Fall Titles Should Lift DVD Biz To New Levels

BY BILL KENNIS

LOS ANGELES—Displaying its might, the DVD format set sales milestones week after week during the fourth quarter last year. As this year’s holiday buying season kicks off, retailers and home-video executives are unanimously forecasting a watershed quarter for DVD, with many titles predicted to surpass four million units in their debut weeks amid the busiest release schedule in the format’s history.

The quarter starts as the movie industry comes off its best summer ever: The total North American box-office take between Memorial Day and Labor Day was $31.4 billion—up 2.5% from the previous summer, according to box-office tracking firm Exhibitor Relations.

“The summer was really good for blockbusters at the movie theater,” says Bill Cimino, spokesman for Richmond, Va.-based Circuit City, “and that marketing momentum will carry over into DVD sales this fall.”

Columbia TriStar Home Entertainment (Continued on page 90)

Stores Hope Veteran Acts Will Rock Music Sales

BY MARGO WHITMIRE

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While retailers are skeptical that any one artist can pull the industry out of its worst sales slump in more than a decade, they are banking on the appeal of music to an older consumer to help lift their results. In contrast, retailers say sales of youth-oriented albums are jeopardized by CD burning and file sharing among teens.

“When the older consumers find out about new releases, they go out and buy them. They don’t have the time to download all day,” says Mike Fratt, VP of merchandising for seven-store, Omaha, Neb.-based Homer’s Music. He adds that “these are the artists that deliver, that put out a full album of good material.”

The prediction is based in part (Continued on page 90)

No Party For Dance Retailers

Key Stores Shut Doors; CD Burning, Lack Of Singles Blamed For Demise

BY MICHAEL PAOLETTA

NEW YORK—To quote one of Deborah Cox’s many dancefloor hits, “things just ain’t the same” for dance and electronic specialty retailers. In an age of illegal downloads, file sharing, and CD burning—as well as the demise of the commercial single, the advent of technology for manipulating MP3 files, and a depressed club scene—retailers are having a tough time.

While these factors affect the entire industry, they resonate especially loud within the dance/electronic music community, which generates less in sales volume than many other genres. In the past 12 months, numerous highly regarded dance music specialty retailers have shuttered their doors.

In New York, Beyond Bass and Dub Spot have closed. Ditto for 12-Inch Dance, an institution in Washington, D.C.; Culture 7 in Columbus, Ohio; Yesterday & Today in Miami; Oak Lawn Records in Dallas; and Record Rack in San Francisco; Liquid 303 in Las Vegas; Plastik Records and Just Dance in Phoenix; and Rhythm Music in San Jose, among others.

At the same time, other stores—including Better Days Records in Louisville, Ky.; Satellite Records in New York; and E.D.’s Records in Atlanta—have had to downsize or are barely hanging on. One store, the 45-year-old Record Rack in Houston (Continued on page 92)

Ocean Way Mixes Latest Gear With ‘A Vintage Vibe’

BY CHRISTOPHER WALSH

HOLLYWOOD—“When I was a kid and looked at photos of sessions, studios looked like Ocean Way,” producer Don Was recalls. “They probably were pictures” (Continued on page 89)

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Santana’s Aim: A Musical Union With Humanity

BY LARRY FLICK

NEW YORK—Carlos Santana acknowledges that he faced a potentially tense scenario when he began assembling material for the follow-up to his monumentally successful 1999 opus, Supernatural. But rather than succumb to the tension, the legendary artist chose to embrace the possibility of crafting another collection of sounds that could touch the world at large. Ever philosophical, Santana, (Continued on page 91)

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The music collected together here for the first time ever in one place is nothing less than the Rosetta Stone of rock ‘n’ roll, a living Bible for bad boys and girls of all ages, the still glorious results of a thoroughly misspent youth.

On Forty Licks, you’ll find thirty-six vintage Rolling Stones classics and four vital new offerings that bring the whole story right up to date.

Listen closely and you’ll discover that it’s all here – the yin and the yang, the old and the new, the rockers and the ballads, the Mick and the Keith. Here are the hits that keep the Stones the greatest show on earth. These are the songs that wouldn’t die from the group that never has...

David Wild
Contributing Editor, Rolling Stone
Host, Bravo’s Musicians

STREET FIGHTING MAN • GIMME SHELTER • (I CAN’T GET NO) SATISFACTION • THE LAST TIME • JUMPIN’ JACK FLASH • YOU CAN’T ALWAYS GET WHAT YOU WANT • 19TH NERVOUS BREAKDOWN • UNDER MY THUMB • NOT FADE AWAY • HAVE YOU SEEN YOUR MOTHER BABY? • SYMPATHY FOR THE DEVIL • MOTHER’S LITTLE HELPER • SHE’S A RAINBOW • GET OFF OF MY CLOUD • WILD HORSES • RUBY TUESDAY • PAINT IT, BLACK • HONKY TONK WOMEN • IT’S ALL OVER NOW • LET’S SPEND THE NIGHT TOGETHER • START ME UP • BROWN SUGAR • MISS YOU • BEAST OF BURDEN • DON’T STOP • HAPPY • ANGIE • YOU GOT ME ROCKING • SHATTERED • FOOL TO CRY • LOVE IS STRONG • MIXED EMOTIONS • KEYS TO YOUR LOVE • ANYBODY SEEN MY BABY? • STEALING MY HEART • TUMBLING DICE • UNDERCOVER OF THE NIGHT • EMOTIONAL RESCUE • IT’S ONLY ROCK ‘N’ ROLL • LOSING MY TOUCH

“Don’t Stop” single number one most added at AAA, Heritage and Classic Rock radio
Massive Stones awareness campaign encompassing television, radio, print, outdoor, on-line and more!
Extensive DRTV campaign began late August and continues through Christmas
Sold out U.S. tour kicks off on September 3 and continues into 2003
2-CD set in a brilliant box package
Special limited edition CD box set also available containing full color limited edition 18” x 24” vintage band poster and 12” x 12” collectors’ booklet expanded with exclusive historic photographs

Be sure to check out the entire Rolling Stones catalog, including these great albums:

Let It Bleed
Beggars Banquet
Sticky Fingers
Some Girls

ABKCO’S THE ROLLING STONES
REMASTERED SERIES ON 22 COLRS
REMARKABLY RAW, TOTALLY PURE, INCREDIBLY TRUE!
GET LICKED

ON TOUR NOW
Labels, Artists Spar Over Accounting

BY MELINDA NEWMAN

LOS ANGELES—Cary Sherman, president of the Recording Industry Assn. of America, says California Sen. Kevin Murray (D-Danver City) plan to possibly introduce legislation that creates penalties for labels under-report artist royalties is not viable.

His comments came following the second hearing on record accounting practices held by the California Senate judiciary committee and select committee on the entertainment industry Sept. 24 here.

The hearing included testimony by a number of artists including Don Henley, Glenn Frey, Ruben Blades, Clint Black, Steve Vai, and Jennifer Warnes, all of whom advocated legislation, as well as representatives from the five major label groups, who believe any disputes can be settled without legislative intervention.

Sherman says, “I think the [label] testimony was actually compelling as to why introducing penalties for contract interpretation issues is the wrong way to go.”

Murray tells Billboard, “If [labels] don’t have to pay the auditing fees or the attorney fees, plus not pay any kind of penalty, what’s the disincentive to under-report? Or maybe we should just introduce ways for artists to independently better verify audit procedures.”

The artists described an accounting system that can last for years and leaves the artist with huge legal bills after he or she usually settles for an amount much less than what their auditor says they are owed in order to get on with his or her career. “It can take years to get through the first audit of a label,” says Black, who audit ed RCA. “There’s a very small list of artists who can sustain that.”

Simon Renshaw, manager of Dixie Chicks (who recently settled a royalty dispute with Sony), said, “audits take years and cost tens of thousands of dollars. Labels (usually) won’t let you use an auditor on contingency fees. The record companies also say an auditor can’t be involved in another audit at the same time, so you can never get 10 artists together who were involved with a record company. The major artist can afford to fight the label and get an OK living can’t afford any course of redress with these issues.”

Artists also alleged that labels play a “shell game” with royalties, hiding them behind reserves—album sales not declared because of potential returns—good fees, foreign sales, and other intricacies.

For their part, the label representatives said they are constantly addressing how to make royalty statements easier to understand and that when the labels are audited, they generally settle for a very small amount, indicating the labels and artists aren’t as far apart as the acts say. “Over the last five years, the average EMI audit settlement represented only 3.4% of the total auditing a royalty’s earnings for the period audited,” Capitol Records senior VP of legal and business affairs John Ray says. He added that during that time period, EMI North America has averaged only eight audits a year.

California Sen. Jim Battin (R-La Quinta) was the only senator apart from Murray to attend the majority of the hearing, advised both sides to work out their differences before seeking legislative relief. If not, he said, “I caution you what you get is what the legislature thinks you need, not necessarily what you want.”

Coalition Sets Anti-Piracy Ad Campaign

BY BILL HOLLAND

WASHINGTON, D.C.—An unprecedented coalition of record companies, artists, and music organizations led by the Recording Industry Assn. of America (RIA) announced Sept. 26 the launch of an aggressive multimedia campaign designed to educate the public that unauthorized downloading of digital music is illegal.

The program will include innovative online banner ads addressing the issue of pirate music and will include young music fans in visit, in addition to print, radio, and TV ads.

The campaign, RIA chairman/CEO Hilary Rosen says, will last at least several months, “but there’s no end date on it.”

In the millions, it will be financed by U.S. record companies. The campaign by the Music Unit ed for Strong Internet Copyright (MUSIC) coalition comes after recent studies showed that there is a lack of consumer awareness of the illegality of unauthorized down loading on the part of the majority of music fans and parents. Estimates are that more than 2.8 million music files are downloaded illegally each month, mainly through such services as peer-to-peer services as Kazaa, Morpheus, and Gnutella.

The campaign started Sept. 27 with a full-page ad in The New York Times and Los Angeles Times, as well as new Spots on popular Wolf Call. The ads will appear in daily throughout the country.

The coalition aims to show that illegal downloading leads to lost sales and has a devastating impact on people at all levels of the music business Universal Music Group (UMG) senior VP of anti-piracy David Black said. “I think it’s important to address people who aren’t just multi-mil lionaires but working stiffs—songwriters, recording studio engineers, people who rack-job shelves.”

The ads ask, “Who Really Cares About Illegal Downloading?”—then list nearly 50 major recording acts and songwriters who offer personalized messages, including Madonna, Dixie Chicks, Sheryl Crow, Missy Elliott, Eminem, Elton John, Sting, Phil Collins, Luciano Pavarotti, Brian Wilson, Diana Krall, Natalie Cole, and Trisha Yearwood. The list is expected to grow and include up coming and indie artists.

In coming weeks, multi-platinum artists will be seen and heard in a series of TV and radio spots targeting fans. In one spot, Britney Spears likens illegal downloading to “going into a CD store and stealing the CD.”

Similarly the campaign will appear on a new Web site, musicunitcd.com, launched Sept. 27.

The TV ads were shown at a Sept. 26 overview hearing on peer-to-peer services before the House Subcommittee on Courts, the Internet, and Intellectual Property.

The MUSIC coalition includes the RIA, the Alliance of Artists and Recording Companies, the Assn. for Independent Music, the American Federation of Musicians, the American Federation of Television and Radio Artists, ASCAP, BMI, the Country Music Assn., the Christian Music Trade Assn., the Gospel Music Assn., the Hip-Hop Music Action Network, Jazz Alliance International, Music Managers Forum-US (MMF), Nashville Songwriters Assn., International, the National Academy of Recording Arts and Sciences, Recording Industries Music Performance Trust Funds, SoundExchange, TunesCon, Songwriters Assn. International, and the Songwriters Guild of America. The Recording Artists Coalition did not sign on to the alliance, although some members are participating in the ads.

MMF president Barry Bergman, not a traditional label ally, says, “RIAs contacted me about two weeks ago about this. We looked at it and decided the issue of online piracy is of the utmost importance. It’s one of the few issues on which we can agree with the labels.”

Rosen and EMI Recorded Music vice chairman David Munns also said that part of the education effort will be to reinforce efforts to bring online legitimate music services.
WILL THE CIRCLE BE UNBROKEN VOLUME III

Celebrating the 30th Anniversary of the original Will The Circle Be Unbroken
A chronicle of American roots music performed by incomparable artists

2 CD set - over 25 tracks
In stores October 1st
### Top Albums

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**Chart Beat**

**by Fred Bronson**

**This Is Her ‘MOMENT’: Some people wait a lifetime for a moment like this.** Kelly Clarkson only had to wait a few weeks to go from unknown to American Idol. The ultimate confirmation of her idol status is her placing at the top of The Billboard Hot 100. “A Moment Like This” (RCA) took only three weeks to reach pole position, the fastest-rising No. 1 since Barenaked Ladies took three weeks to hit the top with “One Week.”

Clarkson’s lightning-fast ride finds her rocketing 52-1 this issue, shattering a record that has stood for 38½ years. In April 1964, the Beatles leapt 27-1 with “Can’t Buy Me Love.” That has been the biggest rise to the top until now. The only single that has come close was Brady & Monica’s “The Boy Is Mine,” which made a 23-1 move in 1998. (In December 1998, “I’m Your Angel” by R. Kelly & Celine Dion appeared to jump 46-1, but it was an illusory move. Chart police noted that it was among many new album tracks on the Hot 100, and the song had been No. 46 the week before on a test chart.)

Clarkson is the first pop act to advance to No. 1 in 2002. “A Moment Like This” is the first song to be No. 1 that has not also appeared on the R&B chart since N’YNC started a four-week reign with “How You Remind Me” in December 2001.

Clarkson’s triumph is also good news for her label. “Moment” is the first RCA song to reach No. 1 on the Hot 100 since autumn 2000, when Christina Aguilera held sway with “Come On Over Baby (All I Want Is You).”

“Moment” is the 59th No. 1 hit for RCA during the rock era. But in those 47 years and three months, only five solo female artists have had No. 1 singles on RCA. The first was Kay Starr, who had just moved to Nipper’s imprint from Capitol when she recorded “Rock and Roll Waltz,” RCA’s first No. 1 of the rock era. In 1963, Little Peggy March became RCA’s second solo female artist to have a No. 1 hit, when “I Will Follow Him” made her a household name almost overnight. It would be another 18 years before another solo female artist on RCA would reach the summit. In 1981, Dolly Parton had a No. 1 hit with “9 to 5.”

Yet another 18 years would have to pass before the label would have its next No. 1 song by a solo female artist. In 1999, Christina Aguilera collected her first chart-topper with “Genie in a Bottle.”

One final note about Clarkson’s achievement: She is the second female singer named Kelly to have her name appear at the top of the Hot 100. Oddly, she directly succeeds the first, Kelly Rowland, who was featured on Nelly’s “Diemba.” It’s the first time that two artists with the same first name have had consecutive reigns on this chart since Peter Cetera’s “Glory of Love” followed Peter Gabriel’s “Sledgehammer” in summer 1986.

WHERE SONGWRITERS HANG THEIR HITS

CONGRATULATIONS TO ASCAP'S 2002 CMA NOMINEES • WWW.ASCAP.COM
BY CARLA HAY

NEW YORK—Who says sales of singles are dead? Kelly Clarkson's double A-side single, "Before Your Love" / "A Moment Like This" (RCA) opened to the best first-week sales for a single in three years, and it is on its way to becoming the best-selling U.S. single of the year.

"A Moment Like This" rocketed to No. 1 on The Billboard Hot 100 on the strength of retail sales of 226,000 copies in its first week, according to Nielsen SoundScan. That number is the highest since Mariah Carey's "Heartbreak of Love" in 1999 (see Singles Market). Under Hot 100 chart rules, each song on a single must chart separately and the songs are attached to the song with the greatest airplay, so only "Moment" is listed on the Hot 100.

Sales for "Before Your Love" / "A Moment Like This" were expected to be high after Clarkson won American Idol. Sales for "Before Your Love" / "A Moment Like This" in 2001 were estimated at 35,000,000 copies worldwide, according to RCA/BMG records. This was expected to be close to the level achieved by Kelly Clarkson's debut single, "My Spears Will Show," which sold 325,000 copies according to Nielsen SoundScan.

The idea for American Idol came from the U.K., where the BritPop series discovered Will Young and Gareth Gates, Pop Idol's first-place and second-place contestants, respectively. Young and Gates have since achieved record-breaking singles sales in the U.K.

The single was originally slated for a Sept. 24 commercial release, but it was bumped up to Sept. 17 as a result of high consumer demand. RCA senior VP of sales Kevin Twitchell says: "We went into uncharted territory with this single. Retail is excited that this single is driving people into stores."

Vinnie Birbiglia, director of field music marketing for Albany, N.Y.-based retail chain Trans World Entertainment, observes, "The success of this single just proves that there's a big market for singles sales. The American Idol TV show was the most important factor in creating awareness for the single and its release date. The radio airplay was an added bonus.

The year's best-selling U.S. single to date is B2K's "Uh Huh," which has sold 312,000 copies, according to Nielsen SoundScan. "Before Your Love" / "A Moment Like This" has shipped an estimated 700,000 units and is expected to achieve almost 100% sell-through. The best-selling U.S. single of all time is Elton John's "Candle in the Wind 1997," which has sold 8.8 million copies.

The success of Clarkson's single goes against the current trend that sees record companies deep-discounting commercial singles in order to attract sales. RCA/BMG listed the single at a full retail price of $4.49. "Record companies are afraid to have singles at retail because they think it will hurt album sales, but that way of thinking is wrong," Birbiglia says. "You don't have to flood the market with singles, but we've seen that single sales enhance album sales."

RCA has stopped accepting orders for "Before Your Love" / "A Moment Like This," because both songs will be bonus CD cuts on the American Idol Greatest Moments compilation album, due Tuesday (1).

Twitchell adds, "We've shipped enough of the single for it to still be available to consumers for a while." He says that RCA has made "no decision yet" on what Clarkson's next single will be or when it will be released. Her debut album on RCA was originally due Nov. 26 but has been postponed until early 2003. Twenty-year-old Clarkson, from Burleson, Texas, says she's thrilled with all the exposure she and the other finalists have won through American Idol: "It means that we can achieve our dreams and do the records that we like. And it means I don't have to be a waitress anymore."

Lack Of Evidence Halts U.K. OFT Inquiry

BY GORDON MASSON

LONDON—An investigation by the U.K.'s Office of Fair Trading (OFT) into alleged illegal practices by major record companies has been closed because the government concluded there is no evidence to back the claims.

The OFT says it initiated the latest action — looking into the supply of CDs in Britain — when it received a number of complaints against the industry's biggest companies. Seven U.K. companies were named in the probe: BMG, EMI, Sony, Universal, Virgin, Warner, and the country's largest independent record distributor, Pinnacle. It was claimed they colluded to discriminate against retailers trying to import cheaper CDs from European Union nations.

The accused companies faced potential fines of hundreds of millions of pounds if they were found to have broken the law, as the OFT can impose penalties of up to 10% of U.K. sales for every year of infringement for a maximum of three years.

Officially, the OFT says there is "no current evidence that the law is being broken." But it found that certain record companies had engaged in practices designed to slow down imports from mainland Europe in the past but that this was before the Competition Act of 1998 and therefore did not fall foul of the law. It did issue a warning that the majors would face "strong action" if found in breach of competition law.

The OFT investigation was schedule to take six months to complete but lasted 19 months. It was the sixth such governmental probe into the affairs of the British record music industry in a decade. Each of those investigations failed to find evidence that the music industry was breaking the law.

It is difficult to quantify the cost to the music industry, but from speaking to record company sources, Billboard estimates the collective cost of industry lawyers, financial directors, chief executives, and staff research time in complying with the OFT's requests for documentation reproduction was around £2 million ($3.1 million). Meanwhile, the OFT revealed it spent "about £100,000 ($155,000)" — a sum picked up by taxpayers.

Unlike a court case where an innocent party can ask for its costs to be reimbursed, no mechanism exists whereby the companies can reclaim their costs from the government.

Executives that Billboard approached were reluctant to talk on the record about the matter, but the British Phonographic Industry said it is "pleased that the outcome of the latest detailed investigation by the OFT will result in no action being taken against the record industry."

Vivendi To Shed Nearly $12B But 'Very Good' Entertainment Divisions Will Remain

BY MATTHEW BENZ

NEW YORK—Universal Music Group (UMG) parent Vivendi Universal (VU) is accelerating its plans to sell non-core assets, as the French conglomerate focuses on its media and entertainment businesses.

Speaking after a Sept. 23 board meeting at VU's Paris headquarters where the new corporate strategy was ratified, chairman/CEO Jean-René Four- tou explained that music, movies, theme parks, and TV are the company's strengths. The simple fact, Four- tou said, is that "we are an entertainment company— with very good assets."

Singing out UMG for praise, Fourtou added that he doubted there were any potential buyers who could pay VU what the music company is worth, given its strong management and large share of the worldwide music market.

In order to restore its investment-grade credit rating, VU will shed 12 billion euros ($17.7 billion) of assets during the next 18 months, including 5 billion euros ($4.9 billion) in the next five months. The company said earlier that it would sell 10 bil- lion euros ($9.8 billion) of assets during two years. VU will maintain its premium status in the premium firm Cegeltel and environmental-services arm Vivendi Environnement.

VU said six directors had resigned and one new director had been elected, leaving the company with what it calls "a more streamlined" 12-member board.

It was also revealed that former chairman/CEO Jean-Marie Messier will not receive severance pay, Messier, whom Fourtou replaced in early July, pushed VU's debt to 19 billion euros ($18.6 billion) via acquisitions and was criticized for not presenting a clear strategy for the company.
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The majority of discussions during the three-day event—which was themed “The Business of Creativity”—centered on dealing with the Internet and trying to exploit opportunities offered by new technology rather than dwelling on the problems it has brought the music industry.

Songwriter Guy Fletcher, who chairs the British Academy of Composers and Songwriters, commented: “It may pose a massive threat, but digital dissemination is a huge opportunity, too.”

“We should not be despairing of the current situation—we should take action,” urged JASRAC managing director Mamoru Raito during a panel session. And he warned, “If the sales decline continues this year, we will be back to where revenues were 10 years ago.”

In a keynote speech, former AOL Time Warner CEO Gerald Levin said he believed a four-point plan must be put into action to tackle piracy: enhanced legal protection and enforcement on a global basis; moral education—in other words, convincing consumers it is wrong to steal someone’s creative work; taking advantage of technology not just in copy protection but also in developing new forms of distribution solutions; and new business formats to provide consumers with music that they value, so that those models are preferred to stealing.

Discussions on how to tap into consumers’ hunger for the online delivery of music prompted ASCAP chief executive John LoPrimento to suggest the industry follow the cable-TV subscription route. But SACEM chairman Bernard Mijet retorted that no reliable model could be built when people can get the same content free of charge.

One suggestion on how to change that public perception of free music came from OD2 chief executive Charles Grimsdale, who revealed that illegally downloading a song costs about $60 euro cents ($0.59) in Internet service provider (ISP) subscription fees. He said, “[Consumers] don’t realize that, but ISPs are generating some healthy revenues on the back of it.”

But perhaps the clearest message to congress was delivered by BMI president Frances Preston. “We need a new attitude, a new philosophy, and a new sense of mission for our business,” she stated. “The adoption of technological tools and systems must be a priority; we must invest for the long term; we must adapt, evolve and restructure our business; and we must share our best practices. With this new attitude and philosophy, I believe we can look forward. But the future is already upon us, and there is no time to lose.”

**UPFRONT**

**Industry Intent On Internet Revenue Streams At CISAC**

BY GORDON MASSON

LONDON—Christian Brunh, the new president of the International Confederation of Societies of Authors and Composers (CISAC), will have to approach his new role with a sense of urgency, with member societies keen to accelerate progress in securing online revenue for authors and composers.

Brunh, who is VP of German authors’ society GEMA, was elected by the CISAC general assembly Sept. 25, when predecessor Jean-Loup Toucher accepted the post of honorary president at the conclusion of the 43rd CISAC World Congress, held here at The Queen Elizabeth II Centre. Event organizers also revealed that the 2004 CISAC World Congress will be hosted by KOMCA in Korea.

**Music Choice Petitions For Revised CARP**

BY BILL HOLLAND

WASHINGTON, D.C.—Music Choice, provider of digital music and interactive programming for cable and satellite TV systems, is the latest of dozens of companies that have filed a petition for revised rulemaking with the Library of Congress (LOC) in response to last year’s arbitration proceedings that helped establish royalty rates for Webcasters and “ephemeral” recordings.

The LOC and the Copyright Office have been deluged with complaints from companies citing excessive terms. Many, like Music Choice, say the costs connected with the Copyright Arbitration Royalty Panel (CARP) were too high for them to be able to participate.

The arbitration panel forwarded suggested rates to Librarian of Congress James Billington. He modified them June 21, creating a rate on 10% of annual gross revenue for such services as Music Choice and, for Webcasters, a digital-transmission royalty rate of 0.007 cents.

Music Choice says prohibitive costs associated with participating in CARP resulted in an “anti-competitive” process that favored “entrenched entities and industry trade groups.”

Insiders estimate that the total cost of participating in the year-long CARP, including legal fees incurred by participating groups, was about $10 million per group. Small Webcasters have complained to the Copyright Office and Congress that the cost prevented their participating in the proceeding.

Deborah Proctor, GM of public broadcasting and digital media, a member of the classical WCPE Wake Forest, N.C., says, “They told us—and we had to pay it out of them—that it would be ‘six figures to take part.’ I think Music Choice, Proctor says her station also was notified by the LOC ‘that because we didn’t participate, we can’t question the decision.’

Following complaints to Congress, Rep. Rick Boucher, D-va., and 11 bipartisan co-sponsors introduced legislation July 28 that will exempt Webcasters with annual revenue of less than $6 million from paying the full 0.007 cent rate and call for lower rates to be set and a dismantling of CARP. It would also exempt small Webcasters from having to pay high costs in order to participate in future arbitrations.

The Recording Industry Assn. of America’s John Simson, executive director of SoundExchange—the label/artist-digital-royalties collection group—called the proposed bill “misguided,” allowing Webcasters to maintain business models that are unsuccessful in the free market (Billboard, Aug. 10).
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Travis ‘Rises’ To The Occasion
Artist Debuts On Word With His Second Christian CD

BY DEBORAH EVANS PRICE

Randy Travis spent years preparing for the release of his first Christian album, Inspirational Journey, in 2000. The project fulfilled a long-held personal goal. Now having taken the plunge, he’s back with Rise & Shine. Due Oct. 15, the project marks his Word Records debut.

We had so many years to prepare for Inspirational Journey,” he says. “Then with this one there was a time limit kind of thing, so there was a little pressure there.”

For Inspirational Journey, Travis, his wife/manager, Elizabeth Hatcher Travis, and producer Kyle Lehning spent years gathering songs. When it came time to record Rise & Shine, they not only launched an aggressive search for material, but the artist also worked with such co-writers as Ron Avis, Mike Curtis, and Lance Dary. "It was one of those amazing times for writing, he says. "It seemed like everything we were writing, we were feeling good about."

Among the cuts Travis co-wrote are "That’s Jesus," a tune he and Curtis completed after hearing one of pastor John Haggie’s sermons. Travis says they used so much of the sermon that they gave Haggie a writer’s credit. "I’m Ready" is a cut Travis wrote with friend/bus driver Avis while they were on the road.

Though he didn’t write it, Travis admits that "When Mama Prayed" has an autobiographical ring to it. "That one got to me, especially when you get into the second verse," he says of the lyric that reads: "Seventeen and wild I hit the bottle/Doin’ any dang thing I well please/Burnin’ down highway at full throttle/While Mama burned a candle on her knees."

"That one hit home real hard," says Travis, who spent many of his teen years drinking, doing drugs, and driving recklessly. "I wanted to record that song from the first time I heard it."

After years of working as a very successful country artist, singing songs about his faith obviously agrees with Travis, whose Inspirational Journey picked up two Gospel Music Assn. Dove Awards in 2001 (bluegrass album of the year and country recorded song “Baptism”). Rise & Shine seems likely to be equally accepted, as the songs fit Travis’ resonant baritone like the worn leather cover of a well-read Bible.

According to World Entertainment senior VP of marketing and artist development Bill Lusk, "Three Wooden Crosses" will be shipped to country radio Oct. 22. The label plans to hire indie country promoters to work the release. They are also taking the title cut to Southern gospel radio stations.

Lusk says the label will send Travis on a promotion tour that will involve Christian radio, retail, and large churches in key markets. "We are also going to do a presale campaign with the retailers in those markets," says Lusk, adding that consumers who prepay the new album may buy Inspirational Journey for $1. Additionally, the first 100,000 copies of Rise & Shine will be special-edition packages that include a DVD with behind-the-scenes footage of the recording process, interviews, and shots of Travis’ New Mexico ranch.

The record will be raked in the country bins, and Lusk says they are participating in a lot of retail promotional opportunities.

Travis recently signed a booking agreement with the William Morris Agency and will tour this fall. He’s currently not signed to a country label, but between acting projects (including a new movie called West Town) and touring, he says he’s too busy to be worried about it.

"In the Bible it says, ‘The Lord will order footsteps of a righteous man.’ So you have to be aware of that and try to make those decisions as they come along,” he says. “We do what feels right at that point in time. Through the years, we’ve done OK by doing that.”

LL Cool J Brings The ‘Luv’ On His Latest Def Jam Set, ‘10’

BY GAIL MITCHELL

Ask rapper LL Cool J if the secret of longevity in a genre peppered with short-term careers, and he laughs. "I don’t know," he says. "If I had the secret, I’d sell it for $50 million. Why, sell myself short? I’d sell it for a billion in a shot."

Since bottling the intangible isn’t the offing, LL Cool J (a.k.a James Todd Smith) keeps doing what he still loves: making records. On Oct. 15, Def Jam releases 10, the self-managed rapper’s 10th album.

Since that auspicious debut, he’s logged No. 1 R&B chart stats with subsequent albums Bigger & Deffer (1987), Walking With A Panther (1989), 14 Shots to the Dome (1993), and 2000’s G.O.A.T. (an acronym for “greatest of all time”), which marked his first No. 1 on The Billboard 200. The new album also marks another milestone: It was Russell Simmons’ and Rick Rubin’s fledgling Def Jam that released the then-teen rapper’s debut single—and the label’s first single—in 1984. “I Need A Beat.”

Leading the charge on 10 is the Neptunes-produced “Luv U Better.” With its move to No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart (Billboard, Sept. 28), the song became his highest-charting solo single since “Longtime” hit No. 4 in 1996. "Luv U" now stands at No. 5 on the chart.

A beat-conscious song about relationships co-written by LL Cool J (who publishes through LL Cool J Music/Sony ATV Tunes) and the Neptunes, “Luv U Better” features R&B singer Marc Dorsey. "It is a song that definitely came from the heart," LL Cool J says. "I just wanted to communicate that we need to get love out there."

Getting to the heart of things was foremost in the rapper/actor’s mind when he went into the studio. In addition to the prolific Neptunes—with whom he “worked before but the records were never released” —the set includes the production skills of the Trackmasters and the Dream Team. Joining Dorsey on the guest roster are LL Cool J labelmates Dru Hill and Kandice Love, Bad Boy’s P. Diddy, and Rise/Columbia newcomer Amerine.

LL Cool J says he “wanted to do a positive record with no profanity, strong energy, and tight beats; a record that makes you feel better after hearing it.” While tracks like the single and the cautionary tale “Fa Ha” about life’s motivations reflect his introspective side, other songs convey his feel-good, party persona.

Those alter ego play a pivotal role in the rapper’s ongoing success, notes Def Jam/Def Soul president Kevin Liles. "One of his ‘Es does stand for longevity,” he says. "That’s because he’s been reinventing himself with every album. Older fans grew up with LL, while younger fans continue to get excited about him because of his movies and relevancy."

Barry Beal, owner of Detroit retailer Shantinique Music, adds: "LL Cool J is one of the original rappers. He’s been a consistent seller for years, and I expect him to do well again this time out.

With the Benny Boom-directed "Luv" video playing on BET and MTV, Def Jam is in the midst of setting up more concert performances and major TV appearances. Aiding the label’s marketing push is LL Cool J’s visibility in other areas. He has just joined the cast of Columbia Pictures’ police drama S.W.A.T. with Samuel L. Jackson, which begins production Oct. 19 in Los Angeles (see Music & ShowBiz, page 75). Other film projects include Dimension Films thriller Multi- Hunters and Focus Features comedy Deliver Us From Evak. He’s also doing book signings on behalf of his And the Winner Is, part of Scholastic’s new Hip Hop/cool series of read- and-talk-along children’s books packaged with companion CDs, all written and performed by various hip-hop stars.

“I’m thankful at this point to be building [my career] one step at a time,” he concludes. “It’s like running a marathon—putting one foot in front of the other.”
Björk Cleans Out The Attic

Elektra Issuing Fan-Picked Best-Of, Comprehensive Six-Disc Boxed Set

BY MICHAEL PIALETTA

A very pregnant Björk says she never listens to her old recordings. "I prefer to move on. For me, it's always been about looking ahead, the future, the new, and the unexpected."

But with the simultaneous Nov. 5 One Little Indian/Elektra releases of Björk's Greatest Hits and the six-disc boxed set Family Tree (issued one day earlier overseas), Björk has had to look back. She's had to step back in time and revisit the numerous songs that have defined who she is as an artist.

"What annoyed me most was all the hard work and memories," Björk notes, referring to the compiling and emotional process of researching her musical journey for Family Tree. "It was a new experience for me to listen to much of this music."

Packaged in a custom-made transparent rose-colored plastic case (designed by Parisian design outfit MIM) — and containing illustrations and photos by Icelandic artist Gabriella Fridriksson — Family Tree comprises six CDs (five 3-inch and one 5-inch disc) of the artist's favorite songs, many of which were previously unreleased. The tracks, Björk says, are from "my entire career," not just her solo career.

According to Björk, whose songs are published by Universal Music, each disc on the "self-indulgent" Family Tree has its own theme: roots and strings (both comprising two discs each), beats, and her own hand-picked greatest hits.

"In one sense, it was very weird to rediscover this music," she acknowledges. "At the same time, it was something I needed to do. It shows how I got from there to here, it shows my learning curves, it shows how I've developed as a musician."

To compile Family Tree, which includes a 16-page lyric book and a "family tree map," Björk says she spent three months digging through her archives. While it didn't feel like hard work at the time, Björk admits, "it was hard work listening to my old recordings, kind of like doing homework."

The "roots" disc comprises 10 tracks, including "Sistadag Egi," which Björk composed on the flute when she was 15, and Sugarhug tracks like "Mama."


The "strings" disc are home to Björk's classical-skewed collaborations with the Brodsky Quartet: "I've Seen It All," "Bachelorette," "Hunter," and "Possibly Maybe," among others.

After compiling and coordinating Family Tree, Björk says she now has more respect and a newfound appreciation for librarians and those who compile and research boxed sets. "I just never realized how much labor actually goes into such endeavors."

Conversely, the "hits" featured on Björk's Greatest Hits were selected by fans who voted for their favorite Björk songs at the artist's official Web site (bjork.com) as well as at getmusic.com, says Dana Brandwein, Elektra's VP of marketing and artist development.

The disc, which culls moments from her four solo albums (Debut, Post, Homogenic, and Vespertine), is home to gems like "Hyperballad," "Venus as a Boy," and "Hidden Place." It also includes one new song—"It's in Our Hands," produced by Björk and Matmos—that the singer premiered during last year's Vespertine tour.

Björk notes, "Both sets are interesting and amazing packages." Brandwein enthuses, "Between the two, you get Björk's perspective as well as that of her fans. Throughout, you see Björk's development as an artist."

David Shebib, owner of Rebel Rebe in New York's Greenwich Village, believes both sets, particularly Family Tree (which carries a $9.99 suggested list price) will be popular sellers during the holiday season. "Björk's fans are an ardent bunch—they follow her every move," Shebib says. "They want everything with her name on it."

In addition to Family Tree, Elektra delivered a promotional CD of "It's in Our Hands" to specialty alternative and triple-A radio. This was preceded by a promotional 12-inch vinyl single, which included a college, and club DJs. The video for the single was scheduled to go to MTV and other outlets within the next two weeks.

Brandwein says fans should expect "many surprises at bjork.com," which recently sent out an e-mail blast containing a "photo blender" to its 100,000 fans; this gives fans access to photos and music streams.

Because of the imminent arrival of her second child, Björk—who is managed by Scott Rodger of London-based Quest Management and booked internationally by David Levy of International Talent Booking in London (Sam Kirby of New York-based Evolution Talent Agency in New York handles North American booking)—will not be touring anytime soon.

Instead, while awaiting her arrival, she'll be able to reflect on the past, the present, and the future. "For me, working on Family Tree was like spring cleaning, complete with nostalgic, boring, and mushy moments," Björk says.

"But ultimately, it was liberating to have an absolutely clean attic. Now, I have a brand new chalkboard on which to work."

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Headley Makes Jump From Broadway To RecordBins On RCA

BY GAIL MITCHELL

Major coast-to-coast buzz. That’s what Heather Headley is steadily amassing in advance of the Oct. 8 release of her RCA debut This Is Who I Am.

“Heather Headley is like a breath of fresh air,” says Dedry Jones, liaison for the Independent Music Group (IMG), a collective of 38 urban retailers. “[Lead single] ‘He Is’ is a great song that gets great audience reaction. All I can say is, wait until people hear the rest of the CD. It can be huge.”

Quite a review for a new artist—especially an R&B newcomer making the transition from Tony Award-winning Broadway star (Aida). Such a move isn’t an automatic given. For every Stephanie Mills (hitmaker who starred in Broadway’s The Wiz), there’s a Jennifer Holliday (one of Broadway’s Dreamgirls), who wasn’t able to parlay her star-making role into consistent record sales.

“It was always in my spirit to do R&B and pop. But God planned a nice little detour for me,” says Headley, who also originated the role of Nala in The Lion King. “In retrospect, I couldn’t have asked for a better training ground. The hardest thing about making this transition was trying to contain my voice. When you’re doing theater, you’re screaming to 1,000 people. It’s different in a studio.”

RCA president Bob Jamieson notes, “It took a minute for us and Heather to find her soul and find who she was [musically]. But once she found it, the whole thing took off. She’s a special artist who’s made a multi-format record that will stand the test of time. You don’t always get or find that with people coming out of session work or Broadway.”

Making the adjustment from stage to studio in no way diluted the power of Headley’s depth-defying voice, which can shift from passionate and vulnerable to down-home soul effortlessly. While the artist describes her sound as “Whitney Houston meets Lauryn Hill with a dash of Aretha,” Jones adds that Headley “takes the best qualities in terms of Broadway musical bravado and emotional interpretation and infuses them into R&B and pop songs in a manner that’s rarely heard.”

That’s quite apparent on “He Is,” which currently stands at No. 55 on the R&B/hip-hop singles & tracks chart. It’s a joy-filled proclamation that celebrates what it means to have a good man. By the end of the song, Headley’s soulful vocals backed by a churchy Hammond B-3 organ will have you on your feet and testifying. Wherein lies the other secret to Headley’s burgeoning R&B success:

her lyrically rich material. During the two years it took her to complete the album while continuing her Aida commitment, Headley and RCA senior VP of A&R Stephen Ferrera (who also executive-produced the 12-song set) listened to 100 songs, pared down to 500 that Ferrera says he initially received. From there, the list was whittled down to between 50 and 60 songs and later to 25 that “we recorded for real,” Ferrera recalls. “With any great singer, the key is in the repertoire, finding songs the singer can make his or her own. The hardest part was picking the final 12 that we put together like a movie: beginning, exposition, climax, and ending. These songs show Heather’s many facets as a person, artist, and storyteller.”

“I recorded so many songs that this was going to be the first debut album that came out as a boxed set,” jokes Headley, who is managed by Randy Hoffman of New York-based Hoffman Entertainment. “But my major concern was that we get the right songs; songs that lyrically touch your heart. If my brain connects with my heart and voice, that’s the best thing on earth.”

Working with such producers and songwriters as Jimmy Jam & Terry Lewis, Dallas Austin, Shep Crawford, Deborah Cox, Gordon Chambers, Shaniwe Wilson, Joshua and Britian’s D’Influence, Headley paints from a colorful palette encompassing R&B/soul, pop, and reggae that covers male/female differences (“Nature of a Man”), relationships (“Fulltime Overtime,” “Four Words From a Heartbreak”), and teenage pregnancy (“Sista Girl”). One of three tracks co-written by Headley, “Sista Girl” is a street-edged song reminiscent of the Supremes’ les- son-spinning ‘68 hit “Love Child.”

Initial introductions to Headley were made in July by way of showcases staged in such major markets as New York, Los Angeles, Dallas, and Washington, D.C., as well as on this year’s Essence Awards telecast. Beginning the third week in September, RCA began a national rollout of intimate-venue performances in conjunction with radio and Fader magazine. “Interestingly enough, we’re taking a rock approach with Heather,” VP of marketing and artist development Kaja Gula says. “Wherever we have radio airplay we’re inviting consumers to experience her by selling low-priced tickets that will usually reflect the station’s frequency.”

The Headley campaign also includes an aggressive online push, street and college marketing. “He Is” club remixes, cover and feature stories in various consumer publications, video channel tie-ins, and various TV appearances. Targeting mainstream R&B and crossover radio, RCA plans to release the album overseas next year.

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Frank Black & The Catholics Have SpinArt Seeing Double

BY TROY CARPENTER

A decade ago, Charles Thompson, aka Frank Black, was opening for U2 on the Zoo TV tour as Black Francis, the abrasively creative guitar-playing frontman of the Pixies. Success was smiling on Thompson and his critically lauded band; Kurt Cobain had just helped punk explode into the mainstream by, in his own words, "ripping off" Thompson's dynamic approach to guitar-pop. But internal tensions were wreaking havoc on the Pixies. Within a year, the indie darlings had split.

A decade on, the California-born Thompson has grown as a musician and found his true calling. As Frank Black, a troubador of the old order, he has not stopped the creative flow and indeed may be in the midst of his most fertile period yet. With the help of the Catholics, his band of seven years, he's outlasted much of his former peer group. He shows no signs of slowing down, given the onset of his seventh and eighth solo sets, Black Letter Days and Devil's Workshop, which simultaneously streeted Aug. 20 on SpinArt.

With 29 songs between them, the dual releases well represent the band's rock'n'roll workhorse aesthetic. Black Letter Days, which was recorded between last October and January, opens and closes with different versions of Tom Waits' apocalyptic ditty "The Black Rider," and in between runs the gamut of the Catholics' repertoire: witness the balls-out rock of "1826" and "Black Letter Day," the story-telling "Valentine and Caruda," the high, lonesome plains balladry of "The Farewell Bend" and "Whispering Weeds," and the road-trip rocker "California Bound."

But after completing this expansive 18-track album, the group still had a sizable batch of material worked up and decided to do more recording sessions in March and April, which bore Devil's Workshop. The more concise of the two, Devil's Workshop is a heady 11-track workout, featuring 35 minutes of uptempo rock epitomized by the angular "San Antonio, TX" and the ominous storm tale "His Kingly Cave." The album also refreshes a couple Black nuggets, including "Velvety," which had wordlessly surfaced in 1990 as the Pixies' Side "Velvety Instrumental Version."

SpinArt GM Jeff Price laughs when asked for his reaction when he first heard the artist—managed by Ken Goes for Los Angeles' Anything Goes Management—was giving him two albums at once.

"We chewed on it for a while and investigated the possibilities," he says. "Should we do a double album? Can we separate them by six months or put it all on one album?"

Serendipitously, Waits (who had served as musical inspiration for the group) also provided marketing inspiration with his recent Anti/Epitaph simultaneous releases of Blood Money and Alice. Price says that "showed it could succeed." SpinArt is working the records to triple-A radio by way of an "amalgam" compilation pulling tracks from both. For the Black staple of college radio, SpinArt is issuing both sets separately.

The band played week-of-release in-store performances at Amoeba Records outlets in Los Angeles and San Francisco, as well as at Fingerprints in Long Beach, Calif. Then it's back on tour, where Frank Black & the Catholics (who are booked by Steve Ferguson with Little Big Man) were born to be.

Noted road hog Black acknowledges that "we've spent quite a few years just touring wherever we want, whenever we want," with just the group and two vans. But this time around, Black and the Catholics want to streamline the tour experience, being a little more selective with markets and venues.

"I just want the band to be really fresh," he explains. "I wanna thin it out a little bit and do a nice show. I'm not saying we're gonna bring production and lights and fireworks, but just do a really good job."

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The Donnas Keep Building With Move To Atlantic

BY TODD MARTENS

Through five albums, the Donnas have delivered dozens of over-the-top party anthems, spinning tales of high school debauchery and throwaway boys with Kiss-sized riffs and a pop-gloss. These Joan Jett disciples are rock veterans in their early 20s, and are now ready to graduate from the independent world, having recently traded in Lookout! Records for Atlantic Records.

"After a while on an independent label it seems like you can only go so far," drummer Tony Castellano says. "You just sort of stay at the same level. We didn't want to make a move until we really had a fan base, because we wanted to be able to say what's working and prove that we knew what we were doing."

The group, whose 2001 album Turn 21 sold 34,000 units, according to Nielsen SoundScan, clearly made their case. Atlantic took a relatively hands-off approach, allowing the band to retain its long-time producer, Robert Shimp, and made few trips to check in on its new act.

"When we were first starting out and playing in my parents' garage, all the guys in our grade would come and bang on the door and we felt like we had to let them in," Castellano says. "They would whisper about us while we were playing, so from then on, we never let anyone in."

The Donnas' 13-track Atlantic debut, Spend the Night (due Oct. 22), is the group's most confident effort yet, seeing the act expand its range with the Sticky Fingers swagger of "Please Don't Tease" and lay on the hooks with the rhythmic flux of "Too Bad About Your Girl."

The band, whose songs are published by BMI, is willing to do whatever it takes to get the word out. The Donnas recorded a radio commercial for Budweiser, licensed music for advertisements for Sprite and Target, and posed for a Levi's print campaign. Castellano says the band isn't worried about fallout from the punk community that follows the Berkeley, Calif.-based Lookout!.

"I don't see anything wrong with commercials," she says. "We thought people might be upset about it, and we knew people would be upset about us signing with Atlantic, but people are always going to say we're not punk enough, and we never said we were punk anyway."

In fact, the band hasn't completely severed ties with Lookout!, as Molly Neuman, who co-manages the Donnas with Joseph Minkes, is Lookout!'s general manager. In addition, the independent label will release a vinyl edition of the album.

A video is being shot for first single "Take It Off," and the first 50,000 CDs sold will come with a bonus DVD.

The band, booked by Evolution, will play some dates with Jimmy Eat World before headlining its own jaunt in late October.
Eyes Adrift: A Rebirth For Its Famous Members

By Wes Orshoski

NEW YORK—With the exception of maybe Lynyrd Skynyrd, one would be hard pressed to name another band that has experienced as much career-related heartbreak as alt-rock supergroup Eyes Adrift, which features ex-Nirvana bassist Krist Novoselic, former Sublime skinsman Bud Gaugh, and Meat Puppet Curt Kirkwood.

"It's like we're 'the tragedy band.' We're fuckin' awash in all this grim shit. But you know what's gonna pull us out of it? Our music. Our music is groovy," says Kirkwood, whose Meat Puppets dissolved in the late '90s, as heroin tightened its grip on his brother, Cris, the band's bassist. (Nirvana ended with Kurt Cobain's 1994 suicide, while Bradley Nowell's 1996 heroin overdose spelled the end for Sublime.)

A rebirth for each of its three members, Eyes Adrift—whose eponymous debut arrived in 1998, was formed shortly after Novoselic caught a Kirkwood solo gig in Seattle last year. A day or so after the show, Novoselic called Kirkwood to see if he'd be interested in jamming.

"If you're in my shoes, and you see how my life has progressed, having Kirk call me is not a small thing," Kirkwood says, referring to he and his brother's appearance on Nirvana's MTV Unplugged and the resulting prominence it delivered to the Meat Puppets.

Coincidentally, Gaugh, having just left the Long Beach Dub All-Stars, phoned a few days later with the same inquiry. Soon after, all three convened in Austin and began recording, writing, and cutting many songs on the spot. "It was just beautiful," Novoselic says. "We were lauging the whole time; and that's how it should be."

Spinar is working "Alaska" to commercial modern-rock and is also preparing a video for the song. Managed by Austin-based Corey Moore, Eyes Adrift will soon return to the road for a jaunt that will continue through the end of the year. Says Novoselic, "It's great to be back in the game again.

IMMORTAL BELOVED: Anne-Sophie Mutter always knows what the first question in any interview regarding her latest recording is going to be. "Why do the Beethoven again?" she moans, eyes rolled skyward. With a laugh that belies her seeming indignation, she asks, "Can we start with something else?"

Still, after an impromptu chat about her favorite restaurants in Manhattan (Piccholine and Jean-Georges, in case you're curious), the first question remains. Given the classical recording industry's current slump and the widely held notion that new recordings of standard repertoire aren't smart business, why has Mutter—one of the world's best-loved violinists and an ardent champion of contemporary composers—joined forces with Kurt Masur and the New York Philharmonic to re-record Beethoven's Violin Concerto? Their new disc will be issued Oct. 8 by Deutsche Grammophon, but with Beethoven's concerto already well represented in the catalog—including a widely admired 1979 recording by Mutter on the same label—why do it again?

"Because I can't go to the restaurant all of the time," is the quick response, accompanied by another hearty laugh before Mutter's consummate professionalism asserts itself. "A recording is a snapshot of an artist's life and development," she says. "What you live through in more than 20 years fills you with a depth that wasn't there when you were younger. At 38, I'm reconsidering and putting down a second view of one of core repertoire, and the Beethoven is certainly the crown of that repertoire. It's so removed from the anger and physical force Beethoven very often shows us; the concerto is a sum- mary of philosophy, human spirit, and love."

Mutter's first recording of the work, made with her mentor, Herbert von Karajan, and the Berlin Philharmonic, displayed the already estimable skills of a young performer caught in the first blush of what would become an enduring career. That recording still merits consideration, but it's clear from the onset that Mutter's new recording—captured live in May during Masur's annual charged final weekend as New York Philharmonic music director—is filled with greater interpretive depth, nuance, and insight than its predecessor.

As her specific works in which her view of the work has changed, however, Mutter demurs. "One would have to go back and compare, which is something I've never been interested in doing," she explains. "Music is something that is ever-changing; Even if you burn it on a CD, in the moment that the concert ends, we have it in our hearts but it's gone. It's a sculpture I have to rebuild the next evening. In that sense, I don't want to compare what I do today to what I did 22 years ago. The way I see the architecture of those three movements will never change; the cathedral basically stands as it did, but in the smaller, real facts of that building, there will be much more detail and depth of understanding."

Mutter and his well-honed orchestra provide ideal support for Mutter's elastic, much as they did in her second re-

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BILBOARD OCTOBER 5, 2002
In this issue, Let Freedom Ring and God Bless America are No. 6 and No. 7, respectively, on the Top Contemporary Christian album chart. Both projects, the latest in the popular Gaither Gospel series, were released Sept. 10 by Gaither's Spring House label, distributed via EMI Music Distribution to the general market and via EMI Christian Music Group’s Chordant Distribution in the Christian retail market. Issued on cassette, CD, DVD, and VHS, Let Freedom Ring and God Bless America also claimed the No. 35 and No. 44 spots, respectively, on The Billboard 200, the highest debuts ever for both Gaither and any Southern gospel music on that chart.

Gaither product always does well on the Billboard Top Music Video chart, as Let Freedom Ring and God Bless America debuted at No. 1 and No. 2, respectively. “We’re excited,” said the 66-year-old singer/songwriter. “Just do our art, and we want to do the best we can do it, and when people buy it like they are buying it, it’s very exciting.”

Recorded live at Carnegie Hall in April, the patriotic-themed projects feature performances by the Gaither Vocal Band, the Hoppers, the Martins, Jessy Dixon, Janet Paschal, Sandi Patty, Larelle Harris, Mark Lowry, Natalie Grant, Andrae Crouch, George Beverly Shea, and others. They were in the works for two years, long before the tragedies of Sept. 11, 2001. “For a long time, patriotism wasn’t cool,” Gaither observes. “But it’s very easy now for people to say...”

“I’m proud to be an American.” “Timing was terrific,” Spring House president Barry Jennings adds. “It was a positive message in the midst of all that [Sept. 11] coverage.”

Other factors that contributed to strong sales were a busy tour schedule that included performances at the National Quartet Convention (Sept. 9-13 in Louisville, Ky.) and having Spring House mail a new catalog to 1.3 million homes. The projects were broadcast on 11 cable outlets, including PAX-TV, Family Net, and Trinity Broadcast Network, and began airing Sept. 20 on PBS.

Gaither says, “No matter where we go, people say, ‘We see you all the time. Television must be making a difference.”

According to Jennings, the direct-response TV campaign resulted in consumers turning into such retailers as Target and Family Christian Stores, and he credits Chordant with “taking this project to new heights.”

In the past 10 years, Gaither has released nearly 70 video titles, with 10 debuting at No. 1 on the Billboard Top Video chart since 1997. Next on the agenda, the Gaither Vocal band will release a video in Australia at the Sydney Opera House in November for release next year. In January, look for Spring House to release two new Gaither projects, Heaven and Meeting in the Air.

NQC WRAP UP: Southern gospel fans from 40 states and a dozen foreign countries gathered for the 45th annual National Quartet Convention at the Kentucky Fair & Expo Center in Louisville. Among the highlights were Bill Gaither’s “Class Sing,” a two-hour event covering more than 25 Artists in one evening. In other news, Jonathan Martin has left the Spring Hill family trio the Martins. Paul Lancaster, formerly of Sunday Drive, has joined sisters Judy Martin Heaton and Joyce Martin McCollough... Spring Hill Music Group is now being distributed through Word Distribution. It was previously with Chordant... Legacy Five will travel to London Oct. 6 to record with the London Philharmonic Orchestra for its first Daywind release... Mark Bishop has a solo release, Faith, Family & Friends, on Sonlight Records.

In The News

by Deborah Evans Price

• Nashville-based management company Blanton Harrell Cooke & Corinne is partnering with Moose Management president Mitch White and has signed new Vertical Music artist Kara, whose eponymous debut disc bowed Sept. 3. White joins Blanton Harrell Coike & Corinne as VP of artist development and brings along clients Fernando Ortega and Wanda Marquez. The company handles the careers of artists Amy Grant and Michael W. Smith and author Frank Peretti.

• EMI Christian Music Group, Word Entertainment, and Provident Music Group are again partnering to issue the latest in the WOW series. WOW Hits 2003 hits the Christian retail market through EMI Christian Music Group and general-market outlets through EMI Music Distribution Oct. 1. It includes 30 songs by such Christian artists as Steven Curtis Chapman, Nicole & E. Mullen, and CeCe Winans. Also coming is the first WOW holiday collection, WOW Christmas, stretching Oct. 1 via Word, and WOW Hits 2003: The Video (Sparkon, on DVD/VHS).

• Melissa Greene has joined Sparrow Records group Avalon, replacing soprano Cherie Adams, who is pursuing other projects. Greene joins Avalon members Michael Passions, Jody McBrayer, and Janna Long. McBrayer recently issued a solo album, Who I Am, on Sparrow. Long’s solo project, is slated for release Nov. 5. With Greene in place, Avalon is preparing for its Joy Christmas tour. Also, look for Adams to add “her resume,” as she’s working on a new book geared toward single Christian women.

• Big Idea’s full-length VeggieTales movie, Jonah, premiered in Nashville to enthusiastic response. Numerous country and Christian music artists attended (many with their small children in tow), including Michael W. Smith, Sara Evans, Trace Atkins, Plus One’s Nate Cole, and Steve Taylor.

• Steven Curtis Chapman, Third Day’s Mark Hall and Fred Harman were among those who performed Sept. 11 at Madison Square Garden in New York at a Tribute to Grace and Hope, a special event commemorating the one-month anniversary of the terrorist attacks. Chapman performed a new song he’d finished minutes before taking the stage, titled “Remember the Day.”

• The Atlanta Philharmonic Orchestra for its first Daywind release... Mark Bishop has a solo release, Faith, Family & Friends, on Sonlight Records.

Taking It Up: Arrow Records is shifting into high gear with the Sept. 17 appointment of Shawn Tate (formerly of EMI Gospel) as its new GM. The recent announcement signals the quest of the 4-year-old, Atlanta-based label—an affiliate corporation of Dr. Creflo A. Dollar’s World Changers Ministries—to be a major player on the gospel music scene.

“The label is looking to compete on a national level with Pastor (Taffi L.) Dollar’s vision of signing artists who sing life music—music that is positive and inspirational in nature,” Tate says. “I look forward to building a team that gives flight to that vision.”

Tate, who will manage all areas of the label’s operations, says he has a three-point plan. “First, we’re going to be signing world-class talent to inspire the unchurched and the churched, to establish national distribution so this talent can be heard and to provide that an independent church-based label can be successful and win.”

Taffi Dollar

by Lisa Collins

The label currently has a roster of four acts, including Dr. Creflo A. Dollar & the Changing Your World Mass Choir. Their November 2000 release From the Heart of God, marked the label’s official bow into the gospel marketplace. Tapping into the national network of churches forged by Creflo Dollar Ministries (including its 20,000-strong, Atlanta-based church), the CD sold upwards of 200,000 units.

Tate says, “That says to me that a church-based record-company model can be successful. Given the right record and extended marketing platform, Arrow Records is poised to be a vibrant and profitable entity that maximizes relationships with churches and ministries around the world.”

Taffi L. Dollar—who serves as Arrow Records CEO and is also Creflo’s wife—says, “The addition of Shawn Tate to our staff is only the first of several changes we will be making to position the label to do great things. With the incredible artists we have on the label and the strong team we are assembling, we believe that Arrow Records will be a force in the gospel music industry.”

Tate anticipates a minimum of four to five releases in 2003, beginning with a first-quarter release from Generation J, an urban- and pop-flavored brother-and-sister troupe, and including a follow-up release from Dollar and his Changing Your World Mass Choir.

Speaking of Preachers: Abilbe Records’ Ed Montgomery and ALC Featuring Mark Taylor have released their new live double-CD, Mark Taylor and ALC: Total Life Experience, which was recorded at Montgomery’s 6,000-member Abundant Life Cathedrul in Houston. The collection features Montgomery, along with producers Chris Walker and Taylor (Abundant Life Cathedral’s musical director), and the 70-voice Abundant Life Cathedral Choir. It is the third production from Abilbe Records, a division of Montgomery’s ministry... Bishop Andrew Merritt & the Straight Gate Mass Choir recorded their latest CD Sept. 15, at the Straight Gate International Church in Detroit. Special guests included Fred Hammond and former Commissioned member Keith Staten.

Praise Where Praise Is Due: That’s the mission of the Detroit-based Gospel Music Hall of Fame & Museum, whose sixth annual induction ceremony—set for Oct. 26—will honor the achievements of Charles Ford & the Charles Ford Singers, Dr. Charles Hayes & the Cosmopolitan Church of Prayer Choir, Lee Williams & the Spiritual QCs, Bill & Gloria Gaither, Rev. Cleophus Robinson, Daryl Coley, and Yolanda Adams. This year’s event will once again demonstrate the Gospel Music Hall of Fame & Museum’s commitment to preserving and celebrating the work of the world’s legendary gospel entertainers,” founder David Gough says. Dr. Bobby Jones will host.

Briefly: Richard Smallwood, Donald Lawrence, and Karen Clark Sheard are wugging their way across the country with the Alliance Tour, which also features newcomers Ted & Sheri, Maurette Brown-Clark, and Vanessa Williams. Kicking off Aug. 30 in Louisville, Ky., the tour will wind down Nov. 1 in Las Vegas... Central South Gospel played host to its inaugural National Retailer’s Conference in Nashville Sept. 29-Oct. 1.
Flaming Lips, Beck Pucker Up On Joint Tour

Two Established Headliners Will Play Separately And Together On The Same Bill

BY SUSANNE AULT
LOS ANGELES—In what’s shaping up to be a great rock pairing, Beck’s upcoming theater tour will use the Flaming Lips as both a backing and support act.

In the mode of Tom Petty & the Heartbreakers’ similar duality with Bob Dylan more than a decade ago, this is one of the few times a bill of this sort, with two established headliners playing separately and together, has been put together in a while.

“I think it’s very unusual—it’s definitely casting an eye toward Neil Young and Crazy Horse,” says Jim Guerinot, partner in Rebel Waltz Management and Beck’s manager. “We want this tour to be an event—something you might not see again.”

Beck sees it as “an interesting alchemy that really starts a cool musical dialogue... Why not?” he asks. “There’s no rule book here.”

Flaming Lips frontman Wayne Coyne was caught off-guard by Beck’s invitation to join together on tour. “We looked at each other and said, ‘This is bizarre. But what if he is a bally move,’” he says. “This just sounds too cool.”

Beck and the Flaming Lips are primarily booked into 2,500-5,000-capacity theaters; in most cases either act could probably headline these relatively intimate-sized venues.


A 14-date West Coast leg is on deck—but not confirmed—to start Nov. 12 at Austin’s Bass Performance Hall. Also anticipated to be included in the routing is Los Angeles’ Universal Amphitheatre Nov. 25, with that leg wrapping Dec. 2 at Portland, Ore.’s Arlene Schnitzer Concert Hall.

NICE PRICE
Despite the uniqueness of the package and the intimacy of the venues, tickets average $35, with a few $45 exceptions for larger markets like New York. Considering the uniqueness of Beck’s out-turn, tour sizes here could have upped the gross potential by playing larger buildings and/or pricing tickets higher.

“The biggest gross possible is not necessarily the best presentation possible” is how Guerinot explains that going into amphitheaters and arenas “wouldn’t be consistent with what the presentation of the music will be.”

Beck is making the rounds this fall in support of his latest album, Sea Change, which has been described as his most somber, introspective (translation: best-suited to theaters) creation yet. Or as Elliott LeFko, VP for House of Blues Canada (which is promoting the Massey Hall date) puts it, “Here’s some difficult music, but he’s giving it to you in the best setting possible.”

For their part, the Flaming Lips are known for a raucous, loopy musical style—“like Walt Disney meets Led Zeppelin,” Coyne says. That contrasts with Beck’s quieter vibe, which he introduced during a number of acoustic concerts he played in August as his first public foray with Sea Change.

But Coyne predicts that the Flaming Lips will still dish out their usual light and video-screen theatrics for their opening set. “Beck’s added a lot of elements of our shows. He wants us to do something of that scale—[to] do some bombastic things,” Coyne explains, adding that he’s confident the Flaming Lips can seamlessly turn it down a notch when transitioning to the position of backing band.

With the combined strength of Beck and the Flaming Lips—both of their latest albums are getting the critics’ kiss of approval—“this could be an arena tour,” American Artists’ Trip Brown believes. “But Beck won’t want to play small. He didn’t want people to have to sit half a mile away.”

Denise Frestina, executive director of Syracuse, N.Y.’s Landmark Theatre (hosting Beck and the Flaming Lips Oct. 26), echoes that sentiment: “As a music aficionado, I want to feel it, see it, and smell it—and the only way you can do that is in a theater.”

Early indicators suggest the tour should do well just the way it is, easily out-grossing Beck’s last major trek, the January/February 2000 Midnite Vultures tour. That 12-date theater outing, which included seven sellouts, drew about 3,860 people each night and averaged $102,692 per show. The Beck/Flaming Lips pairing, with its similar parameters, should average many shows over that same price at least, and possibly pull in more dollars because of the roughly 25 dates so far scheduled. A third leg is a possibility for next spring.

As unlike many of the Midnite Vultures shows, this bill should generate sellout business. “Chicago sold out immediately during its Sept. 16 onsale... Minneapolis and Minneapolis—amazing, but ultimately pull in more money because of the roughly 25 dates so far scheduled. A third leg is a possibility for next spring.”

‘It’s A Long Way To The Top’ Shows Potential Of Baby-Boomer Market

BY CHRISTIE ELIEZER
SYDNEY—A package tour of 30 Australian acts from the ‘50s, ‘60s, and early ‘70s called It’s A Long Way To the Top has grossed $10 million Australian ($5.5 million) and opened up the music industry here to the commercial potential of the baby-boomer market.

The shows will yield a live album and a DVD. At the same time, a two-hour behind-the-scenes documentary airs on the government-run ABC TV network Nov. 26, to be released as a DVD in conjunction with a coffee-table book.

A scaled-down version of a documentary is scheduled for broadcast through regional centers in early 2002. A sequel tour featuring acts from the mid-’70s to the early ‘80s is also in the cards, according to Michael Chugg, managing director of Michael Chugg Entertainment. He says, “It confirmed my belief that Australians over 40 don’t go out only because there’s nowhere for them to go.”

It’s A Long Way To the Top was inspired by a 13-part ABC TV-series of that name from 2001, which chronicled the growth of Australian rock. It was the network’s highest-rated series. One of the acts, Billy Thorpe, called Chugg—who was his roadie in the ‘60s—and suggested they team for its first three episodes on the road.

Chugg had also sensed Australian were starting to look at their musical past in the nationalistic euphoria following the 2000 Sydney Olympics. He calculated that a fast-paced 3½-hour show with multimedia visuals and 40 chart-toppers would sell out six metropolitan gigs.

A budget was set at $4.5 million Australian ($2.5 million), and tickets ranged from $30 Australian to $135 Australian ($43.82-$73.94). His partners in the venture were theater/concert promoters Jacobsen Entertainment (its chairman, Kevin Jacobsen, played in the Joye Boys in the ‘50s, backing his singer brother Col Joye, who was on the tour), U.S. promoter Jack Utssick, theater producer Amanda Pelman, and talent manager Brian deCourcy.

Chugg miscalculated. It’s a Long Way To the Top ended up lapping 19 shows, shifting 155,000 tickets, and doubling the original budget. He estimates that the planned regional run could yield a further 90,000 tickets.

Part of the tour’s success lies in audiences shifting their focus to Australian acts after the low Australian dollar showed down internationally tours—promoters take more chances with young global acts wanting to build up an audience. Among the new acts Chugg toured this year were Fuzzy Manchu, Gomez, Spiritualised, and Black Motorcycle Rebel Club. The popularity of Japanese festivals Mt. Fuji (in July) and Super Sonic (in August) has brought acts into the region.

“George Clinton was someone I tried to get here for years,” Chugg says. “He came to Japan and then to Australia, and the shows result in some of the wildest crowd scenes we have seen.”

But the greatest significance of It’s a Long Way To The Top is its impact on the careers of its acts. While many of the acts re-formed for the tour, some—like Joye, Normie Rowe, the Atlantics, John Paul Young, Ross Wilson, and Marcia Hines—continue to perform. “With a few exceptions, many of them struggle to make money,” Chugg says. “I think this tour will reawaken a lot of work for these acts.”

Mushroom Marketing GM Carl Gardiner agrees: “The music industry has yet to work out that many of these older baby-boomer acts have a lucrative future in corporate gigs and related opportunities.”

Artists find the tour rewarding on another level. Ross Wilson of the band Dady Cool says, “It was personally a buzz for me, meeting up with some of those ‘50s guys like Col Joye. Backstage everyone knew they were part of something momentous, because that entire line up would never come together again. I think the audience got that vibe, too.”

EASY TO PROMOTE

Your tour dates that they won’t be putting the traditional marketing muscle against the event, saving a good amount of money along the way. Few, if any, radio spots will run, and print ads will be minimal.

Alternatively, organizers are largely relying on Beck fans to regularly surf his Web site for tour updates. In fact, 80% of the tickets are targeted for the dates of various Internet presales.

Circaz shares the view of a lot of the tour’s promoters, which include Clear Channel Entertainment and Metropolitan’s Entertainment Group, that “it’s obvious they could play way bigger venues looking at ticket sales [most of which haven’t gone on sale]. But [Beck] is the kind of intelligent artist who is setting up a situation where he’s going to play to people who totally love him. Then it’s really amazing that he is taking the Flaming Lips out on tour. He’s totally going the extra mile.”

As far as those small venues undoubtedly leaving many people without tickets, Coyne fittingly bristles over some rock attitude: “Pity is not the compassion about people who can’t get into a rock concert? That’s silly. Helping out homeless people—let’s do that.”
with Hepatitis C. But with Hill now in remission, ZZ has a new RCA album coming out next year, and life is good.

"We've got some new material and a new look, so Europe is getting the best of both worlds," ZZ Top guitarist Billy F. Gibbons says. "Of course, it's making us work a little harder."

Gibbons says the European shows include "some old blues songs we rediscovered, a couple of the songs from our new recorded project, and the rest of it is three chords and really loud shit." He adds that Texas boogie is "presently quite the fashion" in Europe. "I guess trends come and go, but one thing that's managed to remain quite attractive is American pop culture, particularly throughout France. It was that last card to fall, so to speak, but even in the stillest of grids, American pop culture reigns supreme."

That said, Gibbons believes ZZ Top's trademark raucous sound translates loud and clear in diverse cultures. Production capabilities, interestingly enough, are usually compatible. "Europe is not as predictable as the good old U.S.A. in terms of what the rooms look like and who's gonna be there," Gibbons explains. "The power is still different. That's one of the significant issues that's always first at the top of the equipment guy's list: 'Let's get this power thing worked out.'"

A veteran crew helps. "We've got a lot of familiar faces with us, familiar with how to get the ZZ sound sounding like ZZ," Gibbons says. "We've got some very specialized and peculiar back-line equipment, guitars, and personal effects that are just that and can't be compromised, in our opinion. So the road crew has the rather formidable challenge of getting everything ready and packed in, whether it's Stuttgart, Arkansas, or Stuttgart, Germany."

Previously, ZZ Top has been known for its lavish, over-the-top production touches, like bringing Texas to the world via live coyotes and rattlesnakes onstage. "That was the 1976 tour, during the period when giant stage production was the order of the hour," Gibbons recalls. "Presently, the bulk of ZZ fans want us back in the palm of their hands, three guys playing three chords. They like videos and they like the cut and the simplicity of a blues-and-bash presentation from the Texas trio is what they like best."

The European dates are actually an addendum to some U.S. dates the band played this summer. "We made a break from the recording studio and played a run of intimate appearances at select casinos coast to coast. It was a blast—right, tight, and outta sight. Those shows gave us a chance to see the light of day for a change—a chance to fire it up and make it greasy."

Obviously, these greasy shows include the usual material, but a "ZZ show is not a ZZ show without 'Tea Bag Sunglasses,' 'Thick Dressin', Man,' 'Nationwide,' or even 'Wattin' for the Bus.'" Gibbons justifies. "Chicago is right about the middle of the tour. We leave out three or four empty spaces for spot calls. It keeps us on our toes and allows us to experiment and have a good time."

A new release is set for first-quarter 2003, followed by a tour of "whenever, whenever," Gibbons says. "I wouldn't be surprised to see the trucks fire up around February and March. Already booked is a return to RodeoHouston at Reliant Stadium; last year at the final Rodeo-Houston at the Astrodome, ZZ Top drew more than 57,000 people at a first-time play of the event."

Gibbons says 2003 will be a busy and exciting year for the band. "We'll take a nice little holiday and then get back to bluinkin' the planks." ZZ Top is booked by Bob Light at Creative Artists Agency in the U.S., and Barry Dickins at International Talent Booking books the band in Europe. Bill Ham at Lone Wolf is ZZ Top's longtime manager.
and by Warner Music in Europe and Japan-collects these performances for an extravagant tribute. While not up to the usual Legacy standard of il- lustrious, especially with the addition of a new version of the Stones’ hit "Beggar Man," this set does offer an unprecedented picture of Stones doggedly in pursuit of the onstage muse even in his last years. Except for the gala 1991 tribute concert conducted by Quincy Jones, all of the material is previously un- released; whether all of this music stands up to repeated listening, though, is highly arguable. In Europe, Warner preceded the complete boxed set release with a lavish concert com- pilation; rather uncharacteristically, Legacy is not replicating this con- veyor belt approach, but rather going for the high-quality, independently released, critically and commercially. A 20-track disc that evokes the spirit of the Stones’ box set in a single, palatable fashion.

**INDIA.ARIE**

**Rolling Stone**

**Forty Licks**

**PRODUCERS:** various

ABKO/Virgin 2438-13378

It is always gratifying to rediscover many few years that "Street Fighting Man" still teems with menace, "I Can't Get No" Satisfaction is frustration to set music, "Sympathy for the Devil" is equally snappy. "Street Me Up" does just that, and "Honky Tonk Woman" is raunchy personified. The Stones' songbook never sounded better than on this first collection to fea- ture remastered hits from their entire catalog. How these guys evolved and even defined their musical times re- mains fascinating: "She's a Rainbow" is a tingling, well-executed trip, "Get Off My Cloud" flips trends on the outside. "Hey, Mr. Legs." Forty years in, the Rolling Stones still own the best licks in rock'n'roll, and they're proving it again here and on the road right now. —RV

**THE ROLLING STONES**

**Forty Licks**

**PRODUCERS:** various

Motown 4755

India.Arie offers nuggets of wisdom and self-help galore on Voyage to India, her sophomore set for Motown. The Atlanta native, who burst on to the scene last year with her critically ac- claimed Acoustic Soul, follows a similar path of acoustically driven, feel- good tunes on this stellar set. The infectious rhythm of "Get It Together" seduces listeners while the subtle mes- sage of making your life better sinks in: "One shot to your heart without break- ing the skin/No one has the power to hurt you like your kin/Keed it inside didn't tell no one else.../. From 15 years of holding the pain/And now you only have yourself to blame if you con- tinue to live this way. Similarly, lead single "Little Things" employs pieces of Rufus "Hollywood" while reminding listeners to remember the simple things in life. While, at times, Voyage to India seems a bit too preachy, Arie has a way of bringing everything together in a very palatable way. —PPV

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**DISTURBED**

**Believe**

**PRODUCERS:** Johnny K.

Reprise/Warner Bros. 2-48361

Nu-metal band Disturbed struck multi-platinum with their debut, The Sickness, and it is well poised to hit a similar mark with this fol- low-up. Reuniting with producer Johnny K. for a more stripped-down sound this time out, displaying the tight musicianship it has honed by spending 22 months on the road. Frontman David Draiman shows that he is an amiable singer, refrain- ing from the quirky vocal squall- lings that grated Sickness for a more straightforward course. "Breathe" and "Mistress" feature irresistible guitar hooks, and the slow yet heavy groove of "Devour" shows the influence of Black Sabbath. But if the label wants to immediately break this album wide open, it should follow up current hit "Prayer" with "Dark- ness," a mournful yet powerful ballad that could reap the type of monster airplay that "Outside" did for Staind. —CLT

**SHOTLIGHTS**

**RyAN ADAMS**

**Demolition**

**PRODUCERS:** various

Lost Highway 088 170 333

When Ryan Adams signed with Lost Highway last year, part of the deal was that the label would try, release-wise, to keep pace with his seemingly nonstop songwriting. Having already tackled a free five-song EP onto the first pressing of last year's released Gold, the label further makes good on that promise with this demo collection. Among these 13 cuts are sparse, acoustic numbers that seem like outtakes from the ex-Whiskeytown frontman's solo debut, 2000's Heartbreaker. The music is well crafted, and tracks that could have easily made Gold. ("You Will Always Be the Same" is an example of the former. "Hallelujah" the latter.) Especially nice are the piano- peppered "Cry on Demand," the air-gui- tar-inspiring singalong "Hallelujah," the corny "Tennessee Sucks," and the morose final cut, "Jesus (Don't Touch My Baby)."

Gold left many Adams fans listen- ing in awe at the loops and bounds by which he was growing as a songwriter. This record doesn't do that; and though that's just fine, it makes Demolition less digestible and ultimately less excusable, without question, the writing and per- formances here are top shelf. —WD

**CRITICS' CHOICES**

**Infiltrate Destroy Rebuild**

**PRODUCER:** Chad I. Ginsberg

Island 440 063 100

In a sea of bands striving to sound like a cross between Korn and Puddle of Mudd, CKY gets a giant gold star for blazing its own stylistic path. Sure, the material that constitutes this set hits enough of the grunge-grunching, hard-grooved marks needed in order to score with fist-waving teens. But cuts like the anthemic first single "Flesh Into Gear" (which is also featured on the soundtrack to the up- and-coming Jakson: The Move) also have enough disparate elements to raise above the competition. Singer Daron Miller has a gritty, grungy delivery that works well against Chad I. Ginsberg's grueling, as well as atop the rhythm section of Vern Zaborowski and Jess Margera (drums). Together, they make a sound that is sometimes reminiscent of classic metal, while other times, they exhibit a jagged punk edge. At all times, they keep things appropriately aggressive, yet melodic enough to ensnare the mainstream rock masses. A band to keep a close eye on. —LF

**CRITICS' CHOICES**

**CravenMAN**

**PRODUCERS:** Ted Nugent, Drew and Chris Peters

Spitfire 15174

Ted Nugent—gonzo guitarist, unabashed American patriot, shameless meat-eater/ hunter—ran a sure-fire formula classic with CravenMan. The album is full blustery rough: over-the-top, sex-fueled lyrics and anthemic compositions feat- uring bluesy undercurrents that have gui- tarists roaring with rock'n'roll fury. But those who know it all in the name of fun realize that CravenMan lies the Nugget's charm. "My Baby Likes My Butter On Her Griz" is the seedy grind of the seediest

(Continued on next page)
ALISON MOYET

**PRODUCERS:** the Insects

**Sanctuary 06076-84570**

It’s been a hot second since Ms. Moyet’s last studio album (Eccentric)—eight years, to be exact. And while two retrospectives arrived in the interim, both of those have since been salivated for something completely new and fresh. Welcome to Home Time. Beautifully produced by the Insects (Matt Black & Fran), Home Time takes listeners to church with “Bring Your Heart,” while “Easy Conversation” shows a new side of Jill Scott. The smooth, guitar-driven track is wonderfull accented by Scott’s gentle whisper, Erykah Badu and Common’s vocal comes to hip-hop to the hypnotic “Love My Life (An Ode to Hip-Hop).” Other highlights include Sade’s “The Longest Time” and “Sweetest Time,” and Billy Joel’s “You May Be a Carpenter.”

**GOSPEL**

**CANDI STATION**

**Proverbs 31 Woman**

**RC&B/HIP-HOP**

**SOUNDTRACK**

**Breach 0-836-54560**

For those in the music business, a love of music is often as strong as any other loves in their lives. Actors Taye Diggs and Sanaa Lathan explore that dichotomy in the new Fox Searchlight film Jersey Love. Like the film, the accompanying soundtrack balances themes of love and music. The ethereal “Some Changes” is the perfect score to this Pan-Mediterrenean musical with the vocals of Jayn and the title track. The album delivers a magnificent acoustic album that immediately brings to mind his nickname—The Golden Voice of Africa. Keita’s music is timeless, and the refrain “My Life” is one of the many tracks that is masterful turn. Not merely for those who appreciate his music, but also for those who appreciate his vocal prowess. Mappa, from Mali, called Mofour. In the bass section, the song is a breath of fresh air, driven by the polyphonic percussion and the buzzing strings of lute, guitar, and kantele. The song cooks relentlessly. At a hectic tempo, Keita sings with remarkable elegance in the sparse arrangement of “Souvenier” and delivers a luscious duet with Césaria Évora on “Yamore.”—PV

**ARVO PÄRT**

**ORTHO & OCCIDENTAL**

**PRODUCERS:** Manfred Eicher

**ECM New Series 1795/278-422-080**

As much as one might long for Arvo Pärt to be more musically ambitious (just as one might wish his English counterpart, John Tavener, to be less so), this would be missing the point of the Estonian composer’s overthrowing art. The three pre- miere recordings Ortio & Occidental comprises don’t carry the tragic weight or great expressiveness of such past Pärt milestones as Tabula Rosa or Ta Daum. But they do conclude with the heartfelt intimacy characteristic of his works. In particular, the title cut, “Magnolvia Wind” tugs into Pärt’s underrated romantic sensibilities, and “Soldier’s Joy” manages to be both gruesome and lighthearted in one masterful turn. Gently delivered character studies like “Homeless,” “Dooming Days,” and the battle-rended “Bag of Bones” are nothing short of brilliant, but perhaps the record’s high point is “Victim,” in which one can still refer to Pärt’s estranged anger over some S.O.B. shooting his dog. Pure genius.—RW

**LATIN**

**THE SPANISH HARLEQUIN ORCHESTRA**

**Un Gran Dia en el Barrio**

**PRODUCERS:** Aaron Levinson

**RopeaKope 7567-90315**

Described by its label as “Harlequin’s answer to Cuba’s Buena Vista Social Club,” Un Gran Dia actually transcends its barrio roots. Not merely for those who appreciate his music, but also for those who appreciate his vocal prowess. Mappa, from Mali, called Mofour. In the bass section, the song is a breath of fresh air, driven by the polyphonic percussion and the buzzing strings of lute, guitar, and kantele. The song cooks relentlessly. At a hectic tempo, Keita sings with remarkable elegance in the sparse arrangement of “Souvenier” and delivers a luscious duet with Césaria Évora on “Yamore.”—PV

**ANDOLU BRAHEM**

**LA PAS DU CHAT NOIR**

**PRODUCERS:** Manfred Eicher

**ECM New Series 1796/240-015-13**

Who would have thought that the supremely subtle oud (the ancient Arabic lute) could be featured on a recording with pianos, that most dominantly Western of instruments? Meticulous and contained, and gorgeously recorded, La Pas Du Chat Noir features Brahms, Mozart, and Virtuoso Anouar Brahem in a fresh set ting conceived at the keyboard and then related with the expertise of Conductor and accordionist Jean-Louis Matinier. The result is as redolent of the French minimalism of Satie and, even, of the Greek composer Xenakis as it is traditional Arabic music. There is a hushed, highly concentrated quality to this Pan-Mediterraneaian musical with the vocals of Jayn and the title track. The album delivers a magnificent acoustic album that immediately brings to mind his nickname—The Golden Voice of Africa. Keita’s music is timeless, and the refrain “My Life” is one of the many tracks that is masterful turn. Not merely for those who appreciate his music, but also for those who appreciate his vocal prowess. Mappa, from Mali, called Mofour. In the bass section, the song is a breath of fresh air, driven by the polyphonic percussion and the buzzing strings of lute, guitar, and kantele. The song cooks relentlessly. At a hectic tempo, Keita sings with remarkable elegance in the sparse arrangement of “Souvenier” and delivers a luscious duet with Césaria Évora on “Yamore.”—PV

**GOSPEL**

**CANDI STATION**

**Proverbs 31 Woman**

**PRODUCERS:** Marcus Williams, Candi Staton

**Breach 0-836-54560**

In the midst of the 1970s disco boom, Candi Staton spent time atop interna tional dance charts with now-classic gems like “Young Hearted Woman,” “When You Wake Up Tomorrow,” and “Victim.” After a long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album’s 14 tracks, Staton’s production skills are on top form. Her still-avid dance and gospel following—as well as the uniniti ated—will find plenty here to feast on. A long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album’s 14 tracks, Staton’s production skills are on top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on. A long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album’s 14 tracks, Staton’s production skills are on top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on. A long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album’s 14 tracks, Staton’s production skills are on top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on. A long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album’s 14 tracks, Staton’s production skills are on top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on. A long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album’s 14 tracks, Staton’s production skills are on top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on. A long, successful run as a contemporary gospel artist, Staton returns to her dance roots musically with an album that is still gospel in content. As writer of 12 of the album’s 14 tracks, Staton’s production skills are on top form. Her still-avid dance and gospel following—as well as the uninitiated—will find plenty here to feast on.
**NEW & NOTEWORTHY**

**LAS KETCHUP** The Ketchup Song (3:32)

**PRODUCER:** Manuel Ruiz “Queco”

**WRITERS:** Naike Sánchez

**PUBLISHERS:** Sony/ATV Publishing Holdings LLC
ShakeyTown Music/Columbia (CD promo)

As soon as the Ketchup Song pours from the airwaves, it seems to tantalize the taste buds of everyone it touches. This thickly sweet track is actually No. 1 in nearly two dozen countries, and it doesn’t take a music critic to figure out why: It is a masterfully crafted, catchily singable, danceable slice of musical mayhem, more contagious than Eiffel 65’s “Blue (Da Ba Dee)” and less liquid as ever. Lyrically, “I Should Be...” is your typical tale of a man in love with another man’s woman. However, in the hands of Def Soul’s boy-band-hood, the average lyric turns up a notch. The song’s hook also makes a mildly heartfelt reference to the group’s 1996 hit, “5 Steps.” That said, it’s good to see the guys together again doing what they do best, Dru

**PEARL JAM** I Am Mine (3:35)

**PRODUCERS:** Pearl Jam, Adam Kasper

**WRITER:** E. Vedder

**PUBLISHER:** not listed

Epic E2S59211 (CD promo)

Although Pearl Jam is no longer the multi-platinum titan it was in the mid-‘90s, the group’s recent singles have continued to perform strongly at rock radio, be they the surging major-key anthems (“Given To Fly”) or moody slices of psychedelia (“Nothing As It Seems”). “I Am Mine,” from the forthcoming Riot Act, is neither, instead deriving its power from a vaguely omi-

**SANTANA FEATURING MICHELLE BRANCH** The Game of Love (4:18)

**PRODUCERS:** Clay Davis, Carlos Santana

**WRITERS:** A. Adder, R. Nowels

**PUBLISHER:** not listed

Arista 5168 (CD promo)

It’s hard to fathom the fervor in store for Carlos Santana’s becoming a man, due this month. All who could have predicted the mind-boggl-
ing, wordless, naked-in-the-blood, with the long-lived artist’s collaboration with Rob Thomas, and then “Maria Maria” with the Product G&B—which together equal The Billboard Hot 100 for months and won every possible accolade that pop culture could conceivably bestow. The first single to launch the new project, “The Game of Love,” featuring vocals from Michelle Branch, is destined to become an instant oldies hits-flip, that with its easy, breezy midtempo vibe, cool, signature guitar licks from Santana, and the savvy marketing that links multiple generations of music fans with surprising ease. Melodically, “Game” sounds remarkably close to New Radicals’ 1999 hit, “You Get What You Give,” which was also co-written by Rick Nowels (co-writer Alex Ander a pen name for New Radicals’ collaborator Gregg Alexander), while young Branch handles her lofty task with the command of a seasoned pro. This is that rare song that is both commercially accessible and substantively enough to make critics cheer in approval. Let the “Game” begin...

**KELLY ROWLAND** Stele (3:56)

**PRODUCERS:** Dave Deviller, Sean Hosen, Stevie Kiper

**WRITERS:** D. Deviller, S. Hosen, S. Kiper

**PUBLISHERS:** BMG Songs/Little Engine Entertainment/Big Caboose Music, BMG Music World/Columbia 59234 (CD promo)

Kelly Rowland breaks away from her Destiny’s Child gig to make her solo debut with Simply Deep. Clearly distancing herself from the re-

**BILLY STOCKTON** My Other Woman (1:40)

**PRODUCERS:** Billy Stockton

**WRITER:** Billy Stockton

**PUBLISHER:** not listed

RoundTable 15672 (4:18)

...screws with the timing of The brightest kid in school, he’s not a tool. Reading books ‘bout science and smart stuff—it’s not enough/Cause smart don’t make you cool/Well he’s not invisible anymore/With his father’s nine and a broken fuse/So he walked through that classroom door/He’s all over prime time news. Rowland will likely gain a whole new fan base with her combination of social commentary and innovative vocal talent. And the timing couldn’t be better, as “Dilemma” —her collaboration with Nelly—wraps an im-

**AC**

**GLORIA GAYNOR** I Never Knew (3:36)

**PRODUCERS:** Ken & Jon

**WRITERS:** R. Livingston

**PUBLISHERS:** Dad’s Dreamer Music/ Warner-Tamerlane Publishing, BMG Logic Records 95960 (CD promo)

I’m not sure if Gloria Gaynor topped The Billboard Hot 100 with a little disco nugget called “I Will Sur-

**JP HILL** The Richer (1:15)

**PRODUCER:** JP Hill

**WRITERS:** JP Hill, Shuke, Thad Deviller

**PUBLISHER:** not listed

Sire Records 509010 (CD promo)

1998’s “The Richer” has become top ten music device. “I Am Mine” is the upcoming Project Love, and the group’s recent singles have continued to perform strongly at rock radio, be they the surging major-key anthems (“Given To Fly”) or moody slices of psychedelia (“Nothing As It Seems”). “I Am Mine,” from the forthcoming Riot Act, is neither, instead deriving its power from a vaguely omi-

**ROCK**

**RYAN ADAMS** Nuclear (3:22)

**PRODUCERS:** David Demanich, Ryan Adams

**WRITERS:** Ryan Adams

**PUBLISHERS:** Barland Music, BMI

Lost Highway MNRN2354 (CD promo)

Boasting more of a pulse than many of the other cuts on Ryan Adams’ new demo collection Demolition, “Nuclear” certainly seems a logical choice for a first single, but just like “New York, New York,” from 2001’s celebrated Gold, it’s far from the best track on the album. The distinction might belong to the pretty ballad “Cry on Demand,” or even the more uptempo cut “Hallelujah.”

**PIERCE THE FLOWERS** Enter the Dru, is due Nov. 12. —RH

**DRAKE HILL** I Should Be... (4:23)

**PRODUCERS:** Roundtable

**WRITERS:** J. Featherstone, A. Joyner, J. Logsdon, M. Feathers, C. Featherstone

**PUBLISHER:** not listed

Def Soul 15672 (CD promo)

With solo projects gaining varying degrees of success and eggs finally put aside, Dru Hill finally gets back to the business of making good music with “I Should Be...” the group’s first single in almost two years. The song marks a return to form for the Baltimore quintet of Stigi, Nokio, Woody, Jazz, and newcomer Scola whose harmonies are as sharp and fluid as ever. Lyrically, “I Should Be...” is your typical tale of a man in love with another man’s woman. However, in the hands of Def Soul’s boy-band-hood, the average lyric turns up a notch. The song’s hook also makes a mildly heartfelt reference to the group’s 1996 hit, “5 Steps.” That said, it’s good to see the guys together again doing what they do best, Dru
Rhythm, Rap and the Blues

by Gail Mitchell

ON THE RECORD: Penalty Associated Label (P.A.L.) Group and Native Records have signed a multi-year distribution deal. First up among the independent hip-hop projects under the new alliance is The Exodus by the Gospel Gangstaz. The Grammy Award-nominated group's fourth set arrives Oct. 15.

The Exodus also marks the first release on the group's newly established Camp 8 Records, which concurrently inked a joint-venture deal with Native. Slated for second-quarter 2003 release is the compilation Camp 8: The Flood featuring Camp 8/Native acts City Mac, Aqua Black, Song of Prophets, and Elite.

Native Records is headed by president/CEO Kenneth Smith. Neil Levine is president/CEO of P.A.L., which recently entered into a partnership with Ryko Distribution.

R&B/Blk diva Teena Marie signs with Cash Money, which just reupped with Universal... Former RCA senior VP Kevin Evans is eying a late fall date for the first release from his recently launched That's Funny! Entertainment label, which solely signs comedians. In addition to a CD, a full-length DVD/VHS will be produced on each individual comic. The 25-plus roster thus far includes Dick Gregory, Paul Mooney, Joe Torry, Phyllis Stewart, and A.J. Jamal. The Los Angeles-based label may be reached at 310-521-5111... Prince is planning a three-disc live album, One Nite Alone... Live... culled from his spring tour. NFC Music Club members will get the first shot at the boxed set, with subsequent national and international distribution this fall.

SOMMERS' TIME: For his second album, 2001's 360 Urban Groove (which peaked at No. 10 on the Top Contemporary Jazz Albums chart), sax man Jimmy Sommeters recruited Ginuwine, Eric Benet, Sparkle, Coolio, Les Nubians, and Raphael Saadiq. And he's dipping back into the R&B/hip-hop pool for the as-yet untitled new album he's currently recording, which is once again for Higher Octave Jazz.

"Thus far, Avant will be on this one, Snoop Dogg is doing something, and I'm hooking up with Joe," says Sommeters, who's also reuniting with producer Steve "Stone" Huff. "I hate the smooth-jazz [moniker], I like more funky, dirty jazz with R&B and hip-hop. I just love R&B music. That's what's hot right now on the radio, and there are so many talented people to work with out there.

Hoping to finish the new album in two months for a first-quarter 2003 release, Sommeters is also working with DJ Spinna and others on a dance album. "Being an instrumentalist is a slow build," he acknowledges. "But I'm putting together a catalog for the long haul.

SAVE THE DATE: Oct. 8 is the date, and L.A.'s Pacific Design Center is the place for "In the Mix: Women in Power," presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS), BMI, and Good Vibe Marketing. Panelists Yolanda Adams, Essence Entertainment's Candice Bond McKeever, Whorehouse Music's Violet Brown, Def Jam/Def Soul's Tina Davis, Marvin Chase Productions' Debra Martin Chase, and Elektra Entertainment's Sylvia Rhone will talk about their journeys to the top. Moderator is NARAS VP Angela Bibbs-Sanders.

Producer/songwriter Rodney Jerkins will visit the web site for the homenotes at the fifth annual dinner presented by Rev. Jesse Jackson's Rainbow PUSH Coalition, set for Oct. 10 at L.A.'s Beverly Hilton Hotel.

The first Southwest regional Hip-Hop Summit is slated for Oct. 11-12 in Dallas/Port Worth at the Adolphus Hotel. Following in the footsteps of previous New York and L.A. events, the gathering is organized in association with the Hip-Hop Summit Action Network, launched by Min. Ben Muhammad and Russell Simmons.

Among Dallas organizers is rapper/native son the D.O.C.

Speaking of Simmons, he is among supporters of the upcoming "African and African Descendants World Conference Against Racism," held Oct. 2-6 in Bridgetown, Barbados. Among the conference discussions: What role the media, culture, and the arts play in uprooting racism. For more info, visit the web site for the Black World Today (btwt.com).

Jeff Robinson is CEO of New York-based MBK Entertainment, an artist-management firm and record label whose best-known client is MBK/J artist Alicia Keys.

The Lehman College graduate's industry background includes working with mentor and former Uptown Records executive Kurt Woodley, former Columbia black music president Michael Mauldin, and ex-Warner Bros. urban executive Benny Medina. Prior to joining MBK at the after-school arts program Robinson managed Zelma Davis of C&C Music Factory and BlackStreet's Chauncey Hannibal and Eric Williams.

What is the operating philosophy behind MBK the record label?

Artist development, whether it's an R&B or hip-hop act. Many labels are focused on the for-profit dollar, rushing and taking the hit-and-miss approach: throwing projects up against the wall to see what sticks. I want to bring back the traditional, hands-on approach. Working and talking with the artists so they don't just feel like a commodity; improving their interview skills, taking time to understand their music and the audience that's out there. That makes the difference between a long-term and a short-term career.

It took eight years for Alicia to get where she is now, dealing with managers who thought the music was too different or that she needed to sing to track. We'd both get frustrated, but I try to push. Thank God she's an incredible worker. A normal human being would have fallen out a long time ago.

What do you listen and look for in an artist?

I like artists who have an old-school throwback vibe to them even though they're young. That's what I listen for in their voices and look for in their personas. I'm basically trying to build my Motown review. I'm all about bringing back some of that old-school flavor back from the days when you went to concerts and fell you saw a show.

Who else is on the MBK roster?

Right now, I'm gearing toward three or four releases next year, with distribution through the Harris/Def Jam/Big Boy/Shawn Kane, a 23-year-old soul singer from Ohio who reminds me of Sam Cooke, and 18-year-old Jessica Wilson and her band, Hillside (all of whom are also 18 and 16 years old), who are throwbacks to Rufus and Chaka Khan. I'm also proud to announce the signing of one of my all-time favorite groups: Mint Cond-Nation, whom I feel never got their due in the business. They were always way ahead of their time, and I think their time is now. Alicia will probably be out next summer.

Can you give a sneak peek at what Alicia has up her sleeve?

Now that would be letting the cat out of the bag, wouldn't it? [I will say] that she will still produce and collaborate with artists and producers she's always admired. She's just finished recording a hot joint called "Warrior" for Nas' new album.

What musical trends are you picking up on?

People are looking for real talent, real singing. Right now on the hip-hop front, artists are using different kinds of loops and adding new lyrics. But that's going to burn out quickly. People want real music, not someone just walking up and down the stage singing over a tape.

What would you change about the record industry?

I wish there was more of a personal bond with the artists rather than just everything being so corporate. There are very few Berry Gordy around anymore. And we need to find a way to deal with the issue of downloading from the Internet. If we don't, the industry will be in the poor house in the next five years.

GAIL MITCHELL

Jeff Robinson, MBK/MBK Entertainment, 120 W. 42nd St., Suite 15, New York, N.Y. 10130; phone (866) 827-7655; e-mail: info@mbk-int.com; www.mbk-int.com

6Questions

MBK Entertainment CEO Searches For Old-School Style Talent

BILLBOARD OCTOBER 5, 2002

www.billboard.com

www.americanradiohistory.com
Debut Metro Area CD Arrives

BY MAGGIE STEIN
NEW YORK—Morген Geist and Darshan Jesrani of New York-based production outfit Metro Area know the value of hype. After releasing a string of wildly popular 12-inch singles, many in the dance-music community accused the duo of generating buzz by putting out a limited quantity of records without re-pressing them. When questioned about this practice, Geist—who helms the independent label Environ Records (home to Metro Area releases)—explains it thus: “I think about the fact that I make these things that aren’t going to biodegrade for a million years. I don’t think I should waste the plastic.”

Today, the eco-conscious and eco-friendly producer/label head is anticipating the Oct. 29 release of Metro Area’s eponymous, debut full-length album. In fact, Geist is figuring out how to properly market, distribute, and promote the innovative dance CD.

“You have to send out tons of promotional copies, and it costs a lot to do that,” Geist notes. “I’ve operated Environ on a shoestring budget for so long.”

Challenging, indeed, but Geist and Jesrani find solace knowing that this set, while not the words they weren’t swayed by outside forces to create something that isn’t them. Metro Area spotlight previously released tracks and new productions—all with the duo’s signature disco bent.

Although this CD will introduce some people to an entirely fresh sound, Geist and Jesrani agree that there are plenty of points of entry for those who don’t regularly visit nightclub.

“Dance music has rhythm, which means you can move to it,” Jesrani explains. “The Rock of Banzai, which is entry for older people who like that sound. We also use live instruments, which people can relate to.”

Juillard School-trained musician Mike Kelley is responsible for the warm strings heard on the set. “Mike could have become one of those classical musicians, but he was really excited about working with us and doing something different,” Geist says. (Environ has plans to release Kelley’s own project, Kelley Polar Quartet, in the near future.)

Both Geist and Jesrani know it is the use of live musicians that injects their music with a decidedly organic sound. In addition to Kelley, the disc features Dei Levison, Dee Silk, Ana Dane, and James Duncan, among others. Such players add layers and layers of depth to Metro Area’s sound, all of which are written/produced by Geist and Jesrani and published by Hydroelectric Music, ASCAP.

Since its first single, “Atmosphere,” Metro Area’s music has been heralded as the new cutting-edge sound in numerous international consumer dance-music magazines—which, Geist says, is Environ’s main marketing tool besides DJs. Speaking of the DJ department, Metro Area tracks like “The Art of Hot” and “Caught Up” have been embraced by a diverse collection of turntablists, including King Britt, Ron Trent, Derrick Carter, and DJ Spinnin’.

Shawn Schwartz, owner of Brooklyn, N.Y.-based record store/lounge Halcyon, is looking forward to the release of the duo’s album. “The four singles they have released are some of the most sought-after underground records of the past few years,” he offers. “This disc will definitely capture new ears, both among retro-inspired kids and the older crowd more geared toward house and techno.”

Jesrani and Geist originally bonded over a love of classic R&B, deep house, and slick techno sounds from Detroit and Chicago. Three years ago, the two began working together in Jesrani’s lower Manhattan loft. Since then, Metro Area has developed a trademark sound that culls elements from the above-mentioned musical genres.

But prior to meeting in New York, Geist had founded Environ while still a college student in rural Ohio. He found an ally in Kent, Ohio-based Dan Curtin, who was producing and releasing tracks on his own label, Metaphoric Records.

“Dan exposed me to techno. He really inspired me to start my own label,” Geist acknowledges. “I wanted to be able to release all the music I really liked. I didn’t want to have to ditch something because it wasn’t dancefloor-oriented enough.”

Today, the self-managed Metro Area works its turntable skills in clubs and at parties around the globe. At the same time, the duo is working on creating a unique party vibe in its own backyard. “We’re paying homage to the duo’s monthly gig at the APT lounge—Geist and Jesrani treated New Yorkers to a feisty DJ set at PS. 1, a museum in Queens, N.Y. A few weeks later, Orange Factory and Rauhofer entertain- ment in Frankfurt handles the act’s bookings for Europe, while Caroline Hoste of Brooklyn-based Music 2 Productions handles the U.S. market.

The Beat Box Hot Plate

Maintains the high standard of its predecessor, Choice cuts include Luke Fair’s remix of Kings of Tomorrow’s “I Want You (For Myself),” Rob Rivers’ mix of Humate’s “Choose Life,” Nar- cotic Thrust’s trumpeting of “Safe From Harm,” and Move’s “Funky Car” as reconstructed by Hydrogen Rockers (aka Dirty Vegas).

Cassius. “The Sound of Violence” (Astralwerks single). This, the second single culled from Cassius’ brand-new full-length, is poised to fare much better on dancefloors than its sorely overlooked predecessor, “I’m a Woman.” Handling vocals
## October 5, 2002 Billboard HOT DANCE BREAKOUTS

### Club Play

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<th>Impress &amp; Number</th>
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### Maxi-Singles Sales

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**Notes:** The Hot Shots charts are based on the sales of maxi-singles and extended versions of club tracks. The Breakout 10 charts highlight the top 10 club tracks that are increasing in popularity. The Breakout 5 charts feature the top 5 club tracks that are showing the strongest growth in the previous week.
The conference, which is subtitled Crossing Over... The Business of Dance and Electronic Music, has been consciously expanded to have a more international feel, says Billboard dance editor Michael Paoletta. "We want to learn from people in Europe, and we want them to learn from us," he says. "We're also giving industry executives a chance to sit together at a closed-door meeting the first day of the Summit to discuss the reality of what is going on. We hope they will really discuss the business at hand and say things they might not say in front of a roomful of attendees."

The conference's first day will also include a private meeting of DJ record pools, which will later be opened up to all Summit participants. Panels on day two will include "Dance/Electronic Music 101: Basic Business Set-Up," which will discuss the ins and outs of operating an independent label. Panelists include Cory Robbins of Robbins Entertainment, known for the DJ Sammy record "Heaven," and Warren Schatz of Tommy Boy Records, who has worked with such artists as Vicki Sue Robinson and Evelyn "Champagne" King. At the "Crossing Over: The Sharing of Ideas" panel, U.S. executives, including the Beggars Group's Lesley Bleakley and Moonshine Music's Steve Levy and U.K. representatives Eddie Gordon of Neo Records and Damian Harris of Skint Records, will discuss worldwide business issues. The day will also include "Diva Worship," a panel about the importance of singers in dance music that will feature Yoko Ono, Jody Watley and Canali Stato. The "Promotion and Publicity" discussion will include comments by Liz Rosenberg, the Warner Bros. rep for mega artists including Madonna, Cher and Bette Midler.

The "Heard It All Before" panel on day three, which will discuss dance music's future on radio, will have representatives from Virgin Records, Maverick Records, XM Satellite Music Choice and a variety of radio stations. A publishing discussion will feature executives from such companies as ASCAP, Bug Music, Cherry Lane and BMI Europe. Additionally, "The Pioneers of Dance Electronic Music—The Remix" will feature industry veterans such as Tom Moulton (who invented remixing in the early 1970s).

Vincent Montana Jr. (of the Salsoul Orchestra), James Muume (who worked with Miles Davis, Phyllis Hyman and Stephanie Mills) and Eddie O'Loughlin (founder of Next Plateau Records). A panel called "Nu-Electro: Hype or Reality?" (Billboard, July 27) will focus on this new sound and its potential to go mainstream.

The Summit's slate of events will also include a variety of evening celebrations. The opening-night party, to take place at Club Shelter and celebrating the 10th anniversary of Kurosh Nasseri's Nasseri Music Business Solutions, will feature live performances by Morel and Iiro, as well as DJ sets from Carl Craig, Saeed & Palash, John Selway and Christian Smith. The Nu-Electro Party on Oct. 1 at the Centro-Fly club will include performances by DJs Larry Tee and Tommie Sunshine, as well as acts W.I.T., Mount Sims and Avenue B. Jody Watley, Alcazar and Tami Wright will take part in the event's closing-night party.

Dance & Electronic Music

BY JILL KIPNIS

This year's Billboard Dance Music Summit, taking place Sept. 30-Oct. 2 at the New York Marriott Marquis, will stress the importance of dance's crossover appeal and the necessity of sharing business ideas on a global basis. Over the course of three days, attendees will learn about the latest in dance-music promotion, publicity and publishing, and hear about current musical trends at panel discussions, performances and several private meetings.

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Large markets like New York, Chicago, Boston and Seattle have always been able to maintain a healthy dance-music radio station. Now, new dance-music stations are starting to crop up in cities like Denver, Phoenix, Austin and San Francisco. Such stations were among the first in the country to play Kylie Minogue’s “Can’t Get You Out of My Head” and “Love at First Sight,” “Gotta Get Through This” by Daniel Bedingfield and “Heaven” by DJ Sammy & Yanou Featuring Do—all of which have become staples at mainstream top-40 radio. With more new dance-leaning or dance-based stations emerging in the U.S. marketplace and a larger percentage of import dance tracks hitting as well, things are heating up.

Since the marketing and promotion of dance records is less aggressive than that for typical pop records, dance-radio program directors tend to spend more time seeking out new music on their own. Most of the PDs surveyed admit that most new music is discovered via European charts, online stations (like London’s Capital FM and Kiss FM), syndicated programs and music downloads.

Import releases make up the bulk of these dance-station playlists. Steve Bartel, PD of WPYO Orlando, says his station’s playlist is an “80/20 split of import to domestic releases.” Since these records are usually discovered months before their artists are signed to domestic labels, downloading from the Internet is an important tool for obtaining new music for airplay.

Phil Michaels, PD of WPYM Miami, also plays many imports. “I play a lot of imports that usually get signed domestically, which is a great feeling,” he says.

Chris Shebel, PD of WKIE Chicago, recognizes that U.S. labels are beginning to pay more attention to the number of new dance stations. Because of this, he says the labels are “picking up import songs quicker.”

Pre-label Interest

Many programmers, like Jon McDaniel of KNHC Seattle, rely on Global Grooves—a weekly syndicated show that breaks new dance titles from around the world—for discovering new music. In fact, he says he ends up airing a good portion of the same tracks on his station. Global Grooves was created by WQXM Boston’s Jerry McKenna and media consultant Jack Cyphers last year. While on frequent trips to Europe, Cyphers noticed the large number of dance-based titles, most of which would work in the American marketplace. Global Grooves has spotlighted tracks by Kylie Minogue, Daniel Bedingfield, X-Press 2 and Sophie Ellis Bextor—all before labels took interest, McKenna notes.

With this globalization of dance music, which brings with it a plethora of new tracks and artists, radio stations face tough decisions in deciding how to split airtime between domestic and import tracks. Because of some regional differences in their audiences’ musical tastes, most dance stations program according to the lifestyles and music scenes in their respective areas. Programmers also rely on networking with other PDs to measure regional hits against national hits.

While some of these radio stations are 100% dance, others blend a mix of current pop, R&B & hip-hop, Latin and other European pop hits. All programmers interviewed for this article agreed that mainstream dance songs are better received than more electronic or experimental sounds.

“It has to have that mainstream sound, as well as a hook and a melody,” Michaels offers. “It can’t sound like a song from Pluto, if you know what I mean.”

For McKenna, “good songs with solid production and lyrics” work well. And songs like Dirty Vegas’ “Days Go By” and JLo’s “Rapture (Tastes So Sweet)” have successfully crossed over from dance stations to top-40. Bartel notes a current “boom” in product, citing artists like Ian Van Dahl, Sylver, Deelee and Lasgo. Furthermore, he says, newer acts like Daniel Bedingfield and Koshine are quickly becoming core artists on these stations, along with such established dance artists as Madonna, Jennifer Lopez, Kylie Minogue, Cher and Amber. Whether they’re spinning trance, freestyle, breakbeats or even disco, it’s clear that each of these dance stations has a unique sound and group of core artists to call its own.

One Song Away

With so many variations and textures of dance music currently available, PDs have to consider many elements in balancing a station’s playlist. For someone like WKIE’s Shebel, this means using “strong pop songs by artists with credibility.”

At KCJZ San Antonio, PD Doug Bennett says, “It’s important to find the recognizable, mainstream records that provide the format with familiarity but don’t dilute the perceived edginess of the dance format.” His station uses English music by core Latin artists as balance records. “I use the Shakiras and Thalas to balance the Darudes and Sylvers,” he says.

R&B and hip-hop is used, but not quite as aggressively as the dance titles, notes Bartel, adding, “We will wait a little longer than most 'traditional' rhythm stations.” WPYO Orlando considers hit records by Ashanti, Ja Rule and Nelly as dance music. “We are never a song away from a dance record,” WPYO music director Jill Strada states. “We pay attention to the rhythmic chart, and we test urban music in call-out.” On a sample hour of WPYO, listeners could hear Robert Miles’ “Children,” Cam’ron’s “Oh Boy,” and PPK’s “Resurrection.”

McKenna wholly understands such a programming philosophy. “As far as genres go, it isn’t only about dance,” he says. “We play anything rhythmic-based that appeals to our demo. That means everything from Ashanti and Ja Rule to Marc Anthony and No Doubt.”

According to McDaniel, using pop records from Europe balances out the domestic dance music on his station. He points to international artists like Blue, Atomic Kitten, A-1 and Rihanna. “They sound right at home on our station and do a great job of adding texture to the sound,” he notes.

Continued on page 36
Ultra Trance:1
Your Favorite Pumping Trance Anthems Featuring
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Also available from Ultra Records.
The DJ industry has traveled from the disco era—a time when the introduction of pitch control on a turntable was considered earth-shattering news. No longer viewed as members of a nascent market, DJs are today millionaires blessed with a near embarrassment of technological riches—from CD players with "touch-sensitive" jog dials to laptop-friendly music-production systems to more digital effects than taste should really allow.

Within the professional audio industry and its insular cadre of "traditional" musicians, DJs have always been viewed with suspicion, if not outright derision. But, after longtime jocks like Dr. Dre, the Chemical Brothers, Fatboy Slim and others became bona fide hitmakers in the early and mid-'90s, the DJ's stock rose exponentially in the eyes of gear manufacturers. Even companies that previously only paid lip service to "record spinners" began hurling themselves into a market where the DJ soon became considered a very attractive customer. The technological advances have been flowing with speed ever since.

What are some of the industry's hotter new items? Which ones do users consider revolutionary? Let us count the ways.

**Numark's TTX1.**

One of the better-known names in the DJ industry, N. Kingstown, R.I.-based Numark Industries has earned plenty of notice with the recent release of its feature-packed TTX1 turntable. Somewhat modeled as a Technics-1200-on-steroids, the TTX1 gives the DJ more user-friendly features than any other turntable currently on the market and is adaptable for whatever application is needed. Vinylists will notice that the TTX1's platter benefits from a higher torque (rotation force) than the industry-standard Technics model. Additionally, the unit's physical design is interchangeable. Its pitch fader (capable of plus-minus 50% pitch range) and button cartridges (for BPM, etc.) can be dropped up to be reconfigured in horizontal configurations, according to the user's preference. Plus, the unit comes equipped with straight and S-shaped tonearms.

Other features include S/PDIF digital outputs, detachable power and audio connections, on-board BPM counter and a key-lock function that allows the user to maintain any key on a song while adjusting tempo. Additionally, instant reverse control and continuously adjustable platter start and break times allow DJs a variety of turntable-effect options.

Reader Stephen Webber of the Boston-based Berklee College of Music has employed the TTX1 as an instrument in various projects. "The fact that you can lock the key of the record you are playing and then speed it up or slow down the tempo up to 50% is absolutely revolutionary," he says. "I recently played on a session for a film composer. I was flying in beats over a song to beef it up groove-wise. She loved the tone of the drums on one particular loop that I had, but the loop was way too fast. When I slowed it down enough to sync with the drum, the drums sounded totally different—all floppy and way too low. With the TTX1, I was able to use the key-lock feature to keep the timing of the drum kit on one particular loop."

**Pioneer's CDJ-1000.**

By now, most DJs are aware of the CDJ-1000, which Laug Beach, Calif.-based Pioneer Electronics debuted in 2001. But its impact on the DJ market bears some repeating. There was a time—1990s, to be exact—when the CDJ was viewed as anathema to the old-school club DJ. And to the scratch jock? Not even a conversation. The fact that early CD players from Numark, Denon and others lacked a tactile component was an initial factor in the CDJ's relative absence in clubs. However, when CDJburning became easier and cheaper—and remixer/producers/djs realized they could spin their new creations without having to wait for an acetate—top global DJs started to warm to the format.

Move forward a few years, and we've entered the age of the "digital turntable," a unit that offers analog features like scratching, cueing and more in a digital environment. In 2000, Los Angeles-based American Audio beat everyone to market with its Pro Scratch 1 unit, but Pioneer seems to have created a more sustained splash with its CDJ-1000, despite its steeper price and larger size.

"It's the player that revived the desktop CD market," says Randy White, DJ buyer for Ammanale, Va.-based Washington Music Center. "It's revolutionary because of its design and how accurate it is." In short, the unit offers a touch-sensitive jog dial that allows users to brake and release a track in a fashion similar to vinyl. Additionally, a "wave display" allows the DJ to view a graph of a CD's sound level. The unit can store favorite cue and loop points and remember them via internal memory or a multimedia memory card. Along with American Audio's scratch-friendly units, the Pioneer piece has also given fire to a burgeoning group of "digital turntablists" (DJs who "scratch" with CDs).

In the past year, the CDJ-1000 has become a standard unit in many of the world's more upmarket nightclubs. At New York City's Arc club (previously Vinyl), where Danny Tenaglia spins his "Be Yourself" party each Friday night, a Pioneer unit sits in the spacious DJ booth. And, for a DJ like Tenaglia, who's always breaking the latest music, it's key. More than any other unit, he says, the CDJ-1000 allows the DJ to get a grip on the song, "play and work" edits that he made that very day in his home studio. "For the record, I am still a huge fan of the Pioneer CDJ series," Tenaglia says. "They are always my first choice. The options are incredible."

**Digidesign's Mbox.**

Though certainly not a DJ-specific product, Digidesign's 1991 release of Pro Tools caused ripples in the music community that continue to this day. The Grammy-winning multi-track digital audio workstation eventually caught on with music-making DJs, and they began to use it to create dancefloor tracks. Certainly easier to negotiate than vintage hardware pieces, the Pro Tools package nonetheless was exorbitantly priced, putting it out of range for most DJs not named Vasquez or Oakenfold.

However, Digidesign didn't sleep on the DJ market, and in 2000 it released Digitool, a less-expensive, scaled-down version of Pro Tools. (Digitool is expected to ship by year's end.) And, in 2001, the company debuted the Mbox, a "micro-studio" system that allows users (like globe-trotting DJs) to create tracks on their laptops, no matter if they're in the comfort of home or flying coach. The Mbox package includes Pro Tools LE software and an "audio peripheral" (or box) that connects via USB to a laptop. Fire it up, and off you go into production-land.

The LE version of Pro Tools includes five easy editing tools: Zoom (for detailed editing), Trimmer (for resizing audio and MIDI regions), Selector (for picking pieces to edit), Grabber (for taking and moving audio regions), and Scrubber (for moving a "playback head" over audio regions) and Pencil (for corrections). Although it doesn't have an ASIO driver that allows compatibility with other manufacturers' programs (like Propellerhead's popular Reason, for example), the program offers 25 tracks of audio and 128 MIDI tracks in a very portable system.

DJ Liquid Todd (aka Todd Wilkinson) is a convert. When he's not spinning his Solid State radio-mixshow on New York's K-Rock (92.3-FM), Todd travels for gigs (like his current opening slots for Oakenfold) and makes tracks using Pro Tools and the Mbox. "I love the Mbox," says Todd. "It's the cheapest Pro Tools rig yet. For only $450, you get the same Pro Tools LE software that I use everyday with my Digi 01 and a cool little interface that connects to any Mac by USB-cable. Windows support is coming soon. The USB powers the Mbox so no other cables continue.
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REDISCOVERING GOLD

Gold titles are also used as dance records. Sheehel calls it "promoting history. We play classics as far back as the disco days" (but he adds that such songs are played primarily during the daytime).

McDaniel also spins a lot of gold titles during the day, decreasing play in the evening "For the nighttime," he says, "with the exception of a few 'Oh wow' records from the '80s that we pop in from time to time, the early-'90s is far back as we go."

KCFJ/San Antonio evolved from a rhythmic oldies station; it's still "gold-heavy," says Bennett. "It lends a familiarity to a format that most of the audience is just beginning to learn about."

Upon hearing this, McKenna adds, "We are a gold-based station. Most of our gold comes from pop, dance or R&B genres, but, being a former club rat, I do make exceptions for songs that I know were huge in this city. It may be a title from Stevie B., Machine's "There But For the Grace of God Go I" or Shawn Christopher's "Another Sleepless Night." None of these titles test well, but there is a place for them if they are well protected by smashes."

TEENS VS. ADULTS

Bartel acknowledges that some of his freestyle-gold titles, such as "Diamond Girl" and "Take Me in Your Arms," are 15 to 20 years old, but that the majority of the gold titles at the station are five years old. Music director Strada adds, "Just like in any other format, there are songs that just don't get old—they're the anthems, the dance-music classics."

Many of these stations are researching music based on their audience and the lifestyle of that audience. This is how they keep their stations on target, PDs say. "Our station has a small youth audience," notes Sheehel, who adds that mainstream music stations are adult-based. "Teens are more into hip-hop. We are a pure 18- to 19 radio station, which is what I would call adult."

WKTU New York and WQNX Boston are fine examples of adult-leaning dance stations. "If you want adults, you must give them what they want: the music they grew up with and the contemporary titles they love," states McKenna. "You can throw in a few titles to give the station edge, but you can't get too cool for the room or you'll lose them." On a recent afternoon, WQNX segued from Cher's "A Different Kind of Love Song" into Nelly's "Dilemma" into Haddaway's "What Is Love."

But someone like Bartel definitely sees his audience growing with the format. "In the three and a half years we have been on the air, we have seen the growth of the teen numbers evolve into adult numbers," Bartel explains. "At one time, the station was in a fight to the top-5 18- to 34 in Orlando. Now, the station has brought the younger listeners along into the 18-to-34 demo. Promotionally, we are on our game with visibility at teen spots, college campuses, high schools and malls, so those teens ultimately result in increased 18-to-34 numbers for us."

ROOF-RAISING

The bulk of mainstream radio is dictated by call-out research, which measures audience trends in music. That said, how do dance stations approach tracks that have negative or unfamiliar test results at mainstream radio? "I don't think dance music doesn't test well; it's just an unfamiliar type of music," Strada says. Most stations, though, test more than just dance in their research.

Not every station does call-out research. In fact, most rely on phones, e-mails, monitoring other stations and local clubs. An internal listener panel is also used as a research tool by WPYM's Michaels, who has seen his dance songs test well. "Our dance songs test through the roof...with passion," he notes.

Across the pond, Europeans are inundated with dance music on a daily basis. It's part of their daily culture and part of their advertising world (the Nike commercial featuring Elvis vs. JXL's "A Little Less Conversation"). The latter is also true in the U.S., where Madison Avenue executives often turn to dance/electronic music to sell a variety of products. Which poses the question: Has dance music finally hit the masses like it already has in Europe? Michaels points to "the quality of the music and the great mass appeal of the dance hits." He also points to recent TV spots and even a Janet Reno fund-raiser that featured dance music. "It's crossing over to mainstream now more than ever," he continues. "It's only the beginning. I feel this is one of the formats of the future. As long as the dance scene stays healthy in Europe, we'll continue to have a stream of dance hits.

For Bennett, it's about good music. "While formats are cyclical, cultivating good music that meets and exceeds the audience's expectations should always be the goal," he explains. "I'm confident that dance music can be a huge, long-term success in the mainstream. To me, the key to making this happen is taking the general familiarity of our best talent to the next level."
ATB :: Dedicated

Third album from superstar DJ ATB features "Let Go Again", "Head Up" and "You're Not Alone". Includes offer for free bonus cd as well as access to hi-fi website.

FATBOY SLIM :: Big Beach Boutique 2

The album from the biggest beach party ever seen in the seaside UK resort of Brighton, compiled by Norman Cook (aka Fatboy Slim) & Damian Harris (aka Midfield General, owner, Skint Records). Featuring 17 of the best tracks from the evening, plus a few extras, BB2 follows the UK release of the first Big Beach Boutique via Ministry of Sound earlier this year.

MAURO PICOTTO :: The Others

New album by world renowned DJ producer includes 12 fantastic new tracks and remixes including "Pulsar", "Back To Cali", "Seagenerator" and "Awesome!!!

TRANCE ALL STARS :: Synergy 2

The combined talents of Europe's biggest-name trance DJs together, Schiller, ATB & Fatboy SLIM get together for "SEEDS" of amazing club-friendly melodic up-tempo grooves. Features "Lost In Love" and a cover of Moby's classic "Go".

PUBLIC DOMAIN

Public Domain - Hard Hop Superstars

Public Domain - Hard Hop Superstars

The Riches Men in Babylon (Debut album Cold Blood)


VARIOUS ARTISTS :: Ultra Trance 01

The definitive soundtrack that fuses together yesterday's vibes with a twist of today's technology, including tracks from KRAFTWERK, GARY NUMAN, MISS KITTIN, FELIX DAHOUSECAT, and many more.

SCHILLER :: Voyage

Journey through sound and emotion with SCHILLER's critically acclaimed and influential debut album. Produced by Mickey Petralia (Trek), Light & Magic tells both the band's and the new-youth-electronic scene's new progression.

VODDOD & SERANO :: In Cold Blood

In Cold Blood Hard trance and pumping techno is the specialty of this new electronic duo. Debut album Cold Blood features the hits "Blood Is Pumping", "This Is Acid" and "Cold Blood" as heard in the Wesley Snipes movie Blade 2.

Sunscreen :: Sun Mile Bank

A seamless blend of previously unreleased tracks and remixes by dance luminaries such as Marc et Claude, Rock, House, Thee Mantra, Le Lorrain, Angelique and Chico, and Sun CREATURES. "Please Save Me" and "Lurch".

THEVERY CORP. :: Ultra 80's Vs. Electro 01

The definitive soundtrack that fuses together yesterday's vibes with a twist of today's technology, including tracks from KRAFTWERK, GARY NUMAN, MISS KITTIN, FELIX DAHOUSECAT, and many more.
The chart recaps in the Dance & Electronic Music Spotlight offer a preview of how those categories are shaping up for Billboard’s Year In Music issue. The rankings reflect the chart period beginning with the Dec. 1, 2001, issue—the start of the 2002 chart year—through the Sept. 7 issue. Top Electronic Albums and Hot Dance Music Maxi-Singles sales recaps are based on accumulated sales information as compiled by Nielsen SoundScan, with ranks reflecting units sold for each week titles appear on the chart. Dance Club Play recaps are based on a point system that rewards titles based upon chart position and longevity on the chart. The recaps were compiled by Anthony Colombo with assistance from dance-charts manager Ricardo Companioni and electronic-albums chart manager Gordon Murray.

Music & Sales

**Hot Dance Music/Club Play Artists**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>No. Of Charted Titles</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHER</td>
<td>(3)</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>KYLIE</td>
<td>MINOGUE (2)</td>
<td>Capitol</td>
</tr>
<tr>
<td>3</td>
<td>ENRIQUE</td>
<td>IGLESIAS (2)</td>
<td>Interscope</td>
</tr>
<tr>
<td>4</td>
<td>KIM</td>
<td>ENGLISH (2)</td>
<td>Nervous</td>
</tr>
<tr>
<td>5</td>
<td>THE CHEMICAL BROTHERS (3)</td>
<td>Freestyle Dust/Interscope/Aviance</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>DIDO</td>
<td>(2)</td>
<td>Aria</td>
</tr>
<tr>
<td>7</td>
<td>MARY J.</td>
<td>BLIGE (2)</td>
<td>MCA</td>
</tr>
<tr>
<td>8</td>
<td>TIMO MAAS</td>
<td>(2)</td>
<td>Kinetic</td>
</tr>
<tr>
<td>9</td>
<td>SHAUNA</td>
<td>(3)</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>RES</td>
<td>(2)</td>
<td>MCA</td>
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**Hot Dance Music/Maxi-Singles Sales Artists**

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<th>Imprint/Label</th>
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<tr>
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<td>MAXWELL</td>
<td>(1)</td>
<td>Columbia/CRG</td>
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<tr>
<td>3</td>
<td>MADONNA</td>
<td>(3)</td>
<td>Maverick/Warner Bros.</td>
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<tr>
<td>4</td>
<td>Usher</td>
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<td>5</td>
<td>AMBER</td>
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<td>Tommy Boy</td>
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<td>6</td>
<td>PINK</td>
<td>(2)</td>
<td>Aria</td>
</tr>
<tr>
<td>7</td>
<td>DJ SAMMY</td>
<td>(1)</td>
<td>Robbins</td>
</tr>
<tr>
<td>8</td>
<td>YANOU</td>
<td>(1)</td>
<td>Robbins</td>
</tr>
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<td>9</td>
<td>SADIE</td>
<td>(1)</td>
<td>Epic</td>
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<tr>
<td>10</td>
<td>DIDO</td>
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<td>Aria</td>
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**Top Electronic Albums**

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<th>Imprint/Label</th>
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<tr>
<td>1</td>
<td>MOBY</td>
<td>(1)</td>
<td>V2</td>
</tr>
<tr>
<td>2</td>
<td>DIRTY VEGAS</td>
<td>(1)</td>
<td>Columbia/Capitol</td>
</tr>
<tr>
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<td>LOUIE DEVITO</td>
<td>(3)</td>
<td>Dee Vee/Musicrama</td>
</tr>
<tr>
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<td>THE CHEMICAL BROTHERS (1)</td>
<td>Freestyle Dust/Astralwerks</td>
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<tr>
<td>5</td>
<td>GARBAGE</td>
<td>(1)</td>
<td>Almo Sounds/Interscope</td>
</tr>
<tr>
<td>6</td>
<td>PAUL OAKENFOLD</td>
<td>(1)</td>
<td>Maverick/Warner Bros.</td>
</tr>
<tr>
<td>7</td>
<td>DAFT PUNK</td>
<td>(1)</td>
<td>Virgin</td>
</tr>
<tr>
<td>8</td>
<td>ZERO</td>
<td>(7)</td>
<td>Various/Ultimate Dilemma/Palm</td>
</tr>
<tr>
<td>9</td>
<td>DJ SHADOW</td>
<td>(1)</td>
<td>MCA</td>
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<tr>
<td>10</td>
<td>BOJIK</td>
<td>(1)</td>
<td>Elektra/EGG</td>
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**Top Electronic Album Imprints**

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<td>2</td>
<td>CREOCE</td>
<td>(1)</td>
</tr>
<tr>
<td>3</td>
<td>ROBBINS</td>
<td>(8)</td>
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<tr>
<td>4</td>
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<td>(7)</td>
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<tr>
<td>7</td>
<td>ROBBINS</td>
<td>(2)</td>
</tr>
<tr>
<td>8</td>
<td>ROBBINS</td>
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**Top Electronic Album Labels**

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<td>1</td>
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<td>(7)</td>
</tr>
<tr>
<td>2</td>
<td>CAPITOL</td>
<td>(1)</td>
</tr>
<tr>
<td>3</td>
<td>VIRGIN</td>
<td>(1)</td>
</tr>
<tr>
<td>4</td>
<td>ROBBINS</td>
<td>(8)</td>
</tr>
<tr>
<td>5</td>
<td>ASTRALWERKS</td>
<td>(9)</td>
</tr>
</tbody>
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Middle Eastern Beat

Clubs, compilations and a hospitality to foreign DJs document Israel's emergence as the region's undisputed capital of electronica.

BY CHUCKY THOMAS and SASHA LEVY

Over the last 10 years, the Middle East has seen a dramatic increase in the popularity of electronic music, both indigenous and exported from the West, with Israel emerging as the region's most responsive territory. Though trance still takes the lion's share of sales within the genre, local record stores, DJs and clubs have begun to explore the more progressive scenes of home and techno. The scene is "100% club driven," says Tomer Ben David, head of promotion for TIV, a leading Tel Aviv club opened a year ago. Key clubs are found in the main cities of Jerusalem, Tel Aviv and Beer Sheba and the holiday town of Eilat on the Red Sea. TIV, which produces eight annual Heineken Sun Dance Festivals in Eilat, claims to be the first custom-designed club in Israel. Located in Tel Aviv's old Port neighborhood, it accommodates 2,500 and attracts top foreign DJs such as

Sasha. "TIV is more dedicated to bringing in house than trance," says Ben David, "but we acknowledge a considerable trance-loving crowd."

Ilan Ronell is co-owner of Music Plus, one of the biggest players on the local electronic-music scene, producing monthly dance magazine DJ Hall and the annual DJ Hall Dance Awards. According to him, "Israel has become one of the four or five world centers for trance music—if not the leading center."

Alongside Gold Media and, with the full support of Tel Aviv Municipality, Music Plus produces the Love Parade—an annual event representing all sectors of the electronic-music scene and culminating with a rave. Since its first event in 1998, the Love Parade has grown to attract a total of 300,000 revelers. "It's an important tool for us," says Ronell, "because acts get heard in an atmosphere of optimistic vibes."

Despite the shadow of the Intifada (the ongoing Palestinian conflict), 2003's Love Parade—the fifth—is slated to go ahead as usual at the end of August.

MAGIK AND MEMORY

Leading Dutch trance DJ Tiesto remains the biggest draw for Israeli clubbers and dance-music buyers. Since debuting in Eilat four years ago, Tiesto plays in Israel up to three times annually. His manager, Wilfred Dam of Netherlands-based Prime Time Management, suggests Israel is a popular draw for Western DJs because dance music offers a form of escapism from the underlying political troubles; it boosts more "responsive and enthusiastic" audiences than other countries. Tiesto's debut album, In My Memory, released on his own Black Hole label last November, is distributed in Israel by Ramat Gan-based Unatex. Oded Janowski, MD of Unatex, says, "Black Hole is the most successful [dance] label we distribute here; the label's series of Magik compilations have all sold well."

According to Janowski, London-based deep-house label Goury is also popular. "This year, we have received new releases from Goury's main cruft, though a question mark now hangs over its future amid reports that Labin is moving activities to Tel Aviv. Haaman's resident DJ, Sahar Z (Sahar Zanglevitch), also plays abroad, at venues like Chemistry in Amsterdam, The World in New York."

Records shop in Tel Aviv, "People don't just come for music, but to meet and learn about parties; it's the center for the whole dance scene," he says.

Even record stores such as Tarbuta, in the small town of Modi'in, have sizable electronic-music sections. Manager Adi Avni imports from Holland and the U.K. but notes, "Israelis will listen to an Israeli artist before a foreign artist."

Besides the country's three main dance labels, Hed Arzi, Helicon, and NMC, there are several other dedicated electronic music labels, including Phonokol—a dance specialist that established the Trash in 'Trash Label—Agnozla and Music Plus subsidiary Krembo Records.

Holon-based Brand New Entertainment Ltd is Avi Brand's leading independent sales and distribution company. BNE is offshoot Yo Yo Records was established to take Israeli electronic music—trance in particular—to foreign markets. Its Israeli government, claiming the Ministry of Industry and Trade is denying him recognition as an export industry, which would qualify him for help when attending trade fairs. "We're having to do it all ourselves," he complains, but he notes one positive trend: "We recently released a new compilation album of ambient music [Another Life] to great international reaction. It's a good sign that there are new directions to take."

AMERICAN RELEASE

Amit Duvdevani and partner Ezer Azem helm Infected Mushroom, one of Israel's leading psyche trance outfits, which has released three gold albums (20,000 sales) on Yo Yo. The latest, B.P. Empire, will be released on the U.S. label Streetbeat. That set, accompanied by a U.S. tour, follows previous American performances that have attracted audiences, "30% of whom were Israelis," notes Duvdevani.

Up-coming acts include Mo Shic, who writes, produces, remixes and has a residency at TIV. Internationally, he's performed on John Digweed's Kiss FM radio show in the U.K., and his work has been featured on the Bedrock and Reincarnation labels in the U.K. and Pipeline in the U.S.

Flash, three brothers from Nazareth, switched from producing psychedelic trance and claims to be the first trance label to open a live house in Israel. Flash has played the Love Parade, is a regular at TIV and wants to appeal to a worldwide audience. "One of our aims is to play outside Israel," says brother Han. Two tracks from Flash's latest CD, Global Tribe (Agonia Records), have already been signed to U.K. label Hooj Choons.

Continued on page 42

BILLBOARD SPOTLIGHT BILBOARD OCTOBER 5, 2002

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Local promotion is the best tool for shifting units, according to U.K. club and record label Ministry of Sound, which has held events in the Middle East for the past four years, though, according to Gill Kingston, Ministry's international tour manager, "It's only in the past two years that those events have become more regular." Ministry inked a distribution deal with EMI Arabia this year, covering all territories in the Middle East excluding Israel. The first release, Club Nation, in February 2002, was mixed by Dubai-based ex-pat Charlie C, a resident at the Planetary club there, who has hosted Ministry's tour dates in the territory.

Ministry also began releasing domestic-market compilations this year. In Israel it released Ministry of Sound as "a brand-introduction CD" and The Politics of Dancing by German trance DJ/producer Paul Van Dyk via BNE Records.

The rest of the region, via EMI Arabia, has already seen the release of Direct Annual and Trance Nation 2002 and will shortly receive Clubber's Guide to Arabia, containing territory-specific hits, and Dance Nation 2003.

Radio presence is paramount to Ministry's success in the region. The 35 stations it syndicates to internationally have 35 million listeners weekly, amongst them Radio One in Lebanon, Syria and Egypt, Dubai FM in the United Arab Emirates, British Forces Radio, which broadcasts over the whole of the Middle East, and Mix FM in Beirut.

Kingdom reports Egypt and Lebanon are the most successful markets, due to their "advanced dance-music culture." Despite connections with some of the country's bigger promoters, Ministry has not staged events in Israel in recent years. "We decided that, as an international club, we would draw far too much attention to ourselves, and obviously the security risk is so much greater."

**STAY-AWAY DJ'S**

Including Israel in Middle East tours is also problematic, as, with the exceptions of Jordan and Egypt, most Middle Eastern countries deny access to those holding an active Israeli visa or an Israeli stamp in their passports. Paul Wells, GM of U.K.'s Elite Management, says Ministry's radio station links are very useful: "If you want to tour an act and promo, it's great." His Western DJ clients, among them U.K.-based Colin Dale and Kenny Hawkes and U.S.-based Josh Wink and Dave Alexander, are regularly requested by Israeli promoters. London-based DJ Hawkes remains undeterred by the political troubles but aver, "Most A- and B-list DJs in the U.K./U.S. won't go and play."

But there are financial incentives, points out Steve B, GM of Brighton-based 7pm Management. "Israel's big night is a Thursday, which is great, as far as DJs and agents are concerned—effectively, you can get a weekend rate for a week night."

Radio BLFM also has become an important part of the dance scene. Established in 1999 as Israel's first stop, upbeat music station, it's now the top-rated radio station for 12-to-25-year-olds, according to TGI advertising research. Program director and DJ Gabi Biton says the station features local and international DJ club sets and has an exclusive arrangement on Friday nights with Ministry of Sound's syndicated radio. BU also puts out compilation CDs, including A-C Clubber (MNC) and recent No. 1 B-Happy (Phonokol), and organizes weekly parties nationally.

Political tensions have been both an engine and a brake on the dance scene. Since the 2001 suicide bombing attack outside Tel Aviv's Dolphinarium disco, which left some 30 young people dead, nightclubs have been viewed as a sensitive target. In February, security forces went on high alert following intelligence warnings that Palestinian terrorists were planning another attack at a nightspot in central Israel. Additionally, according to Ha'aretz 17 manager Chaim Shalom, the outdoor parties, which drove the trance scene, are no longer so popular, due to the difficulties of security, "because of the situation."

Nevertheless, proving local resiliency, The Dolphinarium, with its outdoor dance floor, recently served as both TLV and Ku Millenium club's 2003 summer location. **

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**Great Gear**

Continued from page 31

are needed. The Mbox has two XLR/line inputs: a cool little pick that accepts both two outputs, two stereo inserts, and a VDI digital in and out and two headphones jacks—a big one on the back and a little 1/8-inch plug on the back. "Pro Tools is great because it only has two screens—mix and edit—which makes it easy to use," Todd continues. "But it's also very powerful and can handle MIDI as well as it does audio. People think you need another program to do sequencing, but I don't understand why you would want to complicate your working environment like that. The MIDI functionality on Pro Tools is very powerful and easy to get your head around. There are now literally hundreds of Audiosuite/REVS plug-ins—not as many as there are for VST, but almost as many good ones. I'm a fan."

**Other Entries**

Though, Hollywood, Fla.-based Stanton Magnetics has marketed and promoted the product for more than a year before it recently became available through a limited number of retail outlets, Final Scratch will maintain a buzz throughout the DJ community. Co-designed by influential Canadian technick jock John Aquaviva, Final Scratch marries MP3 technology with a club DJ's head, allowing the user to spin digital MP3 files from a PC if the were spinning a vinyl 12-inch record. Say tuned.

Pioneer gained huge DJ props with the releases of its DJM-500 and DJM-600 four-channel mixers. Loaded with effects and, in the case of the 600, booting sampling and crossfader controls, the Pioneer pieces became mixers of choice to a new generation of DJs. Now Montebello, Calif.-based TASCAM—long known for its multi-track recording products—has topped the ante with its V-9 model mixer. Using the same layout as the Pioneers, the V-9 offers better sound for club use and even more features—like optional MIDI in/out/thru connectors, dual-effects processor, dual sampler and assignable foot-switch control for the hands-full DJ. A monster mixer for club and recording applications. **
Coinciding with Billboard's 2002 Music & Money Symposium, Billboard turns its spotlight on the business behind making music. We look at survival strategies for distributors and labels selling into cash-challenged retail accounts, the continually rising value of music-publishing assets, and the growing activity and influence of entertainment-business attorneys.

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London 44.207.420.6072
I not recovery process. wrote an even bigger two No. Assn. of tified gold

The downs included nomination Urban the Ranch, which

"I've always don't agree with the
downs of a cocaine addiction Urban is now recovering from.

Golden Road, due Oct. 8, is Urban's second solo album for Capitol Records since disbanning his former band, the Ranch, which also recorded for Capitol. His previous solo debut, released in 2000, peaked at No. 17 on the Top Country Albums chart the following year and has been certified gold by the Recording Industry Assn. of America (RIAA).

Golden Road appears poised to be an even bigger success. Urban produced the album and was joined by co-producer Dann Huff for six tracks. Its highlights include a song "Urban wrote for his father, "Song for Dad," plus the sadly gorgeous "You'll Think of Me." and "You're Not My God," a song Urban wrote with Paul Jefferson that addresses Urban's addiction and recovery process.

The moving lyrics include the cho-

"You're not my God/You're not my friend/You're not the one that I will walk with in the end/You're not the truth/You're a temporary shot/You're a moment, and you don't give a second thought."

Urban says of his addiction, "It's something that took its toll on me and kind of derailed me."

writing the

side. I was hoping we could achieve both on this album [and cover the gamut of my personality]." The album also showcases Urban's love of "organic instruments, especially banjo." He plays the banjo, a guitar/banjo hybrid, on several songs.

The album was partly inspired, he says, by John Mellencamp's 1987 album "The Lonesome Jubilee," which Urban calls "a real turning point in my life," because it was the first time he'd heard a true blending of country and rock sensibilities on a record that resembled the kind of music he wanted to make.

Urban is a triple threat as a singer, songwriter, and an amazingly gifted guitar player. And while Golden Road doesn't show off his talents as a musician as much as his previous efforts, which contained blazing instrumental tracks, it is Urban's best showcase yet for his vocal and writing talents. It features eight songs he either wrote or co-wrote, including two he penned with Rodney Crowell. Also included is a rather obscure cover of "Jeans On," a 1976 pop hit for singer David Daniels.

Urban says he has "this really sick memory for songs I haven't heard in forever. I remember hearing that song when I was 8 years old, so it's just something about it. I love the groove. It's really reminiscent of the kind of stomps that Waylon Jennings used to do."

The first single from Golden Road, "Somebody Likes You," is currently at No. 4 on Hot Country Singles & Tracks after 14 weeks. The song's momentum was partly driven by a video featuring model Nikki Taylor, and its success caused Capitol to move up the release date of the album from its originally scheduled Nov. 5 debut.

Capitol Records senior VP of marketing Fletcher Foster says Taylor's appearance in the video helped "get us exposure beyond country," including coverage on TV shows "Entertainment Tonight" and "Access Hollywood.

Capitol is running TV and radio spots leading up to Golden Road's release. "The last record was a gold record, and it's over 2 years old, so we want to make sure our core country consumer knows this [new] record is out there," Foster, who adds there will also be "radio specials galore" around its release.

Programmers at WUSN (US99) Chicago are so high on Golden Road that they included "The Theater-of-the-mind" promotion that includes the sound of spray paint cans being shaken and the promo, "We're spray painting America's country station gold." The big idea culminated in Urban's private performance concert for US99 listeners Oct. 14.

"It's such an amazing album," US99 operations manager Eric Logan says. "There is such a quantum leap from where Keith was and where he is now with this project, which is why we're so excited about doing what we're doing. This project is not a hard one to get behind."

Urban and his band are constant-

ly on the road and spent part of this year touring as part of the Brooks & Dunn "New West Show. I love playing live," says the singer, who is booked by Creative Artists Agency. "It's a hugely impor-

tant part of what I do. Playing live is everything to me."

His recent television performances include Farm Aid and the Canadian Country Music Assn. Awards. Urban is managed by Borman Entertainment, and his label is distributed by Ten Music Group.

By Phyllis Stark

NASHVILLE—Australian native Keith Urban has lived in Nashville for 10 years, and it has been a decade of ups and downs for him.

The ups included a Grammy Award nomination and winning both the Country Music Assn.'s Horizon Award and the Academy of Country Music's top new male vocalist prize last year. The downs included a cocaine addiction Urban is now recovering from.

Golden Road, due Oct. 8, is Urban's second solo album for Capitol Records since disbanning his former band, the Ranch, which also recorded for Capitol. His previous solo debut, released in 2000, peaked at No. 17 on the Top Country Albums chart the following year and has been certified gold by the Recording Industry Assn. of America (RIAA).
## October 5, 2002 - Billboard Top Country Albums

<table>
<thead>
<tr>
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<th>Total Sales</th>
<th>Top 100 Catalog Albums</th>
<th>Total Sales</th>
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<tr>
<td>47</td>
<td><strong>DIXIE CHICKS</strong>&lt;br&gt;Wide Open Spaces</td>
<td>248,570</td>
<td><strong>GEORGE STRAIT</strong>&lt;br&gt;The Best Of George Strait: 20th Century Masters The Millennium Collection</td>
<td>225,995</td>
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<td>46</td>
<td><strong>TOBY KEITH</strong>&lt;br&gt;Unleashed</td>
<td>168,060</td>
<td><strong>LEANN RIMES</strong>&lt;br&gt;I Need You</td>
<td>118,230</td>
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<td>45</td>
<td><strong>Kenny Chesney</strong>&lt;br&gt;No Shoes, No Shirt, No Problems</td>
<td>129,110</td>
<td><strong>ANTHONY SMITH</strong>&lt;br&gt;If That Ain’t Country</td>
<td>90,080</td>
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<td>44</td>
<td><strong>Soundtrack</strong>&lt;br&gt;O Brother, Where Art Thou?</td>
<td>103,220</td>
<td><strong>TRICK PONY</strong>&lt;br&gt;Pony</td>
<td>82,510</td>
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<td>43</td>
<td><strong>Alan Jackson</strong>&lt;br&gt;Drive</td>
<td>93,400</td>
<td><strong>WILLIE NELSON</strong>&lt;br&gt;Smoke Rings In The Dark</td>
<td>70,060</td>
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<tr>
<td>42</td>
<td><strong>Martina McBride</strong>&lt;br&gt;Greatest Hits</td>
<td>71,950</td>
<td><strong>CHRIS Cagle</strong>&lt;br&gt;Let It Rain</td>
<td>60,070</td>
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<td>41</td>
<td><strong>Lee Ann Womack</strong>&lt;br&gt;Something Worth Leaving Behind</td>
<td>62,050</td>
<td><strong>Garth Brooks</strong>&lt;br&gt;Scarecrow</td>
<td>55,460</td>
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<td>40</td>
<td><strong>Nickel Creek</strong>&lt;br&gt;This Side</td>
<td>57,860</td>
<td><strong>Trace Adkins</strong>&lt;br&gt;Chrome</td>
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<td>39</td>
<td><strong>Diamond Rio</strong>&lt;br&gt;Completely</td>
<td>55,950</td>
<td><strong>Alison Moorer</strong>&lt;br&gt;Miss Fortune</td>
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<td><strong>Rebecca Lynn Howard</strong>&lt;br&gt;Forgive</td>
<td>52,590</td>
<td><strong>Guy Clark</strong>&lt;br&gt;The Dark</td>
<td>46,460</td>
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<td>37</td>
<td><strong>Montgomery Gentry</strong>&lt;br&gt;My Town</td>
<td>51,450</td>
<td><strong>Carolyn Dawn Johnson</strong>&lt;br&gt;Room With A View</td>
<td>42,940</td>
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<td>36</td>
<td><strong>Tim McGraw</strong>&lt;br&gt;Greatest Hits</td>
<td>49,130</td>
<td><strong>Hank Williams III</strong>&lt;br&gt;The Ultimate Collection</td>
<td>41,520</td>
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<td><strong>Darrell Worley</strong>&lt;br&gt;I Miss My Friend</td>
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<td><strong>Montgomery Gentry</strong>&lt;br&gt;Carrying On</td>
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<td><strong>Kenny Chesney</strong>&lt;br&gt;Greatest Hits</td>
<td>42,790</td>
<td><strong>Soundtrack</strong>&lt;br&gt;From The Mountain</td>
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<td>33</td>
<td><strong>Toby Keith</strong>&lt;br&gt;Put My Chain On</td>
<td>41,460</td>
<td><strong>Reba McEntire</strong>&lt;br&gt;Greatest Hits Vol. III - I’m A Survivor</td>
<td>35,090</td>
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<td>32</td>
<td><strong>Aaron Tippin</strong>&lt;br&gt;Stars &amp; Stripes</td>
<td>41,460</td>
<td><strong>Various Artists</strong>&lt;br&gt;Time-Life’s Treasury Of Bluegrass Vol. 5</td>
<td>34,560</td>
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<td>31</td>
<td><strong>Tim McGraw</strong>&lt;br&gt;Set This Circus Down</td>
<td>41,460</td>
<td><strong>Various Artists</strong>&lt;br&gt;Dressed In Black: A Tribute To Johnny Cash Vol. 2</td>
<td>35,160</td>
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<td>30</td>
<td><strong>George Strait</strong>&lt;br&gt;The Road Less Traveled</td>
<td>41,460</td>
<td><strong>Rodney Foster</strong>&lt;br&gt;Another Way To 39</td>
<td>34,560</td>
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<tr>
<td>29</td>
<td><strong>Blake Shelton</strong>&lt;br&gt;Part II</td>
<td>41,460</td>
<td><strong>Kenny Rogers</strong>&lt;br&gt;Love Songs</td>
<td>34,560</td>
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<tr>
<td>28</td>
<td><strong>Brad Paisley</strong>&lt;br&gt;Part II</td>
<td>41,460</td>
<td><strong>Paisley</strong>&lt;br&gt;It’s All Relative: Tills Sings Tills</td>
<td>34,560</td>
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<td>27</td>
<td><strong>Joe Nichols</strong>&lt;br&gt;Man With A Memory</td>
<td>41,460</td>
<td><strong>Phil Vassar</strong>&lt;br&gt;American Child</td>
<td>34,560</td>
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<td>26</td>
<td><strong>Alison Krauss</strong>&lt;br&gt;Union Station</td>
<td>41,460</td>
<td><strong>Andy Griggs</strong>&lt;br&gt;Freedom</td>
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<td>25</td>
<td><strong>Travis Tritt</strong>&lt;br&gt;Down The Road I Go</td>
<td>41,460</td>
<td><strong>Various Artists</strong>&lt;br&gt;Classic Country: More Great Story Songs</td>
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<td>24</td>
<td><strong>Lonestar</strong>&lt;br&gt;I’m Already There</td>
<td>41,460</td>
<td><strong>Various Artists</strong>&lt;br&gt;Country Favorites</td>
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<tr>
<td>23</td>
<td><strong>Gary Allan</strong>&lt;br&gt;Alright Guy</td>
<td>41,460</td>
<td><strong>Mark Chesnutt</strong>&lt;br&gt;O Sister 2: The Women’s Bluegrass Collection</td>
<td>34,560</td>
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<td>22</td>
<td><strong>Perry Lane</strong>&lt;br&gt;25th Anniversary Compilation</td>
<td>41,460</td>
<td><strong>Soundtrack</strong>&lt;br&gt;We Were Soldiers</td>
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<td>21</td>
<td><strong>Randy Travis</strong>&lt;br&gt;To My Sweetheart</td>
<td>41,460</td>
<td><strong>Johnny Cash</strong>&lt;br&gt;Johnny Cash At Madison Square Garden</td>
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<td>20</td>
<td><strong>David Lasley</strong>&lt;br&gt;When Somebody Loves You</td>
<td>41,460</td>
<td><strong>Lyle Lovett</strong>&lt;br&gt;Up On The House</td>
<td>34,560</td>
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**Notes:**
- #1 Albums:
  - Dressed In Black: A Tribute To Johnny Cash Vol. 2 (Sony) - 35,160
  - 25th Anniversary Compilation (Platinum) - 34,560
  - Three Days (RCA) - 33,780
  - Greetings From Asbury Park, N.J. (Warner Bros.) - 33,780
  - The Sound Of Music (MGM) - 33,780
  - The Story Of Subways And Sailboats (Atlantic) - 33,780
  - How Do You Like Me Now? (RCA) - 33,780
  - No One’s Fool (Epic) - 33,780
- #1 Catalog Albums:
  - Greetings From Asbury Park, N.J. (Warner Bros.) - 33,780
  - The Sound Of Music (MGM) - 33,780
  - The Story Of Subways And Sailboats (Atlantic) - 33,780
  - How Do You Like Me Now? (RCA) - 33,780
  - No One’s Fool (Epic) - 33,780

**Certifications:**
- Gold: Certified album sales of 500,000 units.
- Platinum: Certified album sales of 1,000,000 units.
- Multi-Platinum: Certified album sales of 2,000,000 units.

**SoundScan Indicators:**
- [X] Certification for No. 1 Album
- [O] Certification for No. 1 Catalog Album
- [N] Certification for No. 1 Record

**Other Information:**
- www.americanradiohistory.com
- Song titles and album titles are not listed in this table.
Latin Notas

MTV ES ESPAÑOL: MTV has announced that it will air the first MTV Video Music Awards Latin America (MTVMALA) live on its MTV2 U.S. feed. In a groundbreaking move, one week after the awards show—on Friday, Nov. 1—the show will air again, this time on MTV U.S. during prime time (Billboard Bulletin, Sept. 25). This marks the first time that a special of this nature will run on MTV in another language (Spanish) with English subtitles. Although MTV has ventured into Spanish territory before—notably with the Shakira Unplugged special—that show featured mostly music. While the MTVMALAs will feature music in Spanish and English (confirmed acts include Santana with Michelle Branch, Manu, and System of a Down), all the hosting and most of the talking will be en español.

But was it this bilingualism that turned viewers off the Latin Grammy last week, with ratings down to almost half what it was at during the first broadcast in 2000?

“The simple answer is, we’re not sure if the Spanish will be a turn-off,” MTV/MTV2 president Van Toffler says. “We do know that because we appeal to a younger demographic, they’re much more adventurous in how they watch television, how they watch films. We’re hoping that sense of adventure will transcend to this show.”

Latin Notas would love for MTV to get into the habit of airing shows in the Spanish language. Although the U.S. has MTVs, which is 100% Spanish-language. It is digitally distributed and not as widely available as MTV. For many, in fact, the lackluster development of new Latin talent can be directly attributable to the lack of a youth-driven music channel. If the awards show is a success on MTV and MTV2, Toffler says, “it might lead to additional programming in Spanish and potentially in other languages. And us catering further to this Hispanic audience.”

Outside the U.S., the MTVMALAs—which take place Oct. 24 in Miami Beach—will air live on MTV Latin America’s various feeds and later on MTVs around the world.

AWARDS SPIKE SALES: Despite the low ratings earned by the Latin Grammy Awards telecast Sept. 18 on CBS, several performers were big sales winners. Notable gainers included Alejandro Sanz, whose MTVMALA jumped from No. 62 on the Billboard Top Latin Albums chart to No. 14; Celia Cruz’s El Negra Tiene Tambor jumped from No. 54 to No. 17; and Carlos Vives, whose Dejame Entrar moved from No. 41 to No. 22. (See Over the Counter, page 77.)

TOURS, TOURS, TOURS: Latin music’s top artists have embarked—or are on the verge of embarking—on simultaneous cross-country fall tours. Mexican rock band Maná kicks off its Revolution of Amor world tour Sept. 29 in Denver and will play 12 U.S. cities through October. Rubén Blades begins his 12-city, mid-size venue tour in support of his new release, Mundos, Oct. 12 in Miami. Shakira’s Tour of the Mongose kicks off Nov. 8 in San Diego and includes 30 U.S. cities through next February. Shakira will play a handful of European dates in December and will then return to the U.S. before heading for Mexico and South America.

NEW MATH: Contrary to the Hot Latin Tracks chart that appeared in the Sept. 21 issue of Billboard, Jennifer Peña’s Univision release “El Dolor de Tu Presencia” actually held a fifth week at No. 1. A revision by Nielsen Broadcast Data Systems removed one play from Enrique Iglesias’ Universal Latin track “Mentiroso,” a change that made a difference at the top of the chart. The revision was made after the chart’s production deadline had passed. Iglesias did move to the top of the chart in the following week.

Café Quijano Aims For ‘100%’ Success

“Café Quijano is an alternative to the traditional Latin sound mixed with the force of rock and to make things more simple from the maximum level of virtuosity and difficult. In each song, there are at least two or three different atmospheres. The compositions are simple but in no way obvious, and they surprise us at every turn.”

Quijano explains that the album is a tribute to the brothers’ father, a music teacher who used to play his guitar in a local bar in their home city of León. “We used to play along with him—it was a way to connect with the public,” Quijano recalls. “As our father is short and tubby, as well as bald, he looks a bit like a Buddha.”

This album has guest appearances from several L.A. session musicians, including guitarist Michael Landau, pianist David Foster, saxophonist Don Marquis, and drummer Vinnie Colaiuta. The band plans to return to Westlake Audio studio next May to record its fourth album.
### LATIN POP AIRPLAY

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<th>ARTIST</th>
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<td>BMG LATIN</td>
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<td>AMOR DE ANA</td>
<td>SONDRA</td>
<td>BMG LATIN</td>
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<td>3</td>
<td>Y TE VAS</td>
<td>BANDA EL RECODO</td>
<td>BMG LATIN</td>
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<td>4</td>
<td>EL DOLOR DE TU PRESENCIA</td>
<td>JENNIFER CARDALES</td>
<td>BMG LATIN</td>
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<td>5</td>
<td>ENTRA EN MI VIDA</td>
<td>JENNIFER CARDALES</td>
<td>BMG LATIN</td>
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<td>6</td>
<td>TODO MI AMOR</td>
<td>LUíS ALBERTO Y LA RANA</td>
<td>BMG LATIN</td>
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<td>7</td>
<td>ME OLVIDO</td>
<td>BANDA EL RECODO</td>
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### REGIONAL MEXICAN AIRPLAY

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<td>JUGA CON MÍ</td>
<td>PEDRO FERNÁNDEZ</td>
<td>EMIGRANT</td>
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<td>ABÍGAIL</td>
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Spain's SGAE Negotiates With Heirs To Win De Moraes Deal

By Leila Cobo

MIAMI—Spain's Society of Authors and Publishers (SGAE) has negotiated a three-year deal to collect the public performance rights and part of the mechanical rights of the entire catalog of Brazilian composer/poet/writer Vinicius de Moraes. The agreement covers all territories except for Brazil, where de Moraes' works will continue to be administered by his five children through their company, VM (which stands for Vinicius Moraes).

De Moraes, widely considered the premier lyricist of the bossa nova movement, produced a body of work paralleled perhaps only by that of Caetano Veloso and Tom Jobim, his longtime writing partner. With Jobim, he authored such classics as "Insensatez" (Insensitive), "Agua de Beber" (Water to Drink), and "Garota de Ipanema" (The Girl From Ipanema)—which is, after the Beatles' "Yesterday," the most performed song in the world, according to SGAE.

Jobim and de Moraes also wrote the songs for his play Orfeu do Concelhio (Black Orpheus), which was made into two film versions featuring his music.

De Moraes' music catalog is owned in its majority by BMG Publishing in Spain, which in turn is affiliated with SGAE. But public performance rights and other music rights had been handled since 1964 by SACEM/SDRM in France.

That agreement remained in place even after de Moraes' death in 1980 at age 67. SGAE's new deal comes after lengthy negotiations with de Moraes' children. According to SGAE's Brazil representative, Vanessa Santiago, the move had more to do with personal than business reasons. "They simply wanted to make sure they wouldn't get a smaller share than they were getting [before]," Santiago says. "But beyond getting more or less, the cultural aspect is what motivated them. And the fact that we had offices in Brazil..."

Grammy Get-Together. Following the Latin Grammy Awards held Sept. 18 in Los Angeles, EMI Latin hosted a nominees/winners party at the House of Blues featuring performances by Cabas, Inelges, and Alex Synie. Pictured during the party, from left, are EMI Latin U.S. president/CEO Jorge A. Fino, EMI Recorded Music Latin president/CEO Rafael Gil, Carlos Vives, Thalia, and EMI Recorded Music chairman Alain Levy.

"[His children] are creative people, and they know their father's catalog very well," Santiago continues. "They wanted to do something to ensure that the catalog wouldn't be anonymous for future generations. That's what motivated them the most in transferring administration rights."

De Moraes' children will have a major input in what is done with the catalog, Santiago says. Plans include the release of a CD boxed set that would include a video made by the artist's daughter Susana de Moraes, a filmmaker. The set would be released next year to coincide with what would have been de Moraes' 90th birthday. Beyond the collection itself, Santiago says that SGAE plans to fully review and document de Moraes' entire catalog to facilitate its use worldwide.

United. On Sept. 9, 2001, Wynton Marsalis and the Lincoln Center Jazz Orchestra arrived in Los Angeles. The following day, they rehearsed until well past midnight. Sept. 11 was to have been a day of press conferences and rehearsals, but needless to say the horrific events that transpired that day changed everyone's plans.

Ironically, the band had traveled to the West Coast to perform and record a new Marsalis epic, a 12-part suite titled All Rise containing inherent themes of unity and the recognition of a kindred human spirit. "These ideas are everything that jazz is," Marsalis says. The work can be heard on the double-disc All Rise (Sony Classical, Oct. 1), which features Marsalis, the Lincoln Center Jazz Orchestra, the Paul Smith Singers/Northridge Singers of California State University, the Morgan University Choir, and the Los Angeles Philharmonic Orchestra, conducted by Esa-Pekka Salonen.

Like the blues chorus, which is traditionally presented in a 12-bar structure, All Rise comprises 12 distinct movements. Marsalis says that "everything is put into the context of the blues, because the blues has elements of form everywhere."

The work's 12 parts encompass jazz, classical music, a New Orleans funeral march, Brazilian rhythms, Eastern tonalities, and "just about every form of music known to man, everything that has come before and that leads up to the music that represents the world we live in today."

Preparation for All Rise began more than a decade ago, when Kurt Masur, musical director of the New York Philharmonic, suggested to Marsalis that he compose a symphonic piece. "At the time, I had not even composed for a big band, let alone an orchestra," Marsalis recalls. "I honestly thought he was joking. But it put the idea into my head, and soon after I began learning how to orchestrate." All Rise features more than 150 musicians and vocalists, all of whose parts were composed and arranged by Marsalis.

Despite the events of Sept. 11, 2001, Marsalis and the Lincoln Center Jazz Orchestra performed All Rise in full, as planned, at the Hollywood Bowl Sept. 13, 2001, and recorded the epic Sept. 14-15 with the events of the week still fresh in their minds. A portion of the proceeds of the Sept. 13 concert were donated to the relief efforts of the Red Cross.

"There was a feeling that we were on a mission to bring people together, to give them solace," recalls Mary Fiance-Fuss, director of public relations for Jazz at Lincoln Center. "It was ironic that the tour was called United in Swing, because that echoed the sentiment spreading throughout the country, that everyone had to pull together. Every day we did sold out. The music has harrowing moments, and then uplifting sections of pure joy. It feels like it was made specifically for these times, in a situation where music can genuinely provide healing for people."

Whether tragedy and fear added a sense of urgency to the recording of All Rise is conjecture. What is certain is that it is an affecting tribute to a person of any background is certain to find a part of themselves. More importantly, it is unavoidable that they will see how their cultural identity is part of a larger puzzle and how it can comfortably join hands with other seemingly disparate pieces of the greater whole of humanity. When the final moan songbook, including "Misty" and "Don't You Run From Me" conclude with an uplifting choir and a jaunty slice of New Orleans swing, one can't help but feel elated and feel a bit more connected to those around them.

This is the 10th year of touring for Marsalis and the Lincoln Center Jazz Orchestra, as the United in Swing tour continues with dates in 50 U.S. cities, Europe, and a two-week residency in Japan. They can also be seen on Journey With Jazz at Lincoln Center, a 13-part series airing on the BET on Jazz cable channel, featuring live performances and discussions with Marsalis and members of the orchestra, beginning Sept. 20.

AND: Vocalist Tierney Sutton's third Telarc outing, Something Cool (Sept. 24) features unexpected selections from the great American songbook, including a take on Willie Nelson's "Crazy" and a scatting romp through E.Y. Harburg and Harold Arlen's "Ding Dong!" The Whitehead head of The Wizard of Oz. Sutton heads the University of Southern California's jazz vocal department.
### latin Albums

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BY JIM BESSMAN

NEW YORK—The resurgent interest in all things Elvis Presley coinciding with the 25th anniversary of his death held special significance for Julian J. Aberbach, who founded the estimable Hill and Range music publishing company, subsequently called the Aberbach Group of Music Publishing Companies.

Now age 93, the publishing legend vividly recalls how in 1956 he contracted with Sun Records owner Sam Phillips, who also owned the label's Knox and HiLo music publishing companies, to transfer all of the songs that Presley recorded for Sun to the Aberbach Group.

The same year, Aberbach engineered the transfer of Sun's contract to RCA records for $40,000, as well as the contract making Colonel Tom Parker Presley's manager, giving him 25% of all Presley's income for the duration of his contract between Presley and RCA.

But Aberbach also organized two music publishing companies, Elvis Presley Music and Gladys Music (named after Presley's mother), with Presley owning half of both companies and Aberbach and his late brother and partner, Jean Aberbach, splitting the other half.

"I gave Elvis a check for $2,500, an advance against royalties of his stock ownership, and he promptly went to the Cadillac dealer and got a pink one—his first," says Aberbach, a native of Austria who served in the U.S. army during World War II and who launched Hill and Range with his brother in 1940 with an emphasis on country music.

CREATING THE KING

The Aberbachs then enlisted their nephew Freddy Aberbach, then a Chicago Bell & Co song plugger (and its future chairman prior to its acquisition by Warner Communications), "Within two years (of Presley's signing to RCA), Elvis had a standing order of 1 million records per release," says Aberbach, "who lauds Parker's and RCA's promotional efforts. "But it was the songs that made Elvis the King, and we now had to organize a steady flow of songs. With Freddy's help, we got approximately 15 of the most talented songwriting teams to write for him—and Presley presented the songs to Elvis, who made the ultimate choice." 

The rest, of course, is history—how didn't have transpired had Aberbach not convinced RCA country music recording manager Steve Sholes to come up with the $40,000 needed to sign Presley.

Aberbach already had a relationship with Sholes, having signed future Country Music Hall of Famer Hank Snow to an exclusive songwriter's contract out of the Aberbach Group's Los Angeles office, then getting Sholes to record him in the U.S.—as Canadian Snow was already an RCA artist at home.

In 1955, Snow's brother-in-law told Aberbach of a young singer whom he had recently picked up for his road show. "He was a young man who worked without a cowboy outfit, with black pants and a white shirt, and once onstage, the girls would not let him off," Aberbach recounts. "I asked for his name, and Hank told me it was Elvis Presley."

Aberbach flew to Shreveport, La., where Presley was touring on the landmark Louisiana Hayride, "but there wasn't any way out that I could do any business with him because he had the contract with Sun—and Knox and Hill had financed all the songs in his sessions. But Bob Neal—a Memphis disc jockey who managed Elvis' personal appearances—explained to me that Elvis, although popular, was strictly a regional talent who needed better bookings. I knew that Colonel Tom Parker was no longer managing Eddie Arnold, and Bob had no objection to me explaining the situation to Parker.

TAKING PARKER TO PRESLEY

Aberbach persuaded Parker to meet the Presleys. "Simultaneously, I started talking to Steve Sholes, who would be most important contact if a deal could be arranged," Aberbach continues.

"Steve knew everything about Elvis and that his Sun contract was on the market for $40,000—at the time a very large sum. It was also known that [Atlantic Records founder] Ahmet Ertegun was very much interested but did not have the money, and that [Columbia A&R head] Mitch Miller was also interested but felt that $40,000 was way too much for a local artist. Aberbach's only hope for his own deal was for Sholes to get the money from RCA to make the deal with Sun. "But Colonel Parker wasn't inclined to take any big chances," Aberbach notes of Sholes.

"He knew very well that if he would ask for $40,000 and not be successful with Elvis, it could cost him his job. On the other hand, he knew full well that if he should be successful with Elvis, he could realize his dream of being recording manager in charge of all of RCA's American sessions."

It took Aberbach one year to get Sholes to make the move. Looking back now, Aberbach—who still retains his 25% share of the Presley publishing companies this brother-in-law's share remains with his widow, while Lisa Marie Presley owns her father's 50%—notes that when Presley died, his estate was a mess.

"Colonel Parker neglected to sell us Elvis' share in the two music publishing companies for $1,500,000," Aberbach says. "At that point I talked to Priscilla, who had the great idea not to sell the song publishing companies, as they constituted an annuity for the family for a very long time."

Presley's widow wisely followed Aberbach's advice.

A SURVIVOR'S SONGS: Graham Nash's new Arboretum Records album, Songs for Survivors, is aptly titled, as the Rock & Roll Hall of Famer (as a member of Crosby, Stills & Nash) has been writing songs since his days with the paramount 1960s British pop band, the Hollies.

"It mirrors the title of my first solo album [from 1971], Songs for Beginners," Nash says, "but at the same time, I'm glad to be a survivor." Here he points to album track "Lost Another One," which recounts the death of a friend; the album is dedicated to the memory of his friends Cass Elliott, Michael Hedges, Andy McDougal, and George Harrison.

"A lot of people haven't survived this long. Nash explains.

"I'm not sure, but as a singer-songwriter, I've been through my share of bookings. Nash wrote much of the material for Songs for Survivors with his old songwriting partner, David Olney, who passed away in 2017. Nash and Olney wrote songs together for many years and were known for their rich, soulful sound. Nash's voice has always been strong, and he's able to convey emotion in his songs. His latest album, Songs for Survivors, is a reflection of his personal journey. Nash's songs have been covered by many artists, including Johnny Cash, Neil Young, and Bob Dylan. His music has been used in many films and TV shows. Nash's philosophy is to be present in the moment and to enjoy the journey of life. He believes that music has the power to heal and connect people.
Among Zimmer's film scores are The Lion King, Crimson Tide, Black Hawk Down, Gladiator, Runaway Man, Driving Miss Daisy, Radio Flyer, and Thelma & Louise. Along with his position as head of music for DreamWorks SKG, he is co-owner, with Jay Rifkin, of the Santa Monica, Calif.-based Media Ventures film scoring facility, a 40,000-square-foot complex that is home to more than a dozen resident composers.

In addition to his impressive discography, Zimmer has long been a pioneer in the use of modern technology in the recording of music for film and TV, synthesizing samplers, and composers with traditional orchestral instrumentation. Zimmer, an early adopter of Euphonics equipment, owns three of the manufacturer's consoles: two CS3000 digitally controlled analog consoles and a System 5 digital console. "He's got an eye for the future," says Paul de Benedictis, Euphonics' director of marketing communications, "and obviously ended up in the right place. It's very exciting for us—he's a very well respected person in this industry. We've always been connected with him, but this will be much bigger. For over 10 years, Hans Zimmer has owned a Euphonics mixing console, starting with the CS Series."

More recently, Zimmer acquired a System 5 console for his private composing room, de Benedictis adds, "That might seem extravagant in some sense, but he has a huge amount of electronic instruments and so forth that he needs to control."

"So rely on technology, as I think the whole industry does, that it seems to be a wise thing to get involved a bit," Zimmer says from Euphonics' headquarters. "We might not always know what we are doing, but we certainly know how we would like to do it. Right now, we're running three Euphonix systems, and they've always been running really well. When we bought the first one, it was just an obvious choice, because it was the way we were thinking along all. We're working on the ergonomics, the layout. It's getting interesting, because the stuff sounds really good. Now we just have to find the right interfaces.

Zimmer joins board members Dick Greiner, chairman; Martin Kloiber, executive VP of engineering; Steve Dobbie, Euphonics CEO and long associated with the company; and Walter Bosch, who has a distinguished résumé in the publishing, marketing, and advertising industries.

On the eve of the 113th Audio Engineering Society (AES) Convention, manufacturers are hoping for a successful show after the sluggish national economy and last year's terrorist attacks resulted in a far smaller and quieter AES Convention in New York. But along with the addition of Zimmer to the board of directors, de Benedictis says that Euphonics is enjoying strong sales of System 5 to music recording, post-production and broadcast facilities. "Recently, things have opened up, and the larger entertainment companies are expanding," he states. "There's a dramatic upswing in sales of these consoles—sometimes two at a time—to very large companies. There's definitely some momentum here. It's an exciting time."

"It's always about, What does the future bring?" Zimmer says. "The System 5 works great for us, but, you know, as soon as you're used to it, you're looking for the next great leap forward. That's what we're all trying to get together on."

Euphonics will exhibit at the AES Convention, to be held Oct. 5-8 at the Las Vegas Convention Center. Products on display will include the new Max Air broadcast, the Baseline Version 4.0 software for the R-1 multitrack hard disk recorder, which includes AES-31 batch export/import capability, among other features; and Version 2.6 software for System 5.

BY CHRISTOPHER WALSH
RHINEBECK, N.Y.—Almost entirely through word-of-mouth, a growing number of audio professionals have discovered the Clubhouse, a homey, comfortable recording facility in this historic Hudson Valley town. One year after its inaugural sessions, the Clubhouse is emerging as a valuable resource for producers, engineers, and artists across a wide range of budgets, projects, and musical genres.

Among the clients who have worked here in its first year are top producers John Boyan, John Plata, David Torn, Adam Steinberg, John Holbrook, James Farber, and Dean Sharpe. The fertile, natural vibe of the region has made it a haven for artists and musicians. But Woodstock is a short drive from here—but Clubhouse CEO/producer Paul Antonell sees the comprehensive range of services and amenities, including five recording rooms, a dozen staff, and the Clubhouse control room with its newly installed Neve Mk II console, which includes all the latest features and technology.

"I'm always thinking about what the artists need, and obviously ended up focusing on the largest, most ambitious projects," Antonell says of the high-end clients who have visited the Clubhouse: "Think Van Morrison, Tom Petty, and the Charlie Daniels Band, to name but a few. "The records that he works on all seem to be very successful. He did a bunch of demos and got a chance to try the room out. That's what's happening: People try the room, and it generates more work."

Platania, a guitarist known for his long association with Van Morrison, is producing up-and-coming artist Nik Rael here. At a recent session, the Clubhouse control room was filled with the rootsy, soulful Rael and his band, recorded in the spacious, adjacent tracking room. Replete with both Morrison and Otis Redding, the recording demonstrates the exceptional sonic characteristics of both the studio and the Neve 8058 Mk II/ Studer A827-equipped control room. Also featured at the Clubhouse is a classic 1972 Steinway B grand piano, real echo chambers, and a generous collection of microphones, guitars, keyboards, and amplifiers. Of course, the Clubhouse features a Pro Tools MixPlus system with three Digidesign 888 I/O units for workstation recording/editing/mixing and a Genelec 5.1 monitoring array for multichannel mixing. "Pro Tools is the dominant format at this point," Antonell says, "but we still do a lot of analog work."

Antonell has also solidified full-time maintenance for the Clubhouse, along with a dedicated staff including studio manager Daniel Goodwin and engineer Sean Price and Chris Powers. A veteran engineer and studio owner (the original owner of the Clubhouse was in Germantown, N.Y.), Antonell has made a considerable investment in the new facility during an uncertain time for the music industry and the national economy. But the end result, a world-class residential recording facility in a beautiful, tranquil region 90 minutes north of Manhattan, is positioned to accommodate myriad projects, from major to indie label to unsigned.

"We're diversifying as much as we can," Antonell says. "I'm flattered that we're being considered for a major-label artist's upcoming project, but our bread and butter has been independent bands. We're just focusing on what clients want: to get their projects done and their product delivered.
SYDNEY—The Australian music business had reason to cheer last year as its sales rose in a worldwide market largely drenched in red ink. This year, the sales slide has caught up with the land Down Under, and bad news abounds. But a handful of key Aussie acts have reaffirmed the market’s role as a source for international hits.

After an 8% rise in unit sales in 2001, the Australian market fell between 5% and 8% in the first half of 2002. As a result, labels have been more discerning about marketing spending. Even when they have attempted expensive TV campaigns for some major releases, these have failed to ignite sales.

Move independent retailers have fallen by the wayside, and heavy discounting by mass chains has tightened the margins for music-specialist outlets.

The loss Australian dollar (worth about 55 cents to the U.S. dollar) has prevailed many concert and promotional tours by international acts, which might have boosted record sales. And ARIA (Australian Record Industry Association), which estimates that piracy rose to 9% of the market, means the fact that courts are still lenient on pirates.

AT HOME AND ABROAD

So much for the bad news. The good news: The success abroad of Kylie Minogue, Silverchair, Darren Hayes, Holly Valance and the Vines means international music executives still see the Great Southern Land as a source of inventive English-language repertoire.

At home, the level of new quality talent has continued to bubble up, supported by a network of college and dance radio stations. Promoters find that the reduction of international tours has been a boon for Australian acts.

"It’s partly that audiences are going to see their homegrown acts live and are realizing how good they are," suggests Michael Chung, MD of concert promotion company Michael Chung Entertainment. "Since the Sydney Olympics [in September 2001], a nationalism fervor swept this country and destroyed any cultural cringe [against homegrown acts] that might have been there. Australian acts are hot in their own back garden."

The rise of a third commercial metropolitan radio network, DMG, has provided audiences with easier access to a greater range of acts. Cable TV, in particular, Channel [V], has kicked in as a significant marketing force. DVD has proven to be a huge growth market, while the Internet has been an invaluable resource for some companies.

A DIVERSIFIED PORTFOLIO

What remains impressive is the diversity of talent here. Australian acts that made their debut in the ARIA top-40 chart this year include rock bands (George, the Vines, Wiggles, No扶贫工作( Kenny, the Butterfly Effect), singer-songwriters (David Fray, Charlotte Hill, Dan Greenwood), pop acts (Shakaya, Holly Valance, Hayley Atkin, Dela Goodrean, Scott Gam, hip-hop poses (1200 Techniques, Machine Gun Fellato), dance acts (Oso Montego, BJ Cartenu) and country singers (Brooke McClymont).

"Quite clearly, we’re not just a rock market anymore," says Peter Bond, president of Universal Music Australia. "We’re capable of having hits from R&B, dance and country-music artists."

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, says it’s all about marketing music to new consumers. "We have incredible opportunities and the biggest audience ever to sell our music to, which we should be positive about and aggressively market to," he says.

Shaun James, chairman of Warner Music Australia, agrees. "We want to promote ourselves as an industry, which is exciting," he says.

John ODonnell, who took over mid-year as MD of EMI Music Australia, says the size of this market (Australia’s population is 19.5 million) precludes it from tapping the full potential in dance and pop. "We haven’t produced a great dance act out of this country," he explains. He adds that Australia’s geographical distance leaves it relatively untouched by financial and political issues abroad. "We have a fertile creative environment," he explains, "and although the live scene is not as huge as in the halcyon days of the 80s, it is still a breeding ground for strong bands."

Despite its international successes, Australia’s failure to break even more acts remains a dilemma. Executives agree the already expensive proposition is made harder as the U.S. appears to have become more insular in its tastes since Sept 11.

Ed St. John, MD of BMG Australia, points out how the industry is finding ways to break the global market. One strategy is to employ overseas executives in marketing and A&R divisions, and another is for labels to develop Australian acts in conjunction with overseas affiliates, from the demo stage, sharing manufacturing and promotional costs.

"Rather than turn up in America with a finished record and hope they like it, it’s better to ensure they will like it by getting them involved in the first place," St. John says.

LOOKING AHEAD

The major labels believe that fourth-quarter Christmas sales will allow them to at least break even. Given the state of the global market, that is an achievement for an industry that is worth $3.7 billion (Australian $700 million) wholesale.

Unlike the markets in the northern hemisphere, the Australian industry has a second spurt of retail activity after Christmas. This is during the market’s heaviest touring season, which lasts until late February.

Universal Music Australia, which signed six new acts this year, took the market share lead with 35%. After triple-platinum success with Enrique Iglesias and Eminem and double-platinum with Nelly, the company is gearing up for a big second half with new releases from Bon Jovi, U2, Shania Twain and Mariah Carey.

Says Bond, "It’s not good enough to be satisfied with reaching 300,000 units on a release. You see it as just a starting point."

Sony Music Entertainment Australia found success with...
Australia’s Key Record Companies

Here’s a select guide to the leading Australian labels.

BMG AUSTRALIA
Top Executive: Ed St. John, MD
Artists Include: John Farnham, Bachelor Girl, Nikka Webster, You Am I, Auggie March, Wendy Matthews, Hamish, Laval, Leonard, Irwin Thomas.
Priorities: “I think we’ll achieve a 10% market share by the end of the year, as we have 20 huge album releases for the second half of the year,” says St. John. “We’re going to devote a lot of human and financial resources to breaking our domestic acts overseas.”
Web Site: www.click2music.com.au

EMI MUSIC AUSTRALIA
Top Executive: John O’Donnell, MD
Artists Include: Kasey Chambers, Alex Lloyd, the Living End, Silverchair (Eleven), GT, 12th Man, paulmac, Dan Brodie, Troy Cassar-Daley (Essence), David Bridie, Bodyjar, Paul Kelly.
Priorities: “Taking Kasey Chambers’ album Barricades & Brickwalls from four to six times platinum by her October national tour,” says O’Donnell. “We will also be focusing on breaking Kasey and Alex Lloyd in markets outside Australia. We aim to take our 24.1% local-repertoire market share even further with great new releases.”
Web Site: www.eminus.com.au

FESTIVAL MUSHROOM RECORDS
Top Executive: Roger Grierson, chairman
Artists Include: Kylie Minogue, 28 Days, Motor Ace, Christine Anu, Yothu Yindi, Machine Gun Fellatio, Geelong, sonicamion, Gerling, Jimmy Little, Rockmelons, NoKidNL.
Priorities: “We’ve gone up against the biggest in Australia and shown we can win,” says Grierson. “Now we want to continue to take our artists to the global arena.”
Web Site: www.fmrecords.com.au

SHOCK RECORDS
Top Executive: David Williams, chairman
Artists Include: Superheist, Monarchs, TISM, Diana Ah Naid (Origin), Titans.

SONY MUSIC ENTERTAINMENT AUSTRALIA
Top Executive: Dennis Handlin, chairman/CEO
Artists Include: Something for Kate, Killing Heidi (Roadshow), Selwyn, Tina Arena, Human Nature, Shakaia, Delta Goodrem, 1200 Techniques, Midnight Oil, Jeffreys, Space Love Alice (Roadshow), Frenzal Rhomb, David Campbell.
Priorities: “To continue to be the best and most creative record company in Australia and to work in partnership with our retailers to give consumers great entertainment and value,” says Handlin. “We’re looking to increase sales and build long-term success for our acts. We are very focused on breaking our new Australian albums and capitalizing on the strong interest in our Australian artists by overseas affiliates.”
Web Site: www.sonymusic.com.au

UNIVERSAL MUSIC AUSTRALIA
Top Executive: Peter Bond, president
Artists Include: Powderfinger, Grinspoon, Dan Greenwood, Holly Valance (Engine Room), B-Block 101, Cruel Sea, Joanne, Brooke McNamara, Spiderbait, Anita Spring.
Priorities: “Breaking our biggest local act Powderfinger abroad,” says Bond. “We have great talent on the roster but we first need to get serious chart action for them at home. We want to grow our market share even further, after growing from 19% to 26% in recent times.”

LOCAL
FMF
Armit
The Androids
Archie Roach
Christine Anu
garling
Kylie Minogue
Olivia Newton John
Paul Kelly
Planetone
Rockmelons
sonicamion

SPUTNIK
28 Days
Daniel Merriweather
Machine Gun Fellatio
motor ace

RAPIDO
One Dollar Short

FESTIVAL NZ
betchadupa
Carl Binding
The D4
Rhombus

ALBERT PRODUCTIONS
AO/DC
Bread 77
Happy Life

VICIOUS
Madison Ave
Mark James
J Wees
Rogue Traders

INTERNATIONAL
ECHO
DISNEY
FANTASY
GUT
HOLLYWOOD
PALM PICTURES
PIAS
RYKO
TOMMY BOY ENTERTAINMENT
TVT

Our Indie 2002
THE MAJOR INDEPENDENT VEHICLE

Continued on page 57
Augie March
John Farnham
Hamish
Irwin Thomas
Nikki Webster
You Am I

ALL COMING YOUR WAY IN 2003

BMG AUSTRALIA

VERY BIG DOWNUNDER
Aussie Music Labels Look Beyond Their Borders

As they cope with a difficult business climate at home, companies in every sector of the Australian music industry are aggressively seeking income from ventures around the globe. Billboard Australasian bureau chief Christie Eliezer provides a capsule look at some of these companies' efforts.

AIM RECORDS

Many Americans would be surprised to know that one of New Orleans' best-known roots labels, AIM Records, is run from the sleepy hamlet of Byron Bay in New South Wales. It has 140 titles, with Louisiana acts like Wild Magnolias and Terrance Simien, says owner and blues promoter Peter Noble, "I love that kind of music." Initially, Noble set up AIM 20 years ago to provide Aussie distribution for acts he presented on tour, like John Mayall, Dr. Feelgood and Canned Heat. Now AIM licenses and records products and distributes them around the world.

AUSTERO

With competition from the new metropolitan radio network DMG set to eat into its advertising share in the next two years, leading radio network Austereo is looking at international territories to top up its income. Austereo already has interests in stations in Greece and Malaysia and was among the bidders when U.S. broadcaster CanWest announced it was selling its TV and radio assets in New Zealand for $160 million ($302 million Australian).

BIG DAY OUT

Long seen as a prime showcasing and marketing opportunity for alternate music acts from around the globe, the Big Day Out festival draws up to 300,000 people over half a dozen outdoor shows in New Zealand and Australia. Its promoter, Creative Entertainment, has been exploring how to take the festival to South Africa, while Brazilian promoters have also expressed interest in staging the event in their market. Both plans are pending.

DAINTY CONSOLIDATED ENTERTAINMENT

Five years ago, veteran tour-promotion company Dainty Consolidated Entertainment considered launching musicals on Broadway and London's West End. But a more lucrative move was to obtain the license for Southeast Asia and South Africa for the Abba musical Mamma Mia!, through a deal with Abba's company Littlestar and Universal Music Africa. The musical's 13-month run in Melbourne alone grossed $253.8 million ($15 million Australian).

HOT RECORDS

Hot Records started in 1983 in the back of Sydney record store Didgeridoo. The label signed indie acts such as the Laughing Clowns, Celibate Rifles and the Triffids and set up operations in the U.K. as a distributor. Last year, the Songbird album by the late Washington, D.C., folk singer Eva Cassidy sold 2 million units in the U.K. (prompting Hot to move from a cottage in the British village of Angmering to a former bank building). Songbird also went gold in the U.S. Another Cassidy album, Imagine, was issued in August. Says co-owner Martin Jennings. "This kind of success doesn't change your ideals, it just gets you out of debt."

JACOBSEN ENTERTAINMENT

Tour promoter Jacobsen Entertainment went public on
the Australian stock exchange in mid-August, raising $18 million to fund its expansion into Asia and onto Broadway with its theatrical productions and musicals like \textit{Aida} and \textit{Shout!}, the musical about '50s Aussie rocker Johnny O'Keefe. Company director Col Joye explains that it’s easier to entice previous superstar touring clients like Michael Jackson and Barbra Streisand by offering performances in a dozen cities throughout the region, rather than just Australia alone. "You’ve got to think of the world when you work on projects like these," says Joye.

\textbf{RAJON MUSIC}

The Rajon label, which has enjoyed sales of $30 million (Australian) by packaging budget and medium releases as if they were full-priced CDs, set up operations in the U.K. this year. That follows the company’s move last year into Asia and New Zealand. Rajon CEO Brentwood hopes to register a 1% to 2% share of the British market by 2005, by working its own catalog, acquiring labels and working closely with local majors and Indies on third-party licensing deals and back-catalog joint ventures. "The margins are better overseas," he explains.

\textbf{SANITY}

Music-retail market leader Sanity Music moved into the U.K. market this year, first by relisting 77 Our Price stores the company bought in October 2001 from Virgin Entertainment Group. The shops now sport the chain’s nightclub. Sanity executive director Ian Duffell says the group will further expand in U.K. regional areas and is looking at the U.S. market, where Duffell headed Virgin’s operations for 10 years. He says the current retail climate in the U.S. will provide opportunities to pick up smaller chains for a lower price.

\textbf{KEY RECORD COMPANIES}

Continued from page 54

We’ve been focused on result-orientated marketing and promotion with the strongest possible presence at retail.”

\textbf{Web Site:} www.universal-australia.com.au

\textbf{WARNER MUSIC AUSTRALIA}

\textbf{Top Executive:} Shawn James, chairman

\textbf{Artists Include:} Taxide, the Whitlams (Yak), Keith Urban, Phantom, Shihad, Paul K, Disco Montego, Magic Dirt, Pacificer, the Superjesus.

\textbf{Priorities:} "To grow the business in a flat market," says James. "Continue to grow the domestic roster’s share of our business from 24%, and also break our acts from Australia and New Zealand abroad.”

\textbf{Web Site:} www.warnermusic.com.au

\textbf{ZOMBA RECORDS AUSTRALIA}

\textbf{Top Executive:} Paul Paoliello, MD

\textbf{Artists Include:} Area 5, Dangerfield, Friendly, Hayley, Honeysmack, the Star Girls, Sneak.

\textbf{Priorities:} "Primarily developing our local roster," says Paoliello, "namely 16-year-old singer-songwriter Hayley Atkin and rock band Sneak, both with albums out this year, \textit{Watching TV} and \textit{Still Life Moving}, respectively. We also have international albums from Justin Timberlake, Nick Carter and Jennifer Love Hewitt to concentrate on.”

\textbf{Web Site:} www.zra.com.au
AUSTRALIAN ACTS ABROAD
Continued from page 51

Shakira (its target is to double the current 250,000 units of her Laundry Service album), Junonoguai (250,000), Creed (170,000), Celine Dion (150,000) and System of a Down (140,000). It expects big pre-Christmas sales from Jennifer Lopez, Oasis, Bruce Springsteen, Wyefo Jeam, Pearl Jam, Rage Against the Machine, Tori Amos and the Dixie Chicks, and from developing acts John Mayer, Kelly Oshann, Our Lady Peace, Xzibit, Anirui and the Coral.

Sony's reshuffled A&R division signed four new acts this year and entered into licensing deals with Roadshow Music, record producer Paul Kosky's Wah Wah Music and manager David Caprice's Random Records.

EMI Music Australia signed three new acts and consolidated itself in third place, says O'Donnell. He is most excited that EMI's local roster makes up 24.1% of its business, the largest of all the multinational companies based here. Aside from Robbie Williams' Sing Who You're Wearing and Spring When You're Breaking, which sold a total of 400,000 units, its three biggest sellers for the first half were local: country singer Kasey Chambers' Barrieads & Bricks (500,000), singer-songwriter Alex Lloyd's Watching Angels Mere (170,000) and rock band Silverchair's Daruma (110,000). EMI expects big figures from Coldplay, the Rolling Stones and Moby, all acts touring in the market.

Warner Music Australia signed four acts and, under new A&R chief Dan Hennessy, reshuffled its roster to create a more diverse lineup. Its six biggest sellers were Linkin Park (300,000), Red Hot Chili Peppers (100,000) and PO.D (80,000). Chairman Shawn James predicts the second half will make up 60% of the label's annual sales, with strong leads from local rock bands Taxiride, the Whitlams and Pacifier, and new releases from R.E.M., matchbox twenty and Faith Hill.

BMG's St. John says that 2002 will go down as the com-
The two major independents, Festival Mushroom Records and Shock Music Group, now claim a collective 8% market share. Festival Mushroom Records scored its fourth No. 1 album debut by a local act with Motor Ace, held strong with Kylie Minogue (430,000 units), Garbage (120,000) and George (110,000) and is working on an Olivia Newton-John duets set with contemporary local acts as one of its big releases for Christmas.

Shock, meanwhile, has thrived on compilations. A licensing deal with toy maker Mattel for the Barbie CD series shifted 300,000 units, and Wild FM and Dance Now dance compilations sold 200,000 units each. The indie’s major Australian release is by rock band Superheist, expected to hit platinum (70,000 units) by the end of the year.

DVD IS MVP

DVD has proven to be a strong growth sector, as hardware prices dropped. All labels report growth in the format, some more than others.

Sony Music’s Handlin says, “This year, our growth in music DVD will be over 100% on last year and over 600% on 2000.” Sony committed more resources and signed up rugby champions Andrew Johns and Matt Burke to create DVD sporting titles.

EMI, which set up its own DVD division, reports a 100% growth from last year. Warner Music’s James claims a 45% share of the music DVD market. Shock’s new division, which expected first-year sales of $1.06 million (Australian $2 million), found it closer to $3.71 million (Australian $7 million).

Labels have continued to tap the Internet’s potential in marketing. EMI, for instance, tests designs for artwork compilations from its database of 150,000. In a recent experiment, Alex Lloyd recorded three cover songs suggested by online fans, purchasing the record allowed them first crack at tickets for a tour, which consequently sold out without advertising. Warner Music’s successful Web site SongShop was set up for film and TV licensing online, while BMG discovered its 20,000-strong database was effective in marketing pop acts.

DVDs are also proving to be a savior of music retail rocked by heavy discounting by mass merchants. By selling $31 (Australian) new releases at between $19 and $21, they have gained an 8% share of the music retail market. The music chains, which report a 3% drop in volume, have continued to market themselves as exciting destinations for consumers and champions of new acts. Sanity and HMV expanded their outlets and suppliers have applauded the arrival of the Virgin Megastore brand in the market.

The independent retail sector, which constitutes 30% of the market, has been hardest hit by discounting. Gavin Ward, MD of the Leading Edge chain, a buying group of 200 independent outlets, reports that sales through independents are down 11%. Ward predicts that sales will rise between 3% and 4% in the last quarter, but much of it will be from DVDs.

Continued on page 60
AUSTRALIAN ACTS ABROAD
Continued from page 59

INDIES UPRISING
One of the most promising developments in the market is the rise of the independent labels and the production of an explosion of indie acts.

"Unlike 10 years ago, many major labels have shrunk their commitment to local acts," declares Roger Grierson, chairman of Festival Mushroom Records. "Australian acts are not going to stop making music because a multinational decides it doesn't want to have an A&R department. You can sense a growth of a DIY philosophy, to kick start something because it has to be done."

Shock, which dropped its production and development deals with indie labels four years ago to concentrate on its own signed acts, has now reactivated that P&D division, sensing it will bring major income growth.

Most indies are reluctant to release sales figures. Unofficial figures by retailers put the independent sector between 15% and 20% of the local market. This has been due to the success of independents such as Engineeroon Music (the Vines, Holly Valance, Lash), Michael Gudinski's Liberation Music and Ralph Carr's Standard Music.

Carr is the former manager of Epic diva Tina Arena, now focusing on independent A&R. "The future of A&R is in the satellite labels," he says. "That has been the case overseas for some years, and it's becoming obvious in Australia. It's a good thing for the industry, and it's a good thing for the artists."

Standard artists tend to find homes in major labels overseas. The FM rock band In Vertigo has been signed to Atlantic and the pop duo SJS to Columbia. Singer-songwriter David Franj, whose sophomore single went top 5, has drawn interest from five U.S. labels, Carr says, and rock guitarist Nat Allison aroused the interest of veteran L.A.-based producer Mike Chapman.

"Breaking an act is hard, so we sign our acts young, get their songs up to par, ensure they have quality production and attract major interest abroad," Carr says.

Liberation Music is an example of synergy between Gudinski's varied interests, including Mushroom Music Publishing, Mushroom Pictures, Frontier Touring and Premier Artists booking agency. The label's biggest success this year was the soundtrack to the youth-oriented TV series The Secret Life of Us, which uses a lot of Mushroom publishing and Liberation repertoire, including pop-rock band Wartski, dance act Origene, singer-songwriter Jackie Bristow and hard-rock band AnOTHERface. (In 1998, Gudinski sold his record label to News Corp's Festival Records but retained his publishing interests.)

The soundtrack has sold 70,000 units and boosted the profile of the acts. "Working with film and TV is a great way to break young acts and help our cash flow," says Liberation MD Warren Costello. "We have the situation where radio will play a track off the soundtrack even though it is not a single, has no accompanying video and comes with no promotion. Radio's become a lot more positive and exciting this past year. But TV remains a more powerful medium. The Secret Life of Us gets a weekly viewership of 1.2 million, and no radio station can compare with that. When you're an independent, you have to be smarter, cheaper and quicker than the big guys."
GERA Endorses Reducing Music Tax
Retail Assn. Supports Labels' Efforts In Lowering VAT On Sound Recordings

BY TOM FERGUSON
LONDON—European music merchants have thrown their weight behind record labels’ efforts to have the level of value-added tax (VAT, or sales tax) applied to recorded music reduced to that of other “cultural goods,” such as books, across the European Union (EU).

In a statement issued Sept. 18 in Brussels, the European arm of the Global Entertainment Retail Assn. (GERA) announced it was endorsing efforts “targeted at the reduction of VAT on sound recordings.” GERA-Europe says it is now working closely with other such trade groups as labels body the International Federation of the Phonographic Industry (IFPI), independent music companies association IMPALA, and authors group GESAC on the issue. IMPALA has been particularly vocal in its efforts to raise the issue with the EU.

The level of VAT applied to records in EU member states varies from country to country. At its highest—in Denmark and Sweden, for example—it runs at 23%; in Luxembourg, it is 15%. In the U.K., which is the largest music market in the EU, the rate is 17.5%. But the level of VAT applied to books—defined as “cultural goods”—runs from 0% in the U.K. to 25% in Sweden and Denmark, generally averaging around the 5% mark.

In its statement, GERA-Europe says, “Different VAT rates are now being applied to cultural products across the EU. Although film and concert tickets enjoy lower VAT rates, the EU member states are not allowed to apply reduced VAT rates to sound recordings. GERA-Europe finds this situation illogical and asks for the same rules to be applied to sound recordings as to other cultural products.”

U.K.-based GERA-EU VP and British Assn. of Record Dealers director general Bob Lewis tells Billboard: “We support the initiatives of IMPALA, the IFPI, and other bodies to seek a reduction in VAT. Any governmental action to change VAT legislation—with a reduction which would be reflected in lower retail prices—that surely would help increase sales. It would also help combat piracy and the proliferation of home copying, which is affecting our business and, resulting in the loss of investments and jobs.”

The IFPI has welcomed the GERA stance and the increased level of cooperation on the issue. Frances Moore, the IFPI’s Brussels-based regional director for Europe, says, “The record industry and retailers are united in the fight to reduce VAT on sound recordings. We feel there is discrimination between recordings and other cultural goods that are already entitled to a reduced rate.”

Moore adds, “We have the support of the French government, who raised the issue with the European Commission president Romano Prodi [at a meeting in Brussels] on Sept. 16. We welcome GERA’s statement, and we shall continue to work together at a national and European level to end the tax discrimination on sound recordings.”

Much of the music industry’s recent activity concerning VAT has centered on the existing EU VAT directive, which enables individual states to lower VAT on products specified in Annex II of the document. The IFPI and IMPALA have lobbied for recorded music to be added to that annex.

In July, representatives of the IFPI met in Brussels with Frits Bolkestein, the European Commissioner in charge of the internal market, which is also looking into the VAT issue (Billboard, July 27). But at that meeting—described at the time by one IFPI insider as “disappointing”—Bolkestein told the labels that any decision on how European change would have to be agreed unanimously by the EU’s council of ministers of finance.

Unfortunately for those seeking change, there has so far been a mixed response from individual countries to the industry’s lobbying on VAT. The U.K. government, for example, is not keen on any change, although there have been encouraging signs from France and Italy.

Indeed, several French ministers have made the VAT issue part of their agenda, and recently minister of culture and communication Jean-Jacques Aillagon came out in favor of including music as a cultural good and has committed to raising the issue with his counterparts in other EU countries (Billboard, July 27).

The Italian government has also expressed support for the suggestion that music should receive the same treatment as other cultural products and for a standardized level of VAT on records. But despite that stated support, a recent parliamentary motion presented by Italian opposition parties that proposed lowering the current VAT rate on music from 20% to 4% was rejected (Billboard, August 3).

BY JENNIFER DEMPSEY
AMSTERDAM—Dutch-based European retail chain Free Records Shop (FRS) Holding NV is looking north for future expansion, following its acquisition of Hys! Hys!, Norway’s largest music retail chain.

In June, Hys! Hys!, which was founded in 1999, filed for bankruptcy (Billboard, Bulletin, June 12). Theo Olierook, Netherlands-based VP of FRS, says the company has now acquired the chain from Kristoffer Olsen, the 39-year-old chairman of Oslo-based wholesale clothing firm Johnfjell Partners. Earlier this year, Johnfjell Partners acquired the 24 Hys! Hys! stores wholly owned by businessman Tom Bergersen (who owned 50% of the Hys! Hys! parent company) and the chain’s co-founders, Rolf Kjos-Hanssen (28%) and Are Pedersen (16%) (Billboard, July 13).

Olierook declines to disclose the amount paid for Hys! Hys! but says, “We bought the stores because we would become the market leader: the name Hys! Hys! was already established in the country. We tried to buy them when they went bankrupt in June this year, but we didn’t succeed. We tried to buy them again a few months later.”

When the acquisition is formalized, FRS claims it will have a market share of 25% in Norway, which will make it the clear local market leader. FRS also operates in four other European countries: the Netherlands, where it is also market leader with 133 outlets; Belgium (54); Finland (12); and Luxembourg (two).

“Women plan to expand further in Norway,” Olierook says, “but not as fast as in the last 18 months. Over the next five years, we plan to have 60 shops in Norway. As to expansion elsewhere, we had looked to France but decided that the market there is not as hot as it has been over the last couple of years. Instead, we will be looking at Denmark and Sweden.”

FRS expects the Norwegian deal to be finalized later this month, after due diligence is completed. The Hys! Hys! chain currently employs 68 people in Norway and has an annual turnover of approximately 20 million euros (U.S. $24.6 million). The 16 shops that FRS is acquiring are based mainly in shopping centers.

“When the chain went bankrupt, there were 24 stores,” Olierook says. They then closed another eight stores, which we would have done as well because we thought it was difficult for these stores to make any money. There are 16 stores now, which we believe we can make a profit on. In the end there will be 14 Hys! Hys! stores, as we will close two more that are in the same malls as existing FRS shops. We started with 14 FRS stores [in Norway] in January 2001. Over the last 18 months, that has grown to 27. At total, at the end of this month, we will have 41 stores in Norway.” Olierook adds, that most of the Hys! Hys! stores will be rebranded as FRS shops during the next two to three years.

The Norwegian chain had also operated two stores in neighboring Sweden, but those outlets are not part of the current deal. “We haven’t bought the two Swedish stores,” Olierook reports. “One is closed, and the other has been sold to Next Stop, a wholesaler.”

RIAJ Survey Says 66% In Japan Copy Music At Home

BY STEVE McCLURE
TOKYO—Japan’s recording industry is once again sounding the alarm about the rapid spread of illegal home copying of prerecorded music.

Music is copied onto CD-R and rewritable (CD-RW) discs at a rate of 236 million discs a year, according to survey data released Sept. 19 by labels body the Recording Industry Assn. of Japan (RIAJ).

The survey polled 1,000 people from high-school age to their mid-50s and was conducted between June 14 and July 3 this year. Some 28% of respondents said they had made personal recordings in the past six months, compared with 53% who purchased new CDs in the same period. It also found 48% of the CD-R/RWs sold in Japan are used to make copies of prerecorded music. Of those responding to the survey, 26% said that they bought fewer CDs after starting to use CD-Rs, compared with 18% who said they bought more CDs.

Highlighting the role here of the CD-rental industry—a unique feature of the Japanese market—the survey found that more than 40% of the CDs that were copied onto CD-Rs had been rented. More than 25% were borrowed from friends and acquaintances.

According to the RIAJ, “This survey was conducted with the purpose of researching the actuality of personal recordings and users’ attitudes toward personal recordings in a world with rapidly evolving digital technology.”

The survey is the RIAJ’s latest attempt to raise the issue. It is well known that it says is the threat posed to the music industry by illegal copying and file sharing.

RIAJ
<table>
<thead>
<tr>
<th>Country</th>
<th>Singles</th>
<th>Albums</th>
</tr>
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<tbody>
<tr>
<td>Japan</td>
<td>1. OOKINA FURU DOOKERI THE BIGAKU 2. THE BIGAKU 3. KOSKIN JINOGAN</td>
<td>1. AVEX GROUP 2. AVEX CORPORATION 3. AVEX TRAX 4. AVEX + DAIYA</td>
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Hits of the World is compiled at Billboard/London.
WORLD RHYTHM: Former Faithless guitarist and Dido collaborator Dave Randall released his genre-breaking debut album under the moniker Slovo Sept. 16. Titled "Nommo" and released via Ruff Life Records, the set combines spoken word, vocals, and dance rhythms from around the globe. With collaborators as disparate as Icelandic singer Emíllina Torni, Kurdish poet Ismail Taha, and New York rapper Anthony DeMore, the album is a musical melting pot filled with the sounds of a Palestinian refugee camp, West African instrumentation, and rock influences. Randall, 29, tells Billboard, "Creating Nommo was a labor of love. The album begins with the voice of a 70-year-old Palestinian woman I met on a sand-covered street in the refugee camp of Gaza City, and we carried on from there." Slovo kicked off a European tour Sept. 26 at the Paradiso in Amsterdam. CHRISTOPHER BARRETT

ON THE BEACH: Fatboy Slim will release a live album and DVD of his controversial July show at Brighton beach on the southern coast of England. "Big Beach bootloader" of countless international tours through his label, Southern Fried, Oct. 7. The event was attended by 250,000 people—four times the expected number—and resulted in two deaths and major disruption to the English coastal touring industry. "Our export is our music," Fatboy Slim says. "We've got to get it right. Our DVD has the sound and picture." Although signed to U.K. indie Slant Records for studio recordings as Fatboy Slim, the artist describes his involvement at Southern Fried as "the Big Beach bootloader" but admits he has "no time to do the day-to-day running of the label." ADAM HOWARTH

ANZAC ROLL: New Zealand's top musicians will perform for leading international music industry representatives in a week-long November event aimed at increasing music exports. Announcing the initiative at an industry event celebrating the five-time platinum sales (75,000 units) of Nature's Best—a compilation of the country's all-time top 30 songs—prime minister Helen Clark said New Zealand was "on a roll" but needed to find creative ways to be heard abroad. Mike Chunn, head of the Australian Performing Right Assn., in New Zealand, says representatives in the fields of A&R, music law, publishing, and artist management are invited to New Zealand "to sail around, have a holiday, and check out the best of our export-ready talent." Branded New Zealand Music Week, Chunn expects about 30 acts of all genres to perform. DAVID MULLICK

Berklee College of Music where he collaborates with Frank Zappa and Joe Louis. In 1998, the pianist composed a piece for Australia's bicentennial celebrations using a jazz trio and a youth orchestra. Recently, he received critical acclaim for his collaboration with jazz trumpeter James Morrison and orchestras in Australia and Germany on concerts he composed for trombone and trumpet. The Zavod Award's inaugural recipient, Adrian Peterson, was chosen from 45 entries and received $5,000 Australian ($2,750) for his composition "Renaissance." It will be performed by the university's symphony orchestra under Sir John Hopkins next year. Zavod says, "More than just encouraging composers to write these works, we have to ensure they see the light of day." CHRISTIE ELIEZER

Common Currency

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

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<thead>
<tr>
<th>Artist</th>
<th>USA</th>
<th>UK</th>
<th>GER</th>
<th>CAN</th>
<th>S P A</th>
<th>AUS</th>
<th>LT</th>
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<tbody>
<tr>
<td>Atomic Kitten</td>
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<td>6</td>
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<td>Eminem</td>
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<td>Avril Lavigne</td>
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Global Music Pulse

Edited by Nigel Williamson
Newsline...

Members of the online music community and European Union legislators converged Sept. 18 in Brussels at a seminar organized by Pan-European trade body the European Digital Media Assn. (EDIMA). Attendees were warned that the legitimate digital distribution sector in Europe could crumble in the continued absence of a cross-border framework for digital music licenses. During the seminar, a licensing project was approved by the board of EDIMA, which includes Vitaminic, Music Choice, ffacm, virginmegaf, Tsitsi Musik, and amazon.com. The project aims include initiating direct discussions between rightholders and collecting societies on license terms and conditions. "This fact that EDIMA has formulated this project is a reflection that we have a problem in terms of licensing and in terms of getting content and getting the licenses to distribute that content," EDIMA executive director Lucy Cronin says. "We're hoping that the more licenses we get and the more content we get, the bigger the chance the consumer has with respect to music online.

LARS BRANDLE

Patrick Zelnik, chief executive and co-founder of French record company Naive, has been re-elected as president of French independent labels organization UPFI. Zelnik, who represents the small labels, was re-elected at the body's Sept. 19 assembly general meeting. "We're hoping that the more licenses we get and the more content we get, the bigger the chance the consumer has with respect to music online.

LARS BRANDLE

Virgin Megastores Japan Web Site Relaunched With Amazon Subsidiary

BY STEVE McCCLURE

TOKYO—The second major stage of Virgin Entertainment Group's online venture with amazon.com, launched Sept. 19, when Virgin Megastores Japan relaunched its Web site in conjunction with Amazon Japan's subsidiary.

The revamped Web site, at virgin-mega.co.jp, includes such familiar Amazon features as editorial reviews, personalized shopping and a click-and-ordering. Transactions via the site will be managed by amazon.co.jp, which is responsible for stock, selling, delivery and support, and providing customer service.

"We are thrilled to offer the first-"ever 'mirror site' with Amazon for customers in Japan," Virgin Mega stores Japan senior commercial manager Harry Cheng says. The site...
BY CHRISTIE ELIEZER
SYDNEY—The biggest surprise at the Sept. 16 announcement of the "final five" nominations for this year's ARIA Awards was the amount of chart debut acts on the list that emerged from Australia's independent sector.
In the various categories for the awards, organized by the Australian Record Industry Assn. (ARIA), rock bands the Vines (Engine Room/EMI) and George (Festival Mushroom Records [FMR]) pulled six nominations apiece, based on votes from panels of a previous year's 700 execs. Hip-hop act 1200 Techniques (Rubber/Sony) had five nominations, while rock bands the Black Yak/Warner and the Waifs (MCM) and dance act Paulmak and (Eleven/EMI) were other multiple nominees with indie credentials.
This year's list gives a truer picture of the diversity of the acts to have made an impact than in previous years, suggests Ross Fraser, managing director of Melbourne-based indie label Gotham Records. "It's very exciting, and it bodes well for probably the best ARIAs [the industry has ever had]."

Two days after the award ceremony, Gavin Adams, who added that substan-
tial orders. We're up to 170,000 units shipped already, and because of the price I think we'll get to plat-

ium [300,000 units] quite quickly. We will now feel more comfort-
able playing the record on the radio, and sales will come from that rather than from the prize—but it's because of the prize that she'll be on the radio more.
Rod Campbell, London-based rock and pop manager for the HMV U.K. chain, reports considerable retail interest in Ms. Dynamite since her award. "Sales doubled overnight, and we expect them to increase further over the weekend [of Sept. 21-22]," he says. Previous winners were com-
mended for a love of sales, Ms. Dynamite were already substantial. She's the most ideal winner yet—in the past, there've been worthy win-
ners—but if [nominees] David Bowie had won, I don't think it would've said much about the award. The streets would have been a worthy winner but wouldn't have had the same commercial impact.
Noting that Ms. Dynamite has been nominated in six categories for the U.K.'s Music of Black Origin (MOBO) awards, which take place Oct. 1 in Lon-
don, Gavin suggests that the artist is ready to keep a wide audience.
The British Assn. of Record Dealers, a long-term supporter of the event, provides its members with information on the MMP and point-of-sale material. "There is a lot of general" Lewis stresses that the MMP has greater value than as a sales aid. "It brings to the fore product that might not have sold. Put it this way: [the industry] wouldn't have power without it—simple as that. Anything that pro-

motes a diverse range of music to the public and gets people talking about it is good for the industry.
I also agree. "I'd say the prize exists, because it's a recognition of the albums of the year outside of the high-end [U.K. record industry] Brit Awards, which are more commercial awards. These are artists who people normally don't get to hear."
events Calendar

September
Sept. 29-Oct.1, Central South Gospel Retail Conference, Hilton Downtown, Nashville, Tenn., 8:30-9:30 a.m.
Sept. 30, City of Hope’s Second Annual Music & Entertainment Industry East Coast Golf Tournament, Fenway Golf Club, Scarsdale, N.Y., 2:15-3:30 p.m.
Sept. 30, Gramophone Awards, Barbican Hall, London, gramophone.co.uk

October
Oct. 4-6, Music Law Conference, presented by and held at the University of Florida Levin College of Law, Gainesville, Fla., 2:114-3:22.
Oct. 6, Carl Wilson Benefit Concert, Royce Hall, UCLA, Los Angeles.
Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J., 5:18-385-1500.
Oct. 11-12, Southwest Regional Hip-Hop Summit, presented by the Hip-Hop Summit Action Network (HSAN), Adolphus Hotel, Dallas, 2:14-754-5900.
Oct. 11-14, Third Annual Third Coast Conference, Hilton SW Hotel, Houston, 2:16-960-0209.
Oct. 17, 2002 Spirit of Life Award Dinner: A Tribute to Music in Film, presented by City of Hope, Barker Hangar, Santa Monica Airport, 2:24-7298.
Oct. 19, Second Annual World Soundtrack Awards, Bijloke Concert Hall, Ghent, Belgium, christian.deschutter@filmfestival.be.
Oct. 23, Spirit of Life Award Gala Honoring Thomas Muñoz, presented by the Latin Music Industry City for City of Hope, Fontainebleau Hilton Resort, Miami Beach, 8:30-275-1587.
Nov. 30, BillboardWorks Music Convention, the Lighthouse, Glasgow, Scotland, 1:41-55-6258.

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, 6:15-357-4478.
Nov. 6, 36th Annual Country Music Awards, Grand Ole Opry House, Nashville, 6:15-224-2490.
Nov. 7, Musicians’ Assistance Program (MAP) Awards, House of Blues, Los Angeles, 3:19-559-9354.
Nov. 7, SESAC Country Music Awards, SESAC Nashville office (by invitation only).
Nov. 12, Billboard Music & Money Symposium, St. Regis Hotel, New York, 6:15-544-4660.
Nov. 14, MTV Europe Music Awards, Palau Sant Jordi Stadium, Barcelona, 4:20-274-8777.

December
Dec. 9, 13th Annual Billboard Music Awards, televised live on Fox TV, MGM Grand Hotel, Las Vegas, 6:46-654-4660.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmore at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

life Lines

Births
Girl, Emma Sophia, to Heidi Herzon and Billy Poveda, Aug. 29 in Los Angeles. Mother and father are executive producers for Oil Factory.
Girl, Lucy Violet, to Shawn Bates and Dr. Paul Webb, Aug. 29 in San Francisco. Mother is national sales director for Concord Records.
Girl, Lily Bowten Cutler Yost, to Julie Carter and Brian Payne, Sept. 12 in Los Angeles. Father is a personnel manager for Mower Management Group.
Boy, Mateo Jonson Guynn, to Deirdra and Jon Guynn, Sept. 19 in Los Angeles. Father is publisher of Billboard sister publication Airplay Monitor.
Girl, Mallory Louise, to Terry and Chris Jones, Aug. 7 in Little Rock, Ark. Girl, Caroline Phillips, to Shelley and David Breen, Sept. 8 in Nashville, Girl, Ella Riley, to Heather and Brian Payne, Sept. 16 in Auburn, Ala. All three mothers are members of Christian pop group Point of Grace.

Good Works

Benefit for BC: Bryan Adams, Jenn Arden, Barenaked Ladies, Chantal Kreviazuk, and Sarah McLachlan aim to raise $1 million from a benefit concert presented by the BC Cancer Foundation. The five Canadian artists will perform Oct. 10 at General Motors Place to benefit the BC Cancer Research Centre. Clear Channel Entertainment Canada VP Shane Bourbonsais will spearhead the event in honor of his late wife, Michele, who died from the disease. Contact: Yvonne Chiang at 604-488-1100.

Show-Mine-Ship: Country artist Stella Parton will headline the Celebration of Life concert Oct. 6 at the Jennerstown Speedway in Jennerstown, Pa. Also featuring Twins Robin, Kingston Trio’s David Peel, and local entertainer John Larimer, the show will benefit the Salvation Army, the American Red Cross, and the area ambulance services, church organizations, and fire departments who assisted with the rescue of the nine coal miners from the Queecreek No. 1 mine in Somerset, Pa., in July. Contact: Brenda Madden at 3:31-4742.

Sounds Wild: Billy Bob Thornton and Richard Marx will headline the first Wildlife Benefit Concert Oct. 11 at the Greek Theatre in Los Angeles. The event, presented by Nashville Sounds and singer/songwriter Lane Brody, will benefit Walden’s Puddled Wildlife Rehabilitation Center, a nonprofit animal care center that treats more than 1,000 injured wildlife annually. The evening will also feature a silent auction of music memorabilia. Contact: Kathy Atwood at 615-269-7071.

solution to this issue’s puzzle (page 94)

update

www.billboard.com
www.americanradiohistory.com

BILBOARD OCTOBER 5, 2002

66
ESP Keeps Concerts Rockin’
Company’s RBTA Program Gives Artists Exposure During Intermittences

BY MARISA STARR BARDACH
A Los Angeles-based entertainment marketing company has created an alternative promotion channel for artists and record stores by targeting what may be the ideal audience: concert-goers.

Evans Saxon Productions (ESP) produces an audio program, Right Between the Acts (RBTA), that is played during concert intermissions. It is formatted to sound like a radio show, and the program features one song from four different artists.

In order to increase artist awareness, celebrities announce the artists both before and after each song is played. On past tours, hosts have included Duff McKagran from Guns N’ Roses, John Bush and Scott Ian from Anthrax, and Jim Ladd, a DJ from radio station KLOS Los Angeles.

RBTA is recorded as if it is taking place live from the concert venue. “At the Nickelback concert at [New York’s] Hammerstein Ballroom, the audience heard, ‘This is Duff McKa- gran from Guns N’ Roses,’ and they started cheering,” company founder Evans Saxon says with a chuckle. “They were looking around to see if he was there.”

BETWEEN THE MUSIC
Saxon—who has done stints at independent and major record labels, including Capitol Records, IRS Records, and Premiere Radio Network—says the difficulty labels face in gaining exposure for their artists coupled with the lack of discussion inside the label system of how to creatively increase artist exposure, led him to create RBTA.

However, the concept of the business dates back to more than a decade ago, when Saxon attended an Aerosmith/Skid Row concert. While he awaited the headliner, Saxon listened to the recorded music playing over the PA system and suddenly became aware of the audience’s reaction to it.

“People were into it, really grooving to the songs,” Saxon recalls. “I thought, ‘If they knew who they were hearing, I bet they’d buy the CD.’”

ESP is responsible for entering into cross-promotional relationships with local retailers. In exchange for being the exclusive retailer on RBTA programming for a given market, ESP works with retailers to create extra display cases designed to hold the headliner’s merchandise and the artists’ CDs that are featured on RBTA and also arranges for the retailer to put these albums on sale at a discount. For future visibility, ESP creates posters advertising the tour, which are featured in the store five days before the concert.

Saxon says the combined exposure gives the headliner an estimated $30,000 worth of national retail exposure.

ESP retail partners include Tower World, Karisma Records, and Compact Disc World. Tower Records—an ESP partner for the past 10 years—is among the retail supporters of the new RBTA program.

“It’s a perfect marriage,” says Robert Stapleton of Tower Records’ national promotion department in Los Angeles. “The audience may already have the headliner’s CD, but [Saxon]’s playing to people who are music buyers.”

WIN-WIN SITUATION
Artists and their representatives have come on board with enthusiasm. Rob McDermott of artist management company the Firm calls RBTA a “great complement to any tour.” He adds, “It helps secure visibility for all my building acts, even if it’s just an extra stand in a Tower [Records].”

Surprisingly, many of Saxon’s new long-time business partnerships began with simple cold calls, he reveals. And he continues to do business in this fashion.

“We generate business in two ways,” Saxon explains. “The first is by referral, using booking agents. The second is through cold calls.”

Scott Sokol, booking agent for Pinnacle Entertainment—whose clients include Oasis, Rob Zombie, and Slayer—helps ESP by suggesting upcoming tours and introducing Saxon to artist managers.

Saxon calls RBTA “a win-win situation for everybody, with the emphasis on artists helping other artists get their music heard.”

“A band [Skrapel on RBTA was heard by the headliner, Pantera, each night of their tour,” Sokol says, “and Pantera invited the band to be the opener on their next tour.”

Record labels submit the work of artists who wish to be featured on RBTA. The headliner and its management then choose four artists from this list. The headliner has complete creative control over the artists featured on RBTA.

“It’s a no-brainer,” McDermott says. “All the newest music is on it, and all you have to do is let someone play the songs that you approve.”

Saxon says there aren’t any costs involved for the headliner or its management, as ESP generates revenue by selling spots on RBTA to record labels.

For the future, ESP tends to expand its boundaries geographically. Saxon says that as early as next year, the company plans to climb aboard international tours, specifically in Europe, Japan, and Latin America. RBTA will be featured on upcoming tours of acts Incubus and Enrique Iglesias.

In technological advances, Saxon hopes to expand a video program, rather than only audio. ESP also anticipates featuring RBTA at additional venues besides concert halls.

“We open the door to all different genres,” Saxon says. “One of the big highlights of the business is diversity. It makes life more interesting.”

SAXON

evan saxon productions

‘At the Nickelback concert at [New York’s] Hammerstein Ballroom, the audience heard, “This is Duff McKagran from Guns N’ Roses,” and they started cheering. They were looking around to see if he was there.”

—EVAN SAXON,
EVAN SAXON PRODUCTIONS

Trans World’s Higgins Accentuates The Positive

BY ED CHRISTIAN
SARATOGA SPRINGS, N.Y.—Trans World Entertainment used its fall conference, held here Sept. 9-14, to ensure that the company turns in a profitable year.

With the meeting themed “The Year of Positive Results,” Trans World chairman/CEO Bob Higgins noted in his opening address that some staffers might question that idea when you see the challenges we faced in music so far this year.” But he told the district and regional managers for the 900-store chain that the meeting would serve to show how things are changing and “we will end the year with positive results.” (The company made available an unedited copy of Higgins’ speech, which he made before Billboard arrived at the conference.)

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

In an interview with Billboard, Higgins said that the year of positive results is “definitely a question mark, but we feel we can make it up in the fourth quarter.” He said that Trans World had planned strong marketing programs for the holiday season and that in-store sales would be boosted by the rollout of the chain’s listening and viewing stations to the mall stores and about 15% of the free-standing stores. Those stations allow customers to listen almost every CD and view almost every movie in the store. In his speech, he remarked, “I can assure you that the [stations] will increase your sales.”

The mall stores were rebanded last year to FYE, and Higgins told staffers that this year the company’s “brand name will be more recognized” than it was last year, which will help. Moreover, in the interview, he said that the company was moving to fix a mistake it made when it rolled out the brand. “We feel we made a mistake last year for not putting ‘trans-world entertainment’ in the logo,” he said. “We are fixing that and using it now [in the company’s marketing campaigns].”

Higgins also told Billboard that he disagrees with Best Buy’s assessment that mall stores need to be downsized (Billboard, Sept. 21). “While mall traffic is off a little, we feel the key is putting the right-size store in whichever mall you are going into. Our goal is to have large-size stores where appropriate.”

Turning to the free-standing stores, Higgins said in his speech that they “have proven to be very successful.”

The company acquired the second spin.com online-used CD site in 2000 (Billboard, Aug. 26, 2000) and is using that as a springboard into building its used-CD business. After putting used CDs into its free-standing stores, the chain is now experimenting with adding them to select mall stores. He told Billboard, “Used CDs are very viable, and we plan on growing this business.”

In looking at the industry’s problems, Higgins touched upon CD burning, the lack of commercially available singles, and A&R during his speech. He told Billboard that he is endless for a CD that is ends up with the “basic, somewhat serious about addressing the single issue,” which he labeled a major issue for the customer.

He said the key to the company’s fourth quarter is for field management to ensure that all sales associates “interact with the customer on the new listening and viewing stations.” He urged them to “stress customer service.”

Going forward, Higgins said that Trans World will continue to prune stores from its portfolio, but he predicted that the store count won’t drop to less than 500 units. While he plans on opening stores, he said that now is not the right time to acquire stores. “There will be plenty of opportunity for that in 2003 and 2004,” he told Billboard. “I don’t know that they will be cheaper, but people will have addressed some of their problems,” apparently meaning that if a chain or two comes up for sale at that time, the weaker stores of those chains will already have been closed.

In the meantime, “we are on very solid footing; we have a great balance sheet,” he said. “We’ve a lot of challenges that the industry is facing, but we see these challenges as opportunities.”
Sharman Pacts With Tiscali In Marketing Deal

BY BRIAN GARRITY
NEW YORK—Sharman Networks, owner of the Kazaa file-sharing network, has entered into a marketing deal with leading European Internet service provider (ISP) Tiscali. Under reported terms of the deal, Sharman will promote the Tiscali broadband service in exchange for a finder’s fee for each Kazaa user that signs up for high-speed Internet access. Tiscali serves 7 million customers in 15 countries.

The deal underscores the controversial concept of digital music as a driver of consumer broadband adoption. Some legal and digital-media experts argue that the alliance gives Kazaa a newfound legitimacy and may ultimately help the music industry rethink distribution through peer-to-peer networks. Labels owned by Warner Music Group and Best Buy are already experimenting with secure distribution through Kazaa affiliate Altair (see story, page 70). But it remains to be seen whether other ISPs will follow Tiscali’s lead.

The pact comes as the music industry steps up legal pressure on U.S. broadband providers to discourage consumer filesharing among its users and to reveal the names of consumers who traffic in copyright infringement. Meanwhile, the Recording Industry Association of America and music publishers are embroiled in an ongoing copyright-infringement lawsuit against Kazaa and similar services. Sharman announced the Tiscali deal in connection with the launch of an updated version of the Kazaa software. The latest incarnation of the service, Kazaa v2, boasts improved security and search functionality. Users may share playlists and download compilations; files may be rated by peers according to technical quality and completeness of metadata. Frequent users are rewarded with higher priority in download queues.

The international recording industry voiced disapproval regarding the pact. “I am shocked that Tiscali, a company already hosting a legal service, believes that by entering into an agreement with an unauthorized service it will promote the development of legitimate online musical offerings,” International Federation of the Phonographic Industry chairman/CEO Jean Berman says. “The opposite is more likely to be true—by subsidizing Kazaa, Tiscali is jeopardizing the development of legitimate online services, and it is important that Internet service providers everywhere understand this.”

Declarations Of Independents ...

Like Rodgers, Forbert was born and raised in Meridian, Miss. “I had a lot of direct connections to his bloodlines,” says Forbert, who took guitar lessons from one of the country music legend’s cousins.

In paying homage to Rodgers—who died of tuberculosis in 1933, after setting the template for modern-country with a best-selling series of recordings for Victor—Forbert had several tough acts to follow. Talents as formidable as Lefty Frizzell and Merle Haggard have recorded memorable album-length salutes, and five years ago Bob Dylan helmed a multi-artist tribute.

Forbert says of his own album, “I wanted to pick the tunes that would stand up pretty well on their own after 70 years without a lot of knowledge about his music—songs that would stand there, that would endure….”

Forbert’s tribute to Jimmie Rodgers, Any Old Time (Oct. 8, Koch Records), is a highly personal project for the singer/songwriter.

FLAG WAVING: Steve Forbert’s tribute to Jimmie Rodgers, Any Old Time (Oct. 8, Koch Records), is a highly personal project for the singer/songwriter.
CD Helps Save The Music ‘For The Kids’

BY MOIRA MCCORMICK
CHICAGO—For the Kids, an all-star charity compilation of children’s music due Nov. 5, is putting Nettwerk America Records (distributed by EMI Music Distribution) into nontraditional retail outlets that did not previously carry the label’s product—namely, children’s specialty stores and membership warehouse clubs, in addition to the more typical major music, book, and mass-merchant chains.

The album features tracks by Sarah McLachlan, Barreled Ladies, Five For Fighting’s John Ondrasik, Semisonic’s Dan Wilson, Hootie & the Blowfish’s Darius Rucker, Remy Zero, Cake, Guster, Billy Bragg with Wilco, Sorensen None the Richer, Tom Waits, Toad the Wet Sprocket’s Glen Phillips, former Del Fuego-turned-children’s artist Dan Zanes, Ivy, Bleu, and Chantal Kreviazuk & Raine Maida. It carries a list price of $14.98 and is a joint project of Nettwerk and VH1’s Save the Music Foundation, a nonprofit organization that provides musical instruments to public schools nationwide, a portion of the album’s proceeds are earmarked for Save the Music.

The impetus for creating For the Kids came from its co-producers—Nettwerk head of promotion Tom Gates and Nettwerk VP of international A&R Mark Jovett. ’I have a degree in elementary education,” Gates says, “and Mark has a 5- and 7-year-old. We not only know the artists on the record—we know kids.”

Gates says it was conversations “with friends and artists who have children in which all expressed dismay at the preponderance of what they considered the condescending music currently available for kids that inspired Jovett and he to compile a kids’ album with contemporary artists that parents enjoyed.

The CD package itself, with artwork by John Rummens, will cater specifically to preschoolers. ’The CD booklet is a foldout coloring book,” Gates explains, “with illustrations of each song.” Adding further allure for kids, the first 5,000 copies will be packaged with crayons (donated by manufacturer Colorific Crayon) that is visible in the clear spine. According to Nettwerk head of sales Lily DiGregorio (who is spearheading the retail campaign), parents will be drawn in by the album’s artists, many of whose names are prominently stickered on the front cover.

For the first time, Nettwerk—via EMI Special Markets—is working with such nontraditional children’s retailers as Toys ’R Us, Gymboree, Gap Kids, and Pottery Barn Kids, according to DiGregorio, who notes that traditional music chains like Tower Records and Virgin will carry the album along with mass merchants including Target, Wal-Mart, and Kmart. ’We’re going into other retail places we’ve never been,” DiGregorio says, “such as [membership warehouse clubs] Costco and Price Club.” Rounder Kids, she notes, is handling distribution into Toys ’R Us, Zany Brainy, and mom-and-pop children’s specialty stores.

DiGregorio says promotions begin in early October and there is a possibility that book chains like Barnes & Noble and Borders Books & Music will design in-store coloring events key to the album package. Endcap promotions “will run through the holiday season.” With print ads, a Nettwerk spokesperson says, “we are taking a bit of a nontraditional route toward co-op advertising as well, tying in retailers with regional children’s publications rather than going to the typical alternative weekly routes.” VH1 will actively promote the album on TV, radio, and online.
DOVES DOWNLOAD: Consumers who buy tickets to the Doves' North American tour through ticketmaster.com are being offered the chance to download a full concert from the band. On Oct. 14, buyers who purchase Doves tickets through ticketmaster.com will receive access to a special Web site where they may download an entire Doves live performance from one of the tour dates. The offer—sponsored by Capitol Records, mp3.com, and Ticketmaster—is valid for 90 days. Another part of the promotion is that consumers who buy their tickets to the Doves online will receive a printable coupon for $2 off merchandise at the show. mp3.com is alerting users in its database to upcoming dates, sending out local market e-mail blasts to fans in tour cities.

CROSSING THE BORDER: MusicMatch has entered into a distribution deal with the Internet arm of Bell Canada for its subscription radio service Radio MX. The service will be offered to Bell Canada Internet users, and billing will be handled by the communications giant.

As part of the deal, which represents the first commercial deployment of a U.S. subscription music service in an international market, MusicMatch is launching a Canadian version of its site, musicmatch.ca. In extending Radio MX to the Canadian market, MusicMatch secured additional Canadian licensing from all five major labels.

Beginning in October, Bell Canada will launch an extensive national marketing initiative to introduce its new digital-music offering. Canadian customers can receive Radio MX for $7.95 Canadian ($5) per month or annually for $59.95 Canadian ($38). MusicMatch claims more than 175,000 Radio MX subscribers to date.

LIQUID IDOL: IMG Entertainment is selling The Billboard Hot 100 No. 1 single from American Idol: The Search for a Superstar winner Kelly Clarkson via Liquid Audio. The downloadable double-A-sided single—"A Moment Like This," "Before Your Love"—are available for $2.49 each at the sites of Liquid retail partners, at liquid.com, and at idolonfox.com. They may be burned to CD and/or transferred to a portable device.

PAYING UP: Altnet has begun commercial testing of its new payment system, which allows Kaza users—traditional consumers of free, pirated music—to buy label-sanctioned downloads on an à la carte basis. Altnet is a secure file-swapping service that runs simultaneously with the Kaza peer-to-peer network.

Tracks are wrapped with Windows Media digital-rights management technology. Initial tests of the micro-payment system, which will offer tracks for less than $1, focus on content from Palm Pictures, Best Buy's Redline Entertainment, unsigned-artist site cornerbox.com, and 2Ksounds. Altnet content to date has been offered only as time-out promotional downloads. The company reports it has been distributing an average of 150,000 secure tracks per day.

Users who downloaded timed-out tracks will now be offered the ability to purchase the songs on a permanent basis. Technology from AllCharge and DuoCash powers the Altnet payment system, which supports credit cards, debit cards, prepaid digital cash cards, prepaid phone cards, and billing through phone service providers.

REAL EXPANSION: America Online is expanding its ties with RealNetworks. AOL will use Real's streaming technology and Helix servers to deliver high-quality audio and video to its users. As part of the agreement, AOL will make use of Real's RealVideo 9 format for interactive marketing campaigns and streaming video advertisements. A future update that will enable RealVideo 9 playback will be bundled with the newest version of AOL's software—AOL 8.0—later this fall. AOL's use of Real's Helix servers will allow for the delivery of all major media types—including RealAudio/Video, Apple's QuickTime, MPEG-4, and Windows Media—from a single server platform. Traditionally, competitors have been forced to develop separate servers for their own servers. AOL and Real first formed a strategic alliance in July 2000.

ADDING ZING TO YOUR RING: Billboard.com has forged a deal for ring tones with mobile-entertainment company Zingy. Billboard.com visitors may buy ring tones provided by Zingy, which says it is obtaining rights from major and independent music publishers, the Harry Fox Agency, and performance-rights groups.

TRAFFIC TICKER - Top Overall Sites
Traffic In August

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Average Minutes Per Visit (in Month): 2:34

Group Santo Domingo is a Latin American company with assets in everything from broadcast TV to radio to print media. Avalon Capital Group is the equity investment vehicle for Gateway founder and chairman CEO Ted Waitt.

The new fund—the amount of which was not disclosed—will be used to accelerate growth. Palms says it is focusing its efforts on using new technology platforms to deliver its content to consumers.

Chairman/CFO Chris Blackwell said in a statement that the Palm media business model is "based on introducing our audience to a new generation of digital storytellers, who use the full spectrum of current technology in their creation of cutting-edge images and music."

Blackwell says the company is "committed to cultivating projects that push the bounds of audio-visual entertainment and the DVD format, such as world collaborative projects like Giant Leap."

He added, "We are thrilled that the Santo Domingo Group and Avalon recognize what we are doing is valuable and that they share our vision for Palm Pictures and the future of entertainment."

Investment banking firm Violy, Brumley & Partners advised Palm in the transaction with Grupo Santo Domingo.

BRIALLNT SALE: Altnet parent company Brilliant Digital Entertainment says it has raised $1.1 million in a private placement of its equity securities. The company sold 7.1 million shares of its common stock at 15 cents per share. In addition, the purchasers received warrants to buy an additional 12.6 million shares at an exercise price of 16.8 cents per share.

The purchasers were Harris Tobih, MarkSes Venk and an entity co-owned by Brilliant chairman Ronald Lachman, CEO David Wilson, and president Scott Hergott, all existing stockholders—and Bob Haya, a new investor.

Los Angeles-based Brilliant Digital is a developer and distributor of rich media advertising technologies and, through its Altnet subsidiary, distributor of a secure peer-to-peer network for digital commerce and promotion.

GRACENOTE GAINS: Gracenote—a digital-music technology firm best known for its CDBB music-recognition service used in media player software—has $9.5 million in financing led by venture capital firm Sequoia Capital.

The funding, which represents the company's third round, will be used for working capital and strategic initiatives.

Other financial details were not disclosed. Investors in previous rounds include Scott Jones and Simon Investments.

In connection with the investment, Sameer Gandhi, a partner at Sequoia Capital, has joined Gracenote's board of directors.

LIQUID MERGER NOT FLOWING: Another Liquid Audio shareholder has voiced opposition to the company's proposed merger with Alliance Entertainment Corp. (AEC). Stanford, Conn., firm Dolphin Limited Partnership, which claims to own a 3.5% stake in Liquid, is against the deal.

Meanwhile, MM Cos., which with affiliated entities owns 6.9% of Liquid—is also opposing the merger and has been pressing Liquid to sell itself to the highest bidder or to distribute its cash to shareholders.

Research firm Institutional Shareholder Services (ISS) is recommend- ing that Liquid shareholders vote in favor of adding MM Cos. chairman Seymour Holtzman and president/CEO James Mataro to the Liquid board. But ISS opposes proposals that would expand the board further and give these dissident shareholders control of the company.

ISS did not issue an opinion on the proposed AEC merger but said Holtzman and Mataro's addition to the Liquid board would "ensure a vigorous debate over the company's direction."

Additional reporting by Matthew Benz in New York.
HOME VIDEO

Barbie Returns In ‘Rapunzel’

BY MOIRA MCCORMICK

With the Tuesday (11) VHS/DVD release of Barbie as Rapunzel, Artisan Entertainment’s Family Home Entertainment (FHE) and Mattel Entertainment are banking on the nationwide iconic’s continued appeal by spending 35% more on print and broadcast marketing and 43% more on retail impressions than they did on Barbie as the Nutcracker, the first title in the franchise.

Barbie as Rapunzel casts the famed childhood playmate as the long-haired fairy-tale heroine with a contemporary twist. She is an artist who paints her way out of her lower prison rather than waiting for a savior prince to climb up her hair.

The DVD contains extra features that serve as an art history lesson, teaching viewers about storyboards, artists, and cutting techniques. FHE president Glenn Ross says, “When Mattel began producing this series, they wanted to make it about the imagination and also wanted an element of teaching kids about the arts.” Similarly, the Barbie in the Nutcracker project had both elements.

Ross says scenes footage from the School of American Ballet. Both the VHS and DVD versions are priced at $19.98.

The Barbie as Rapunzel campaign expands on many of the promotional components from Mattel’s Barbie in the Nutcracker, which had a 49% sell-through rate and sales of more than 3.5 million units. Print ads started one week before street date, and Ross says they are expected to generate 260 million consumer impressions through the end of the year. TV spots also began airing on Nickelodeon and the Cartoon Network in August.

FHE is gaining new exposure for the videos as a result of the July shipment of 5 million Barbie as Rapunzel dolls, since its packaging promotes the video release. In return, FHE is highlighting the toy line through an insert in each video and DVD. A trailer of the title is featured on the Nov. 26 VHS release of the theatrical hit For a Day (Fox).

FHE is also offering retailers a number of customized Barbie as Rapunzel point-of-purchase displays. Walmart is placing the video in multiple sections of the store, including toy and electronic departments, while Toys “R” Us has already held advance screenings of the video.

David Nglicki, executive VP of merchandising for FHE Inc.—parent company of FIO Schwartz, the Right Start, and Zany Brainsy—says, “If our early read on the Barbie as Rapunzel toy product is any indication, [the release] will surpass the success of Barbie in the Nutcracker last year.”
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**Notes:**
- M怀念 indicates that the film was not released in the United States.
- Sales data compiled by Nielsen VideoScan.
ARCHITECTURAL CREATION...

REAL ESTATE

Architectural Masterpiece in Westlake Village, Lake Sherwood, California

Exquisite master craftsmanship and exquisite detail make this one of the most spectacular homes ever to be built in Westlake Village. 180 degree of Lake Sherwood, this home features formal living room with fireplace, formal dining room, 3 bedrooms, 6 bathrooms, and 2 level halls. 4 car luxury garage, library, office, screening room with entertainment bar. exquisite kitchen, wetting room with fireplace, luxurious master suite with fireplace and his & hers bath amenities and 2 walk in Closets. Additional features of this new custom estate include terraced large lawns, large balconies on all levels with panoramic views and pool and spa with water feature. This live level floor plan offers top complete privacy and is accessible via elevator. Located on the 24 hour guarded, lake Sherwood Country Club. Appx. 45 minutes from Los Angeles. $6,250,000.

HELP WANTED

New Age/World label Seeks SALES DIRECTOR Mainstream and heavy non-traditional channels. Brain creativity & experience. Any location info@therealexhibitioncompany.com (516) 621-7277

Rock Star Manager seeks BAND for feature film call (415) 226-1507

VOLUNTEERS WANTED

If you will be in the Los Angeles area from October 16th - October 19th and would like to volunteer for The Hollywood Reporter / Billboard Film & TV Music Conference, please contact Phyllis Dene at pdene@billboard.com or call 646-654-4660

Intern Wanted

Billboard Magazine's New York office is hiring interns to assist the Special Events Department looking for a quick learner who is organized and detail-oriented. Knowledge of Excel a plus. For college credit only. No pay. Contact Billboard at 646-654-4660 or pdene@billboard.com

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October 5, 2002

Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS

"New Ones" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending September 22, 2002

Music & Showbiz

MUSIC VIDEO CROSSOVER: When Hollywood wants a hot new director to lead a project, increasingly it is those who come from the world of music videos that are being chosen. Music video directors are crossing over into films and network TV in record numbers. Current A-list Hollywood directors David Fincher, Brett Ratner, and Michael Bay first made their mark with music videos. McE helms the Charlie's Angels hit move franchise and is one of the co-creators of Fox TV series Fastlane.

In Brief: The Wallflowers have aligned themselves with two CBS dramas. The band recorded a new theme song, "Empire of My Mind," for The Guardian. Meanwhile, the Wallflowers' song "Everybody Out of the Water" features on the C.S.I.: Crime Scene Investigation soundtrack as well as the Wallflowers' new album, Red Letter Days. The Wallflowers will also make a cameo appearance on C.S.I. (currently the highest-rated drama on U.S. TV) in an episode airing in October.

L.L. Cool J has landed a role in S.W.A.T., Columbia Pictures' movie inspired by the 1970s TV series (see story, page 13). The rapper-turned-actor will play a member of the special-weapons-and-tactics police unit. Samuel L. Jackson, Colin Farrell, and Michelle Rodriguez are part of the ensemble cast. L.L. Cool J will also be a voice actor for the animation flick Rugrats Meet the Wild Thornberrys. Outkast member Dre and Kurupt have joined the cast of Two Cops, starring Harrison Ford and Josh Hartnett. The Revolution/Story Pictures film is due in theaters next year. Master P is also part of the film's cast. Ludacris, Lil' Kim, and Mystikal are among the artists who have voice parts in Columbia Pictures animation flick Lil' Pimp, due in 2003.

Spike Jonze, Tim Story, Joseph Kahn, Steve Carr, Paul Hunter, Kevin Bray, Bille Woodruff, Marcus Raboy, Tamra Davis, Antoine Fuqua, Mark Romanek, Hype Williams, and Marcus Nispel are among the other rising film directors who got their start in music videos. And prolific music video director Dave Meyers recently signed a deal with 20th Century Fox Television to develop and direct TV pilots. He is in line to direct the feature films The Oat and Toppers.

Meyers tells Billboard, "Directing music videos is definitely a great step forward if you want to make that transition into movies. A lot of things that are in movies and TV shows are things we first see in music videos. Music video directors are good at improvising, coming up with creative storylines, and working on smaller budgets. If you persevere, you'll eventually get your lucky break."

MTV Networks will buy College Television Network (CTN) for $15 million. The deal is expected to close within two months. New York-based cable/satellite provider CTN says it reaches more than 8.2 million viewers on about 750 U.S. college campuses. Gaylord Entertainment has partnered with Sirius Satellite Radio to carry programming from Gaylord's country WSM-AM Nashville, including Grand Ole Opry broadcasts. Premiere Radio Networks ups Martin Bash to executive VP of marketing/chief strategy officer, Lark Hadley to executive VP of operations, and Eileen Thorngren to executive VP of affiliate relations. They were senior VPs.

Compiled by Carla Hay and Phyllis Stark.
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.

EXCLUSIVE
Recording artist and Grammy-winning soundtrack producer
T-BONE BURNETT
LIVE Q&A SESSION

Additional Speakers & Panelists
- Jeff Brabec, The Chrysalis Music Group
- Todd Brabec, ASCAP
- Ron Breitenman, BMG Music Publishing
- Glen Brunman, Sony Music
- Bob Dowling, The Hollywood Reporter
- Randy Garston, Seehear Music Supervision
- Lew Goldstein, The WB
- Thomas Golubic, Super Music Vision
- Evan M. Greenspan, EMG Inc.
- John Houlihan, Soundtrack Music Associates
- Patricia Joseph, MTV Soundtrax
- Robert Kelley, Warner Bros. Television
- John Kirkpatrick, Elektra Entertainment
- Glen Lujeski, Buena Vista Motion Pictures Group
- Pat Lucas, EMI Music Publishing
- Ron Mendelsohn, Megatrax Production Music, Inc.
- Vibiana Molina, Greenberg Traurig
- Jennifer Pyken, Daisy Music
- Tom Rowland, Universal Music Enterprises
- and more to be announced!

ANNOUNCING
THE COMPOSER-DIRECTOR RELATIONSHIP:
JULIE TAYMOR, DIRECTOR
ELLIOT GOLDENTHAL, COMPOSER
In this freewheeling dialog, the director and composer will describe the collaborative process and the special challenges of rating music to film in the movie “FRIDA.”

sponsored by ASCAP

Panel Topics
ANATOMY OF A FILM:
ROBERT KRAFT
PRESIDENT, FOX MUSIC
From music to sound effects, this examination of “DRUMLINE,” the upcoming Fox feature film, will deconstruct the process from start to finish with the film’s creative team... Director: Charles Stone; Executive Music Producer: Dallas Austin; Label A&R: John McHugh; Jive; Composer: John Powell; VP Music/Production: Mike Knobloch, Fox Music; VP Music/Creative: Danielle Diego, Fox Music

ASCAP PRESENTS MUSIC, MONEY, SUCCESS AND THE MOVIES: THE BASICS OF “MUSIC IN FILM” DEALS
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 underscores.

O SOUNDTRACK, WHERE ART THOU?
As the cost of acquiring music rises, we’ll look at the tough choices faced by soundtracks producers and music supervisors.

PRIME-TIME TV: THE NEW RADIO
An exploration of prime-time TV’s increasing role as an essential platform for showcasing new artists and potential hits.

GETTING IN SYNC
This session will examine how evolving technologies are changing the music licensing landscape.

A CUT ABOVE: Emmy-award winning composer Thomas Newman and director Todd Field discuss the collaborative process of creating music for last year’s Oscar Nominated film “IN THE BEDROOM.” Joining them will be music editor Bill Bernstein.
BETWEEN THE BULLETS
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter

BELIEVE IT: Disturbed's second album, Believe, storms to the No. 1 slot on The Billboard 200 with first-week sales of 284,000 units, according to Nielsen SoundScan. It's the second time in four weeks that a band's sophomore set has topped the chart, following Coldplay's bow at No. 5 in the Sept. 14 issue. Another rocker, New Found Glory, made a similar splash when its second album started at No. 4 in the Billboard dated June 29. In each of these three cases, the band's new album far exceeded the chart peak notched by its first. All three acts first hit stores in 2000, with Disturbed's The Sickness—which has sold 2.6 million to date—peaking at No. 29. The following year, the first Coldplay album peaked at No. 51, while New Found Glory's initial RCA release (after three earlier independent albums) peaked at No. 107. Coldplay's earlier Parachutes has tallied 1.3 million sales, while New Found Glory has scanned 422,000.

Disturbed, which also runs 4-1 on Top Pop Catalog Albums (up 30%), is obviously the biggest fish in this school, but all three manage to hit a label a rock band can accomplish with its first album: cultivate a large following that will be eager to snap up the next one. All too often, that mission misses its mark.

Another anticipated sophomore release reaches the top 10, as Lifehouse begins its ascent at No. 7 with 74,000 units. Like Disturbed, its 2000 outing sold more than 2 million copies. Keeping those bands company are a sampler from Ludacris' Disturbing Tha Peace label (No. 6, 95,000 units) and the latest from smooth-jazzer Kenny G (No. 9, 61,000). The latter marks the saxophonist's seventh visit to the big chart's top 10.

ELVIS RE-ENTERS THE BUILDING: Borrowing a page from the playbook in which Capitol enjoyed huge sales with a collection of No. 1 songs by the Beatles, RCA is poised to lead next issue's Billboard 200 with an anthology of Elvis Presley chart-toppers (Billboard, Aug. 24). Based on first-day sales, the label projects the title will ring at least 400,000 in its first week, and based on the end-of-week sales that the Beatles' 1 rallied during its 2000 opener, it thinks the Presley set even has a shot to open with a half-million or more.

India.Arie, whose rookie album bowed last year at No. 10 and has built its way back into the top 20 earlier this year on the strength of seven Grammy Award nominations, is also set for a strong bow. Her second album has a shot at topping 100,000 in its first week and is sure bet to start inside the top 10.

Meanwhile, we welcome back Natalie Cole, whose Verve debut bows on the big chart at No. 32—her highest rank on that list since 1998's Stardust hit No. 20. Her reunion with label chairman and producer Robert Silber of her third No. 1 on Top Jazz Albums, while the Chieftains' latest RCA Victor outing earns out the act's fourth No. 1 on Top World Music Albums, entering the big chart at No. 91.

VIVA LA MUSICA: Enrique Iglesias' first Spanish-language album in four years and ripples from the Latin Grammy Award's Sept. 18 telecast lend a Latin flavor to this issue's Billboard 200 and Heatseekers charts.

Despite a 45% drop in viewership from the inaugural CBS telecast in 2000 (see Latin Notes, page 47), the awards show delivered several sales spikes—including two for show opener Marc Anthony, who sees his latest English release skip 123-102 on the big chart (up 29%) and his latest Spanish title advance 18-12 on Top Latin Albums (up 89%), Juanes, who performed on the show with Nelly Furtado, gets an 85% lift for a view on The Billboard 200 and a 14-2 ride on Heatseekers.

Sales more than double for an album of nominated tracks, which enters the big chart at No. 10 for two weeks with Alejandro Sanz, who re-enters Heatseekers at No. 37. The latter chart also sees Latin Grammy action for Thalia, Sin Bandera, Celia Cruz, and Vicente Fernandez at Nos. 27, 40, 42, and 43, respectively.

Meanwhile, Iglesias' first album of new songs en español since his 1998 title Casas del Sol holds the No. 1 spot on the Billboard 200 at No. 12—the highest-ever rank for an all-Spanish album in Billboard history as it enters The Billboard 200 at No. 12—the highest-ever rank for an all-Spanish album in Billboard history as it enters the Latin GRAMMY nominations, each sold more in their first week, but neither ranked as high as Iglesias' new Quisas, his first album for Universal Latino since leaving Fonovisa. In the interim, his first label has released two compilations, and he has released two English-language albums for Interscope, including last year's Escape, which reached No. 2.

Singles Minded

MOMENTOUS: Kelly Clarkson makes the record-setting leap to No. 1 on The Billboard Hot 100 (see Chart Beat, page 6), as a “Moment Like This” climbs 52-1. “Moment” scans 236,000 units, the largest one-week total since “Heartbreaker” by Mariah Carey Featuring Jay-Z moved 271,000 pieces in the Oct. 9, 1999, issue.

After taking a slight dip in airplay last week, “Moment” rebounds and moves 60-40 on the Hot 100, a 41% gain; the fade represents a 33% increase gain of 12 million (46%) for a total of 37 million listener impressions. That is the third-highest total for a No. 1 on the Hot 100 since the chart was revamped to include airplay-only tracks in December 1995. R. Kelly and Celine Dion topped the chart in the first week of the reconfigured Hot 100 with “I’m Your Angel,” which had a total audience of 35.7 million. Not long after, Britney Spears hit No. 1 with “Baby...One More Time” in the Jan. 30, 1999, issue, with an even lower total of 35 million. “Baby” eventually did reach 67 million in audience to peak at No. 8 on Hot 100 Airplay.

The 86- to 14-rally of sales points to airplay points of “Moment” is the highest since the December 1998 conversion. “Angel” had an 81- to 19 split in favor of sales in the last week of its No. 1 run in January 1999. Consider that No. 15 in 2002 have posted an average ratio of 97-to-3 in favor of airplay, this turnaround is long overdue. “Moment” is only available for purchase on CD, following Nickelback's "How You Remind Me," which was at No. 1 during the first two weeks of January.

While “Moment” is co-billed on the retail single with “Before You Love,” with the methodology unveiled at the start of the 1999 chart year, the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts no longer list two-song entries. Sales of singles with more than one current song will be linked to the track with the most airplay to date. In this case, “Moment” outpaces “Before” 7,283 detections to 10, Airplay for “Before” may increase after Clarkson sang the track on Fox's American Idol in Vegas special and The Tonight Show. MTV also aired a Making the Video episode for “Before” Sept. 23, followed two days later by Clarkson's visit to Total Request Live; “Before” is eligible to chart independently on the Hot 100 if it garners enough radio audience. If so, both “Moment” and “Before” will be listed together on the Hot 100 Singles Sales chart.

OFF THE WAGON: Texan Tracy Byrd celebrates his 10th anniversary on our charts with his second No. 1 R&B/Hip-Hop single this year and his fifth Hot Country Singles & Tracks in more than four years. Byrd's woopy party anthem "Ten Rounds With Jose Cuervo" recovers from a spin deficit of 113 detections last issue to conquer with an increase of 279 spins. Byrd first topped the chart nine years ago with "If I'n Heaven."

The once-celebrated drinking song has been a rarity in country's more conservative modern era, and the chart that once sported such massive hits dealing with inebriation as Webb Pierce's 12-week No. 1, "There Stands the Glass," and George Jones' classic "White Lightning" has only seen four such chart-toppers in the past decade. Most recently, Garth Brooks claimed No. 1 singles with "Two Pina Coladas" in May 1998 and "Pony" in December 1997. The other two are David Lee Murphy's "Dust on the Bottle" (1995) and John Anderson's "Straight Tequila Night" (1992).
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<td>Oh So</td>
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<td>In The Sun</td>
<td>JANE MONHETE</td>
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<td>Now You Know</td>
<td>DOUG MARTCH</td>
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<td>30 Seconds To Mars</td>
<td>USHER</td>
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<td>No More Drama</td>
<td>JAY J. BLIGE</td>
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<td>Ozzyfest Live 2002</td>
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<td>Mamma Mia</td>
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<td>Legacy... Hymns &amp; Faith</td>
<td>AMY GRANT</td>
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<td>J To Tha L-O! The Remixes</td>
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<td>From Chaos</td>
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<td>Down The Road I Go</td>
<td>TRAVIS TRITT</td>
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<td>The Places You Have Come To Fear The Most</td>
<td>DASHBOARD CONFESSIONED</td>
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<td>Elvis The Very Best Of Love</td>
<td>EDDIE PRESLEY</td>
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<td>Girls Of Grace</td>
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<td>VARIOUS ARTISTS</td>
<td>SONGS 4 WORSHIP - SHOUT TO THE LORD</td>
<td>51</td>
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*Certification for units sold.* **Net shipment of tapes.**
### Billboard Top Blues Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Import &amp; Number/Distributing Label</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>SHEMEKIA COPELAND</strong></td>
<td>Talking To Strangers</td>
</tr>
<tr>
<td>2</td>
<td>JOE BONAMASSA</td>
<td>So It's Like That</td>
</tr>
<tr>
<td>3</td>
<td>JOHN MAYALL &amp; THE BLUESBREAKERS</td>
<td>Stories</td>
</tr>
<tr>
<td>4</td>
<td>ETTA JAMES &amp; THE ROOTS BAND</td>
<td>Burnin' Down The House</td>
</tr>
<tr>
<td>5</td>
<td>DELBERT McCLINTON</td>
<td>Nothing Personal</td>
</tr>
<tr>
<td>6</td>
<td>ETTA JAMES</td>
<td>Love Songs</td>
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<td>7</td>
<td>BERNARD ALLISON</td>
<td>Storms Of Life</td>
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<td>8</td>
<td>MARCIA BALL</td>
<td>Presumed Innocent</td>
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<td>9</td>
<td>STEVE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
<td>Live At Montreux 1982 &amp; 1985</td>
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<tr>
<td>10</td>
<td>JOHN LEE HOOKER &amp; MUDITY WATERS</td>
<td>Winning Combinations</td>
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<td>11</td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Get The Blues!</td>
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<td>12</td>
<td>RICK HOLMSTROM</td>
<td>Hydrogenc Groove</td>
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<tr>
<td>13</td>
<td>COCO MONTOYA</td>
<td>Can't Look Back</td>
</tr>
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<td>14</td>
<td>ALVIN YOUNGBLOOD HART</td>
<td>Down In The Alley</td>
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<tr>
<td>15</td>
<td>THE FABULOUS THUNDERBIRDS</td>
<td>Extended Versions</td>
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### Billboard Top Contemporary Christian Albums

<table>
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<th>Import &amp; Number/Distributing Label</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>LIFEHOUSE</strong></td>
<td><strong>STANLEY CROLAND</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>P.O.D.</strong></td>
<td><strong>CHRLOM</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>CREED</strong></td>
<td><strong>CHLOM</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>LIFEHOUSE</strong></td>
<td><strong>STANLEY CROLAND</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>P.O.D.</strong></td>
<td><strong>CHRLOM</strong></td>
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<td>6</td>
<td><strong>CREED</strong></td>
<td><strong>CHLOM</strong></td>
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<tr>
<td>7</td>
<td><strong>LIFEHOUSE</strong></td>
<td><strong>STANLEY CROLAND</strong></td>
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<td>8</td>
<td><strong>P.O.D.</strong></td>
<td><strong>CHRLOM</strong></td>
</tr>
<tr>
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<td><strong>CREED</strong></td>
<td><strong>CHLOM</strong></td>
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### Billboard Top Gospel Albums

<table>
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<th>Import &amp; Number/Distributing Label</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>FRED HAMMOND</strong></td>
<td><strong>VERA BONE</strong></td>
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<tr>
<td>2</td>
<td><strong>MARY MARY</strong></td>
<td><strong>OLIVER</strong></td>
</tr>
<tr>
<td>3</td>
<td><strong>KIRK FRANKLIN</strong></td>
<td><strong>OLIVER</strong></td>
</tr>
<tr>
<td>4</td>
<td><strong>TRINITY: TEE</strong></td>
<td><strong>LEONARD</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>JAMES &amp; JOSHUA</strong></td>
<td><strong>OLIVER</strong></td>
</tr>
<tr>
<td>6</td>
<td><strong>KAREN CLARK-SHEARD</strong></td>
<td><strong>OLIVER</strong></td>
</tr>
<tr>
<td>7</td>
<td><strong>DORINDA CLARK-COLE</strong></td>
<td><strong>OLIVER</strong></td>
</tr>
<tr>
<td>8</td>
<td><strong>SIOUX CITY JESUS</strong></td>
<td><strong>OLIVER</strong></td>
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<tr>
<td>9</td>
<td><strong>JOYCE DORMAN</strong></td>
<td><strong>OLIVER</strong></td>
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<tr>
<td>10</td>
<td><strong>THE BLIND BOYS OF ALABAMA</strong></td>
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### Billboard Top Reggae Albums

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<th>Import &amp; Number/Distributing Label</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>JAMES &amp; THE APRICOT MINE</strong></td>
<td><strong>OLIVER</strong></td>
</tr>
<tr>
<td>2</td>
<td><strong>MARY MARY</strong></td>
<td><strong>OLIVER</strong></td>
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<tr>
<td>3</td>
<td><strong>KIRK FRANKLIN</strong></td>
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<tr>
<td>4</td>
<td><strong>TRINITY: TEE</strong></td>
<td><strong>LEONARD</strong></td>
</tr>
<tr>
<td>5</td>
<td><strong>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOR</strong></td>
<td><strong>OLIVER</strong></td>
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<tr>
<td>6</td>
<td><strong>YOLANDA ADAMS</strong></td>
<td><strong>OLIVER</strong></td>
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<tr>
<td>7</td>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>OLIVER</strong></td>
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<tr>
<td>8</td>
<td><strong>SARA GROVES</strong></td>
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<td>9</td>
<td><strong>MICHELLE WILLIAMS</strong></td>
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<td>10</td>
<td><strong>MOMENTUM</strong></td>
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### Billboard Top World Albums

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<tr>
<td>1</td>
<td><strong>THE CHEFTAINS</strong></td>
<td>Down The Old Plank Road/The Nashville Sessions</td>
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<tr>
<td>2</td>
<td><strong>ISRAEL KAMAKAWIWO'OLE</strong></td>
<td>Alone In The World</td>
</tr>
<tr>
<td>3</td>
<td><strong>MANU CHAO</strong></td>
<td>Live Album</td>
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<tr>
<td>4</td>
<td><strong>JOHN MCMURROTH/ANTHONY KEARNS/RODLYN TAYLOR</strong></td>
<td>The Very Best Of The Irish Tones</td>
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<tr>
<td>5</td>
<td><strong>BABA MAN</strong></td>
<td>Move It Like This</td>
</tr>
<tr>
<td>6</td>
<td><strong>2 SOUNDTRACK</strong></td>
<td>Anwile</td>
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<tr>
<td>7</td>
<td><strong>MAR MONTENEGRO</strong></td>
<td>Desahage</td>
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<td>8</td>
<td><strong>VARIOS ARTISTS</strong></td>
<td>Asian Grove</td>
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<tr>
<td>9</td>
<td><strong>2 SOUNDTRACK</strong></td>
<td>My Big Fat Greek Wedding</td>
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<td><strong>SAFIR KEITA</strong></td>
<td>Moubat</td>
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<td>11</td>
<td><strong>DEEP FOREST</strong></td>
<td>Music Detected</td>
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<tr>
<td>12</td>
<td><strong>THE CHEFTAINS</strong></td>
<td>The World Wide Over: A 40 Year Celebration</td>
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<td>13</td>
<td><strong>VARIOS ARTISTS</strong></td>
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<tr>
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<td><strong>ELIADAS OCHOA</strong></td>
<td>Essec Como Nunca</td>
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<tr>
<td>15</td>
<td><strong>2 SOUNDTRACK</strong></td>
<td>Black Havs Down</td>
</tr>
</tbody>
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All titles are listed in their respective week's Top 50 positions. The chart is compiled by Nielsen SoundScan."
### Billboard Heatseekers Chart (October 2, 2002)

**Artist** | **Title** | **Weeks At #1**
---|---|---
**OK GO** | *Ok Go* | 1

**Top Independent Albums Chart (October 2, 2002)**

**Artist** | **Title** | **Weeks At #1**
---|---|---
**EVA CASSIDY** | *Imagine* | 2

**OK GO** | *Ok Go* | 1

**Concert Promotion* | **Date**
---|---
*Billboard* | **October 5, 2002**

---

**Notes:**
- The Billboard charts rank the most popular songs and albums. The charts are based on sales, streaming, and radio airplay data. The Heatseekers chart highlights independent albums that may not be as mainstream. The Top Independent Albums chart tracks the performance of independent and alternative albums. The charts are compiled by Nielsen SoundScan and are published weekly by Billboard. The charts help artists and labels gauge the success of their music and identify emerging trends.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<th>Greatest Gainer</th>
<th>9 Weeks at Number 1</th>
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<tbody>
<tr>
<td>JOHNNY MAYER</td>
<td><strong>Hollywood Camden Taxi</strong></td>
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<td>1</td>
<td>Disturbed</td>
<td><strong>The Sickness</strong></td>
</tr>
<tr>
<td><strong>DISRUPTION</strong></td>
<td><strong>Resting Place</strong></td>
<td>N/A</td>
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<td><strong>The Sickness</strong></td>
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<td><strong>DISRUPTION</strong></td>
<td><strong>Noel King</strong></td>
<td>N/A</td>
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<td>Disturbed</td>
<td><strong>The Sickness</strong></td>
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<tr>
<td><strong>DISRUPTION</strong></td>
<td><strong>Far Away</strong></td>
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<td><strong>Second Chance</strong></td>
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<td><strong>The Sickness</strong></td>
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<td><strong>DISRUPTION</strong></td>
<td><strong>Brother Where Art Thou?</strong></td>
<td>N/A</td>
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<td><strong>The Sickness</strong></td>
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<td><strong>DISRUPTION</strong></td>
<td><strong>Live At Blue Alley</strong></td>
<td>N/A</td>
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<td><strong>The Sickness</strong></td>
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<td><strong>So Much Shouting So Much Laughter</strong></td>
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<td><strong>Fly</strong></td>
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<td><strong>Vault – Greatest Hits 1980-1995</strong></td>
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<td><strong>DISRUPTION</strong></td>
<td><strong>Queen</strong></td>
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<td><strong>The Sickness</strong></td>
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<td><strong>The Isley Brothers</strong></td>
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<td><strong>The Sickness</strong></td>
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Ocean Way Mixes Latest Gear With ‘A Vintage Vibe’

Continued from page 1

from Ocean Way, but when I was finally old enough to do the gig I’d dreamed of as a kid, everyone else had remodeled, in some asinine quest to remain modern. They’d wiped out the very thing that made them great. [Ocean Way] had the good sense never to touch the walls. It felt like you were in a real studio—you felt connected to music history.”

That analysis of Ocean Way Recording, a multi-room recording, mix, and mastering facility celebrating its 25th anniversary, is shared by many music professionals. The studio at 6505 Sunset Blvd. is the most visible aspect of a multifaceted operation that includes the two-studio Recording One complex in Sherman Oaks, Calif., a fine equipment rental company; a monitor and consulting business; and complete studio setups for location recording, all overseen by founder Allen Sides.

The path to Ocean Way’s present reveals a direct line from the flagship facility’s past. It was at 6505 Sunset Blvd. that legendary producer/engineer/inventor/studio owner Bill Putnam built and ran in 1957. Putnam had established Universal Recording in Evanston, Ill., a decade earlier, pioneering new recording techniques and developing specialized equipment. Universal Recording and its manufacturing arm, Universal Audio, quickly moved to Chicago, where Putnam recorded the Harmonicats’ “Peg O’ My Heart”—considered the first full record to use a 1-in.-tape machine. At the behest of his clients, Putnam opened a West Coast studio, selling his interest in Universal Recording.

In the early 1960s, Putnam acquired Western Recorders, his neighboring building, 6906 Sunset, and United Western, which was born. While the studios were drawing such artists as Frank Sinatra, Nat “King” Cole, Bing Crosby, and Ray Charles, Universal Audio—by then known as UREI—continued to develop innovative tools for the recording and processing of sound.

I was doing recordings [at United] in the early 50s and early 60s,” recalls engineer/producer Bruce Swedien. “I came out and did some recordings for a Chicago advertising agency and then some jazz recordings. Bill Putnam and George Putnam, my mentor, introduced me to this extremely tall, skinny kid in the late 60s, Bill referred to him as ‘that hi-fi kid.’

The ‘kid’ was Sides, a former runner at Western Recorders. Sides opened a demo room in a garage on Ocean Way in Santa Monica Canyon in 1974, making live-to-2-track recordings to demonstrate his tri-amplifier theater speakers. While this was a clever design, it was not particularly good, often his recordings inspired greater interest.

In 1977, Sides purchased enough equipment to fill his three rented garages from UREI manager Ray Combs for $6,000. Putnam was out of town, UREI was short on space, and Sides needed equipment for his recording business. Putnam was annoyed that the equipment had been sold for so little but was intrigued by “that hi-fi kid.”

“Bill and I just clicked immediately, and we became very good friends and business partners,” Sides says. “Bill was a total sound fanatic like myself, and I invited him over to the garage to hear my speaker system. He said he had never heard anything like it.”

Not only had Sides established a recording studio with quality equipment, “Bill Putnam is the only person I ever had exclusive rights to sell all surplus equipment for UREI and United and Western,” says Sides. Soon, the two began to acquire the inventories of bankrupt or closed studios across the U.S., affording Sides a dizzying choice of microphones, echo plates, pianos—everything he could possibly need for his growing recording schedule. Such artists as Ry Cooder, Victor Feldman, and Wayne Henderson kept the studio humming.

With four months’ worth of bookings, Sides’ lease was abruptly canceled. Fortunately, Putnam agreed to lease Studio B at United, the control room of which Sides redesigned. “One of the first big sessions we did was Bette Midler’s ‘The Rose,’” with full orchestra. Sides recalls. “It was a big song, and the producer, Paul Rothchild, became a great client. Paul introduced another producer/engineer to us, Bruce Botnick. Bruce tried the room and loved it—he did two consecutive Kenny Loggins records with us, both of which went platinum.”

When Sides took over Studio B at United, he brought the Ocean Way name with him. Ocean Way became a hub for jazz, recording such legends as Oscar Peterson, Sarah Vaughan, Ella Fitzgerald, and Count Basie, who cut his final three records there. Later, Bruce Hornsby’s ‘The Way It Is’ on the Blue Note Studio B’s 1987 Steinway piano famous.

“It’s what I would call the combination of technical and business sense that no one else has,” Swedien says. “Allan and I had both dreamed of having a huge, totally discrete Neve desk with at least 80 inputs,” Swedien recalls. “He went ahead and did it. It was two 40-input Neve 8078 desks that Allen combined seamlessly into one gigantic, totally discrete desk. Back on the Block is very layered and textured, and the gorgeous sound on that was predicated on Allen wanting to do it. I even came up with a name for [the console] that I put on the album—called it ‘Colossus.’”

“Back on the Block earned Sweden one of his five Grammy Awards. Those Grammys have a common trait: All were for albums recorded and/or mixed, at least in part, at one of Sides’ recording studios. ‘I did part of Thriller with Michael [Jackson] at Ocean Way,’ Sweden says. ‘I did some of Bad and Dangerous at Ocean Way. I did most of Back on the Block at Record One, and also with Quincy, we did almost all of Q’s Joint at Record One.”

Of the Goo Goo Dolls’ hit “Iris,” Cavollo adds: “You understands what we’re doing when we go into a studio, and he supplies it so well and in such a comfortable manner.”

With Ocean Way taking its place among the elite recording studios, Sides was in need of more space. Sweden and Quincy Jones, meanwhile, were looking for a place to record Jones’ Back on the Block and intrigued about a studio that could accommodate the project. With this in mind, Sides acquired Record One in Sherman Oaks; after some renovations, the facility was soon fully booked.

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Of the Goo Goo Dolls’ hit “Iris,” Cavollo adds: “After we did ‘Iris,’ which was fully recorded at Record One’s Studio A, for the next year or two, we were approached with ‘Can we get that ‘Iris’ sound?’ Producer-engineer Jack Joseph Puig, mix engineer for ‘Iris,’ among others, has been ensconced in Ocean Way Studio A for six years. "There are places where, for whatever reason, the energy is right," Puig says. 'This is the Sonny & Cher room: this is Michael Jackson’s ‘Beat It,’ this is Lionel Richie’s ‘All Night Long,’ this is ‘Garden Party’ by Ricky Nelson. It’s Sinatra, Green Day, No Doubt, Hole, Weezer. It’s Black Crowes. Counting Crow, Sheryl Crow. What I like about it is that they have allowed me to tailor this room for me. Everything in this room is highly modified with one thing in mind: to try to make great-sounding records.”

In 1986, Sides and Gary Beto, owner of House of Blues Studios in Memphis and L.A., purchased an 1850s-era church on Music Row, establishing Ocean Way Nashville. While it quickly became one of Nashville’s premier facilities, Sides—busy with projects in L.A.—rarely spent time at Ocean Way Nashville. In 2001, Belmont University purchased the facility to strengthen its School of Music and Mike Curb School of Music Business (names for the founder of Curb Records).

Early in 2000, Sides was approached by an investor who was interested in purchasing the Western building at 6000 Sunset. Although he was not keen to sell, Sides quoted a figure that, to his surprise, was accepted. Now known as Cello Studios, the four-room facility is the current home of the Sides Band, Sides, drawing the elite artists, producers, and engineers who have always appreciated the attention to quality for which the building is known.

LAUNCHING STUDIO D

With the sale of the Western building, Sides began plans for a new mastering studio, forming a joint venture with JVC America called Ocean Way JVC Mastering. Most recently, Sides has announced the imminent completion of Ocean Way’s Studio D, which will house a Neve 88R console. “My Studio D is going to be my dream recording,” Sides says, “but we finally finished it. I’m very particular, so I sat down and mixed for four, five hours on the [88R], and I just fell in love with it.”

Engineer-producer Al Schmitt, a fan of the 88R who recorded Natalie Cole’s “Unforgettable” in Ocean Way Studio B, says, “I’m happy about that. As soon as we heard [‘Unforgettable’], every one of us was saying we have to find one like that.”

“Producer/engineer Jack Joseph Puig, mix engineer for ‘Iris,’ among others, has been ensconced in Ocean Way Studio A for six years. "There are places where, for whatever reason, the energy is right," Puig says. 'This is the Sonny & Cher room: this is Michael Jackson’s ‘Beat It,’ this is Lionel Richie’s ‘All Night Long,’ this is ‘Garden Party’ by Ricky Nelson. It’s Sinatra, Green Day, No Doubt, Hole, Weezer. It’s Black Crowes. Counting Crow, Sheryl Crow. What I like about it is that they have allowed me to tailor this room for me. Everything in this room is highly modified with one thing in mind: to try to make great-sounding records.”

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Will Veteran Acts Will Rock Yule Sales

Continued from page 1

on the resurgence of artists like James Taylor, Jimmy Buffett, Barry Manilow, and Bruce Springsteen—all of whom had their highest-selling debuts in the Nielsen SoundScan era this year.

With the Rolling Stones’ Tuesday (1) release of their Forty Licks compilation (Billboard, Sept. 14) in the leadoff spot, the fourth-quarter lineup includes sets from such venerable artists as Tom Petty & the Heartbreakers (The Last DJ, Warner Bros., Oct. 8), Santana (Shaman, Arista, Oct. 22), Rod Stewart (If I Had to Do It All Over Again: Twenty-Five Classic Albums, Epic, Nov. 10) (Def Jam, Oct. 15), Kelly Rowland, Simply Deep (Columbia, Oct. 22), and Shaggy, Lucky Day (MCA, Oct. 29).

The genre’s November releases will include JZ, the Blueprint II: The Gift & the Curse (Roc-a-Fella/Def Jam, Nov. 5), Jaheim, Still Ghetto (Warner Bros., Nov. 5), Fat Joe, Loyalty (Terror Squad/Atlantic, Nov. 12), Monica, All or Nothing (Atlantic/MCA, Sept. 21); Missy “Misdemeanor” Elliott, Under Construction (Elektra, Nov. 12), Ja Rule, The Last Temptation (Def Jam, Nov. 19); Craig David, Slicker Than Your Average (Wildstar/Atlantic, Nov. 19), T-Pain Branson, More Than a Woman (Arista, Nov. 19), Nas, God’s Son (Columbia, Nov. 19), Snoop Dogg, Paid tha Cost to Be Da Boss (Priority/Capitol, Nov. 26), and Whitney Houston, Just Whitney... (Arista, Nov. 26).

Among December’s holiday R&B/rap treats are Fabolous’ Street Dreams (Desert Storm/Elektra), streeting Dec. 3, the GooGangus album The Legend of the Liquid Sword (Warner Bros./MCA) and as-yet-unreleased sets from Busta Rhymes, (J Records), Ginuwine, (Epic), and Jagged Edge (Columbia) arrive Dec. 10. Mariah Carey also makes her

Fall Titles Should Lift DVD Biz to New Levels

Continued from page 1

entertainment executive VP of North America Marshall Forster agrees: “The cumulative box-office totals [for these releases] are great. DVD is positioned to be the sexy item of the quarter.”

In a quarter laden with big-name releases, one of the most highly anticipated collections comes from Shania Twain, whose Nov. 19 release, Up! (Mercury), is her first since 1997’s Come On Over. With sales of more than 14.3 million copies, that title is the top-selling album ever for a female, according to Nielsen SoundScan. (It should have been huge, according to Shania’s manager, “Depending on airplay and crossover, she should sustain incredible sales.”)

Also looking to arrive in the market in the country-pop arena is LeAnn Rimes, with her Tuesday (1) Curb Records release, Tested Angel, and Faith Hill’s Warner Bros. set, Cry, is due Oct. 15. The other half of the famous Hill/McGraw couple is not far behind—Tim McGraw and Faith will release Tim McGraw and the Dancehall Doctors, Nov. 26. Look for the fourth quarter to be especially strong for hip-hop/R&B releases. A new Def Jam is tentatively due Nov. 26 from DMX, whose last four albums have all debuted at No. 1 on The Billboard 200. Jennifer Lopez is also slated to debut a new Epic release that day. Another highly anticipated project is TLC’s 2T: Arista, Nov. 12), which features the last recordings by Lisa “Left Eye” Lopes, who died earlier this year.


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Stores Hope Veteran Acts Will Rock Yule Sales

“Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers. I’m expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record.”

—VIOLET BROWN, WHEREHOUSE ENTERTAINMENT

Island Def Jam debuts on that date. “I would say Ja Rule, Jay-Z, and Xzibit are the top three albums asked about by consumers,” says Violet Brown, director of urban music for Terrance, California-based Wherehouse Entertainment. “I’m expecting Ja Rule to be bigger than ever, and people have been long awaiting the Jay-Z record. They will be huge.”

Retailers are hoping veteran rock group Pearl Jam, which has slowly seen album sales decline since its 8.9 million-selling 1991 debut Ten, will experience a resurgence with Riot Act, scheduled for release Nov. 12 on Epic. Mello says.

“It’s going to sell a lot for us, because we’re an alternative-skeined chain.”

Other rock titles include Ben Jovi, Bounce (Island Def Jam, Oct. 8) (Billboard, Sept. 28), 3 Doors Down, Away From the Sun (Republic/Universal, Nov. 12), Matchbox Twenty, More Than You Think You Are (Atlantic, Nov. 19), and Audioslave—which is Rage Against the Machine with former Soundgarden frontman/guitarist Chris Cornell—(Epic, Nov. 19), and Sum 41, Does This Look Infected? (Island, Nov. 26).

Although Interscope will not confirm the release, a Nirvana set is also a strong fourth-quarter possibility (Billboard Bulletin, Aug. 20).

The teen explosion has waned, but a number of past platinum performers provide pop titles with strong youth appeal, including live labelmates Nick Carter and Justin Timberlake, who will issue their respective solo debuts, Now or Never (Oct. 29) and Justified (Nov. 5). Christina Aguilera returns with Stripped (RCA, Oct. 29), while O-Town releases its sophomore set, 02 (J Records, Nov. 12).

Latin fans will also have plenty to choose from, including Shakira’s Grandes Exitos (Sony Discos, Oct. 29), Tito Nieves’ La Rumba del Sur (Fontovisa, Oct. 29), and Jaguars’ Primer Instinto (BMG, Oct. 22).

Springsteen’s The Rising, which has sold 1.28 million units since its July 30 release, is also expected to sell consistently through the holidays.

Frick says, “People are looking for a reflection of life and a celebration of life, and this album is a well-balanced version of services and fun tracks.”

Eminem is another artist expected to have continued success in the fourth quarter, with the Oct. 29 release of the Interscope soundtrack to his new movie, 8 Mile. The new project contains a number of Eminem’s hits, and should boost the already spectacular sales of his May release of The Eminem Show (Web/After/Interscope), which has currently moved 5.7 million units, according to Nielsen SoundScan.

Though the attitude toward fourth-quarter sales is encouraging, retailers are hesitant to predict whether they collectively will be strong enough to rejuvenate the industry.

“If you look to the first full week of Eminem, the sales were through the roof, and the industry was still doing bad,” Mello observes. “So it’s more complex than that; it’s bigger than that.”

The bigger picture includes the hope of regenerating sales by providing greater value to the consumer, a concept that many retailers feel has been lost with the advent of mass marketing and the way they are communicating the excitement of the key releases on a weekly basis,” Alder says. “We’ve got to ensure that we’re offering the consumer value rather than purely pricing on price.”

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BILLBOARD WITH HUMANITY

Santana’s Aim: A Musical Union

the 1996 Billboard Century Award honoree, says he actually views what might have been a dilemma as a gift from the universe.

“This is not an exercise in reaching greater numeric heights. How can you draw a numeric connection to a miraculous union of music and humanity? You can’t. You simply bow your head and humbly offer thanks,” he explains. “Then you use the opportunity provided by that miracle to continue sharing your heart and your soul and all you’ve learned in life with the world. I could’ve gotten all tripped up by sales and stuff like that. But that’s not where I am as either a human being or as an artist—and I refuse to go there.”

Still, there was one very concrete, logistical issue for the artist to resolve. Between the completion of Supernatural and the sessions that would culminate in the imminent Shaman (due worldwide Oct. 22), his key creative collaborator, Clive Davis, had left Santana’s home of Arista Records (where Davis was president) to start his own J Records. Then again, for Santana, the resolution was a no-brainer.

“My connection with Clive transcends industry affiliations,” he says. “The idea of making this record without Clive was inconceivable to me.”

So Davis came aboard as album producer with Santana. The two forged a partnership that took them through a two-year musical odyssey, during which Santana cooked up his signature brand of Latin-spiced instrumentalism while Davis flexed his considerable muscle in unrehearsed well-crafted songs that both enhance the artist’s vision and possess hit potential.

“It was challenging, to say the least,” Davis says. “But Carlos and I agreed that we would approach this project in the same spirit and with the same energy we did with Supernatural. In the end, we have an album that everyone involved can be immeasurably proud of.”

An added element on Shaman that was notably different from Supernatural was the participation of Davis, successor at Arista—label president/CEO Antonio “I.A.” Reid, who served as executive producer. Was there any difficulty in having two industry titans involved on the same recording?

“Not at all,” Reid says. “Clive and I have a long and great history together. It was like old times for us to work together on this project. Plus, Carlos and I share a strong mutual respect. We were all geared toward one common goal: To make an extraordinary piece of music. I believe it’s exactly that. And I was not easy, given the mountain presented to us to climb as a result of Supernatural.”

Supernatural is a high point for an artist whose career spans more than 30 years. His 36th recording, it has sold 11.1 million copies in the U.S., according to Nielsen SoundScan, with Arista reporting worldwide sales of 25 million. It also earned nine Grammy Awards in 2000, including album of the year, best rock album, and record of the year. The set’s breakout single, “Smooth” (featuring Matchbox Twenty singer Rob Thomas), logged 12 consecutive weeks at No. 1 on The Billboard Hot 100.

SPREADING ‘A SPIRITUAL VIRUS’

For Santana, Shaman was born a little more than a year ago, when he wrote “Victory Is One,” an epic instrumental that intertwines threads of rock, Latin pop, and R&B. It bears the most important stamp of a Santana composition: It is not aimed at one musical sensibility.

“It’s intended to remind people of the bigger picture; a picture that doesn’t subscribe to one genre or mind-set,” he says.

From there, the artist says ideas began to flow freely and take solid shape. One of his greatest points of pride on the album is the set closer, “Novus,” an ethereal instrumental that showcases some of Santana’s most lyrical, evocative guitar lines.

“At the risk of overstatement, this song is like the new ‘1812 Overture,’” he says. “It speaks about humanity, living with unity and harmony. This is what’s important to me. I don’t play music to pay the rent. I play to remind people of the big picture of life. Music is a tool to spread a spiritual virus. I see a song like ‘Novus’ as a means of spreading a virus that everyone wants to catch.”

As songs like “Novus” and “Victory Is One” took form, Santana says he felt “completely open and emotionally available” to channel and interpret a wide range of styles and concepts to the 16 songs that constitute the richly textured Shaman.

“The problem with a lot of musicians and bands is that they paint with one color,” he says. “They pick one style and stay there. That’s too stifling to me. I want to use each and every color available. I want to paint rainbows.”

To that end, Shaman employs a diverse troupe of guest performers to execute songs that run the gamut from traditional Latin and rock to pop and R&B—with occasional injections of hip-hop and electronica. Among the artists featured are Chad Kroeger from Nickelback, Dido, P.D.O., Macy Gray, and Michelle Branch, who vocally fronts the set’s retro-R&B-laced first single, “The Game of Love.”

Santana is particularly pleased with Branch’s performance and demeanor, which he likens to Placido Domingo, who also appears on the album.

“They both have an immense sense of innocence in their voices—and there’s nothing more powerful in this life than innocence,” he says. “They are vastly different singers in an obvious sense, but they also both have a crystal-clear vocal purity that tightly connects them in my mind. They approach performing with a quality that’s almost childlike in terms of energy. They’re truly mesmerizing to watch.”

Absent from the performing lineup is Thomas. He has, however, contributed several cuts to the project as a songwriter.

Honestly, it just worked out that way; there was no premeditation or planning,” Santana says. “We simply let each song follow its natural conclusion. My brother Rob has written some beautiful music; I’m glad that his presence will be so strongly felt on this album.”

BRINGING ‘LOVE’ TO RADIO

With Shaman complete, Arista and Santana are focused on establishing a firm place for the album in the marketplace.

Clearly, we have a challenge ahead of us,” says Mark Shimmel, senior VP of marketing and artist management at the label. “When you follow a mega-hit record, even if you do respectable numbers, the perception is not always good. But we believe that Carlos has increased that musicality and depth of what Supernatural started.”

Shimmel adds that a radio-friendly launch of the project is vital. “The Game of Love” went to all radio formats Sept. 17. It is complemented by a videoclip directed by Paul Fedor, which is slated to begin rotation on MTV, VH1, and MTV2 before the end of September.

“It’s an excellent first single,” WRNR Annapolis/Baltimore music director Alex Cortright notes. “It has a wonderful feel that people should have a quick and ready connection with.”

In addition to promoting to radio, Arista hopes to draw attention to Shaman via a series of TV appearances that were still being confirmed at press time. Also in the planning stages is a world tour that will likely begin early in 2003. In the meantime, Santana (who manages his career with Michael Jensen of Los Angeles-based Jensen Communications) will do a handful of special performances in the U.S. and Europe, where he is planning numerous dates in December.

NEW ALBUM HAS ‘BROAD APPEAL’

While Arista and Santana are concentrating on breaking “The Game of Love,” they agree that the project does not hinge on one single—or one demographic.

“This is a youthful single—and that’s a great way to begin—but this is a record of broad appeal,” Shimmel says. “If you went into a record store with a camera and took a snapshot, you would find that 90% of the people seen are potential Santana buyers.”

Arista VP of marketing Tony Ward agrees, adding that “this is not about a single. This is about the old-fashioned album business. We’re going to strive to expose as many cuts as possible to draw different elements of Santana’s audience. Not every cut can be a single, but every cut can be used to catch a listener’s attention.”

The philosophy Santana says makes “my heart sing. I’m grateful to be in a scenario where my label doesn’t just want dessert. They want the whole meal, all of the flavors and side dishes—everything that allows you to leave a musical experience full and enriched.”

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Satellite CEO: Let Public Know Who Is Hurting by File Sharing

Alarmed by the impact of file sharing on the dance-music landscape, Scott Richmond, New York-based CEO of Satellite Records—which encompasses labels, retail stores, and a Web site (satelliterecords.com)—has embarked on a crusade to make people aware of the realities of illegal downloading.

Richmond recently launched his “awareness campaign” with a letter to key individuals in the dance/electronic community, as well as to the Recording Industry Assn. of America (RIAA). In essence, his campaign—which would combine visuals and editorial content—is designed to “educate the public about the fact that they are stealing.” (The RIAA and a coalition of industry groups announced an anti-piracy campaign Sept. 26 [see story, page 4].)

Richmond wants to see full-page print ads in popular magazines and TV spots showing the faces behind the independent artists, bands, and labels. He would explain and show that downloading is literally taking food off their tables—perhaps leading to no new music in the future.

Richmond explains, “People would see that they are indeed stealing, and they would also see the faces of the people they’re stealing from.”

He stresses the importance of not featuring major artists or labels in such a campaign, as the public perception of them is that they are “fat cats who have more than enough money.”

To get the ball rolling, Richmond says, “We need to start a societal dis- cussion about the morality of the issue. The public might think they’re only taking from the successful, rich artists and labels when downloading, but that’s far from reality. The ones being severely affected are the indepen- dent artists and label owners—who are, in reality, very similar to those doing the downloading. Ultimately, we need to show that illegal downloading is neither OK nor cool to do.”

Michael Paolietta

No Party For Dance Retailers

Continued from page 1

is for sale; its classified ad appears in this issue.

“We’ve survived acetates to 78s, mono to stereo to quad, LP to 8-track, 8-track to cassette, cassette to CD, CD to DAT, but we can’t survive CD to MP3,” Record Rack owner Bruce Godwin says. “We’ve survived price wars and chain wars, but nothing has ever been as bad as this. Our business is down 80% from three years ago.”

“It’s sad,” Godwin continues, “but there’s a younger generation that feels that it’s their right not to have to purchase music—it’s there for the taking. It’s about downloading tracks for free and ripping CDs for friends.”

Logic Records GM Kelly Schwen berg recalls a time in the ’70s when music fans would listen to the radio and then go to the record store on the weekend to buy their favorite singles. She laments, “This doesn’t happen anymore.”

For Schenwberg and others interviewed for this story, radio was the driving force for singles sales. Today, however, Schwen berg notes, “kids log on to their computers for music. Radio no longer drives them into the stores. The little box—that used to be a radio—is now a computer.”

To illustrate her point, Schwen berg points to two Logic compilations released three years apart: 1999’s John Blair Party; NYC’s Best DJs, Vol. 1 and the series’ fifth volume, released earlier this year. The former sold 21,000 units, according to Nielsen SoundScan, while the latter sold 3,500 copies.

“This is a good barometer for us as to what’s going on,” Schwen berg says. “The first volume did well for us; the units sold of the latest volume don’t even pay for us to master it.” Sadly, Schwen berg acknowledges, “a lot of dance music is faceless, so people think it’s OK to download it for free. They don’t completely understand that they’re messing with an artist’s livelihood.”

Eddie Gordon, chairman of London-based Neo Records, does see a bottom to what appears to be a downward spiral. “Music will forever be swapped, consumed by digital transfer,” he says. “For the composer, it’s unfortunate here to stay. Unless the provider can be levied or held responsible by the governing bodies, there’s no stopping the loss.”

But Gordon remains optimistic. “It’s natural for making your valuable music is needed to cheapen or lessen the value of the burned version,” he says. Comments like, ‘Oh, you only have the downloaded version,’ will need to be part of the future dialog.

SCRATCHING SYSTEM HURTS

While many cite illegal downloading as the main culprit for the recent spate of dance-music specialty-store closings, new pieces of gear like Stanton’s Final Scratch—introduced this summer—can’t be ignored.

Final Scratch allows real-time manipulation and scratching of digital music files (wav and MP3). Ultimately, with a standard turntable/mixer setup and a laptop computer, Final Scratch enables a DJ to manipulate files the same way he would a 12-inch vinyl single.

“This piece of gear is going to have a huge impact on retailers like myself,” says James Graham, who owns DJ Hut in Washington, D.C., at the same location that formerly housed 12-Inch Dance. “It makes it much easier to treat MIPs as pieces of music.”

Until recently has always been the club DJ’s main tool. Other retailers—including Satellite CEO Scott Richmond, E.D. co-owner Jason Jones, and Better Days owner Ben Jones—concur.

Stanton Magnetics VP of sales and marketing Laura Devens says Final Scratch was developed with the clear objective of supporting DJs and giving them a tool to further develop their art form.

Acknowledging that Final Scratch “is developed to work with all types of electronic files, Devens adds that her company is positioning that all music must be acquired through proper retail channels. Stanton does not in any way support the practice of acquiring music via unapproved channels.”

De Vries does it. Stanton is investing in future versions of Final Scratch [that] would allow clubs to capture DJ playlists, thus securing the royalty revenue stream for artists that is, today, dicey at best.

Still, retailers understand why DJs are embracing this new piece of gear.

“There is a serious lack of CD singles being made commercially and not all DJs are being serviced with promo-only vinyl and CDs,” Better Days dance music buyer/manager Robert Young notes. “So, in essence, the DJs are doing things that they need to do to remain competitive in their field. It’s sad but true.”

One club DJ, who spoke on the condition of anonymity, offers, “This business has gotten in increasingly cut-throat. No DJ wants to be the last one on the block to play something. We all want to be the first one playing it. And sometimes, you need to do whatever it takes to get your hands on that hot track.”

Another DJ points out, “Why would I spend $11.99 for an import single of a track not commercially available in the U.S.? When can I download it for free? Do the math. It’s not my fault that some of these labels aren’t making available the product we want.”

Nashville-based club/mix-show DJ Jon Sromolowicz refers to the Victor Calderone remixes of Madonna’s “Beautiful Stranger” to further illustrate the point. “If you wanted these mixes, you had to buy the British or German import single. And for $11.99 it’s just too expensive. In a weakened economy like we’re currently experiencing, this only becomes more of a problem.”

CONSUMERS FORCED TO DOWNLOAD

Radikal Records president Jurgen Korduletsch understands such viewpoints. “By not finding a way to make the single a viable format again, the industry is forcing consumers, especially young ones, to download music.” Korduletsch adds, “Once kids stop going to record stores—what’s the point if they can’t find the music they want at a reasonable price?—they’ll also stop buying full-length albums.

In addition to the demise of the single, retailers must deal with product not being released in a timely fashion. “Labels must rethink their marketing plans,” Godwin offers. “They can no longer wait to release an album only after a marketing plan is in place. By that time, those who truly want it may have already downloaded it.

“Once an album is completed, the label needs to release it immediately,” Godwin continues. “The days of having ample lead time to properly set up a release are gone. Today’s kids are too Internet-savvy to actually want to wait for something that they want today.”

Godwin points to several of his customers who have been enjoying Underworld’s just-released JBOY 2 album, A Hundred Days Off, courtesy of downloading. “Oh, they’ve had this album for the past four months. In fact, they’ve already been bringing in their MP3s of the new Madonna song [‘Can’t You See My Mind’]. Labels, especially the majors, have no clue as to what’s really going on.”

Perhaps a reality check is needed. In the Sept. 28 edition of Billboard, the top 50 entries on the Hot Dance Music/Maxi-Singles Sales chart sold a combined 15,000 units, while last year at this time, the top 50 entries on the same chart sold 38,000, according to Nielsen SoundScan.

That’s a decline of 61%. The overall dance singles market is down, too. In the Sept. 28 issue, the overall dance market moved 79,000 units, while at this time last year, maxis sold 142,000—a decrease of 44%.

Looking at specific titles in the Sept. 28 issue, Jennifer Lopez’s “Alive” at No. 1 sold 1,500 units for the week, while Amerie’s “Why Don’t We Fall in Love” at No. 3 sold 350 copies. This time last year, Jagged Edge Featuring Nelly’s “Where the Party At” at No. 1 sold 7,000, while Madonna’s “What It Feels Like for a Girl” at No. 10 sold 1,200. This time in 2000, Madonna’s “Music” at No. 1 sold 33,000 copies, while Celine Dion’s “That’s the Way It’s Me” sold 1,700 for the week.

Ironically, despite all this gloom, Korduletsch says Radikal’s business is up at least 25% this year. He credits this to an aggressive release policy, a better balance of compilations and artist albums, and “a couple radio hits haven’t hurt.”

For those launching labels—like DJ/producers Dave Ralph (R-factor recordings) and Arthur Baker (Whacked-U.K.), singer Ultra Naté (Bluff Records), and industry veteran Bill Coleman (Peace/Disco Devils)—such words are like a soothing balm.

“I realize it may not be the best time to be starting a label,” Ralph acknowledges, “but I also believe that if done properly, people will still pay for music they want.”

According to Ralph, all releases from R-factor will be available as 12-inch singles and as $5 downloads at the label’s Web site (ractor-recordings.com). “Since downloads don’t cost me any manufacturing costs, the key is to keep them cheap,” Ralph explains. “While some say subscription services don’t work, I believe this is the future—and the future is now.”
COMING THIS WEEK: The U.K. is not exactly known for exporting hip-hop to the rest of the world, but Mike Skinner's one-man project the Streets is trying to reverse that trend. The Streets' debut set, Original Pirate Material, was nominated for the U.K.'s prestigious Mercury Music Prize this year and will soon arrive in North America via Vice Records/Atlantic. A review of the album will appear exclusively on billboard.com.

Also this week, read the last of four installments in billboard.com's series of excerpts from Richard Buskin's new Sheryl Crow biography, No Fool to This Game.

billboard.com will also feature reviews of Built to Spill frontman Doug Martsch's solo debut, New You Know (Warner Bros.), and jazz-leaning rock combo Soulive's Get Down (Verve).

News contact: Jonathan Cohen • jacohen@billboard.com

Goldenthal, Taymor Join Lineup For Film/TV Music Conference

Joining the cast of panelists scheduled to appear at The Hollywood Reporter/Billboard Film and TV Music Conference are director Julie Taymor and composer Elliot Goldenthal, the creative duo behind Miramax Films' upcoming release Frida. The two will discuss the composer-director relationship in a session moderated by Robert J. Dowling, editor-in-chief/publisher of The Hollywood Reporter.

Also added to the conference lineup are composer Thomas Newman, a Grammy-Award-winner for his score to American Beauty, and actor/director Todd Field. In a session titled "A Cut Above," the two will explore their collaboration on In the Bedroom, focusing on the creative and technical issues involved with creating and cutting music for the Oscar-nominated drama.

Newly confirmed to take part in the conference is the creative team behind the upcoming 20th Century-Fox film Drumline, including executive music producer Dallas Austin, Danielle Diego and Mike Knobloch of Fox Music, John McHugh of Jive Records, composer John Powell, and director Charles Stone. They will join Fox Music president Robert Kraft for the session titled "Anatomy of a Film." Also newly confirmed are Glen Brumman president of Sony Music Soundtrack, who joins moderator Randy Gerston for the session titled "O Soundtrack, Where Art Thou?", and Robert Kelley of Warner Bros. Television, who will take part in the "Getting In Sync" session.

The conference will take place Oct. 10-11 at the Renaissance Hollywood Hotel in Los Angeles. For more information, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com.

Upcoming Events

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 20-22

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-11

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards
The Eden Roc Resort • Miami Beach • Feb. 6-8

For more info: Michele Jacangelo 646-654-4660 bbevents@billboard.com

BOOK OF THE WEEK

Top Country Singles

Musicologist Whitburn began publishing information in 1970 based on Billboard's Hot 100 chart and is the author of numerous books that examine Billboard's major charts. Top Country Singles provides artist-by-artist listings of more than 2,200 acts and 17,800 titles that reached Billboard's country singles charts from Jan. 1, 1944, through Dec. 29, 2001. Also provided in this fifth edition are updated and expanded artist biographies that allow additional insight into the lives and careers of the charted artists.

Emiel Petrone: In Good Spirits

W hat's the difference between a merlot, a bordeaux, a cabernet sauvignon, a chardonnay, and a pinot noir? For many of us, deciding which of these wines to order with dinner can be truly bewildering, but for Emiel Petrone, chairperson of the DVD Entertainment Group and executive VP of Philips Entertainment Group Worldwide, membership in the World Organization of Wine (WOW) has demystified the process.

"People get phyphobic about wine. It's like classical music," says Petrone, who helped launch the CD format when he worked at PolyGram and continues to be instrumental in the worldwide acceptance of DVD Video. "When I go out to dinner, people give me the wine list. They don't want to feel responsible for how the wine tastes."

Petrone admits that he knew nothing about wine when he first joined WOW—an all-male group comprising such industry executives as Joe Smith, former head of Capitol Records, Rowland Perkins, a co-founder of the Creative Artists Agency, and film producer Si Litvinoff (A Clockwork Orange)—more than 15 years ago. Now, he has acquired a broad wine education and has grown to appreciate such particular favorites as burgundy or bordeaux from France.

The Los Angeles-based group meets about once a month, often at member Eddie Kerkhoffs' restaurant Le Dome, with the goal of sampling different types of wine and to fulfill WOW's motto: "Life is too short to drink bad wine." Hosts usually bring wine from their personal cellars. "One of our goals is to try to put the right wine with the right food," Petrone says. "It's not taken lightly. We try not to be guided only by real wine labels. We go deeper to catalogs with champagnes, for example, most people are very pleased to the brands of Chandon, Krug, or Cristal. There are 20 other champagnes that taste just as good."

One of the group's more memorable lunches, Petrone says, involved a "vertical tasting" of the white bordeaux Chateau Cheval Blanc. A vertical tasting involves sampling a number of vintages in a row, in this case from 1947 through 1990. He also recalls one of the first lunches attended by WOW's latest member, Temptations manager Shelly Berger. "Eddie [Kerkhoffs] had a bottle of wine in a brown bag so you couldn't see it," Petrone says. "He said, 'I'll give anyone $100 if you can guess what it is.' Shelley said, 'It tastes like Gallo,' and he was absolutely right." Many wine producers also come to WOW to test out their products. The group primarily samples from France and California, although it has sampled wines from all around the world. WOW additionally puts together special events, including a New Year's and a Fourth of July celebration, which have sometimes taken place in California's Napa Valley.

But what really means the most to WOW's members, Petrone says, is its true spirit of camaraderie. "We take pride in stating that we want to enjoy each other and the wine," he explains. "One of the rules at all of our lunches is we talk about wine, and the other is that no business is ever done."
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