rowland has a supporting role as a youngster who inevitably gets caught in the path of danger.
SEPTEMBER

Sept. 22-25. CICAS World Congress, Queen Elizabeth II Conference Centre, London. 207-222-5900.


Sept. 26. Faces of Rock, presented by City of Hope, Quixote Studios, Los Angeles. 310-933-9547.

Sept. 27. Illumination, presented by the Rape, Abuse & Incest National Network (RAINN), The Vine, Los Angeles. 310-399-3895 (see Good Works, this page).

Sept. 28. 24th Annual Georgia Music Hall of Fame (GEORGY) Awards Honoring Clarence Carter, Harmonizers Quartet, TLC, and Tom Wright, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 404-881-8991.


OCTOBER


Oct. 5-8. 11th Audio Engineering Society (AES) Convention, Los Angeles Convention Center. 212-661-8528.


Oct. 8-10. East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 816-385-1500.


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, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.


Oct. 31-Nov. 2. MusicWorks Music Convention, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

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


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


Nov. 5. Second Annual Country Radio Broadcasters Fall Forum, Nashville Renaissance Hotel. 615-327-4447.

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. 11. NY Heroes Awards, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for Lifelines, Good Works, and Events Calendar to Mango Whitmore at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmore@bill-board.com.
CROWN THY GOOD: With reflections of last year's Sept. 11 attacks dominating TV, radio, and print media, several albums of patriotic flair are invigorated. Alan Jackson, who performed "Where Were You (When the World Stopped Turning)" on NBC's Concert for America 2002, sees his latest album almost double its sales compared with the previous week, earning the Greatest Gainer on both The Billboard 200 (57-15) and Top Country Albums (7-5). Daniel "the Singing Cop" Rodriguez—featured on several TV shows throughout the week, including Today and Live With Regis and Kelly—re-enters the big chart at No. 141.

Also waving red, white, and blue gains on the big chart are country artists Toby Keith (11-5, up 8%) and Aaron Tippin (who enters at No. 62) and the multi-act God Bless America (a re-entry at No. 196, up 94%), which debuted at No. 1 last October.

WELCOME DISTURBANCES: Rock sophomore Disturbed will energize next issue's Billboard 200. A look for the No. 1 slot, the band's opener could surpass 300,000 units. Hip-hop newcomer Disturbing The Peace and the second Lifehouse album will vie for the chart's second-highest new entry; each are candidates for 100,000-plus weeks ... Rebecca Lynn Howard's second set has the Hot Shot Debut on both Top Country Albums (No. 3) and the big chart (No. 29). Her first spent one week at No. 54 on the country list ... Fred Hammond lands his third No. 1 on Top Gospel Albums and his best-ever Billboard 200 rank at No. 38, while a live double-set by indie rocker Ani DiFranco hits No. 32—her highest rung since 1999, when Up, Up, Up, Up, Up, Up hit No. 29.

UPON FURTHER REVIEW: The Billboard charts department took a second look at Glenn Gould's A Sense of Wonder, mentioned here last issue, and reclassified it as a fronttitle. Thus, it's No. 1 on Top Classical Albums. While $19.98 for three discs is a consumer-friendly price, this set carries a higher equivalent tag than any other versions of Gould's 1955 or 1981 recordings of The Complete Goldberg Variations that remain in Sony Classical's catalog. Wonder also enjoys a title-specific marketing campaign, a luxury almost never granted to midline albums.

ON HER WAY: Street-date violations see Kelly Clarkson's "A Moment Like This" debut on Hot 100 Singles Sales one week earlier than expected. Coming in at No. 10 with 2,000 units scanned, on the radio side, the audience for "Moment" dips slightly (10%), although the song's plays increased by 40%. That seemingly contrary shift is mostly a result of the song having been played heavily on the topical and highly rated morning-drive shows during its first five days on the air. Now that the track has been placed in regular rotation, its plays are more spread out among the less-listened-to hours. With a total audience of 25 million, "Moment" will likely need to scan roughly 125,000—130,000 units to make it to No. 1 on The Billboard Hot 100, up from its current No. 52 ranking. First-day sales from seven retail chains came in at more than 50,000 units, leading RCA to project that this full-week scans will top 150,000 units.

NEW TO NO. 1: Hot Country Singles & Tracks is led for the fourth time by Diamond Rio, as the group's "Beautiful Mess" gains 154 spins to jump 5-1. With overall country spins down from the prior week because of special Sept. 11 programming, Diamond Rio dominates with 293 fewer plays than it took to top the chart last issue. The last track to jump at least four spaces to No. 1 on this list was "No Place That Far" by Sara Evans, which made the same 5-1 jump in the March 6, 1999, issue ... System of a Down earns its first No. 1 Billboard single, as "Aerials" tops Mainstream Rock Tracks. "Aerials" is the group's fifth song to hit the chart. The first was "Sugar," which peaked at No. 25 in December 1999. Each subsequent single charted higher than the last ... Nivea reaches the top of Hot 100 Singles Sales with "Don't Mess With My Man," which features Brian & Brandon Casey. "Man" scans 4,500 units, which is down slightly from last issue, but the single earns its bullet because it reaches No. 1 for the first time ... Vanessa Carlton holds at No. 1 for a second week on the Adult Contemporary chart with "A Thousand Miles." The song stalled at No. 2 on the Adult Top 40 chart in June and No. 5 on the Hot 100 in May.

STARS AND STRIPES: The tracking week included Sept. 11, a day when most stations dedicated at least a portion of their programming to the remembrance of those whose lives were lost in last year's terrorist attacks. Patriotic music was the norm at most formats, including country, where Alan Jackson's emotionally charged "Where Were You (When the World Stopped Turning)" takes the biggest leap on billboard.com's Country Singles Recurrent chart; it gains 543 detections and weeks 20-7. Jackson's former No. 1 on Hot Country Singles & Tracks collects 1,584 plays—a 52% increase over the prior week.

Tempo-conscious country programmers gave a handful more spins to Aaron Tippin's harder-edged "Where the Stars and Stripes and the Eagle Fly," which ranks at No. 6 on the recurrent list. Tippin's single gains 373 plays and edging Jackson's ballad by 50 detections. Other country recur- rent gainer that reaps Sept. 11 rewards include Brooks & Dunn's "Only in America" (18-11) and Lee Greenwood's evergreen "God Bless the U.S.A.," which posts the fattest gain on the recurrent chart with an increase of 711 plays and re-enters at No. 20. Greenwood's song is also the best-selling patriotic title on Top Country Singles Sales, where it sits at No. 2.

On the pop side, Enrique Iglesias' "Hero" jumps 14-6 on our Web site's Hot 100 Singles Airplay Recurrents chart with a 28% gain in audience while Whitney Houston's "The Star Spangled Banner" posts a 1,000% increase in audience as their latest single. Other tracks of remembrance showing increases at radio are Sarah McLachlan's "I Will Remember You," Mariyah Carey's "Hero," and Ray Charles' "America, the Beautiful."

SOMETHING LIKE A 'PHENOMENON': James Todd Smith, aka LL Cool J, earns his 10th top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart, as "Luv 'Em Better"—the first single from his forthcoming aptly titled album, Ten—moves 13-8. LL's last top 10 was as a featured artist on Babyface's "This Is for the Lover in You" in October 1996. His last top 10 as a lead artist was in August of that same year, when "Loungin'" went to No. 4. His fifth charting single, 1987's "I Need Love," was the only one to reach No. 1, but the genre notorious for career maladies, LL Cool J shows his staying power with this, his 33rd charting single.
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**Greatest Gainer**: BUSY SIGNAL "THE VOYAGE"

**New**:
- WEEK 1: REBECCA LYNN HOWARD
- WEEK 2: SYSTEM OF A DOWN
- WEEK 3: ANI DIFRANCO
- WEEK 4: NAPPY ROOTS
- WEEK 5: CREED
- WEEK 6: BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS
- WEEK 7: VANESSA CARLTON
- WEEK 8: BEENIE MAN
- WEEK 9: FRED HAMMOND
- WEEK 10: ANI DIFRANCO
- WEEK 11: 10 MINUTE DANCE
- WEEK 12: SHAKIRA
- WEEK 13: NO DOUBT
- WEEK 14: ANGIE MARTEÑEZ
- WEEK 15: BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS
- WEEK 16: PUDDLE OF MUDD
- WEEK 17: P.O.D.
- WEEK 18: AEROSMITH
- WEEK 19: QUEENS OF THE STONE AGE

**Hot Shot Debut**: FORGIVE ME

**Artist**: REBECCA LYNN HOWARD

**Title**: FORGIVE ME

**Label**: SONY MUSIC

**Week**: 29
### Billboard Top Jazz Albums (September 28, 2002)

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<td>Columbia</td>
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<tr>
<td><strong>RICHARD JOO</strong></td>
<td>Billy Joel: Fantasies &amp; Delusions</td>
<td>Columbia</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>GUY BONETTI</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>CAROLINE CROCKETT</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>(With Spanish Tracks)</td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>ANDREA BOCELLI</strong></td>
<td></td>
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<tr>
<td><strong>CHARLOTTE CHURCH</strong></td>
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<td><strong>SALLY BRIGHAM</strong></td>
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<tr>
<td><strong>VERA &amp; THE SILK ROAD ENSEMBLE</strong></td>
<td>Silk Read Journey: When Strangers Meet</td>
<td>Columbia</td>
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<tr>
<td><strong>RYUICHI SAKAMOTO</strong></td>
<td>Casa</td>
<td>Columbia</td>
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<tr>
<td><strong>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</strong></td>
<td>Star Wars Episode III: Attack of the Clones</td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>JAMES GALWAY</strong></td>
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<tr>
<td><strong>BOND</strong></td>
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<td><strong>RUSSELL WATSON</strong></td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>(With Spanish Tracks)</td>
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<tr>
<td><strong>ANDREA BOCELLI</strong></td>
<td>Cali Di Toscanza (With Spanish Tracks)</td>
<td>Columbia</td>
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### Billboard Top Classical Crossover (September 28, 2002)

<table>
<thead>
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<th>Artist</th>
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<th>Distributing Label</th>
<th>This Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td><strong>DANIEL RODRIGUEZ</strong></td>
<td></td>
<td>Columbia</td>
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<tr>
<td><strong>ANDREA BOCELLI</strong></td>
<td>Cali Di Toscanza</td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>CHARLOTTE CHURCH</strong></td>
<td></td>
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<tr>
<td><strong>SALLY BRIGHAM</strong></td>
<td></td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>VERA &amp; THE SILK ROAD ENSEMBLE</strong></td>
<td>Silk Read Journey: When Strangers Meet</td>
<td>Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RYUICHI SAKAMOTO</strong></td>
<td>Casa</td>
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<tr>
<td><strong>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</strong></td>
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<td><strong>JAMES GALWAY</strong></td>
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<tr>
<td><strong>BOND</strong></td>
<td>Born</td>
<td>Columbia</td>
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<tr>
<td><strong>RUSSELL WATSON</strong></td>
<td></td>
<td>Columbia</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>(With Spanish Tracks)</td>
<td>Columbia</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
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<tr>
<td><strong>ANDREA BOCELLI</strong></td>
<td>Cali Di Toscanza (With Spanish Tracks)</td>
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### Billboard Top Contemporary Jazz Albums (September 28, 2002)

<table>
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<th>Artist</th>
<th>Title</th>
<th>Distributing Label</th>
<th>This Week</th>
<th>Last Week</th>
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</thead>
<tbody>
<tr>
<td><strong>NORAH JONES</strong></td>
<td>Come Away With Me</td>
<td>Columbia</td>
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<tr>
<td><strong>FOURPLAY</strong></td>
<td>Heartfelt</td>
<td>Columbia</td>
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<tr>
<td><strong>WILL DOWNING</strong></td>
<td>(Sensual Journey)</td>
<td>Columbia</td>
<td></td>
<td></td>
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<tr>
<td><strong>LEE RITENOUR</strong></td>
<td>Ritz's House</td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>NORMAN BROWN</strong></td>
<td>Just Chillin'</td>
<td>Columbia</td>
<td></td>
<td></td>
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<tr>
<td><strong>BONEY JAMES</strong></td>
<td>Ride</td>
<td>Columbia</td>
<td></td>
<td></td>
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<tr>
<td><strong>RUSS FREEMAN</strong></td>
<td>Drive</td>
<td>Columbia</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Verve/Remixed</td>
<td>Columbia</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Streetwise: Smooth Urban Jazz</td>
<td>Columbia</td>
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<tr>
<td><strong>JOE SAMPLE</strong></td>
<td><strong>The Pecan Tree</strong></td>
<td>Columbia</td>
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<tr>
<td><strong>MASQUE</strong></td>
<td>Infinite Love '81</td>
<td>Columbia</td>
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<tr>
<td><strong>ACOUSTIC ALCHEMY</strong></td>
<td>The Very Best Of Acoustic Alchemy</td>
<td>Columbia</td>
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<tr>
<td><strong>GERALD ALBRIGHT</strong></td>
<td>Groovology</td>
<td>Columbia</td>
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<tr>
<td><strong>KLAR DENSON'S TINY UNIVERSE</strong></td>
<td>The Bridge</td>
<td>Columbia</td>
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<tr>
<td><strong>TOWER OF POWER</strong></td>
<td>The Very Best Of Tower Of Power - The Warner Years</td>
<td>Columbia</td>
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<tr>
<td><strong>PIECES OF A DREAM</strong></td>
<td>Love's Silhouette</td>
<td>Columbia</td>
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<tr>
<td><strong>JONATHAN BUTLER</strong></td>
<td>Surrender</td>
<td>Columbia</td>
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<td><strong>PETER WHITE</strong></td>
<td>Glow</td>
<td>Columbia</td>
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<tr>
<td><strong>MARION MEADOWS</strong></td>
<td>Deep</td>
<td>Columbia</td>
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<tr>
<td><strong>HERB ALPERT</strong></td>
<td>DeFi Definitive Hits</td>
<td>Columbia</td>
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<tr>
<td><strong>MICHAEL MANSON</strong></td>
<td>Bottom Line</td>
<td>Columbia</td>
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<tr>
<td><strong>PAUL HARDCASTLE</strong></td>
<td>Hardcastle III</td>
<td>Columbia</td>
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<tr>
<td><strong>JEFF KASHWA</strong></td>
<td>Simple Truth</td>
<td>Columbia</td>
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<tr>
<td><strong>CRAWFORD BOLTE</strong></td>
<td>Night Sessions</td>
<td>Columbia</td>
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### Billboard Top New Age Albums (September 28, 2002)

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Distributing Label</th>
<th>This Week</th>
<th>Last Week</th>
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</thead>
<tbody>
<tr>
<td><strong>ENYA</strong></td>
<td>A Day Without Rain</td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>JIM BRICKMAN</strong></td>
<td>Love Songs &amp; Lullabies</td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>TIM JANIS</strong></td>
<td>A Thousand Summers</td>
<td>Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JOHN TESH</strong></td>
<td>The Power Of Love</td>
<td>Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JIM BRICKMAN</strong></td>
<td>Simple Things</td>
<td>Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SECRET GARDEN</strong></td>
<td>Deca In A Red Moon</td>
<td>Columbia</td>
<td></td>
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<tr>
<td><strong>YANNI</strong></td>
<td>Very Best Of Yanni</td>
<td>Columbia</td>
<td></td>
<td></td>
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<tr>
<td><strong>OTTMAR LIEBERT</strong></td>
<td>The Armes Of Love</td>
<td>Columbia</td>
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<td></td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Pure Moods Ill</td>
<td>Columbia</td>
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<tr>
<td><strong>AMIRK</strong></td>
<td>Lost In Paradise</td>
<td>Columbia</td>
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<tr>
<td><strong>ROLAND HANNEHAN</strong></td>
<td>Healing Garden Music - Relaxation</td>
<td>Columbia</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Fiorello</td>
<td>Columbia</td>
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<td><strong>AZAM ALI</strong></td>
<td>Portraits Of Grace</td>
<td>Columbia</td>
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<tr>
<td><strong>MYTHOIS</strong></td>
<td>Eternity</td>
<td>Columbia</td>
<td></td>
<td></td>
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<tr>
<td><strong>ROLAND HANNEHAN</strong></td>
<td>Healing Garden Music - Sleep Well</td>
<td>Columbia</td>
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</tr>
</tbody>
</table>
### Heatseekers

**ARTIST** | **IMPRI & NUMBER/DISTRIBUTING LABEL** | **Title**
--- | --- | ---
Bebo Norman | Nielsen SoundScan | Myself When I Am Real
Daniel Rodriguez | Nielsen SoundScan | The Spirit Of America
Dropkick Murphys | Nielsen SoundScan | Live On St. Patrick’s Day From Boston, MA. At The Avalon Ballroom
Hezekiah Walker & The Love Fellowship Crusade Choir | Nielsen SoundScan | Family Affair II Live At Radio City Music Hall
Chris Tomlin | Sony | (Not To Us)
30 Seconds To Mars | Atlantic | 30 Seconds To Mars
DASHBOARD CONFESSIONAL | Columbia | The Places You Have Come To Fear The Most
Gilberto Santa Rosa | BMI | Vicerebra
Boy Sets Fire | MCA | Live For Today (EP)
Interpol | Epitaph | Turn On The Bright Lights
Joe Nichols | Republic | Man With A Memory
The Happy Monarchs | Arista | Trance Party (Volume Two)
Conjunto Primavera | Fordham | Perdoname Mi Amor
Juanes | BMG | Un Día Normal
Audience | EMI | Dirty Sexy Knights In Paris
Cross Canadian Ragweed | EMI | Cross Canadian Ragweed
12 Stones | Sony BMG | 12 Stones
Sleater-Kinney | Matador | One Beat
Baby D | Universal | Lil’ Chopper Toy
Shade Sheist | Universal | Informal Introduction
The Blind Boys Of Alabama | Stax | Higher Ground
The Used | Atlantic | The Used
Sugar Cult | Warner Bros. | Start Static
Good Charlotte | Sony | Good Charlotte

**ARTIST** | **IMPRI & NUMBER/DISTRIBUTING LABEL** | **Title**
--- | --- | ---
No Secrets | MCA | No Secrets
PILLAR | Rhino | Fireproof
Jennifer Penina | Rhino | Luna
Beyond The Valley Of The Dolls | Sony | Divine Operating System
TobyMac | Word | Momentum
Camouflage | Epic | Keep It Real
Calhoun | BMG | Made In The Dirty South
Finch | Sony BMG | What Is It Burn
Chayanne | Sony BMG | Grandes Exitos
Thalia | Sony BMG | Thalia
Banda EL Recodo | Fonovisa | No Me Se Raja
Bright Eyes | Matador | Lifted Or The Story Is In The Soil, Keep Your Ear To The Ground
In Flames | Roadrunner | Router To Remain
Sara Groves | Word | All Right Here
Dorinda Clark-Cole | Myrrh | Talk About It
The Riddler | Word | Dance Mix NYC — Vol. 2
Flogging Molly | Epitaph | Drunken Lullabies

### Top Independent Albums

**ARTIST** | **IMPRI & NUMBER/DISTRIBUTING LABEL** | **Title**
--- | --- | ---
Ani DiFranco | Sony | So Much Shouting / So Much Laughter
Eva Cassidy | Sony | Imagine
Nickel Creek | Cherry Hill | This Side
Aimee Mann | Reprise | Lost In Space
Khia Featuring DSD | EMI | Thug Misses
Various Artists | Sony BMG | Ring Tone
Various Artists | Sony BMG | Fear The Soil, The Horizon, The Heatseekers Chart
Various Artists | Sony BMG | Keep Your Ear To The Ground
Various Artists | Sony BMG | Subterranean Homesick Alien
Various Artists | Sony BMG | Dance Mix NYC — Vol. 2
Various Artists | Sony BMG | One Big Trip
Various Artists | Sony BMG | Sleepless
Various Artists | Sony BMG | Warts And All Volume Two
Various Artists | Sony BMG | The Storm
Various Artists | Sony BMG | The Heatwave
Various Artists | Sony BMG | Reverolvement
Kelly Willis | Wrangler | Easy
Various Artists | Sony BMG | Nothing
Various Artists | Sony BMG | One Big Trip
Various Artists | Sony BMG | Sleepless
Various Artists | Sony BMG | Blacklisted
Various Artists | Sony BMG | Irony Is A Dead Scene (EP)
Various Artists | Sony BMG | Shame (EP)
Various Artists | Sony BMG | DJ Encore Presents: Ultra.Dance 02
Various Artists | Sony BMG | Sippin Pimp And Hustlin
Various Artists | Sony BMG | Savior’s Day
Various Artists | Sony BMG | Behind The Veil: Morning Glory 2
Various Artists | Sony BMG | Naked
Various Artists | Sony BMG | 10 Years In The Life...
Various Artists | Sony BMG | The Magnificent

The Heatseekers chart is based on album sales (LP and CD only) through retail outlets where Billboard magazine is distributed. The Top Independent Albums chart is based on sales of independent discs and/or tapes. RIAA certifications are based on sales of these albums. The Heatseekers chart is compiled by Billboard's Sales Research Group. The Top Independent Albums chart is compiled by Billboard's Sales Research Group.
Top Internet Album Sales

Albums with the greatest sales gains this week. Catalog albums are

<table>
<thead>
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<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Home</td>
<td>DIXIE CHICKS</td>
<td>(29) 17 17</td>
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<tr>
<td>2</td>
<td>October Road</td>
<td>JAMES TAYLOR</td>
<td>Columbia Records (22)</td>
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<tr>
<td>3</td>
<td>The Rising</td>
<td>BRUCE SPRINGSTEEN</td>
<td>MCA Nashville (39)</td>
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<tr>
<td>4</td>
<td>Blue</td>
<td>EVAN CASSIDY</td>
<td>Blue Note (52)</td>
</tr>
<tr>
<td>5</td>
<td>Come Away With Me</td>
<td>NORAH JONES</td>
<td>Blue Note (2)</td>
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<tr>
<td>6</td>
<td>Songbird</td>
<td>EVA CASSIDY</td>
<td>Blue Note (3)</td>
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<td>7</td>
<td>A Rush Of Blood To The Head</td>
<td>Coldplay</td>
<td>(1)</td>
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<tr>
<td>8</td>
<td>Myself When I Am Real</td>
<td>Bao</td>
<td>(114)</td>
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<td>9</td>
<td>Nettily</td>
<td>LALY</td>
<td>NETTILY 4</td>
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<td>10</td>
<td>Let Go</td>
<td>DAVE MATTHEWS BAND</td>
<td>RCA (22)</td>
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<tr>
<td>11</td>
<td>Room For Stages</td>
<td>JOHN MAYER</td>
<td>AVALON (17)</td>
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<td>12</td>
<td>Time Album Time</td>
<td>EVA CASSIDY</td>
<td>COLUMBIA / REDTOP (23)</td>
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<td>13</td>
<td>The Eminence Show</td>
<td>EMINEM</td>
<td>A (20)</td>
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<tr>
<td>14</td>
<td>So Much Shooting</td>
<td>ANI DIFRANCO</td>
<td>DIOGURR</td>
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<tr>
<td>15</td>
<td>Josh Groban</td>
<td>JOSH GROBAN</td>
<td>(23)</td>
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<tr>
<td>16</td>
<td>C'mon, C'mon</td>
<td>Sheryl Crow</td>
<td>A (25)</td>
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<tr>
<td>17</td>
<td>Lizzie McGuire</td>
<td>SOUNDRACK</td>
<td>(108)</td>
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<tr>
<td>18</td>
<td>This Side</td>
<td>NICKEL CREEK</td>
<td>A (105)</td>
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<tr>
<td>19</td>
<td>O Brother, Where Art Thou</td>
<td>EVA CASSIDY</td>
<td>(21)</td>
</tr>
<tr>
<td>20</td>
<td>Live At Blue Alley</td>
<td>JACK JOHNSON</td>
<td>(22)</td>
</tr>
<tr>
<td>21</td>
<td>Brushfire Fairytales</td>
<td>The BEES (49)</td>
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<tr>
<td>22</td>
<td>Let It Be</td>
<td>THE ROLLING STONES</td>
<td>A (19)</td>
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<tr>
<td>23</td>
<td>A Little Bit Of Nothing</td>
<td>Pink</td>
<td>(17)</td>
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</tbody>
</table>

Sales data and internet sales reports compiled by Nielsen SoundScan.
Bon Jovi ‘Bounces’ Back From Tragedy

Continued from page 1

mates. He says it was a cathartic, necessary exercise after the attacks on the U.S. ‘It was a good way of capturing moments in time—both important milestones and simple, everyday occurrences,’ he recalls. ‘It helped keep me focused on the people and things that mattered to me.’

It also inspired him musically. Eventually, many of those diary entries were shaped into songs that now comprise Bounce, the eight-thousand recording for his band, Bon Jovi. The Island Def Jam collection is due in the U.S. and Canada Oct. 8. It goes to retail throughout Europe via Universal Music (E.U.).

Though the band’s frontman/primary tunsmith asserts that the project is not completely steeped in sentiments and reactions to Sept. 11, he admits that lingering emotions relating to that day wait over a number of its tracks—not to mention his overall perspective as an artist.

‘It was necessary for everyone to look at their art after that day and look at what they’re putting out into the world,’ he says. ‘For me, it was unavoidable. The county where we live got the hardest hit in New Jersey. There were 163 families affected on that day. We felt so close to the whole thing. It had to come out in some of the songs.’

Bon Jovi’s feelings about the current state of the world can perhaps be most strongly felt on the anthemic set-opener, ‘Undivided,’ which he says ‘speaks to the worth of the world . . . the danger of focusing too much on the darkness of life. It was a way of thinking, looking at life, trying to see the silver lining in the situation.’

He follows that line of thought right into the album’s next cut (and first single), ‘Everyday.’ Like ‘Undivided,’ the track unfolds with the band’s signature blend of aggressive, metallic guitars, forceful beats, and a melody that’s pure Bon Jovi.

‘Everyday’ is about dusting yourself off and getting on with life,’ Bon Jovi notes. ‘It reinforces the need for us to live each day to its fullest. The lyrics acknowledge the harshness of life, but they also encourage you to push past those hard times and keep on going. The potential for happiness is always there if you keep pressing forward.

UNDENIABLY STRONG SONG

‘Everyday’ has begun to strike a positive chord with U.S. listeners and critics alike. After recording for a mainstream rock, top 40, and triple-A formats Aug. 19.

‘It’s an undeniably strong single,’ says Alex Cortright, music director of WRNR Annapolis/Baltimore. ‘It proves that this is a durable band. They keep making records that capture the interest of the public at large.”

Island reports that the single has met with similar approval since its July 29 release to radio in Europe. Although it will not be released as a commercial single in the U.S. or Canada, “Everyday” went on sale Sept. 29 in Europe.

According to the label, “Everyday” is clicking with programmiers in all territories faster than “It’s My Life,” the single that ushered in Bon Jovi’s last studio effort, 2000’s Crush. Island Def Jam chairman/CEO Lyor Cohen says this “bodes extremely well for Bounce.”

‘It took us nearly 10 months to break the last record,” he says. ‘We think we can condense those 10 months into 10 weeks this time around. People who were skeptical last time are now rooting for them. They want to see this band win. They see what great, talented guys they are, and they want to embrace that in a big way.”

For proof, Cohen notes the ultimate sales success of Crush, which has sold 1.8 million copies, according to Nielsen SoundScan. The label estimates the set’s worldwide sales at 8 million.

“We have a mission for Bounce,” Cohen states. “We intend to take Bon Jovi past the 100 million worldwide career sales point with this album. They’re at 92 million right now. I know we can hit that mark—and even go beyond it.”

In order to achieve such strong numbers, the label is executing a marketing plan that will keep Bon Jovi highly visible in what Cohen calls “a huge, huge way.”

The first step was the band’s outdoor performance Sept. 5 in New York’s Times Square as part of the “Everyday” video shoot for MTV and VH1. Both networks are airing the videoclip for “Everyday.” As Bon Jovi continues to enjoy strong consumer interest beyond the U.S., the band is committed to an extensive round of international promotion.

“The band is a dream to work with and to market,” says Max Hole, senior VP of marketing for Universal Music International. “They are completely driven for success.”

At the moment, the band is dividing its time between live dates and TV appearances throughout Europe. On Wednesday [11], it paused on its trek for an intimate showcase at Shepherds Bush Empire in London to introduce tracks from Bounce to an audience of contest winners and media from various international territories.

HITTING THE ROAD

Bon Jovi’s reputation as a well-oiled touring machine is the linchpin of the overall marketing of the project. Booked by Rob Light of Creative Artists Agency in Los Angeles, the band will be on the road well into 2003. Bon Jovi is managed by Paul Kozluzis of B&M and Bruce Kirkland of Smashing Entertainment, both in L.A.

The label will gain further TV exposure in the U.S. by appearing on the Today show’s weekly Friday morning concert series the week of the stateside album release. Additionally, specially programmed is in the works with MTV and VH1. Both networks are airing the videoclip for “Everyday.”

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single of the same name: Celia Cruz, who won best salsa album of the year for *La Negra Tiene Tambor* (Sony Discos) and Colombian Juanes, who with Nelly Furtado performed a duet version of "A Dios Le Pido," which won best rock song of the year.

Off-screen, Ramón Ayala y Sus Bravos del Norte collected the best *norteno* album award for *El Nombre Cien*, while the first single from that album, "Del Otro Lado del Portón," won best regional Mexican song.

"It's important to perform at the show, and to show so many people the spirituality we have," Vives told *Billboard*. "Can you imagine the impact of this on musicians in Colombia? I believe in finding the usefulness in awards like these.

**WAITING ON A PUSH**

For their part, retailers are hoping the awards show will give the sales push that the nominations did not. "It's been quiet," said Isabelle Salazar, Latin music buyer for the Wherehouse. "I don't see the excitement and the hype. The labels did provide tools for retail to enhance the nominees, but we expect sales results from the performers."

Ann Arbor, Mich.-based Borders Books & Music, this year's Latin Grammys are a test. "We will watch and look to do a more concerted effort in 2003, after we see the results of this Grammy awards show," he told *Billboard* last month.

**BREAKING NEW ARTISTS**

But even as this year's Latin Grammys have the burden of starting anew, they are being exploited in different, more long-term ways, especially when it comes to new artists. Labels have been encouraged by the success of Juanes, who last year earned seven Latin Grammy nominations, even though he was a virtual unknown who had never touched the *Billboard* charts. This year, his sophomore album, *Un Dia Normal* (Sonco/UUniversia), debuted at No. 2 on the Top Latin Albums list, and the single "A Dios le Pido" has hovered around the top of the Hot Latin Tracks chart for weeks.

"The Grammys have been crucial," Juanes said. "A year-and-a-half ago, no one knew me, and now my music has been taken to the public. It's been a key that opened a door. Among the artists heavily pushed this time around were the handful up for best new artist. The winner, Maverick Musica's Jorge Moreno, has not made any inroads in sales or at radio, yet he managed to beat more successful acts like Mexican duo Sin Bandera (which won best pop album by a duo or group with vocal for its eponymous debut).

Moreno said, "Sometimes when something gets a lot of critical acclaim it doesn't go hand in hand with radio, but I'm hoping this will happen."

Outside the U.S., the Latin Grammy Awards—conceived as an international event—were carried in Mexico by giant network Televisa and in Brazil by the SBT network. Cuba once again provided controversy for the Grammys, this time as a result of new anti-terrorist security regulations that apply to acts from the U.S. government's list of terrorist countries.

Although the Cuban nominated acts reportedly applied for their visas more than 30 days in advance, the documents were not ready in time for them to travel to the awards. Had the acts been performing, as was rumored to be the case with vocal group Vocal Sampling (although this was not confirmed by LARRAS, the wait for a visa could have been as long as 90 days). Cuban nominees in addition to Vocal Sampling included pianist Chucho Valdés (winner of the best pop instrumental album) and rapper X Alfonso, whose album was nominated for best rap and best engineered album. Producers for X Alfonso and Vocal Sampling also earned nods in the producer of the year category.

Though most performances and much of the talking were in Spanish, CBS relied on big names to attract viewers. This resulted in a feeling of déjà vu, as most of the acts—including Carlos Santana (who performed with P.O.D.), Shakira, Celia Cruz, Vives, Marc Anthony, and Sanz—had also performed at the first Latin Grammys. The selection process for performers may change next year, according to Manolo Diaz, chairman of the newly created LARRAS board of trustees that puts together the Latin Grammys.

"Some things may change, although not the essence of the academy or the show," Diaz said. "Those are established. But [the show] has to better reflect what happens in Latin music and be less conditioned by ratings."

The Latin Grammys are awarded in 41 categories (a best Christian album category was added this year for recordings made in Spanish or Portuguese and released between April 1, 2001, and March 31, 2002). Submissions go to a screening committee, which chooses records in appropriate categories so that voting members of LARRAS can choose the best one in each category. A blue-ribbon committee then votes on the five finalists for each category; which are sent back to the general voting body to determine the winner.

Members of the National Academy of Recording Arts and Sciences, who reside in the U.S., can also vote on the Latin Grammys, provided they have at least six production credits in a predominantly Spanish or Portuguese-language album.

**Backstage At The Latin Grammy Awards**

*Billboard* writers Leila Coibi and Melinda Newman offer a behind-the-scenes view of the Latin Grammys.

- Multiple Latin Grammy winner Alejandro Sanz was hard at work in Spain on his new album when he was called to perform at the Latin Grammys. So it was natural that he chose to play "Lo Diré Bajito," a track from the disc, which is set to be released next year. Also in the works is the possibility of recording in English. "I'm interested mainly because of the way phrases are measured," he told *Billboard*. "I come from flamenco, which has a very special way of phrasing, and I think what's done in English is very interesting as well."

- Italy's Laura Pausini, who released her English-language debut Nov. 5 on Atlantic, says she's already working on upcoming albums in Spanish and Italian—languages in which she has previously recorded successfully. 'We'll see what happens," she says of her English foray. "It's a test—I want to try this new challenge. It won't be easy, but I don't want to simply sit back and enjoy what I have."

- The Latin Grammy for best tropical music album, *Otra Vez* (Winner), won by Miguel Bose, is one of the awards that will be handed out during the Latin Grammy telecast Oct. 26 on Univision Music Group.

- Award-winning producer K.C. Porter is currently working on salsa diva India's upcoming pop album. The disc will include tracks in both English and Spanish.

- Chilean rock band La Ley, which won the Latin Grammy for best rock album by a duo or group with vocal for MTV Unplugged (Warner Music Mexico), boasts multimillion-dollar acts, like singer-guitarist Beto Cuevas, who now lives in Los Angeles, says he's constantly looking for opportunities in film. "With all we're doing with this album, it's been tough to do much else," he admits. Currently, the band is recording demos for its upcoming studio album, tentatively due next spring. Cuevas says that the overriding theme of the album will be liberty.

- Brazilian nominee and performer Ivan Lins has released in Brazil an album of classic love songs titled *Quem Me Paz Feliz* (To Those Who Make Me Happy). The music includes tracks by Lins and, in his words, "other composers from the '60s, from my youth. They are songs that are somehow connected to me." Among them is "Piso Forte Que Nous" (Stronger Than Us), the love song from the film *A Man and a Woman*, which Lins saw eight times.

**MP Records president Tony Monero agreed.** "The nominations increased the publicity for our artists," he said, but sales-wise there has not been any notable impact. "But you can't blame it on the Grammys—blame it on the market," he concluded.

Blame it on the market and on a lack of precedent. Because LARRAS had to cancel the show last year in the wake of the Sept. 11 tragedies, there is nothing against which to gauge the success of this year's event except the inauguration awards of 2000, which had special significance simply because they were the first. For Len Cosimano, VP of new media at
Complete List Of Winners From 2002 Latin Grammy Awards


Song of the year: “Y Sólo Se Me Ocurre Amarte,” Alejandro Sanz, songwriter (WEA Latina).

Best new artist: Jorge Moreno (Maverick Musica).

Best female pop vocal album: Muchas Flores, Rosario (Ariola/3BMG Music Spain).

Best male pop vocal album: Sereno, Miguel Bosé (WEA Latina).

Best pop album by a duo or group with vocal: Sin Bandera, Sin Bandera (Epic/Sony Music Mexico).

Best pop instrumental album: Canciones Indígenas, Chucho Valdés (Esgrem).


Best rock solo vocal album: Soy, Alejandro Guzman (BMG U.S. Latin).

Best rock album by a duo or group with vocal: MTV Unplugged, La Ley (Warner Music Mexico).


Best salsa album: La Negra Tiene Tambo, Celia Cruz (Sony Discos).

Best merengue album: Yo Por Ti, Olga Tañón (WEA Latina).

Best contemporary tropical album: Dejame Entrar, Carlos Vives (EMI Latin).

Best traditional tropical album: El Arte Del Sabio, Bebo Valdés Trio with Israel “Cachao” López and Carlos “Patato” Valdés (Blue Note).


Best ranchero album: Más Con El Numero Uno, Vicente Fernández (Sony Discos/Columbia Records).

Best banda album: Parás Rancheros Con Cuesta, Banda Cusillos (Musart).

Best grupero album: Lo Dijo El Corazon, Joan Sebastian (Musart).

Best tejano album: Siempre Humbilde, Jimmy Gonzalez y el Grupo Mazza (Pledgie Records).

Best norteño album: El Numero Cien, Ramon Ayala y Sus Bravos del Norte (Pledgie Records).

Best regional Mexican song: “Del Otro Lado Del Porton,” Freddie Martinez Sr., songwriter (Ramon Ayala y Sus Bravos del Norte) (Pledgie Records).


Best classical album: Adrián Voino—Quarteto Amazónia Toqa Astor Piazzolla, Quarteto Amazónia; Mario de Arata, producer (Som Discos).


Producer of the year: Kike Santander.

Best music video: “Suerte,” Shakra. Francis Lawrence, video director; Tim Kerrison, video producer (Epic Records).

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BILLYBOARD SEPTEMBER 28, 2002
Holiday Retail Programs Irk Labels

Continued from page 1

consider the future, and if they are not creating a brand identity, they are losing their consumers.

A senior distribution executive agreed. “Certainly, the retailers have been very aggressive in requesting top-line dollars, and then their programs have nothing to do with media, which has us displaced,” that executive says. “Don’t you think that among the many problems the industry has, we have lost touch with marketing the artist and driving footsteps into the store?” It’s disappointing that this is what retailers call ‘marketing’; putting product on endcaps.

Price-and-positioning programs, also called P&P programs (to be compared with POP, or point of purchase), include the placement or positioning of key titles in highly visible in-store locations like hit walls, endcaps, and prominent A-frames. Such titles are usually heavily discounted by merchants to encourage impulse sales. The P&P programs may be supplemented with in-store messages of an overall marketing program.

We need to maximize the potential visibility of our artists in order for the industry to be successful again.

—Jim Caparro, WEA Inc.

BEST & WORST

Trans World Entertainment has long been known as one of the best at pursuing price-and-positioning dollars from labels—or the worst, depending on one’s point of view—because their programs are generally the most expensive. But since the mid-1990s, as retail has consolidated and profit margins have declined, most of the chains have embraced the Trans World mentality—high levels of margin of label executives. Moreover, during the same period, retailers began charging higher prices in the fourth quarter, with holiday programs costing 50%-100% more than the norm.

Ironically, as the other operations have followed Trans World’s lead, the Albany, NY-based chain has greatly improved its market share on hit albums, particularly in debut weeks, making its P&P programs more palatable to the labels.

Music merchants defend their P&P programs by pointing out that record stores have lost 10 points in gross margin during the past decade, with the current average level down to about 22%. Most of the margin, they say, has been due to the 6%-7% margin that the labels swiped when albums changed from cassettes—with their 42% gross profit margin—to CDs, which have a 35%-39% gross profit margin.

What’s more, merchants contend that in the music industry cooperative advertising dollars should be seen as subsidizing the cost of discounting, which drives the sale of hits. That’s different from traditional retail, where co-op advertising means that manufacturers share in the cost of advertising.

As for the use of outside media, music specialty merchants say they cannot compete with the advertising efforts of the mass merchant and the consumer electronics chains, which annually ring up retail sales in tens of billions of dollars, compared with the $1 billion-$2 billion in sales generated by each of the largest music specialty chains, Trans World and Musicland.

Furthermore, in shopping malls, most traffic is impulse-driven. In such stores, about 25% of the customers who enter make purchases, while about 70% of customers entering free-standing stores make purchases, because those stores are considered “destinations.”

In light of such statistics, retailers argue that it makes sense to have high margins in order to maximize the potential visibility of our artists in order for the industry to be successful again,” says Jim Caparro, newly appointed chairman of WEA Inc. “To have so much money being used to increase the profitability of accounts is a horrible misuse of funds that has to end.”

One senior distribution executive with another major label speculates that some of the programs this year have been priced in anticipation of aggressive competition during the holiday season. The exec complains, “They want us to subsidize their price war.”

The head of a sales at a major label says that the labels are also doing more than their share to meet the demands of the marketplace.

“During the year the labels have offered a ton of rebates, a ton of lower list prices on catalogs and developing artists, ongoing new-release campaigns, and developing artist programs on records that are turning into hits longer than ever,” the executive observes. “Yet, those labels take a hit on margin. And then when we complain that the retail programs don’t have enough consumer advertising, they keep saying they can’t afford it because they have to protect their margins. Is that fair?”

A distribution executive points out yet another problem with the holiday programs. “Compounding the abusive cost of retail programs is the abusive execution,” they state. “You have a double-whammy—out-of-control costs for in-store visibility and then poor execution at the store. It truly is a recipe to question.”

To JOIN OR NOT TO JOIN?

Label and distribution executives also have speculated about this year’s programs. At least one senior distribution executive wonders if it is time for labels to draw a line in the sand and not buy into the programs. “If we run into distribution executives doubt that this will occur across the board but suggest that a number of merchants are likely to experience vacancies in their holiday campaigns in the past would have been unheard of. They suggest that those merchants will have to come down in their prices.

In fact, some of those accounts have prices have themselves out of the marketplace,” the head of sales at a major label says. “I am curious to know that with the kind of prices the retailers are charging, is this the year the labels will say, ‘Wait a minute, we are not in.

On the other hand, labels will feel pressure to participate in the programs from artists and their managers: “The cost of the programs doesn’t make economical sense anymore, but it’s catch-22,” one senior exec says. “If you are not in the programs, then you are not doing your best to promote the albums.”

While some merchants—including Trans World and Wherehouse Entertainment—have lowered the price of their holiday programs this year, label executives say the drop in prices is not commensurate with the current decline in sales. Label executives charge that of P&P. “Did I sell more because I had my records in the programs? Probably,” the exec says. “But I will look at each program and ask, ‘Did I sell enough to justify the cost?’ In most cases, the answer is ‘Probably not.’

The head of sales at a major based on the West Coast says, “We continue to put a higher priority on media programs, and competition is considered by many to be overspending its offering—have short- ened their programs to two-week increments. As for Musicland purchased by the labels and those labels are divided. Some applaud all of the advertising that Best Buy programs, while others complain about the high price. Even the labels that Best Buy pricing is reasonable complain about the cost of its Thanksgiving-week circular, which is doubt that of other holiday weeks.

Label executives also note that music retailers have become more guarded about committing to buying-in levels that would justify the cost of their programs. One says, “While I understand that systems are a lot better nowadays and product moves faster and we have just-in-time inventory, the people that I work for say, ‘If you are going to invest in this expensive program, what is your shipping expectation do you have?’ That’s a fair question for them to ask me, but the answers I get from retailers are much more vague, so it is getting harder.

Consider the expense of fourth-quarter programs, industry executives say that independent labels and mid-level acts at major labels are shut out of the ball game. While we can’t afford to be this, it is sometimes hard to make the mid-level acts and their managers understand.

‘Middle’-level acts are screwed,” one head of sales says. “It is way too costly for them to be on sale at that time.

Another label head of sales, who is a really rich time of the year to price anything as being oppressive to the mid-level acts.” A third head of sales at a major label puts it another way: “It seems to be no middle ground. You either go for the big record, or you have to spend like you have one.

All of which is contributing to a separate program problem. Ironically, retailers often complain about, “Retailers say that the labels hold all of their big releases until the fourth quarter,” one label exec says. “While this is becoming a chicken-and-egg issue. Why do all the superstars come out at this time of the year? Because they are the only ones that can afford the programs.”
Star-Studded Panels Light Up Dance Music Summit

New panelists have been added to the already jam-packed, high-profile lineup for the 2002 Billboard Dance Music Summit. The summit will take place Sept. 30-Oct. 2 at the Marriott Marquis in New York.

Veteran artists Cyndi Lauper and Gloria Gaynor have been confirmed for "Diva Worship," a panel that also includes such legendary performers as Yoko Ono, Jody Watley, Nona Hendryx, Yvonne Fair, Candi Staton, and Claudia Barry.

Other newly added panelists include Sound of Philadelphia/dance music pioneers Kenneth Gamble and Leon Huff, who will join the "Pioneers of Dance/Electronic Music/The Remix" panel, and DJ/Producers Danny Tenaglia, Dave Ralph, and Victor Calderone, who have been confirmed for the " DJs, Remixers & Producers" panel.

An opening-night party at Club Shelter will jump-start the summit with a celebration in honor of the 10th anniversary of Kurosh Nasser's involvement in dance/electronic music and performances by various artists, including Morel and Ito.

For more information on the Billboard Dance Music Summit, visit www.billboardevents.com or call Michele Jacongelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654.4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-6448.

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BOOK OF THE WEEK

SHERYL CROW: NO FOOL TO THIS GAME

Sheryl Crow is one of the most-respected and accomplished artists on the rock scene today. Her life and career are examined in depth in Billboard Books/Watson-Guptill's Sheryl Crow: No Fool to This Game, the new book by Richard Buskin.

Buskin is the author of more than a dozen books on such artists as the Beatles, John Lennon, and Elvis Presley. Through interviews with top musicians, composers, and Crow's studio colleagues, he provides in-depth information about the origins of all of Crow's songs, as well as a look at how they were recorded. Also uncovered are the full facts behind the media hype and public image of this eight-time Grammy Award winner. It adds up to a snapshot of the music business in the 1990s.

Sheryl Crow: No Fool to This Game (ISBN: 0-8230-8432-9, $24.95) is available wherever books are sold. For excerpts from the book, visit www.billboard.com. For more information, visit www.watsonguptill.com.

visit www.billboard.com
Phil Ramone Gets His Due

The Henry Mancini Institute concluded its sixth season with the annual Mancini Musicale Gala fundraising event at UCLA’s Royce Hall honoring legendary industry luminary Phil Ramone. The evening's festivities, hosted by Paul Williams, included performances by Patti Austin, Roy Hargrove, and John Clayton, as well as Kevin Spacey, who presented Ramone with the "Hank Award." Pictured, from left, are Spacey, Ginny Mancini, and Ramone.

The Stick Man Cometh!

While many record industry executives are themselves musicians in some form or fashion, few can claim a kinship with the Chapman Stick — since only 2,000 of the oddball stringed instruments even exist. But after playing classical piano since age 8 and then mastering a wide array of instruments, from bass and drums to bongos, banjo, and dulcimer, Andrew Karp was looking for the ultimate musical challenge. And it isn't pretty. The 10-string, 25-fret contraption, one of the oddest if not homeliest musical instruments created, is a "somewhere between a bass and a piano," offers the VP of A&R for Lava Records. "It looked very difficult — and it is." Designed to be played with both hands, the Stick "can work as a background or as a solo instrument; you can play bass parts by yourself while playing melodies with the other hand.

Karp is a big fan of bass guitar legend Tony Levin (King Crimson, Peter Gabriel, among hundreds of projects), perhaps the best-known Stick man, who explains his desire to pick up the apparatus, first designed in 1970 (and never evolving) by musician Emmett Chapman.

"I'm working on getting more than squawks and squonks from it," Karp says during a demonstration in his New York office — the Stick hangs around his neck on a strap and clips to his belt, something like an oversized oboe. "The trick is learning to be independent with both of your hands.

Karp's instrumentals ambitions almost led to a career as a musician, until he was hired by Atlantic Records in 1989, which launched Lava in 1995 — he was hired as the then-imprint's first employee. He remains an active player and studio engineer, while laying claim to signing singer/songwriter David Garza, Kid Rock, and Uncle Kracker. And while he admits that Kid Rock is aware of his latest aspirations, Karp isn't holding out much hope for a guest stint onstage with Kid playing his Stick.

"I wouldn't wish that on anyone at this point," Karp says with a laugh. "Most people just want to know what it is. They can't imagine what you'd do with this bizarre, somewhat alien-looking contraption."
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