In Down Year, Indie Distribs See Upside

BY CHRIS MORRIS
LOS ANGELES—In the teeth of what most view as one of the worst years in recent music-industry history—what Ryko Distribution president Jim Cuomo refers to as "life during wartime"—some key players in the independent sector have been experiencing a pleasant surprise: Sales are up.

Independent distributors polled by Billboard unanimously report that their year-to-date sales are above those for the same period in 2001, and some say that they have seen double-digit increases.

Though most report that sales have not yet matched 2000's levels—which were significantly higher—none of the indies has witnessed the troubling plunge reflected in industry-wide figures, which show album sales free falling by 10.7% so far this year. (At midyear, the indie sector had 16.5% of the total album market, down from 17.3% for first-half 2001.)

Distributors attribute the relative health of the indies to a variety of factors, including some strong new label deals; ongoing consolidation on the indie distribution side, which has spread a number of high-quality imprints to surviving (Continued on page 66)

Labels, Studios Rethink Soundtrack Strategy

BY TAMARA CONNIF and CARLA HAY

With the boom in soundtrack sales of the late 1990s, the cost of acquiring music for such collections also skyrocketed. But as sales have slowed, film studios and record labels have begun to question the cost of producing soundtracks. Further, many feel that the key to a soundtrack's success is not the presence of hit songs—which can be expensive to license—but the relevance of the music to the movie.

For a low-budget independent film, as little as $100,000 may be spent on the score or soundtrack, while industry insiders say millions may be invested in a companion album to a major film-studio blockbuster. In at least one case, an individual song by a major act cost $1 million to license.

Although all deals are different, record labels generally license the right to release a soundtrack from the film studio, with the studio receiving royalty points on the album. The studio must acquire synchronization rights to include songs in the movie. Soundtrack album rights are acquired later, either by the studio or the label, separately or in concert.

There is no way to define if or how those costs will result in a hit soundtrack, especially given today's (Continued on page 63)

King's Crown Shines: First No. 1 Debut

BY BRIAN GARRITY
NEW YORK—Aided by an aggressive pricing push and an extensive prerelease marketing campaign (Billboard, Aug. 24), RCA's much-anticipated new Elvis Presley retrospective, Elvis 30 #1 Hits (E1), went No. 1 in 17 territories around the world in its first week, taking the top spot in countries including the U.S., the U.K., Canada, France, Australia, and Brazil.

This marks Presley's first debut at No. 1 in the U.S. and his first U.S. No. 1 album since 1973.

BMG Europe senior European marketing manager Marcus Ehresmann reports 4.7 million units shipped worldwide. Of that, 1.2 million units shipped in Europe: 300,000 units shipped in the U.K. (where 115,000 sold over the counter), and (Continued on page 3)

Execs Applaud Choice Of Portnow At NARAS

BY MELINDA NEWMAN
LOS ANGELES—In naming Neil Portnow president, the National Academy of Recording Arts and Sciences (NARAS) has picked a well-respected industry executive who knows NARAS intimately (Continued on page 50)

Lawsuit On CD Prices Settled: Page 3 • Love's Legal Battles Resolved: Page 8 • Mainstream Warms To Reggae: Page 64

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Settlement Reached In Map Suit

BY BILL HOLLAND
WASHINGTON, D.C.—Attorneys general in 41 states and three U.S. commonwealths announced Sept. 30 a $143 million settlement of price-fixing charges against the five major U.S. distributors, as well as retailers Trans World Entertainment, Tower Records, and Musicland Stores.

In an antitrust lawsuit filed in August 2000 in federal court, the states alleged that they and the New York and Florida, charged that the companies from 1995 to 2000, in violation of state and federal law, conspired to inflate the price of CDs, costing consumers millions of dollars. The suit claimed that the retailers and brokers illegally used minimum advertised pricing (MAP) policies to raise CD prices; this resulted in a reduction of discounting and competition among music retailers.

In the settlement agreement, the distributors and retailers do admit to any wrongdoing. Universal Music & Video Distribution (UMVD), BMG Distribution, WEA, and EMI Distribution (EMD) issued statements saying they believe MAP policies were legal but that post-settlement litigation would be prohibitively expensive.

Universal Music Group (UMG) termed the agreement “a prudent business decision,” adding “that continued litigation would only consume millions of dollars of company resources at a time when UMG's executive energy and business focus are better spent providing consumers with compelling music stores.”

Tower and Trans World also contended that their innocence in the case should mean that they should not have to pay the cost of litigation. Tower VP of media and public relations Louise Solomon says, “We settled in order to avoid the cost of litigation, which would have been far greater.”

Sony Music Distribution and Musicland did not have any comment.

Under the settlement, $67.38 million will be distributed to the settling states. This will be used to compensate consumers who overpaid for CDs during the 1995-2000 period, as well as to pay settlement administration costs and attorneys’ fees. In addition, 5.5 million CDs, valued at $75.7 million, will be distributed to public entities and nonprofit organizations in each state to benefit consumers and promote music education. According to the agreement, the companies will pay artist royalties on the CDs.

The CD settlement is subject to approval by the U.S. District Court in Portland, Maine. A hearing date there is set for Oct. 15. Upon approval, public notices will be provided to consumers detailing the settlement and the procedures for filing a claim for a part of the settlement fund. No details of how this payback scheme would be facilitated have been announced.

The Federal Trade Commission (FTC) brought a separate action against the distributor defendants that was resolved in May 2000 with decrees requiring the parties to cease using MAP policies. The FTC did not obtain monetary relief and did not address price-fixing among retailers.

Additional reporting by Ed Christman in New York.

King’s Crown Shines: First No. 1 Debut

Continued from page 1
more than 200,000 units shipped in Germany, France, and Spain. In Australia, the album shipped 150,000 units. The set has also gone to No. 1 in Sweden, Denmark, Norway, and Switzerland.

In Japan, the album has sold over 320,000 units.

BMG credits official the success of first-week sales to everything from interest surrounding the 25th anniversary of Presley’s death to the inclusion of a half-dozen of his songs in the animated film Disney’s Lilo & Stitch to the use of the JXL remix of "A Little Less Conversation" in a $100 million Nike marketing campaign for the World Cup soccer tournament.

In the U.S., where the single-disc album was selling for around $10 in many retail outlets, it tops The Billboard 200 chart with sales in excess of 500,000 units, according to Nielsen SoundScan data (see Over the Counter, page 51).

The release has been a priority project not just for RCA and BMG Entertainment but the entire Bertelsmann conglomerate. BMG executives are on record as describing the set as “not just another compilation album” but rather “a catalyst to create interest in Presley among a new generation of consumers.”

RCA Music Group chairman Bob Jamieson says, “What happened this week was the first phase—the beginning of a campaign that will cause people to take a second look at Presley, its music, and film industries.”

Also helping launch the album to the top was a competitive promotional environment, in which many U.S. retailers were offering $7 or below, cost. Kmart was selling it for $9.98, while Best Buy was selling it for $10.99. Meanwhile, Trans World offered a $10 mail-in rebate, with a list price of $19.98. The offer ran for 10 days at the end of September and must be redeemed by Oct. 15.

The set sold particularly well at mass-merchant retailers, which claimed close to 60% of the first-week Presley business in the U.S. Rackjobber Handelman Co.—which services such retailers as Kmart and Wal-Mart—claimed more than 20% of overall E1 first-week sales.

But the album also performed well at traditional music retailers. Virtually all merchants are looking at E1 at a be a big performer in the fourth quarter. Trans World VP of marketing and advertising Mark Hogan says, “We think there’s a big opportunity with this title in the run-up to the holiday season.”

Holiday sales are expected to be aided by an NBC TV special that is scheduled to air in the first week of December.

Meanwhile, Jamieson says RCA is already looking at projects for the next two years. During the past few months, BMG has pulled 80 albums from circulation, reducing the active Presley catalog by one-third from 130 titles to 50. Those 50 titles still in circulation will be the focus of a multi-year remastering/release effort similar to E1.

Additional reporting by Tom Ferguson and Adam Howarth in London and Christie Eliezer in Melbourne, Australia.
LONG MAY HE REIGN: It's not as if he needed another album to cement his position as the No. 1 artist in the history of the Billboard album chart, but Elvis Presley strengthens his lead over every other artist by debuting in pole position with Elvis 30 #1 Hits (RCA). It is the King's first posthumous No. 1 album and his first since Aloha From Hawaii Via Satellite spent one frame on top during the week of May 5, 1973.

With this new album checking in at the top, Presley easily has the longest span of No. 1 albums. He reached the summit with his very first LP, a eponymous set that debuted March 31, 1956, only one week after the album chart began appearing as a weekly feature in Billboard. Elvis Presley began its 10-week reign the week of May 5, 1956.

Presley had nine No. 1 albums in his lifetime. Even though that number has increased by one, Presley is still in second place on the list of artists with the most chart-toppers. The Beatles are comfortably in front, with 19. Presley is also in second place when it comes to weeks at No. 1 (65, as opposed to the Beatles' 427), but Presley has more charted albums than any other act—104, ahead of Frank Sinatra's 76.

Sinatra is in front when it comes to album chart spans. Presley's is now 46½ years and two weeks, from the debut of Elvis Presley to E.T. Sinatra is exactly six months ahead, with 47 years and two weeks between the debut of In the Wee Small Hours in May 1955 and the final chart week of Greatest Love Songs this past June.

Presley's No. 1 hits collection is a worldwide phenomenon, hitting the top of the charts in Canada, Spain, Australia, Ireland, Switzerland, Austria, Belgium, and the U.K. In that last country, there's also a remake of a Presley song sitting at No. 1 on the singles chart. It's a double-A-side hit for Pop Idol winner Will Young and runner-up Gareth Gates. The contestants duet on an update of the Beatles' "Help!" and "A Hard Day's Night," and Gates solo on a cover of Presley's "Suspicious Minds," which is included in the U.K. soundtrack of Disney's Lilo & Stitch. (It's the first time that "The Long and Winding Road" has topped the British chart. The Beatles never released that U.S. No. 1 hit as a single in the U.K. The only artist to chart with the song in Britain until now was vocalist Ray Morgan, who took the song to No. 32 in 1970.)

With Young and Gates occupying the top spot on the U.K. singles chart, it's a transcontinental triumph for Pop Idol and its U.S. cousin, American Idol. The Search for a Superstar. That's because American Idol winner Kelly Clarkson is still No. 1 on The Billboard Hot 100 with "A Moment Like This." That gives the RCA label the No. 1 single and the No. 1 album in the U.S. for the first time since the week of March 12, 1988, when Rick Astley ruled the Hot 100 with "Never Gonna Give You Up" and the Dirty Dancing soundtrack led The Billboard 200.


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30 #1 HITS
Industry Claims Piracy By Teens Undercuts Labeling

BY BILL HOLLAND
WASHINGTON, D.C.—Recording Industry Assn. of America (RIAA) president/CEO Hilary Rosen told House lawmakers at an Oct. 1 hearing to revisit changes in the industry’s marketing practices and parental advisory labeling program that the labels’ efforts are being weakened by massive downloading of unauthorized music files on peer-to-peer (P2P) networks.

Rosen first enumerated upgrades in the industry’s voluntary program in February last year, when the Federal Trade Commission (FTC) issued a report giving the record industry poor marks for not implementing changes called for in the FTC’s original September 2000 report on inappropriate marketing to youth in the entertainment industry. Then-president Bill Clinton had called for the study.

Rosen then told the lawmakers that “our efforts to make the advisory program better are being diluted by peer-to-peer networks,” because the downloaded sound files do not contain advisory stickers.

She quoted from the recent study by Peter Hart Associates, which showed that 70% of children aged 12-18 log on to P2P services and that kids of that age group were more likely to go to a P2P site than a record store by a margin of 67% to 19%. Rosen also pointed out a new concern for parents, saying that often when youngsters log on for a popular artist—such as Britney Spears’ Love and Basketball—fans are among the offerings. She called on the lawmakers to “ask the FTC to investigate those sites as much as they did the legitimate industry.”

Rosen and Def Jam co-founder and Hip-Hop Summit Action Network chairman Russell Simmons continued to oppose age- and content-related stickers, saying such labeling would not work with music as it does with video games or movies. Simmons also said regulators should look “beyond words to meaning. There’s a cultural divide out there; there’s a different meaning [to lyrics], depending on who’s listening and their experiences.”

BMG was praised by lawmakers for its decision in June to expand to include more content-specific language below the warning sticker, such as strong language, violent content, and sexual content (Billboard Bulletin, June 11). Rep. Fred Upton, R-Mich., who called the hearing as chairman of the House Subcommittee on Telecommunications and the Internet, said, “What BMG has done is perfect.” He suggested to Rosen that the four other majors—Sony, Warner, Universal, and EMI—“get in tune” with BMG.

Rosen replied that companies are free to supplement the program as they choose with other information, “Content descriptors are not a part of the guidelines,” she said, adding that the BMG label is “an experiment” and has been used only on one release. Simmons said that the content descriptors would not work at a company level, that they would with hip-hop releases such as Def Jam (which is owned by Vivendi Universal), noting, “I don’t think for Vivendi Universal it’s a good idea.”

Rep. John M. Shimkus, R-Ill., said he would “sympathize” more with industry requests for anti-piracy legislation if it would accede to more changes in labeling. Upton originally was going to hold the hearing in Shimkus’ home district, where he is in a tight race. It was shifted to Capitol Hill when reports pointed out the political tie-in. Simmons commented that the two issues are separate and should be considered so by Congress.

In The News

• Robbie Williams has re-signed with EMI in a long-term deal covering at least six albums. The agreement is understood to be the most expensive in British history. Insiders suggest the global pact could be worth upwards of £50 million (£78 million). As part of the package, EMI confirms that Williams would have control over his work in a way that only “a handful of artists in the world” could be granted. In a statement yesterday, EMI said that in addition to Williams’ recordings, it would benefit from his touring, publishing, and merchandising.

• Rep. Rick Boucher, D-Va., has introduced legislation to realign fair-use rights in the digital arena. The bipartisan bill would realign the fair-use section of the copyright act to allow consumers to use and circumvent a technological measure and gain access to a work if the circumvention doesn’t result in an infringement of the copyright of the work—for instance, making a copy to listen to in the car. It would also require record companies to label copy-protected CDs released in the U.S.

• Rep. Zoe Lofgren, D-Calif., has introduced legislation that would render unenforceable “shrinkwrap license” end user agreements. The bill would also clarify the legality of making bona fide archival copies, allow for reformating a work to play on a consumer’s own preferred player, and allow a new copy of the work to be made if the original copy is rendered inaccessible. Like the Boucher legislation, it would give the right to circumvent access-control technology if the reason for accessing it is not an infringement of copyright.

Love Settles With UMG, Surviving Nirvana Members

BY CHRIS MORRIS
LOS ANGELES—The legal skirmish between Universal Music Group (UMG) and Courtney Love is over, but the singer’s manager says that the larger artist’s rights issues brought to light by Love’s case are far from over and will take sweeping action to resolve them.

“An individual artist cannot permanently alter the system all by themselves,” Love’s manager, Jim Baribeau, says, “It will only be done through legislation, collective bargaining, or a class-action lawsuit.”

On Sept. 30, UMG and Love announced that they had settled their suits against one another. UMG and its Geffen Records imprint sued Love for breach of contract in January 2000; Love responded in February 2001 with a wide-ranging counterclaim of her own. Love’s suit challenged a subdivision of the California Labor Code that holds recording artists liable for damages for undelivered albums, but an L.A. Superior Court judge threw out that cause of action (Billboard, June 15).

As part of the settlement, UMG waived rights to future recordings by Love, and unreleased recordings by her band, Nirvana, revert to her. UMG will receive a royalty override on some of Love’s future recordings.

The vocalist is currently in the studio recording her debut solo album, a new single is set to be released in January 2003 through Portones Records in the U.K.

Separately, Love and Dave Grohl and Krist Novoselic, former members of Nirvana—led by Love’s late husband, Kurt Cobain—announced a settlement of a separate suit regarding the Nirvana catalog. Nirvana, a single-CD redisclosure by the band, will be issued Nov. 12 through UMG; the set will contain a previously unreleased track, “You Know You’re Right,” which was at the center of the dispute. “If Nirvana hadn’t been in the equation, we would have gone to trial,” Barber says. He adds, “We should have fucking done it all anyway, but we can’t be 17-year-old dorm-room revolutionaries anymore... Love has a fiduciary responsibility to her family.”

Though many questions raised by Love were rendered moot in the court ruling, Barber still sees suit—which preceded similar legislative hearings in California last year—as a crucial moment in the artist’s-rights movement.

House Panel Split On Pending Anti-Piracy Bill

BY BILL HOLLAND
WASHINGTON, D.C.—Members of a House panel split on support of a pending bill by Rep. Howard Berman, D-Cal., H.R. 5211, which would enable copyright companies to employ current and future self-help measures (such as a peer-to-peer [P2P] piracy that can delay the downloading of non-authorized music. The two industry witnesses at the Sept. 25 hearing, Recording Industry Assn. of America chairman/CEO Hilary Rosen and ASCAP songwriter Phil Gadston, testified in favor of the legislation.

When Berman’s bill, introduced July 25, places strict limits on what measures copyright holders can use, not allowing damage to a user’s computer or network, several subcommittee members are concerned that the bill might permit harm to innocent Internet users.
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GOD BLESS AMERICA
HMV Group On Track To Meet Current-Year Targets

BY TOM FERGUSON
LONDON—Shareholders attending HMV Group’s first annual general meeting (AGM) Oct. 1 were reassured that the recently floated company is in line to meet its financial targets for the current year, largely thanks to the performance of its key music retail business in Europe.

At the AGM, held in London, HMV Group chairman Eric Nicoli said that “after five months of the financial year, we are on track with our plans to develop the business. We are well-placed for the important Christmas period, and at this stage we are confident that we will achieve our financial targets.” HMV’s financial year ends April 27, 2003.

HMV Group CEO Alan Giles says that the AGM “feels like a certain coming of age.”

Proof of HMV Europe’s continuing importance to the group came in a trading statement for the 13 weeks ending Sept. 21, issued on the morning of the AGM. That statement showed like-for-like sales at HMV Europe during the period up 7.2%, compared with a 10.4% slump at HMV North America. HMV Europe, which primarily consists of the group’s U.K. operation, currently accounts for 47.4% of its global sales. North America—mainly Canada—accounts for 11.3%, and Asia-Pacific accounts for 16.7%. The remaining 24.6% is accounted for by U.K. book-selling chain Waterstone’s.

Praising HMV Europe managing director David Pryde and his team, Giles claims the division delivered gains in music and DVD market share. “The whole DVD market,” he says, “is ‘100% up on last year.” Giles adds that HMV has opened eight new U.K. stores so far this financial year, with a further 14 to come before Christmas.

The group’s businesses in Asia-Pacific have shown “good improvement,” says Giles, who highlights a “very strong” performance in Australia. He adds that “in Japan, although the market remains difficult, we’re capturing market share.” Like-for-like sales in the Asia-Pacific division are up 1.5% compared with the same period last year.

The ongoing problems in the North American record markets continue to affect HMV’s business there, and Giles concedes that Canada—where the market-leading chain is currently locked in a dispute with Warner Music—Canada—has been “especially problematic.” Nonetheless, he insists that “10% like-for-like sales decline actually means we’re outperforming the market; for a lot of that period, the market has been running 20% down on last year.”

HMV Group was listed on the London Stock Exchange in May. Its shares closed at £1.21 ($1.90) Oct. 1, down 8.9% from £1.33 ($2.12) the previous day.

Phish, Panic, Weir Feted At 3rd Jammys

BY WES ORSHOSKI
NEW YORK—With frontman Trey Anastasio picking up two awards, the band winning one, and he and bassist Mike Gordon together again on stage, Wednesday’s third annual Jammys bolstered Phish fans’ excitement for the band’s upcoming reunion.

Anastasio took home the award for tour of the year for his summer trek supporting his Elektra eponymous solo debut—for which he also took home the award for album of the year. Phish—which is to reunite after a two-year hiatus on New Year’s Eve at Madison Square Garden—won the Jammies for archival album of the year (Vol. 1, 1997-2000).

Widespread Panic won the five album of the year award for Live In the Classic City. In a videotaped acceptance speech, frontman John Bell saluted late guitarist Michael Houser, who died of cancer Aug. 10: “We will always be writing songs together in some form or fashion.” The Mimi Fishman Memorial Award, saluting nonprofits, went to the Widespread Panic-associated Foundation.

Robert Randolph and his Family Band were honored with the new-groove of the year award. Song of the year went to Gov’t Mule’s “Soulsinside.”

The band’s Phil Lesh site philarch.com won best fan Web site.

Weird accepted the Dead’s lifetime achievement award, saying he wanted to debunk the “myth” that the Dead was “a band that sold books.” He pointed to Miles Davis, John Coltrane, and Louis Jordan, among others, as proof.

Strictly Rhythm Shuttered

BY MICHAEL PAOLETTA
NEW YORK—On Oct. 2, New York-based dance label Strictly Rhythm ceased operations (and its Goofylicious and G2 imprints) ceased operation forever that day. Strictly Rhythm founder Mark Finkelstein called several industry friends to let them know that “the label was no more,” one source close to Finkelstein says.

This news arrived two years after the 13-year-old dance label created a 50/50 worldwide joint venture with Warner Music Group (Billboard, Dec. 16, 2000).

At press time, it remained uncertain if Finkelstein would retain the Strictly Rhythm name, artist roster, and back catalog. On Friday (4), the 20-person Strictly Rhythm staff was scheduled to meet with human resources.

Court To Hear Privacy Arguments

BY MATTHEW BENZ
A federal court in Washington, D.C., hears oral arguments Friday (4) on whether Verizon Communications should comply with the Recording Industry Assn. of America’s (RIAA) request for the name of a customer of its Internet service provider (ISP) business allegedly involved in the illegal trading of a “significant” number of music files.

According to the complaint, Verizon wrongfully states that “this issue is about simply getting the information about who the alleged infringer is so that we can pursue our own remedies.” Verizon VP/associate general counsel Sarah Deutsch contends that the subpoena, made under the Digital Millennium Copyright Act, is valid only when an ISP is hosting material and not, as in this case, only providing Internet access.

Sherman notes that the request is part of a broader RIAA effort to publicize the point that the file-sharing of copyrighted material is illegal. It is unclear as to when a ruling will come.

U.K.’s AIM Sets Webcast Rate

BY JULIANA KORANTENG
LONDON—U.K. labels body the Asso. of Independent Music (AIM) has launched a groundbreaking initiative aimed at making it easier for independent Internet-only radio stations (Webcasters) to license British independent music.

Called the International Internet Trial, the initiative is in response to the current situation in the U.S., where recent reports claim that compulsory performance royalty rates set by the Librarian of Congress could cripple the burgeoning online radio industry (Billboard, Sept. 21).

The AIM initiative gives non-U.K.-based Webcasters access for the first time to the repertoire of its participating independent-label members. But the repertoire available to Webcasters based in a specific territory will vary according to individual labels’ deals for those territories. AIM is now more than two years into a similar scheme in the U.K., that was launched as an ongoing trial in June 2000 for U.K.-based Webcasters.

Under its new tariff scheme, AIM charges 3.75% of a foreign Webcaster’s gross annual revenue or a minimum fee of $500 annually, whichever is greater. If the Net station’s operating costs exceed $100,000 a year, the minimum fee will be 1% of that expenditure. Alternatively, Webcasters using a small amount of U.K. independent music may choose to pay a proportion of gross revenue, based on the percentage share of U.K. independent music of the total repertoire played.

More than 200 of the 670 existing AIM labels—including the Beggars Group, Ninja Tune, and Mushrooms Records U.K.—had agreed to participate by the time Billboard went to press.

U.S.-based digital-royalties collection society SoundExchange will handle the administration, reporting, and revenue collection during the trial, which will continue through 2003. AIM is also talking to other independent-label organizations in Europe and Australia about their participation.
BY PHYLIS STARK
NASHVILLE—In the midst of an early spring tour of country radio stations, a bus that the band Pinmonkey had chartered caught on fire in Charleston, S.C., and was totaled, along with most of the band's clothes and personal items. Their instruments and gear, while smoky, were largely unharmed. Booked to play that night at local venue the Plex, the band made a quick webinar shopping trip, hopped on a borrowed van, and the show went on as planned.

It's that kind of professionalism, coupled with a distinctive rock-meets-bluegrass sound, that has impressed the Music Row community and is earning Pinmonkey a following in country radio.

Cory Alan, music director at KPLX (the Wolf) Dallas, says, "I like to call their stuff 'genuine bluegrass funk.' It's fun country for our listeners, with a sound that's part bluegrass, part driving country. I like all that I've heard on the new album—unique, simple instrumentation, cool harmony, interesting songs.

The group comprises lead singer Michael Reynolds, drummer Rick Schell, and brothers Chad and Michael Jeffers. Chad plays dobro and lap steel; Michael is the group's bassist. Pinmonkey's eponymous first album for BNA Records is due Tuesday (8).

Mixed in with some memorable originals among the album's 11 tracks are some interesting cover choices, most notably Cyndi Lauper's 1989 hit "I Drove All Night." It will be the album's second single, shipping to radio late this month. Also covered here are Sugar Ray's "Fly," the gospel number "Stay With Me" by the Staple Singers, and Dolly Parton's "Falling Out of Love With Me," featuring Parton on harmony vocals.

Reynolds says that, regardless of a song's origin, "anything I sing comes out bluegrass." Schell, who says his wife describes their music as "pop grass," agrees: "There is something innate in us that when we start playing some-

thing, it just comes out Pinmonkey." In February, Pinmonkey independently released its first album, Speak No Evil, with the blessing of BNA, which had already signed the band by that point. The group wanted an album to tour behind, and the combination of that album and promotional dates set up by BNA has kept it on the road for much of this year. Booked by Hudley Lee Attractions and managed by Rick Alter, Pinmonkey is currently on an eight-city run as part of the CMT Most Wanted Live tour.

Pinmonkey began playing together for fun. While Reynolds was pursuing a solo deal, the other group members were making their living performing behind established country acts. "We were all freelancing, and we'd get together when we'd have a chance just as a creative outlet, with no real eye on anything," Schell says. "This is a real band, not something contrived or put together to get a record deal."

When it did land a deal, the group was pleased with the freedom it was given. "A lot of times when artists first get signed, they are given a lot of guidance," Schell says, "about what people think they should be doing," Reynolds says. "We had a real clear idea of what we wanted to do. We wanted to make an album that was our own.

Although the album's first single, "Barbed Wire and Roses," stalled at No. 25 on the Hot Country Singles & Tracks Chart in August, the label is optimistic that the groundwork has been set for future success—thanks, in part, to the strong support of Country Music Television. Waugh says, "We looked at this as a very successful first single based on all the other elements that are coming into play here [such as] great press and [great] tour opportunities."

BY ANDREW KATCHEN
I don't mean to be blunt, but I think this is a great fucking record," Wallflowers frontman Jakob Dylan exclaims of the band's fourth and newest set, Red Letter Days (Nov. 5, Interscope).

Not unlike the chorus of the album's first single—the bouncy, electronica-peppered "When You're On Top," which finds Dylan proclaiming "I feel fine with the sun in my eyes, the wind in my hair"—Dylan is confident about his band and its latest disc. And he has every reason to be. Dylan, bassist Greg Richling, drummer Mario Calire, and keyboardist Rami Jaffe have stepped up to the musical plate with an affecting, soulful album.

The Wallflowers' career is marked by good fortune, critical acclaim, and a truckload of memorable anthems. From their 1996 double-Grammy Award-winning release Bring Down the House to the critical accolades poured on their follow-up, Breach, the Wallflowers have reason to be optimistic.

"This is the kind of record that makes me want to stand on top of a mountain and say, 'Hey, listen to this.' " Richling says with a laugh. "I've been proud of all the records we've put out. I love [Breath], and I wish more folks had got to hear it. The process [for recording Red Letter Days] was so enjoyable. Everything flowed, and most of the ideas that came out were the right ones."

Songwriting sessions for the tracks that would eventually appear on Red Letter Days were often impromptu. Making good use of downtime while on tour in 2000, Dylan began penning tunes in the dressing rooms, showers, and loading docks of concert venues.

In the midst of playing nonstop tour dates, the band found time to come together to flesh out its templates and begin making demos. "[Dylan] would come in with the melody and progression and some lyrics," Richling explains, "and we would start coloring things in with our parts and experimenting as a band."

Once the band (managed by Pat Magnarella Mosaic Management in Los Angeles) returned to its L.A. milieu, it opted not to sacrifice its momentum or the precision gained from playing together for 12 months. With little more than a few day's rest, the band returned to the studio and stayed there for five months until the set was complete.

The resulting 12 tracks, recorded with former Wallflowers member-turned-producer Tobin Miller, as well as Bill Appleher, juxtaposed shimmering pop melodies and gate-crashing rock anthems against restrained, cool, and introspective lamentations. While "Closer to You" builds a shuffling pace around subtle shades of piano and Dylan's just-smoked-a-pack whisper, the banjo is never afraid to turn on a dime and kick out such muscular rock numbers as "Too Late to Quit" or "Everybody out of the Water" to prove it has the heart and the grit of a seasoned outfit.

Interscope Records head of sales and marketing Steve Berman says, "Jakob is incredibly passionate as an artist and performer, and at the label we feel incredibly passionate about his vision."

Gearing up for a November tour booked by Rick Roskin at the Creative Artists Agency in L.A., the Wallflowers will keep busy with appearances on Late Night With David Letterman, Last Call With Carson Daly, and The Daily Show With John Stewart this month. Its song "Empire in My Mind" is the theme tune for the CBS show The Guardian.

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O'Connor 'Sexys Up' Irish Traditionals

Sparked By A Dream, Vanguard Disc Fulfils Singer's 12-Year-Old Desire

BY WES ORSHOSKI

NEW YORK—Take an album's worth of traditional Irish songs and slip them up, as a way to both shed a different light on music often regarded as being pretty "uncool" and to celebrate Ireland's rich songwriting past. It's a vision Sinéad O'Connor has fostered for more than 12 years, one that has involved numerous major-label execs and business associates who have panned down that line, and one that she nevertheless realizes with the forthcoming Sean-Nós Nua (Old Style New Oct.-A. Vanguard).

Perhaps more interesting is how, despite this lack of interest, O'Connor finally found the spark to make Sean-Nós Nua: She says her lifelong manager, Steve Fargnoli, came to her in a dream a few days after his September 2001 death and said, "Look, I understand now what this record means to you. That's what you have to do—go and make this record.

O'Connor, who explains, was one of the many naysayers. "We always had an issue about this album," she says, discussing the project in a midtown hotel room on a recent trip to New York. "It meant a lot to me. But he didn't get it, and his job was to think prejudicially in some ways, because [like the major-label execs] he wanted to sell loads of records, too."

The dream also included an image of John Dunford, managing director of Irish roots label Hummingbird Records and a friend who had first met more than a decade earlier. So after waking from the dream that morning, she called Dunford.

"I picked up the phone and she said, 'Hi, John, I want to make a record with Hummingbird,' " says Dunford. "That was it. I said, Well, OK. When can we meet? She said, 'How about 9 a.m. tomorrow morning?'

While O'Connor's desire to make this album had reached a head, the timing also seemed perfect. After recently parting ways with Atlantic (after a stay at Chrysalis/EMI) in the States, she was now a free agent. And while the majors weren't interested in an album of Irish traditions—or, really, any album without gold- or platinum-selling potential—Hummingbird, Dunford says, was delighted to work with an artist who was not only a gifted singer but also a household name.

"[With the combination of working] with something like Sinéad and also the potential possibilities that would open up for a smaller label like ours, I didn't hesitate for a second," he says. "Working with an artist of the caliber of Sinéad is a gift to us, essentially. (The album is licensed to Vanguard in the U.S.)

On Sean-Nós Nua, O'Connor covers traditional songs she learned from her father ("Molly Malone"), songs "drilled" into her head in school ("Oíró, Sé Du Bheatha"), and songs she didn't discover until living abroad ("Paddy's Lament").

These 13 songs, she says, speak to her of the endurance of the Irish people. "There's beauty in the soul, and the everlastingness of love."

She speaks passionately, often gesturing with her hands, about the history of many of these songs, and how much of her life and family have been taken out of context and/or watered down through the years. On Sean-Nós Nua, she sought—with the help of her hand-picked production team of Donal Lunny, Sean MacEoin, James Tiernan and Adrian Sherwood—to "upsell" these usually rigidly performed songs by giving them a bit of a rock 'n' roll spin.

It was a labor of love, and to many, including Fargnoli, didn't quite understand, she says. "There's such a prejudice about this kind of music, even within Ireland. It's thought of as being pretty uncool. So when I would approach record companies with, 'I don't think they could see what I was talking about— that I was gonna funk them up, for lack of a better word."

But Dunford says, "What O'Connor will support with shows this month in the U.K. and Ireland and then a U.S. tour in early 2003—may give some younger people in Ireland a way to get through the musical heritage and find a way of appreciating it that might not have existed prior to this."

Sean-Nós Nua is O'Connor's second major release with pop music, following 1992's collection of big-band numbers, Am I Not Your Girl? But she hopes it's the first of many more to come. She would also like to do a country album, a religious/spiritual album, a set of opera songs, and even a kids' album. (She is the mother of a 15-year-old son and a 6-year-old daughter.)

That said, O'Connor is concerned that people will once again get the wrong impression of these projects, especially the opera album. She notes, "There's some killer-fuckin' songs in opera, but the way they've been delivered puts people off them."

It's perhaps fitting that Sean-Nós Nua finally came together as the result of Fargnoli visiting her in a dream many years ago. On the album, she feels, carry a ghostly quality. "That's partly why I love these songs, because they're kind of ghost stories. The whole area of traditional Irish music is ghostly haunted, and there's something quite haunted about Ireland in a way, and Irish people, and all that; we're very ghosty."

Beat

HIGH FREQUENCY: As author of some of the world's greatest rock 'n' roll tunes, Rolling Stone Keith Richards remains exceedingly humble about his writing abilities, perhaps because, as he says, "I don't think I write the songs."

When more mortals, Richards described his process of writing songs, many of which can be found on his new best-of, Forty Licks (Billboard, Sept. 14). Richards says he prefers to think of himself as "an antenna. Actually you receive the songs. They're already there. You just sit around a piano and pick up a guitar and play anything you like and, for no particular reason, come to something that I haven't heard before starts to come out and then I just sort of put it into shape and then I transmit it, you know? In other words, I don't think I've created anything."

Instead of a talent for writing, he credits his talent for "perception" as the key to all those instantly recognizable guitar licks he's "received." He says, "They just come to me. You can't work at stuff like that. You just hang around and play and 'Whoa, there it is.' It's a matter of recognizing it when it comes. Other people think they've made that up. I hear a song and play anything you like and, for no particular reason, come to something that I haven't heard before starts to come out and then I just sort of put it into shape and then I transmit it, you know? In other words, I don't think I've created anything."

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BY WAYNE HOFFMAN

"I'd confirmed Soft Cell to the past and never considered we'd do something again," says keyboard player Dave Ball, half of the U.K.-based act, which disbanded in 1984.

"But you wake up one day and it seems like the right time," continued vocalist Marc Almond, the other half of the duo. "It's a bit like a rebirth."

With the Tuesday (8) release of Cruelty Without Beauty (Cooking Vinyl/SpinArt), the act marks its first set since 1984's This Last Night in Sodom. Ball notes, "There was definitely unfinished business."

When Soft Cell stormed the U.S. pop charts in 1982 with "Tainted Love," followed by a string of hits in Europe, the band looked unstoppable. But two years later, Almond and Ball walked away.

Both enjoyed subsequent success. Almond released several solo records and singles, climbing back onto The Billboard Hot 100 in 1989 with "Tears Run Rings." Ball found a new audience with techno group Grid and remixed such acts as the Pet Shop Boys and David Bowie.

After collaborating sporadically over the years, the pair got together to write new material four years ago. They had written a few tracks without a recording contract when the promoters of a new London concert venue called Ocean approached them about playing the arena's opening gigs. The three sold-out shows in 2001 were "an easy way for us to test the waters," Ball says, and after positive reactions from fans and the press, they decided to pursue a full-fledged album.

Almond says, "We launched the venue and launched ourselves at the same time."

Both men say they never had personal differences, but rather split because of problems with their management. So the first decision they made upon reuniting was to seek a small label that wouldn't focus on pop hits. "We'd had bad experiences with major labels," Ball says. "We were happier to go with a bigger indie, where we had the freedom to do what we wanted."

Fans will recognize Soft Cell's signatures on the new set: huffy synth riffs and dark lyrical themes. Almond notes, "When we first started writing songs together, it was very much about trash culture and consumerism. We've come full circle back to some of those ideas on this album."

This attitude is clear from the danceable opener "Darker Times," with Almond crooning about "smiling through our tears" in an age when suicide is the only solution." It's also evident on the single "Monoculture."

"Monoculture" sets the tone of the album, Almond says. "It relates to how you go to towns all over the world and everyone is wearing the same thing, eating the same food, listening to the same music playing on the same stations. It's a loss of identity."

One of the album's more curious inclusions is a cover of Frankie Valli's "The Night," complete with infectious singalong chorus. Ball notes that 20 years ago, he and Almond were torn whether to record the Valli tune or another cover, "Tainted Love." Ball jokes, "In retrospect, we made the right choice." "Tainted Love" is also something of an altabrook, helping to peg the band as a "one-hit wonder." Ball says, "You're lucky if you have one of those records in a lifetime—lucky, yet unlucky in other ways."

The band has come to terms with the song, though, and performs it in concert. Almond says the band is comfortable playing old favorites as long as their shows include new material, so they aren't "retro, back-to-the-'80s experiences," based on nostalgia.

"We have to get in bed with our past," Almond says. "We can't let it get in the way."

Soft Cell's past can work to the band's advantage in the present. "There's a lot of support out there in radio, the press, and the dance community," London-based Cooking Vinyl head Martin Goldschmidt says. "They're one of the few bands that was massive and split up at their peak. There's massive potential there."

Soft Cell's pop notoriety is something of an anomaly for a band with a more underground mind-set, Goldschmidt says: "Having the hits they did was in a way wrong. That's not, in my mind, what they're about."

The band's U.S. manager, Vicki Wickham of New York-based Take Out Productions, concurs: "They're more electronic than they are pop."

To that end, the band's marketing campaign will focus on building grassroots support in the dance/electronic community, working records to clubs before radio stations. "One would think we'd go after top 40 radio," says Jeff Price, New York-based general manager of SpinArt, "but that's not always our best avenue for promotion."

The day the album (produced by Ball and Inigo Vaux) streets, a 12-inch dance record featuring four remixes of "Monoculture" by the likes of Jan Driver and Playgroup's Trevor Jackson will also be issued. These remixes, Price says, "fit in very well with electroclash," a retro-tinged electronic movement currently sweeping clubs on both sides of the Atlantic (Billboard, July 27).

Three of the remixes will be included as a bonus disc with the album, which will also include a QuickTime video for "Monoculture."

Soft Cell will tour the U.S. in November, booked by Los Angeles-based Nita Scott at POW. The tour will last more than a month, covering about a dozen cities.

Almond says both men will keep pursuing solo projects, but Soft Cell will also continue. "Once the door is opened, I'd be reticent to shut it again."
MONOLIGHT & TRAVIS: Travis frontman Fran Healy admits that he didn’t have the best initial attitude when the band was invited to contribute a song to the soundtrack to Moonlight Mile.

“We’ve been asked to participate in projects like this a lot,” he says. “It always sounds like a great idea—until you see the movie. Then you’re sitting through rubbish, grinding your teeth, and trying to find a gentle, polite way of saying, ‘No, thank you.’ After all, you don’t want to hurt anyone’s feelings.”

But when Healy and bandmates Neil Primrose, Dougie Payne, and Andy Dunlop saw Moonlight Mile (which stars Jake Gyllenhaal) alongside Academy Award-winning actors Dustin Hoffman, Susan Sarandon, and Holly Hunter and will be distributed by Touchstone/Disney) and met its director/writer Brad Silberling, they hurried to sign on to the project.

“We were totally blown away,” Healy says. “It’s a beautiful, smart, heartfelt movie. By the end, I was crying my eyes out.”

From there, the artist set out to write a song to suit the film. The result is “Love Will Come Through,” a gem that combines the band’s acoustic-framed rock signature with hauntingly memorable words and music that neatly essays the movie’s melancholy tone. The song allowed Healy to try a new approach to tunesmithing.

“I just sat in the cinema room with my guitar, letting the movie wash over me,” he explains. “It was a fun challenge.”

“Love Will Come Through” is the lone new song on an Epic/Sony Soundtrax set that comprises such classics as “I Want to Take You Higher” by Sly & The Family Stone, “Bucket of Rain” by Bob Dylan, “20th Century Boy” by T. Rex, and “I Hear You Knocking” by Dave Edmunds. Also featured are rarities by Elton John (“Razor Face”), David Bowie (“Sweet Head”), and Van Morrison (“I’ll Be Your Lover, Too”).

“Talk about fantastic company,” Healy says with a laugh. “You can’t beat that.”

In the end, writing a song for Moonlight Mile worked so well for the artist that he’s itching to do it again. “It’s not out of the realm of possibility that we’ll do an entire album in conjunction with a movie someday,” he says. “It’s just a matter of finding another feature we feel so strongly about.

This song was a great way to test the waters.”

“Love Will Come Through” is the first new song Travis has offered since 2001’s critically lauded international smash The Invisible Band. It is also the first song the act has recorded without longtime producer Nigel Godrich (who was tied up with other projects). This time, they worked with Tchad Blake at the studio helm.

“It was a pretty amazing, refreshing experience,” Healy says, who hints that the band might consider a change in studio scene when it begins working on its next Epic album in 2003.

But until then, the members of Travis are enjoying a long-needed vacation.

“I’ve been sitting in the house, leisurely writing songs, and mostly laying in the hammock,” he says, adding with a laugh: “It’s been so lovely that I may never go back to work.”

TRANSPORTING GROOVES: Elektra is utilizing the soundtrack to the movie The Transporter to showcase the latest wares of its R&B and hip-hop roster.

In addition to providing listeners with solid material by current chartmakers like Tweet (“Boogie 2Nite”), Missy "Misdemeanor" Elliott (“Scream Aka Itchin’”), and Angie Martinez (“If I Could Go”), the project introduces promising newcomers Sacario (“Live Big”) and Hustlechild (“I’m Cool”). The lead single, “Muzik,” is performed by Dr. Dre protégé Knoc-Turn’Al. Besides serving the movie exceptionally well, this soundtrack gives hip-hop disciples one of the more potent compilations to hit the streets in months. Expect maximum radio and singles activity.
Real World’s Blind Boys: Despite Secular Forays, God’s Work Still Job No. 1

BY WES ORSHOSKI

When the Blind Boys of Alabama went out on a limb last year, embracing a blusier sound and covering songs by Tom Waits, Ben Harper, and the Rolling Stones, fans of blues, soul, and rock responded, turningSpirit of the Century—the gospel mainstays’ debut for Peter Gabriel’s Real World label—into the 60-year-old act’s biggest hit in recent memory and one of 2001’s most unexpected and thrilling treasures.

With their follow-up, Higher Ground (issued Sept. 3), the Blind Boys continue with that formula, this time covering songs by such artists as Jimmy Cliff (“Many Rivers to Cross”), Curtis Mayfield (“People Get Ready”), Stevie Wonder (the title track), and Prince (“The Cross”). But while they seem to be continuing in a mainstream direction—and while they are playing to more secular listeners than ever before, thanks toSpirit—the Blind Boys themselves have no qualms about who they are or what they’re doing.

It’s nice that the audiences are getting bigger and more records are being sold, but, make no mistake, notes the group’s leader, Clarence Fountain, the Blind Boys are a gospel group using secular songs to do God’s work.

When talking about the new album—which the three veteran Blind Boys (Fountain, Jimmy Carter, and George Scott) are backed by Harper and rising Sacred Steel star Robert Randolph and his group, the Family Band, among others—Fountain and Carter note that each song covered on bothSpirit and Higher Ground is one with a hopeful, Biblical message.

“In People Get Ready,” the words say ‘People get ready, there’s a train a comin’ /You don’t need no baggage, ya just step on board. ‘It says, ‘Faith is the key,’” Carter says, accentuating “faith” with the fervor of a preacher mid-sermon. “All you need is faith. You don’t need no baggage, no ticket, no nothin’. That is a song for the believer. ‘Ya just step on board.”

Fountain says the title track of the new album pretty much sums up the Blind Boys’ personal and musical missions: “I figured Stevie didn’t write it for this reason, but, in my mind, I perceived ‘higher ground’ to mean, ‘God is up there, he’s not down here. So I wanna get up there on higher ground. I don’t want to go to Heaven yet, but I want to be where Jesus is, so I’m saying ‘higher ground,’ because he’s up and we’re down.”

While treading more mainstream territory, the Blind Boys have needed to change a lyric or two to ensure that each cover is faithful to that mission. Fountain says, “There’s a line in ‘Higher Ground’ that says, ‘Lovers, keep on lovin’. We took it out and replaced it with, ‘Prayers, keep on prayin’. It didn’t belong in our material.”

As they did onSpirit, the act delivers a message of faith over the music of a popular song. WhileSpirit featured the group singing “Amazing Grace” to

In addition to earning the band (managed by Jonesboro, Ga.-based Charles Driebe Jr.) a bigger audience, Spirit was showered with critical acclaim and won the group the 2001 Grammy Award for best traditional soul gospel album, all of which confirms to Fountain that “if you hang in there—in God’s own time—he’ll bless you. Not in your time, cause you ain’t got no time, but in God’s time, he gives you your just reward. And we’re receiving it now.”

Goldsmith says this trick this time around was to find material that had a positive, spiritual message that was also a great sound that would probably already be familiar to our core, target audience.” Aimed at an even younger demographic—roots music fans in their mid-30s to mid-30s—was the participation of Randolph and Harper; the Blind Boys’ emotional cover of the latter’s “I Shall Not Walk Alone” is arguably the high point of the new set.

These new collaborations, and this new collection of covers mixed with traditions and a spare original, looks sure to expand that audience, as planned. "It's a good thing," says Nott's wife. "He and his bandmates have an even better album in them, Fountain says this revived interest in his group by not only fans but also by the musicians participating is proof of one more thing: “It makes me feel like we're doing a job that needs to be done.”

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Rilo Kiley Pacts With 'It' Imprint Saddle Creek

By Todd Martens

Los Angeles—LA’s Rilo Kiley is not above taking a shot at itself. “We’ll go to Omaha, to work and exploit the booming music scene,” Jenny Lewis sings with sugar-coated sweetness on the band’s sophomore effort, The Exile on All Things.

The folksy-pop group had no intention of landing a deal with indie rock’s new “it” label, the Omaha, Neb.-based Saddle Creek. Lewis and songwriter/guitarist Blake Sennett paid no attention to the fact that hip Saddle Creek acts like the Paint and Bright Eyes have made major labels eager to score a deal with the indie. Yet Rilo Kiley (the first band signed to the label with no connections to Nebraska) was fully aware that it would be charged with jumping on a trend.

Sennett says, “We knew if we went there we were going to be accused of going there because it’s the ‘new Seattle’ or whatever it’s being touted as.

The self-managed group, whose 2001 debut, Take Offs & Landings, was released on Seattle-based Barsuk, first aligned itself with Saddle Creek when it toured with the label’s Good Life in support of indie darlings Superchunk. After a stop in Nebraska, where the group met Saddle Creek producer Mike Mogis, Rilo Kiley was smitten with the label’s studio.

“We made sure we were super-prepared for Mogis,” Sennett says. “He makes good records, so we were pretty nervous. We figured if he made a bad record with us, it’d be our fault.”

The resulting album, due Tuesday (8), highlights the group’s detailed storytelling and clever but simple melodies over a roots-inspired sound, following in a Southern California tradition that stretches from the Flying Burrito Brothers to the Beachwood Sparks.

Saddle Creek head Robb Nansel says, “It’s a little different from anything we’ve done, but everything we put out has a strong core songwriting to it.”

The group, booked by Big Shot Touring, will be on the road from October through early 2003 and similar series created for other recent records. A new Japanese Classics series, for instance, has been responsible for Naxos claiming second place overall on the Japanese sales charts this year. The Naxos Historical series has offered unparalleled riches at rock-bottom prices. Meanwhile, as a distributor of other labels, Heymann’s early embrace of video releases on DVD seems to have been particularly prescient. Somewhat ironically, as a result of his foresight, Naxos now distributes DVDs featuring such stars as Cecilia Bartoli and Alfred Brendel. Still, the growth area of which Heymann is proudest is the burgeoning educational market. In addition to an already extensive line of pedagogical CDs and audiobooks, Heymann has begun to partner with other companies in order to promote classical music (and admittedly Naxos recordings, as well).

“We’ve invested in a company called Connect for Education, which produces online music education courses that are being adopted by American universities,” Heymann says. “They work very closely with American publishers like McGraw-Hill, Prentice Hall, and Norton. The McGraw-Hill music appreciation book has a Naxos CD-ROM bound to the front cover, and they sell about 180,000 per edition. That’s 180,000 kids who might hear classical music for the first time through a Naxos recording.”

HAPPY BIRTHDAY: Fifteen years ago, Hong Kong-based German businessman Klaus Heymann had a bright idea. The former newspaper and magazine publisher turned classical music entrepreneur had already founded the Marco Polo label five years earlier, to record adventurous repertoire that major labels weren’t providing. Heymann’s idea was to make classical music on CD more affordable and thus more attractive to a wider audience. He began to issue new recordings of standard repertoire on a new label, Naxos.

Last week, Heymann came to the U.S. for a series of anniversary events in Nashville (home of Naxos USA), New York, Toronto, and Los Angeles, inviting the media and industry to join him in celebrating a quiet revolution that continues to unfold and expand. Joined by artists, media, retailers, and other guests, Heymann reflected on the label’s meteoric growth during the past 15 years and offered glimpses of the label’s future directions.

Super-budget labels were hardly a new phenomenon when Naxos appeared; music lovers in earlier years had augmented their collections with inexpensive offerings from such imprints as Odyssey, Nonesuch, and Vox. Heymann reflected on the label’s meteoric growth during the past 15 years and offered glimpses of the label’s future directions.

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Sears Concerts Focus On Latinos

BY LEILA COBO
MIAMI—In an effort to target its Latin buyers in specific markets, giant retailer Sears has launched a nine-market concert series that will take various artists to different venues in the U.S. and Puerto Rico. The Sears Hispanic Concert Series kicked off Sept. 28 with a Carlos Vives concert at Los Angeles’ Universal Amphitheatre, and continues through March 2003. But rather than sponsor a single tour from a single artist, Sears—in a calculated move—is backing tour stops by a wide range of acts.

“Under the umbrella of a concert tour, we’re backing 14-16 nationally renowned artists that have broad appeal, particularly from a regional perspective,” Sears VP of multicultural management Gilbert Dávila says, “so we can go into a market and really tailor that market for that artist.”

In addition to Vives, the Sears tour will feature veteran Spanish diva Rocío Durcal, Mexican star Marco Antonio Solís, salsero Gilberto Santa Rosa, and up-and comer Jaime Camil. In many cases, acts will perform as double bills (for example, Solís and Durcal have several dates together), or one may open for another. Dávila also says it is possible that artists will change as the series progresses.

PAST EXPERIENCE
Sears is not new to the Latin entertainment business. In 1995, the company sponsored Gloria Estefan’s Evolution tour. Later, it sponsored a national tour by Mexican superstar Juan Gabriel, as well as Christina Aguilera’s first headlining tour.

Sears’ efforts have been divided between its own spectrum of customers and those of other companies. “You gotta do concert business for Sears customers, as well as local sweepstakes for other prizes.”

BY RAY WADDELL
HIGH POINT—A panel of touring industry experts called upon to prognosticate the future of live entertainment agreed on two issues: Nobody can predict the future, but things are guaranteed to change.

The likely panel was one of the best-attended at the Arena Managers Conference (AMC) Sept. 22-24 here. The annual gathering of arena management professionals is produced by the International Assn. of Assembly Managers.

The panel included John Huie, Nashville-based agent with Creative Artists Agency; Clear Channel Entertainment (CCE) VPs Frank Roach and Danny Zelisko; and Gary Bongiovanni, editor/publisher of industry trade magazine Pollstar.

Bongiovanni pointed out that few could have predicted the current state of affairs in the touring business. “Right now, the industry is dominated by one player, one company that has managed to aggregate some of the best minds in the concert business and take control of each of the touring acts,” he said. “They are the ones that are going to beat you up for the rent and merch deals, and if you don’t give it to them, they’ll take the show off the road.”

The latter statement prompted Zelisko to rhetorically interject, “Who the hell is he talking about?”

Zelisko added that he was “puzzled and surprised” by some of Bongiovanni’s comments and that for him business remains much the same as before CCE acquired its Phoenix-based Evening Star Productions. “I work very, very hard every day and try to find shows to promote,” Zelisko said. “Everybody—from the agents and the artists and managers on down to the promoters and the buildings—is looking to make a living. Unfortunately, everybody has severe- ly damaged the outlook customers have for concerts.”

Zelisko pointed out that CCE cannot be compared to all the other acts in the concert business. “House of Blues is ‘Clear Channel Lite.’ They’re doing the same thing we’re doing, going for tours in the same way we do. The bottom line is, they still cut their tickets and they still have major promotions, but we don’t,” Zelisko said. “I think all these promoters wanted to do when they started out 20-30 years ago: We all want to spread into new markets, make more money, and increase leverage. ‘SFX [clearly] wanted to take something everybody wanted to do—to consolidate the big cities.”

Roach added, “Ten years ago, nobody had heard of Bob Sillerman, the initials ‘SPX’ or, unless someone lived in central Texas. Clear Channel.”

Huie said that when venues are “hammered” by promoters and agents for reduced rent or lost merchandise fees, they respond by instituting their own fees. “That’s a reaction, and that’s what our business is all about,” he says. “If [an act] is demanding a 90-10 split, buildings call Ticketmaster and say, ‘Can you bump the service fee an extra buck so I can make some money?’ We all need to take the attitude of not trying to slide one by.”

Roach agreed: “We need to put our petty differences aside and look at how to grow the pie instead of how to divide it up.”

Huie added that he believes the touring industry will remain an entrepreneurial business. “There are guys at Clear Channel who can tell you to the day when their contract runs out, because they’re entrepreneurs. There are also [CCE] guys like Bob Roux and Brian O’Connell who have risen to the occasion because they never got bought out.”

And independent promoters can still be successful, Huie remarked, citing the efforts of Brad Garrett’s Police Productions in St. Charles, Mo. “Brad Garrett does his homework before he makes an offer; he’s a ‘mom-and-pop’ shop, and he’s real successful at it.”

We applaud entrepreneurship and aggressive behavior.”

OVERPRICED?
The issue of ticket prices predictably reared its head during the panel. “If you thought in the aftermath of 9/11 that ticket prices would go up 11%—that seems to defy logic,” Bongiovanni said. “The issue of ticket price stabilization is one everyone is concerned about, and at some point the market will indicate that prices have gone too far. It may take some tours with disastrous results before the artists—who set ticket prices—will do something about it.”

Zelisko said that the ticket price issue only affects a limited number of people, but “what’s worse for the customer is they want to go [to shows] for $20-$30, but they still want to sit up close.”

Huie agreed that the marketplace will determine the future of ticket prices. “Ticketmaster may ultimately be a Clear Channel company, or at least their role may change. Eventually, you may see the vast majority of tickets sold online—you can’t stop progress.”

Bongiovanni took that concept even further. “It’s possible hard tickets might disappear completely. More and more [tickets] are being sold on the Internet, and you have to wonder what the future of Ticketmaster is when an arena can get a great Internet-based ticketing system and control all the revenue.”

As for CCE’s impact on the arena and concert businesses, Roach noted, “The number of arena concerts we’re doing has increased by almost 30% since 2000.”

THE FUTURE
The very nature of the panel bodes well for the future of live entertainment, according to Roach. “It’s really refreshing to have a panel like this where it’s not the agent blaming the promoter, the promoter blaming the booking agency. We’re having a conversation about how we can move forward, rather than pointing fingers at each other.”

He notes that artist development remains a major concern. “Most of the top-grossing acts are similar to 10 years ago, and the actuary tables alone in five years show that your acts won’t be the top-grossing acts 10 years from now. In the past, artist development has been left to the record companies, and that can’t be the case anymore. Everyone in this business needs to work on artist development.”

As audiences become more fragmented, “knowing more and more about our customers is going to be critical,” Roach warned. “Most of the baby boomers have grown up with live entertainment, and that’s the first generation that was true for. As the baby boomers grow into retirement, they will have more money for the health, and more time, and we as an industry will have a find a way to meet their needs.”

And when the children of today become prime concert-goers, “they will have grown up to expect participation with their entertainment, as we didn’t.” Something our company is looking at is enhancing the value, whether it be the patron, the artists, and the sponsor/advertise. We need to be there from their first thought of being involved until long after the event. The event is what was an event and turn it into an experience.”

Roach also said that the industry needs to focus on dealing with excess inventory, the “30%-40%” of tickets that are not sold. “An empty seat in a venue is the same as an empty seat on an airplane; if it isn’t filled, the business doesn’t work. Just like a dark night [in a venue] doesn’t do you any good, it’s an airplane that does not fly.”
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**TOURING**

by Ray Waddell

**BETTER SEPTEMBER:** The overall mood at this year’s Arena Management Conference (AMC) in Phoenix was a big improvement on last year, when participants were still stung by the events of Sept. 11. This year, the 300-plus attendees were able to focus on such industry issues as the concert business, crisis communication, and, of course, venue security. Produced by the International Assn. of Assembly Managers (IAAM), AMC is particularly close to IAMA executive director Dexter King’s heart, as the former arena manager helped get the initial conference of the ground in the late 1980s. King recalls, “At that point, we didn’t know how many people would come, what the program would be, or what the parameters would be. Indeed, timing was a big issue. We had to pick a time that was relevant to us that didn’t conflict with the upcoming (sports) seasons.” King says. Also, the parties involved didn’t want the AMC confab to be too close to the IAM summer convention and trade show. As it stands, AMC still falls just seven weeks after the national meeting. Current economic conditions contribute to the need for King and the IAM staff to put together a meaningful program for both sponsors and arena managers. He says, “I’m a venue manager producing this event for our members, and it’s all about the experience. I’ve got to look at creating the ultimate experience possible for our attendees.”

“[A]s producing the AMC can be stressful, but King points out that arena management and stress go hand in hand.”[A] “Arena managers] have a way of dealing with crisis in an even-keel manner. Even at last year’s meeting in Miami, everybody had their vits about them.” King says this year’s AMC hit budget. “That means we were able with the committee and the planning process, to successfully project what would be a reasonable pro forma for the conference,” he says, adding that the intangibles were also successful.

“This conference has been a very good experience. There has been a coming together and camaraderie that I don’t think I sensed in Miami. It’s all about attitude,” King continues. “And the arena fraternity is successful because they have a phenomenon attitude toward service to customers and the community and attacking it with passion.”

**SUPER SECURITY:** With a powerhouse talent lineup that included Paul McCartney, U2, Barry Manilow, Mariah Carey, Mary J. Blige, the Boston Pops, Marc Anthony, and many others, the Feb. 3 Super Bowl XXXVII at the Louisiana Superdome in New Orleans came off without a hitch, despite major security concerns induced by Sept. 11. If the event appeared seamless, it is only the result of months of behind-the-scenes preparations, of which much was detailed by Superdome GM Doug Thornton in a presentation during the AMC. Thornton was the first facility manager in the country to manage an event at a facility designated a “national security event” by federal officials. Thornton says there were 41 agencies involved in its security, with the U.S. Secret Service calling the shots.

“We felt our greatest risk was chemical [terrorism], such as airborne pathogens through HVAC or contamination of the food or water supply,” Thornton says. The NFL and [Commissioner] Paul Tagliabue were very concerned about that threat.”

The entire Superdome was locked down four months out, including the behemoth facility’s 16 huge roof fans. Thornton recalls, “We went to great lengths to protect our HVAC system. No one was allowed in unless they were escorted by a security official, even engineers.”

The Superdome already boasted 72 security cameras on campus, and the NFL came in and installed 12 more. By game day, a hard perimeter was established around the building, including 3,500 linear feet of concrete and double 8-foot fences. There were 20 entry gates for pat downs, 65 metal detectors, and credential and background checks for 5,600 employees conducted by the Secret Service.

The primo talent lineup encouraged people to arrive early, and 95% of the crowd were seated by kickoff. “This was the first year in many years the Super Bowl did not receive a bomb threat,” Thornton says. “In many ways, it was easier to manage than a typical saints game, because of the pregame. By far that was the biggest challenge we’ve ever faced in the dome, but the good news is we pulled it off without incident.”
Aura Hands admission. Best and of Comes capture the single, Stay Away statements, they sing of self-empowerment sparse Jive place. Phenomena story S-*


REISSUE PRODUCERS: the Flaming Lips Scott Broadfoot Restless/Rykest REST37365

Chronicles of the early, pre-Warner days, days of Oklahoma City’s most revered all-rounder, these two discs are, simply put, a pair of distortion and psychodelia-drenched jewels. It’s impres-
styles (he can scream in key!) and littering a handful of tunes with spoken-word snippets. The uptempo material works best, as the band bogs down slightly by belaboring pacing on songs like "Blood on the Highway" and "At the Levity Ball." Still, with garage-inspired rock 'n' roll all the rage, Burning Heads should continue to find favor with headbangers everywhere.—JC  

**R&B/HIP-HOP**

★ HEATHER HEADLEY

**In the Life**

**PRODUCERS:** various

NAAM BRIDGES

Early in the Game

**PRODUCERS:** various

ArtDirect01023

NAAM Bridges fashions its own brand of hardcore rap with its ArtistDirect debut, Early in the Game. The members of this Philadelphia-based quartet—Rambo, Eyya de SupaStar, Sonni Black, and Meck Mills—sound like why veterans here. The title track, which features fellow Philadelphia Freeway and serves as the lead single, is an undeniable head-nodder that proves to be one of the album's brightest moments. NAAM proves it can also rock out on the Bernard "Big Denni" Parker- produced "We Live It," which arrives drenched in electric guitar riffs. Early in the Game does stand at times, thought "Da Rambo" and "100% Sheeyy" and "All the Money" are speed bumps in an otherwise high- octave, credible debut.—D.R.

**COUNTRY**

★ VARIOUS ARTISTS

Kindred Spirits—A Tribute to the Songs of Johnny Cash

**PRODUCERS:** Marty Stuart

Lucky Dog 86310

In his 70th year, Johnny Cash has been covered, smoothed, reissued, and well- feted, but what separates this collection from the many that bear Cash's name this year is the simple fact that it salutes Cash the songwriter. A far- fetched bunch does the honors, from Bob Dylan and Bruce Springsteen to relatives like Rosanne Cash and Janette Carter—and for the most part, they nail it. Dwight Yoakam twangs with authority on "Understanding Your Man," and daughter Rosanne lends a lounge feel to a gorgeous "I Still Miss Someone." Travis Tritt's "I Walk the Line" is a slow burn, Hank Williams Jr. delivers a confident, muscular take on "Big River" that's a definite highlight, and keb' Mo' gets points for inspired musicianship on "Folsom Prison Blues" but loses more for missing with one of the greatest lines in country music history. Charlie Robison brings edge to "Don't Take Your Guns to Town," Steve Earle reminds us he really is singing on a respectably high note on "Wouldn't Run," and Marty Stuart's rumbling production is inspired. In total, this project stands out in a crowded marketplace.—RW

**JAZZ**

★ ELIANA ELIAS

**Kissed by Nature**

**PRODUCERS:** Eliana Elias, Marc Johnson

Broadway Jazz/RCA

Luscious and dreamy pianist/composer/singer Eliana Elias' first album on blue- bird Jazz is a collection of original compositions that treat the listener to straight-ahead jazz improvisations with a wide range of Brazilian influences. Elias, who's been known best for her songs here—her voice subtle and husky in the title track, a slow, jazzy bossa that's also recorded in a more upbeat/electronic- driven version on the Brazilian ensemble BossaCucaNova. The overall mood of Kissed is one of subdued beauty, expressing melodious and witty jazz. —JC

**HIP-HOP**

**Note Worthy**

FLOETRY

**Floetic**

**Floetic/DreamWorks 0044-50313**

Music fans have already been treated to Floetry's music. The gifted songwriting pair penned Michael Jackson's "You Are My Star- ster" plus several songs for newcomers Glenn Lewis ("Lonely") and Bilal ("You Are"). Now singer Marsha Ambrosius and MC/"Floetic" Natey Stewart stand front and center with their own debut album. And the results are promising indeed. The duo's poetry with an ecstatic flow of midtempo tunes and ballads that encompasses the two- some's predilection for funk, R&B/R&Bou, hip-hop, and reggae. Tracking a range of emotions and experiences—from feel-good (the duo's engaging theme song/tale tracks to death/destitute constructed "Sunshine") to love ("Say Yes") and self-introspection ("If I Was a Bird")—Floetry points true lyrics with a lyrical command reminiscent of Jill Scott and Lauryn Hill. Whether radio will truly embrace the duo is another story, but if it's a good listen you're after, you'd be wise to check out Floetry.—GM

**SOFT CELL**

Crueilty Without Beauty

**PRODUCERS:** Dave Ball, Ingo Vauk

Cooking Vinyl

Feeling bored by what's going on in the current nu-electro scene? Feel as though the kids aren't taking themselves seriously enough? So do I. But Floetry's latest album is a fine mix of producers kenning subline pop hooks and warm melodies out of the bitter, the sweet, and the funky. Themes range from media manipulation ("Sensia- Nation") to globalization ("Mungo P之事") and isolation ("Together Alone"). Tracks like "All Out of Love," "On an Up," and a stirring cover of Frankie Valli and the Four Seasons' "The Night" demand immediate dancefloor action.—MP

**Recommended**

**GEORGE WINSTON**

Night Divides the Day: The Music of the Doors

**PRODUCERS:** George Winston, Howard Johnston, Cathy Econo

Windham Hill 01934116492

Solo pianist George Winston goes rock—kind of—on this 13-track album of Doors covers. Although it would be tough to tell from listening to his two previous albums and his interpretations of Mexican-themed material, Winston says he has been obsessed with the Doors since 1967. Fittingly, Night is an intriguing left-turn into more varied styles of inter- pretation than we've come to expect from the artist. "People Are Strange" and "Love Her Madly" get a New Orleans-style R&B treatment influenced by James Booker, while a 10-minute "Light My Fire" version continues with extensive improvisation. Winston truly makes other numbers his own, plucking strings from inside the piano on "My Wild Love" and channeling the elegant essence of "The Crystal Ship" and "Love Story." Although a bit difficult to digest on first listen, Night ultimately proves a welcome change-of-pace from Winston's more familiar discography.—JC
SINGLES

Edited by Chuck Taylor

POP

CHRISTINA MILIAN Spending Time (3:45) PRODUCER: Irv Gotti WRITERS: 1. Lorenzo, J. Atkins, T. Lane, G. Glenn PUBLISHER: not listed Def Soul 15623 (CD promo) Christina Milian continues her quest to transcend sidewear status and solidify her image for herself with her latest single. After teaming with Ja Rule for success on “Between Me and You” in 2000, she got mainstream attention last year with “AM to PM.” Nearly one year after that single, though, Milian’s debut album remains unreleased, and this cut off an updated version of the set, due later this year. The mid-tempo “Spending Time” helps reestablish Milian with a stronger R&B lean, and it probably isn’t much of a standout. The Irv Gotti treatment won’t hurt its chances; here, the producer weaves a melody over a groove lifted from Eddie Kendricks “Intimate Friends.” Rapper Charli Baltimore, whose profile has been escalating quickly of late, adds his hip-hop credibility, contributing a verse to one mix. Gotti, with no less than four singles in the top 40 of The Billboard Hot 100, may be the hottest thing going this Indian summer, so his involvement is a strong asset for Milian’s return.—EA

MATCHBOX TWENTY Disease (3:40) PRODUCER: Matt Serletic WRITERS: R. Thomas, M. Jagger PUBLISHERS: Blackwood Music/Bidis/ Jamged Music, ASCAP Atlantic 300690 (CD promo) It was inevitable that Matchbox Twenty’s re-entry in the current-day music landscape—where rock is seemingly requisite—would reflect its hardest-leaning effort to date. Sure enough, this time around, Rob Thomas and company—Ryle Cook, Paul Doucette, Adam Gaynor, and Brian Yale—employed the engineering services of Greg Collins, who has worked with System of a Down and Red Hot Chili Peppers, to amp up its melodic warcs. But “Disease,” written by Thomas with Mick Jagger, gets a lot further than the majority of today’s radio fodder, with a creative, unpredictable melody, a thoughtful lyric about shedding an addictive romance (“You left a stain on every one of my good days”), and Thomas’s most passionate, unshaken vocal to date. Truly, as usual, Virginia chairman CEO Matt Serletic ably serves as producer, stamping the song with a sound that’s familiar enough but still marks a gritty step forward. “Disease”preview’s Matchbox’s upcoming third album, More than You Think You Are, Due Nov. 19. Across the board, Matchbox is ready to catch fire. Sounds like a hands-down smash.—CT

MARIAH CAREY Through the Rain (4:19) PRODUCERS: Jimmy Jam & Terry Lewis, Mariah Carey, James Wright WRITERS: M. Carey, L. Cole PUBLISHERS: Sony/ATV/Rye, BMI Maniac/Island 15660 (CD promo) Mariah Carey has endured a lifetime of woes in the past couple years, from the embarrassing (albeit lucrative) buyout of her Virgin contract to a high-profile spat of personal emotional turmoil that landed her in a hospital—and all over the tabloids. The autobiographical “Through the Rain,” a song that sings the praises of inner strength (from the “Hero” songwriter), is certainly an important release for the singer/songwriter, marking her bow for Island Def Jam. It also reveals the all-important decision to return, at least for this single, to a more musical mindset after an increasingly frequent bent toward letting rappers dominate what became a series of irritating, disjointed jams. But while “Rain” is pretty melodically, it’s mighty restrained in both production and performance, bordering on tepid, with only a keyboard and Carey singing in a gritty whisper through all but its final peak moments. It’s hard to imagine how much the song sounds like first single from its inspiring Opaline, grabbed the adult top 40 chart with its intelligent lyric about a romance in limbo. Stunning follow-up “Angels or Devils” discusses the tug of war between good and bad in all of us. Lead singer/lyricist JR Richards— who possesses one of the most affecting voices on record—sings, “The angels they left us/Devils we are ever going to come down, come around/I’m always gonna worry about the things that could make us cold.” This song that draws your ears close to the speakers to actually listen to what’s being said, and it’s delivered in a melodic package that’s thoughtful and arranged and produced in a way that adds a velvety, lush edge to the band’s rock vibe. What a radiant musical moment and a song that deserves every chance to shine in the public spotlight. “Angels or Devils” excels in every possible way. Positively gorgeous.—CT

SUGABABES Round Round (3:59) PRODUCER: Brian Higgins WRITERS: Higgins, Cooper, Cowling, Powell, Cathy, Bueno, Range, Pugh, Stecher, Hofmann, Spadavieccia PUBLISHERS: Warner Chappell/Xenomania/EMI (Copyright for Universal Ltd. Universal 20861 (CD promo) Sugababes have already sweetened radio in the U.K. with “Round Round.” The female trio’s second consecutive No. 1 at home. It’s a decidedly Euro-pean-framed track, mixing elements of pop, blue-eyed soul, techno-lite, and a funky sample from “Tangos” by Dublex Inc., while changing tempos midway through. With a few spins, it becomes: a pretty wild ride, as well as a welcome relief from so many sound-alike rock and rap songs currently hogging the American airwaves. Three mixes on the promo single offer a host of pumped-up jams for mix shows, while its inclusion in the upcoming film The Guru, starring Heather Graham and Marisa Tomei, should not help it any further. This prop up sounds like a tough one to break in the U.S., but Sugababes certainly made a mighty restrained effort that is bound to turn heads and perk ears.—CT

J.C. HUBBARD Focus (3:55) PRODUCER: TBW WRITERS: J. Hubbard, J. Kulessinsky PUBLISHERS: not listed On Top Entertainment/Desert Storm/ Spif/Def Jam (CD promo) Joe Hubbard proves that a rapper without a crew affiliation or a famous MC friend can still get on the radio and rock the microphone on his debut single, “Focus.” Serving as the flagship act for Def Jam imprint Spif Records, Bud den may be familiar to some fans from his numerous appearances on mixtapes and buzz single “Get Right winner and should help this edgy cowboy notch another hit.—DEP

TANYA TUCKER A Memory Like I’m Gonna Be (3:09) PRODUCERS: Barry Beckett, Jerry Laseter WRITERS: J. Laseter, R. Murrah PUBLISHERS: (not listed) Tuckermate Records (CD promo) After a five-year break between albums, Tanya Tucker is back with her own imprint, Tuckermate Records, created by Capitol, and a solid new collection of songs. She previews the set with this

NEW & NOTEWORTHY

COUNTRY

► GARY ALLAN Man to Man (3:41) PRODUCERS: Tony Brown, Mark Wright WRITER: J. Hara PUBLISHERS: Sony ATV Songs/Magic Key, BMI MCA 24330 (CD promo) The latest from Gary Allan is a solid midtempo track with an insinuating groove and catchy chorus full of attitude. The lyric captures a connection between two men—a woman’s

MARIAH CAREY Through the Rain

Wit Me.” Combining witty, playful lyrics with an incredibly infectious track courtesy of producer TBW, “Focus” is an ideal introduction for Budden. The single has already become a favorite at mix shows nationwide and is slowly making its way into regular rotation. In addition to his own single, Budden’s guest appearances on albums from 3rd Street and Kelly Rowland should set the stage for the rapper’s currently untitled debut set, due early next year. This up-and-coming lyricist will definitely be one to keep a close eye on.—RI

WILL TO POWER Shalom (5:34) PRODUCER: Bob Rosenberg WRITER: Traditional/ B. Rosenberg PUBLISHER: not listed Straight Black 30118 (CD maxi-single) Bob Rosenberg’s Will to Power project returns from a decade-long hiatus with this energetic medley of the Jewish folk songs “Shalom Aleichem” and “Hava Nagila.” The instrumental versions have potential and enough synths to earn a gold star for a Formula for Club Play, if only as a novelty, and Rosenberg sings himself on the vocal mixes. This single will shine bright, though, for the mobile DJ market, where these songs have been Bar Mitzvah perennials forever. Plus, the long (and enduring) past of a party single could be a better success than a radio hit. Look at the history: Neither Buster Poindexter’s “Hot Hot Hot” nor even the Bee Gees’ “ Stayin’ Alive” cracked the top 40, yet both are inarguably party anthems, even today. Without a single hit version of these Jewish tunes on the market, “Shalom Aleichem” could be the de facto standard for the future.—EA

CONTRIBUTORS: Eric Alesic, Deborah Evans Price, Bushraan Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editor to deserve special attention in the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICK$: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES: (■) New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (www.americanradiohistory.com)
Knowles Keeps The Tunes Coming

Destiny’s Child Manager Guides The Success Of Music World Music Label

BY GAIL MICHIEH

LOS ANGELES—It’s been a busy year for Houston-based Music World Entertainment. Established and operated by Destiny’s Child manager Mathew Knowles, the company is currently anticipating the Oct. 22 release of Destiny’s Child manager Kelly Rowland’s solo debut (Simply Deep) on Columbia. Consumer interest in the album has undoubtedly been heightened by Rowland’s “Dilemma” duet with P. Diddy/Universal rapper Nelly, a multi-format smash that hit No. 1 on The Billboard Hot 100.

Formally announced in June, 2001, Music World Entertainment is the outgrowth of president/CEO Knowles’ Music World Entertainment artist-management firm. Since its launch, the Sony-distributed label has released the TV soundtrack to UPN’s Help Me, Carrie Brownstein, the Destiny’s Child holiday set & Days of Christmas, the first solo album by a Destiny’s Child member (Michelle Williams’ gospel collection, 18 Days of Christmas, which to date has sold 159,000 units, according to Nielsen SoundScan), Destiny’s Child’s This Is The Remix (now at 195,000 units sold), and The Master of Disguise—Music From the Motion Picture featuring such Music World acts as Mathew’s daughter Solange Knowles.

The Music World Entertainment complex, which sits on a city block in downtown Houston, recently celebrated its grand opening. “The complex was something that was offered to us 18 months ago,” Knowles says. “We wanted to have our own offices and a facility with the capability to house recording studios and a classrooms of ongoing operations, we have an in-house production staff; managing other such talent as teen pop group Devlin Vazquez and Swedish pop group Play; and establishing a talent ‘farm club.’

“Similar to baseball farm clubs that work with new talent, I want to build a music farm club through new artists signed to Music World Music,” Knowles explains. “I plan to develop them and release their first albums through Music World (distributed via RED Distribution and Integrity Distribution), doing all the advertising, marketing, promotion, and publicity in-house. If they get to a certain point—say, selling 100,000-200,000 units—they can get on Columbia’s radar, which will have the right to bid on [an act] who is already in the family and in the system.”

Between the release of Rowland’s album and first-quarter 2003, Music World Music Entertainment has inked several other projects on its calendar. There is Solange’s upcoming solo debut due Nov. 26, as well as that of big sister Beyoncé (whose album, originally slated for release in the summer under the working title Freedom, is now scheduled for release in January 2003). Also planned is the October release of Spirit Rising, a two-volume collection showcasing contemporary and traditional gospel. Among the acts that will be featured in the contemporary set is recently signed Music World Music artist Ramiel, a praise-and-worship teen female quartet from Charlotte, N.C.

A Music World Music Christmas mini-compilation is slated for November, with 8 Days of Christmas being released in December. On Dec. 14, Music World Music/Columbia Records will present “Uplifting Minds II” in Houston. The free national talent competition will be sponsored in part by rapper MC Lyte, J Records, Epic/Sony Music/Columbia Records, Red Eye, and Omni Distribution, among others. Also coming in 2003 is the soundtrack to The Fighting Temptations, a new film starring Cuba Gooding Jr., Mike Epps, and Beyoncé Knowles. (Music & Showbiz, Billboard, May 11).

“I wake up every day with my feet twitching,” Knowles says. “I’m doing what I love and enjoy working with young people who are committed and want to do well.”

The album, whose title track is also the lead single, was executive-produced by the act’s leader/artist director, Gary Hines, and veteran music executive Lenny Demetriou. Producers include Hines, Billy Steele, and Levi Seacer Jr.

Still Programming: With the release of his third album on his Madi Society label—and his second for Universal Records—Pastor Troy says he’s come a long way from the days of “hand-to-hand distribution when I was selling CDs out of my trunk in Georgia.” But he’s not planning to kick back just yet.

Universal Soldier, released Sept. 24, finds the College Park, Ga.-born rapper still maintaining his keep-it-real, Dirty South stance but recruiting new players this time around. The album not only features production by Timbaland, Jadakiss, and The Pharcyde, but also includes current chart-climber “Are We Cuttin’” with Ms. Jade, which doubled as the lead single from the soundtrack to the Diesel flick XXX. Five artist Nivea—a former high-school classmate of Pastor Troy—guests on “I’m Cold,” which samples Roy Ayers’ “Everybody Loves The Sunshine.” According to the rapper, the set’s second single will be “4 My Hustla.”

Pastor Troy (aka Micah Levar Troy) says that although he was disappointed with his last album’s sales (2001’s Face Off, which has sold a respectable 260,000 units, according to Nielsen SoundScan), he expects more out of Universal Soldier, “I was well-prepared for this album and was able to get great producers to do a major album. I’ve been keeping this album to myself until the plateau was right.”

As he hits the road to help promote his new album, the son of a drill sergeant-turned-pastor is still doing his independent thing. He’s concurrently working on an album with fellow Madi Society act the Down South Georgia Boys, who also guest on Universal Soldier.

NAME STAYS THE SAME: 3LW, whose sophomore Epic set A Girl Can Mack is out Oct. 22, plans to retain its name but not to replace former member Nari Naughton.

ON THE RECORD: Penalty Assessed Label (P.A.L.) Group and Ryko Distribution continue their focus on regional labels and artists with the signing of a multi-year distribution pact with New York-based hip-hop label Raptivism Records. The first project under the agreement will be Zion’s I’s sophomore set Deep Water Stalg Version 2.0. Lead single “Cheeba Cheeba” with Acyelone hits Oct. 29.

Due for release Feb. 18, 2003, the album is on Zion’s I’s Live Up Records label, which recently inked with Raptivism. The duo’s project was originally slated for release in June via indie label Nu Grav Alliance, which ceased operations last year. Future Raptivism releases under the P.A.L/Rykodisc include solo albums by Shabaam Sahdeeq and Akbar. Raptivism is headed by president/CEO Vincent Merry and executive VP Rishi Nath; P.A.L. is operated by president/CEO Neil Levine.

The second volume in the Heineken Music Initiative series, Red Star Sounds: Survival of the Ilest 2, arrives Nov. 5. Produced and distributed in partnership with Def Jam, the album features tracks by Foxy Brown, Missy. Jax, Rule, and other big names, as well as unsigned and up-and-coming talent. The funds it raises will be donated to support music education in urban communities. A Hidden Reflections/Rap Year Version 2.0, the album will be released in conjunction with the Red Star Sound of the Month, a release to be announced in the coming weeks.

R&B/HIP-HOP

www.billboard.com

BILLYRD OCTOBER 12, 2002
"It's too easy to reproduce the same formula each time, and it's so boring," Cam explains of his musical departure, which sees a dependence on live musicianship.

The artist says the album title is a "mix between 'sunshine' and 'soul.'" It features Guru, R&B legend Larry Blackmon of Cameo, Dee Dee Bridgewater's daughter China, neo-soul singer Donnie, and Indonesian female singer Anggun, whose soulful and beguiling vocals are featured on the single "Summer in Paris." Although there's a French version of the single, the English version is on the track. It's all part of an attempt to break the Anglo-American market.

Cam admits, "The new soul scene is big in the States. I was a big fan of D'Angelo's last LP, Voodoo, and the Common LP [that was produced by Jay Dee]. It was played live but with a fat, powerful sound. I tried to do something, but in my own way: something live and with an evolution within the track. And of course I put in some scratches, because I come from the hip-hop side."

A seasoned artist to recently jet-set the DJ circuit from his home is the producer/DJ/remixer-songwriter now known as K-Gee. The name change was at the behest of his record company, the Sony U.K.-funded Instant Karma. All they were like, 'We don't want to pigeonhole you—a DJ is a DJ—but we just don't want you to be known as that.' K-Gee explains. Indeed, his Bounce to The Beat debut solo album for release in early November—takes in a number of different musical styles and fusions.

K-Gee was formerly part of British hip-hop group Outlaw Posse, which released the early-90s albums on Gee Street/Island and is now better-known as a chart-topping writer/producer for All Saints. Two of the members of Outlaw Posse, Michelle Escoffery, also busses a few tracks with her soulful tones. The album covers the underground and dancefloors with cuts like "Bounce to This," which features rapper Ugo, and "Worldwide." The Escoffery-sung "Gettin' It On" is R&B, while the rap-inspired cover of Chicago's "If You Leave Me Now" has a strong pop crossover potential. The single, set for a late-October release, is a hip-hop flavor of Diana Ross' chic produced disco gem "Upside Down." "It's just a feel-good album," K-Gee says, "I just want people to dance to it and listen to it. There's nothing hidden message, it's just music science—it's just music."
Tim McGraw’s New Single Has Some Listeners Seeing ‘Red’

BY PHYLIS STARK

NASHVILLE—Tim McGraw began his career as a country radio hitmaker with the lyrical controversy of ‘Indian Outlaw.’ Eight years later, another more sober McGraw song is again sparking consternation among some listeners.

The lyric of ‘Red Rag Top,’ the first single from McGraw’s upcoming album due Nov. 26, deals with an abortion and its emotional aftermath.

While most country radio programmers support the song and say that listener reaction has been positive, others report complaint calls, and a few even say they have refused to play it altogether.

Written by Jason White, ‘Red Rag Top’ begins as a coming-of-age song about the relationship between an 18-year-old woman and the 20-year-old narrator. But in the second verse, the woman is pregnant, and the narrator sings, “Life was fast and the world was cruel/We were young and wild/We decided we’d try/Say what we did and we tried to forget/And we swore up and down/We swore there would be no regrets.”

In the song’s final verse, the couple has long broken up, and the narrator sings, “You do what you do and you pay for your sins/And there’s no such thing as what might have been/That’s a waste of time.”

WSM (HD-5) Nashville pulled the song after a handful of spins because of listener complaints about the lyric. PD Kevin O’Neal, who says he “was just being safe,” since received that decision. “I think the song is reality,” he adds. “We’re not in the censor business.”

But WCOS Columbia, S.C., operations manager/PD Ron Brooks says he is “unlikely to ever play the song again because of a strong negative reaction from his audience. ‘Abortion is the most divisive issue in our nation, and it is a very hot topic in this part of the country,” Brooks explains.

“I think it is bad business to play a song that is likely to alienate 40% to 50% of the audience. This is not a ‘political correctness’ controversy, like ‘Indian Outlaw.’ It is a true, broad-reaching social and political issue.

Curb Records VP of promotion and media strategy Carson James says he has heard very little negative feedback from radio. “It’s about three things: pain, loss, and regret,” he says of the song. “It’s country personified.”

WYAY (106.7) Atlanta PD Steve Mitchell agrees. He fielded a complaint “from a father who was riding in the car with his son [who] asked what they meant about not keeping the child and who would complain, I would simply say, ‘Next time, listen to the whole song.’”

A number of stations Billboard spoke with agreed with WKDF Nash- ville operations manager PD Dey Kelly, who says, “The requests are steady. We have had a comment or two, but not enough to make [music director] Eddie [Fox] and I consider taking the song off our format.”

Many others, including KEKY (102) Minneapolis operations manager Gregg Swedberg, report that there haven’t been any complaints at all in their market. They have held onto ‘Indian Outlaw’ and had to pull that one, but this has been nothing but positive so far.

The lack of complaints has surprised some P&Is, who still expect some when listeners eventually figure out the song’s subject matter.

Such controversy doesn’t appear to have held the record back on the Top Country Singles & Tracks chart. It debuted at No. 34 a few weeks ago, rising to No. 18 this issue.

“IT’S FRUSTRATING TO ME TO GO INTO THE FALL [ratings] book anticipating new music from one of our current superstars and we get something this dangerous,” Brooks adds. “The country radio audience in Columbia expects WCOS to be a radio station where they don’t have to worry about their kids being exposed to what they would consider [to be] dangerous content.”

So you can’t complain to have held the record back on the Top Country Singles & Tracks chart. It debuted at No. 34 a few weeks ago, rising to No. 18 this issue.

Stamey, Harms Top WMA Noms

BY DEBORAH EVANS PRICE

NASHVILLE—Dave Stamey and Joni Harms lead the nominees for the annual Western Music Ass’n (WMA) awards with four nominations each.

Harms is up for female performer, Western swing album of the year, and the Cerridwen Award. Stamey received nods for entertainer, male performer, songwriter of the year, and the Crescendo Award.

The awards show is Nov. 14 at Sam Boyd’s Hotel & Casino Gambling Hall in Las Vegas during the WMA’s 14th annual International Western Mu-

sic Festival, slated for Nov. 13-17.

Riders in the Sky earned three nominations, including nods in the entertainer and traditional Western duo or group categories. Riders in the Sky’s 25th anniversary will be saluted Nov. 15 at a road tribute.

The following is a partial list of nominees. For the complete list, log on to billboard.com/awards.

Entertainer: Don Edwards, Belinda Gall, Riders in the Sky, Sons of the San Joaquin, Dave Stamey.

Traditional Western duo or group: New West, Prairie Twins, Riders in the Sky, Ranchin’ W Wranglers, Sons of the San Joaquin.

Western swing duo or group: Asleep at the Wheel, Hot Club of Cowtown, Syd Masters & Swing Riders, Tom Marshall’s Great Western Tophands, New West, Texas Trailhands.

Male performer: Don Edwards, Brenn Hill, Michael Martin Murp-hey, Curby Mussgrave, Dave Stamey.

Female performer: Janet Bailey, Belinda Gall, Joni Harms, Jill Jones, Janet McBride, Jean Prettscott.

Deborah Evans Price is on the WMA board of directors.

Nashville Scene

ON THE ROW: David Conrad joins Mercury Records and MCA Nashville as executive VP of A&R. Conrad previously was senior VP of Almo/Imaging Music, where he worked for more than 20 years. In related news, Mer- cury executive VP of A&R Keith Ste- gall exits the label, for which he was also a recording artist. Also out is Mercury VP of A&R Mary Martin.

Mark Wright remains on board as executive VP of A&R at MCA Nash- ville, reporting to Conrad. Look for several more hires at the Uni- versal labels in the coming weeks.

Rob Dalton exits his position as VP of national promotion at Epic/Monu- ment after seven years with the company.

Independent publishing company Cal IV Entertaiment has acquired the publishing rights of songwriter Liz Hengber’s Gien Nikki Music. The catalog includes such hits as Reba McEntire’s ‘Forever Love,’ Clay Davidson’s ‘Unconditional,’ and Andy Griggs’ ‘She’s More.’ Also, Cal IV has re-signederry Harrick to a songwriting agreement. Harrick is set to record her Lyric Street debut album this fall.

Sheri Warnke joins TBA Entertain- ment as senior VP. Her duties include booking, organizing and support- ing sponsorship programs for TBA’s artist management, fair, festival, entertainment marketing, and corporate clients. Warnke previously was VP/group publisher of Country Weekly and Country Music magazines, published by Country Music Media Group (CMMG).

In related news, group editor Neil Pond is promoted to VP/editorial director for CMMG. Tori Hughes is upped from associate publisher to group publisher, and marketing and promotions director Tracy Rogers has been named associate publisher selling of marketing and promotions.

Carole Ann Molley has been promoted to senior director of A&R at RCA Label Group. She previously was the company’s director of A&R.

Kerri Edwards joins Murrah Music as creative director. She previously was with Arista Nashville.

Nancy Quinn has been promoted to senior director of artist development at Dualtone Music Group, where she was director of artist development. Prior to joining Dualtone, she spent seven years at BMG Distribution.

CMT recently relocated to down-

town Nashville from the network’s longtime home in studios and offices adjacent to the Grand Ole Opry House on Opryland Drive.

Enzo DeVincenzo is promoted from director to senior director of Southwest regional promotion for MCA Nashville, where Marlene Augustine is upped from director to sen-

ior director of West Coast regional promotion. Shane Allen is promoted to director of secondary promotion for MCA and Mercury. He previously held a similar position at MCA.

SIGNINGS: Ray Benson of Asleep at the Wheel has been signed to Audi- um Records to record his solo album, due next March. Also, Tony Joe White is no longer on the label.

Lisa Brokop has signed a recording deal with Curb Records, according to her fan club newsletter. She previously recorded for Capitol and Columbia. Brokop was already signed as a writer to Curb’s publish- ing division. A new album is due next year.

BlackHawk has signed with Buddy Lee Attractions for booking representation.

Mel Tillis has signed with Music City Artists. He will record another album, due in fall.

ARTIST NEWS: Look for Steve Wariner to launch his own label next month with an album containing 10 new songs and seven of his hits. Wariner previously recorded for RCA, MCA, Arista Nashville, and Capitol.

Dolce Parton has been appointed Tennessee’s ambassador for film and music. Her new role will include working with the state’s Film, Enter- tainment, and Music Commission to market the advantages of doing busi- ness in Tennessee.

Sheryl Crow was behind the boards for a revised version of Dixie Chicks’ ‘Landslide,’ which was digitally deliv- ered to country radio Sept. 30.

 Singer Collin Raye and Lisa Ryan, the co-anchors of Christian Broad- casting Network’s 700 Club, will co-host the Christian Country Music Awards Nov. 3 in Nashville.

Kenny Rogers and screenwriter Donald Davenport have written a novel, Christmas in Canaan, which will be published by Harper Chil- dren’s this month.

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<th>Album</th>
<th>Sales</th>
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**Latin Notas™**

**SCORING ‘Frida’: It’s been a while since a major Hollywood film release had a Latin theme, let alone a Latin music soundtrack. But *Frida*, the upcoming film based on the life of artist Frida Kahlo starring Salma Hayek, is—ostensibly I have yet to see it—both Mexican and international in intent and execution. That certainly is the case with the Frida soundtrack, set for release Oct 22, which is a unique work on many levels. Although the score is composed by Hollywood’s renowned Elliot Goldenthal (Interview With the Vampire, Michael Collins, Batman Forever), it lacks that over-the-top Hollywood bombast that often detracts from the action onscreen.

Instead, Goldenthal’s composition aims for intimacy, in keeping with the movie’s ambiance and with what he describes as Kahlo’s “miniature” and very personal paintings. This is achieved through the use of traditional Latin American instruments—*violín*, *tambor*, and Mexican harm, among others—and his score is interspersed with tracks performed by Lila Downs, Chavela Vargas, and Grupo Libération.

“There’s so many aspects to Mexican music,” says Goldenthal, who spent a long time on the movie set in Mexico. “I wanted to avoid the brassy, some of the tracks have pure acoustic sound. I wanted that kind of flavor in the instrumentation.”

Despite the eminently Mexican nature of the score, the soundtrack will be released by Dg/MGM Soundtracks. It has a dual approach to marketing the album, tapping mainstream audiences through its traditional channels and Latin audiences through an independent Latin marketing firm.

“We think the Frida soundtrack will do for Latino music what O Brother, Where Art Thou? has done for American roots music,” Universal Classics VP of marketing Randy Dry says. “It really is a celebration of Mexican culture and music, and that’s what Frida Kahlo was about. It makes you look at things differently and makes you appreciate the differences between the cultures. It’s not so much saying, ‘There’s the Hispanic audience over here or there but looking at ways to get this music heard by as many people as possible.’ In order to do that, Universal is marketing Frida as if it were all its soundtrack priority projects. This includes in-theater advertising, with on-screen slides of Kahlo and her paintings, and a program of choice excerpts from the film. The soundtrack is available on CD and cassette from Sony, and will also be released on CD and cassette from BMG. It includes two original compositions, plus two original tracks from the film. The soundtrack is set for release Oct 22, and will be distributed by Universal Records.

**LATIN COSTS CURTAIL U.S.’S ROCK EN Ñ**

**BY HOWELL LLEWELLYN**

**MADRID**—High costs and ignorance of rock en español have confined the U.S. stage of this year’s Rock en Ñ (Rock en Ñu) tour of the U.S. and Latin America to a corner of California. The tour, which kicked off Oct 18 in Anaheim near Los Angeles, is as strong as ever elsewhere, with concerts taking place in Mexico, Venezuela, Chile, and Argentina. Most of the artists featured on this year’s third annual outing—organized by Spain’s authors’ and publishers’ society SGAE and its activities arm, Fundación Autor—are Spanish or Mexican. The main acts are Spain’s Ska-P, AmaMara, Jaime Urrutia, Alaska with Fangoria, Maestría, and El Canto del LoCo. Mexican artists include La Malvada Vecindad and Volarán. Local artists will also appear.

In November, BMG Spain will release an album featuring songs by the main artists from the three tours so far, as well as other important rock en español acts. The album is likely to be released by BMG affiliates across Latin America and the U.S.

Rock en Ñ coordinator Xavier Novae says that “enormous costs” is the main reason why Rock en Ñu would not be visiting New York or Chicago this year, as it did in 2000 and 2001. “Our philosophy is to charge (accessible entrance) prices purely to cover the costs of the event, and parts of California or in Mexico.”

Novae says, adding that staging concerts that are not mereyngone nor saisá is a challenge in New York.

Novae also criticized the Latin divisions of major record labels for “still thinking that Latin music is just Enrique Iglesias or Ricky Martin.” There is a general ignorance of rock en español, keeping “the Chilis, the U.S., the U.S. aren’t buying rock en español, it’s because that music is not reaching them. We [in Spain] should pressure the Spanish branches of the majors to convince the U.S. Latin divisions to wake up to the potential of rock—especially in Mexico, which is now the epicenter of rock en español.”

But, Novae adds, “we mustn’t be obsessed with the U.S. either. Every year we expand to at least one new country. This year it is Venezuela, where we have a concert in Caracas and Guarenas. Next year we hope to expand to Peru.”

After the Anaheim kickoff, there are two concerts in L.A. featuring Mexico’s La Malvada Vecindad, Pantelón Rococó, Volován, and Jumbo. Then, on Nov 20 and 21, there are two concerts at the Roberto Clemente Coliseum in San Juan, Puerto Rico. The first concert will be titled Rock en Ñu (Out of Control) and will be performed by his band, Tony Mojena. The second concert will be titled Rock en Ñu (Out of Control) and will be performed by his band, Tony Mojena. The annual concert brought together record-label representatives and top commercial mix-show jocks for four days of panels and live presentations that included activities presented by RCA Records, Def Jam Records, and Full Surface Records. Artists present at the conference included Shaggy, Missy “Misdemeanor” Elliot, Queen Latifah, Busta Rhymes, Eminem, and Lil’ Kim. This year marked the first time that the conference took place outside of Miami, which had been its home for four years.

Randy Luna

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**América Latina**

**In Chile**: Warner Chile and promoters Dg Medios Producciones have confirmed that Mexican superstar Luis Miguel will perform Nov 16 in Santiago de Chile. Miguel will perform at the country’s largest venue, the 20,000-capacity Estadio Nacional. Chile will be Miguel’s first stop on the South American leg of his Mis Romances (My Romances) tour, which will also include shows in Lima, Montevideo, and Buenos Aires.

**SERGIO FORTUNO**

**In Colombia**: The Foundation of Child Accordionists and Singers of Vallenato, which brings together 200 children dedicated to that genre, has released its first album on Sam Records. Titled Anhelo un Futuro (I Yearn for a Future), the album features 12 tracks, two of them—“La Gota Fria,” “La Cumbia Cienaguera”—performed by Spanglish. The disc comes with a booklet that pictures the children performing for then-U.S. president Bill Clinton, when he invited the group to the White House during his presidency.

**GUSTAVO GOMEZ**

**In Puerto Rico**: Rap/reggaeton duo Tito & Hector will make its debut Oct 4 at the Roberto Clemente Coliseum in San Juan with a concert titled La Que se Reconquista (The Toward the Reconquest), named after its third album. This is the first major concert for the duo, and it will include guest appearances by an endless list of stars, including Domingo Quiñones, Gilberto Santa Rosa, Grupomania, La Secta, Victor Manuel, Sammy Ferrero (La Selecta), Daddy Yankeee, Nicky Jam, Magüe y Valentín, and Don Omar. The concert will feature a mix of R&B and Latin sounds and will be recorded for a new album. Rastafarian heartthrob Luis Fonsi will also perform at the Roberto Clemente Coliseum on three consecutive nights, Oct 11-13. Fonsi’s show is titled Fuera de Control (Out of Control) and is produced by his manager, Tony Mojena. The fifth annual Mix Show Power Summit took place Sept 26-29 at the Westin Rio Mar Hotel. The annual conference brought together record-label representatives and top commercial mix-show jocks for four days of panels and live presentations that included activities presented by MCA Records, Def Jam Records, and Full Surface Records. Artists present at the conference included Shaggy, Missy “Misdemeanor” Elliot, Queen Latifah, Busta Rhymes, Eminem, and Lil’ Kim. This year marked the first time that the conference took place outside of Miami, which had been its home for four years.

RANDY LUNA
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The Oye! Awards were created with the intention of supporting the Mexican industry during its hard battle against piracy. According to IFPI figures, the country's piracy rate is second only to China and Russia, with approximately 60% of all music sales pirated.

Nominees for the awards were chosen by a newly created National Academy of Music comprising 650 music critics, radio programmers, and TV executives who considered more than 500 entries. Awards are given in 15 categories, including international artists, banda, ranchero, norteno, rock, and pop.

The event is put together by Amprofon—the association of Mexican record labels and concert- and event-promotion company Corporación Interamericana de Entretenimiento, which is in the process of joining forces with radio and TV networks. Although a formal announcement has not been made regarding who will air the awards, both the Televisa and TV Azteca networks are involved.

Winners will receive a trophy named la Musa (the Muse) designed by sculptor Jorge Marin.
BY NIGEL HUNTER

LONDON—Former longtime Rondor Music executive Stuart Hornall, after decades of industry, found himself all alone six years ago—but without a plan.

“I was going to continue in music publishing on my own and call it Hornall Bros. Music,” says Hornall, who had served five years with A&M Records in London followed by 15 with the label’s publishing arm, Rondor Music (London), rising to senior VP at U.S. sister company Almo/Iving—now part of the Universal Music empire. After parting ways with a severance agreement stipulating a month’s “garden leave” before he could venture back into music publishing, he took a sabbatical in Africa with his wife, Jane—intending afterward to go back to publishing as an indie via Hornall Bros.

**Brooks’ Boost**

“Soon after our return, I got a call from Bob Doyle, Garth Brooks’ manager, offering the job of President for a new company, Hornall Bros. Music, a chance to do it all over again.”

Hornall continues. “Then I signed Graham Lyle, formerly half of [British pop songwriting team Benny] Gallagher & Lyle, to also record and publish some of my writers during the Rondor days.”

Completing the circle, Brooks “If Tomorrow Never Comes,” a huge stateside hit for the country superstar in 1989, has become a major catalog hit for his label’s publishing arm. The song “Love’s Got To Do With It”—the career-rejuvenating hit for Tina Turner in 1984—has revisited the chart in its recent version by Fat Joe Featuring Ashanti. The Brooks cut is Hornall Bros.’ biggest seller so far and the main reason why the company has made its debut in the current U.K. quarterly publishing market-share survey.

The firm is located on Fulham Road in southwest London, in the basement of the offices of Hornall brothers Fred, and with the cut “Paradise” on Richie Havens’ latest album, and David Gilmour, who wrote the music for the recent Battlefield TV series. Catalogs under Hornall’s roof for U.K. administration and promotion are managed by Dave Margeson and Kenny Thomson, who manages Hornall Bros. client (and former Rondor songwriter) Chris de Burgh. Hornall’s wife, Jane, and daughter, Zoe, have been there since the company’s inception and have since been joined by two of Hornall’s fellow Rondor colleagues: Monica Bryan, who handles copyright issues, and Diane Hayes, who covers creative licensing.

Caroline Thompson, who oversees the royalties side of the publishing business, came aboard when Hornall took over administration of the Mautoglafe R&B catalog. Meanwhile, there actually is a Hornall brother, though Man Hornall is based in Los Angeles and is current-

**IMPRESSIVE WRITERS ROSTER**

Thanks to Hornall’s track record during his Rondor years, his company has managed to attract Rondor writers whose contracts they have expired—notably Paul Brady, Billy Livezey, Mark Knopfler, Lyle Snyder, and Colin Vearncombe, in addition to Lyle and de Burgh. Other Hornall Bros.

writers include John Fogerty, whose hit “Rockin’ All Over The World” is one of Hornall’s most active copyrights; Jonathan Richman; Lee Ritenour; Chris Rea; Greg Kihn; Randy Goodrum; and Melissa Etheridge.

Among Hornall’s younger signings are Irish songwriter Don Mescall, who has the cut “Paradise” on Richie Havens’ latest album, and David Gilmour, who wrote the music for the recent Battlefield TV series. Catalogs under Hornall’s roof for U.K. administration and promotion are Fred Ahlert Music, with such standards as its founder as “I’ll Get By,” “Mean To Me,” and “Over Miami” by the Leiber and Stoller publishing companies: Big Tractor Music, containing material by Carpenters collaborator John Bettis; Len Freedman Music, with a lineup including Carlos Santana and Steely Dan: Logo Music, publishing arm of the erstwhile Transatlantic Records, featuring early copyrights by Dave Stewart, Annie Lennox, Humblebums, Richard Egan, Gerry Rafferty, Billy Connolly, and Gordon Giltrap; and Ambassador Music, whose top songs include “A Taste Of Honey” and “Wipe Out.” With additional repertoire by Mason Williams, John Lee Hooker, Sonny Terry & Brownie McGhee, and Hoyt Axton.

Additionally, the firm holds some of jazzman Gerry Mulligan’s work and Autoglafe Music, which has classic rhythm-and-blues material by Bo Diddley and Chuck Berry.

“We’ve been able to set up a good sub-publishing network across the world, mostly with people we know and worked with for years,” Hornall says. He notes that it hasn’t been an easy road, yet he remains optimistic about the future of music publishing.

“We’ve had to do things gently and gradually without any outside finance, through personal contacts and a lot of hard work,” he says. “But it’s a great time for independents and also a promising one for more mature artists with an established fan base, who can sell their own recordings on the Internet and make more money than if they were still contracted to a major label.”
Taub Comes Home To Brooklyn

After Stay In Austin, Brooklyn Recording Studios Arrives In Its Namesake Borough

BY CHRISTOPHER WALSH

BROOKLYN, N.Y.—Andy Taub has come home. The longtime resident of San Francisco and Austin—where he worked at Coast Records and held his own Brooklyn Recording Studios, respectively—has returned home to Brooklyn, opening a new version of Brooklyn Recording Studios in a new 4,500-square-foot recording facility in the borough for which the company is named.

Located in the Cobble Hill neighborhood, the new Brooklyn Recording Studios is a spacious, comfortable facility that is loaded with vintage analog equipment. The tracking and control rooms, nearly identical in size and symmetrical in shape, enjoy abundant natural light and a view of the Statue of Liberty.

“The sun goes down right over it,” says Taub, who has recorded and/or mixed albums by Jimmie Vaughan, Double Trouble, Marc Ribot, and the Flaming Lips. “The sun literally passes through the torch. It’s gorgeous.”

Brooklyn Recording’s roomy control room features a 60-channel Neve console with an interesting history, or, rather, histories. “This half is from 1974,” Taub explains, gesturing to the left side of the console. “I started with a new master section that ties together both sides,” Taub explains. The result is a 60-channel Neve with 52 channels of Flying Faders automation.

Along with a vintage console, two Studer A800 analog multitrack tape machines, and a generous complement of outboard gear, microphones, and instruments (including a 1905 Steinway Model B seven-foot grand piano), Brooklyn Recording Studios recently installed a Pro Tools HD system, and is also set up for 5.1 surround sound mixing. All tracking and post-production needs, in short, should be satisfied by the studio’s services.

Beyond the facility’s equipment offerings, the all-important vibe at Brooklyn Recording Studios is conduite to creativity: album projects will likely account for the bulk of Taub’s sessions, many of which are already scheduled. Principal designer John Storly and co-designer/project manager Scott Yates, both of the Walters-Storly Design Group, created such an environment while maintaining a focus on superlative acoustics.

The control room is one of the largest in New York and is characterized by its very wide, open space; there isn’t a producer’s table between the console and the back wall. “The minute you can allow the room to go sideways,” Storly says, “you get a lot of advantages. You can have all this glass, without worrying about sidewall reflections. Since we didn’t have to fight sidewall reflections, you get all this transparency. From a design point of view, I love when this happens. Perfect symmetry: of the booths, of the windows, right out to the Statue of Liberty.”

Amen, a 13-year member of SPARS, has served three one-year terms as SPARS treasurer. The announcement came on the eve of the 113th Audio Engineering Society Convention, held in Los Angeles. In this period of economic woe, music business consolidation, and dramatic technological advance (and consequent expansion of powerful recording tools into the hands of countless would-be engineers and producers), the value of SPARS membership, Amen asserts, is incalculable. “There has always been a measure of home-based or private recording studios,” he explains. “But now, the tools that they have access to are very similar to a lot of the tools that we use as part of the bigger picture. The good thing is that it allows people to do work that really didn’t belong in the studios before—very mundane stuff that wasn’t cost-effective—outside of the studio and to spend as much time on it where it’s not costing them by the minute. But the bad thing about it is a lot of the people who buy this stuff figure that because they own it, they have everything that a full-fledged facility has, when they don’t have anything close to it and don’t know that. That’s a danger.

“We're working together is something we've really been trying to do.” Amen adds of the commercial—project studio relationship. “SPARS is not an elitist group, but there is a certain knowledge that comes from having people who have been in the industry for 20, 30, 40 years that you can’t get without having seen stuff and being a part of it.”

The digital audio workstation has spawned a new breed of entrepreneur, often based in a personal recording/mixing mastering environment representing a small fraction of the investment required of a multi-room, commercial facility. SPARS, Amen explains, has responded to a changing industry by evolving to better suit the diversity of those providing professional audio services. In 2000, Amen recalls, he and SPARS officers—Guarino Lucio, then-president Mike Tarzia (Sigma Sound in Philadelphia), and Zoe Thrall (Hit Factory Studios in New York and Miami)—revised the organization’s dues structure. “It was very restricted before,” he recalls. “If you ran a studio, you could only be a studio member; if you were an individual, you didn’t get any benefits at all. Now we’ve tiered it so that if you’re an individual the cost is reasonable, and if you have more than three people in your organization it’s more cost-effective to join as a company where everybody gets benefits.”

Those benefits include access to restricted areas on the SPARS Web site (spars.com). “One of the things we’re hoping to do, and it’s been a very sticky situation, is a son of a deadbeat list, for lack of a better word,” Amen adds. “Some way that members could share, without retribution or liability: this is a person I dealt with that was not a good experience. They have something like this in Los Angeles already, but that’s on a regional level. We can do it on a much bigger level.”

Lipman also announced three new members on the SPARS board of directors: Leslie Ann Jones, director of music recording and scoring for Skywalker Sound in Marin County, Calif.; Kevin Mills, owner/president of Larrabee Sound Studios in Los Angeles; and Nancy Matter, owner/engineer of Moonlight Mastering in Burbank, Calif.

“It’s a great organization,” Amen concludes. “I think it's more important than it's ever been—without the issues that are still at stake in the business world and, on a technical level, all the different standards—to have an organization like this where people can freely talk about these things. Getting the word out, so that people see the value of it is our biggest challenge right now. I'm looking forward to it.”
Labels Entice Consumers With Special-Edition CDs

Albums By Springsteen, Taylor, TLC, Others Offer Value-Added Incentives To Discourage Illegal Downloading

BY ED CHRISTMAN
NEW YORK—With the industry gearing up for the holiday selling season, the major labels appear to be going the extra mile to bring the consumer into the store by issuing a plethora of special-edition versions of their big album releases. The strategy is seen as a way to add value to the music equation while providing an additional enticement to get consumers to buy the CD instead of downloading it illegally and missing out on the bonus material. What’s more, most of the special editions carry a higher list price, in an attempt to bring in incremental revenue from the collectible marketplace.

Among the acts that have albums with special editions are Bruce Springsteen, James Taylor, Tom Petty & the Heartbreakers, Disturbed, the Rolling Stones, Dixie Chicks, U2, George Harrison, TLC, and Whitney Houston. Most of the CDs have a DVD that includes a variety of footage from either concerts and/or music videos and outtakes from them, but also may include special upgraded packaging. The price differential at list may range from $3 to $10 more for special versions.

For example, the Petty special edition, which includes a DVD with footage from the show, is $21.98 and carries a boxlist cost of $14.09, sources say, as compared with the $18.98 list and $12.05 cost for the regular version, while the Rolling Stones’ double-album greatest-hits package—which includes a 12-inch box with silver foil with holographic effect and a special booklet containing additional pictures—carries a $39.98 list and a $26.59 cost vs. the $29.98 list and $19.48 cost for the regular version.

Len Cosimano, VP of multimedia at Ann Arbor, Mich.-based Borders Books & Music, says of the emerging trend, “Certainly, the suppliers are looking to offer additional value to combat downloading, and we see that as a very positive sign. It also adds value, and that is the biggest challenge that we have as an industry: the need to add value for the consumer.”

Indeed, the head of sales at a major label who recently issued a special edition at higher prices says, “The consumer has really demonstrated, and the retailer has sent back clear and loud to us [that] if we put value on an album for the fan, they will come.”

Sony Music Distribution chairman Danny Yarborough says of the trend that while it is not new, “there are a lot more special editions than there used to be. We have a lot on the schedule for the upcoming Christmas season.” On top of adding value and giving customers something they can only get through the purchase, “these packages make great gift items during the holiday season,” he adds, which is why more are on the schedule now.

In moving to embrace the trend, some label executives say they are responding to what has occurred with Taylor and Springsteen, both of whom had special editions of their albums October Road and The Rising, respectively, at a higher price and were highly successful in generating traffic and incremental revenue. But others cite the Eminem album The Eminem Show, which contained a DVD at no extra charge that drove consumers into the store by the busload to pay for the album instead of illegally downloading it.

In deciding to do the special package, “we have our antennas up looking at what’s going on out in the marketplace, like the Springsteen one,” Arista senior VP of sales Jordan Katz says. “It came up in our meetings at the label, as well as from the artists and their management. Also, there is a lot of interest from their fan base.”

But while most like the idea of capitalizing on interest from the fan base and the collectibles market, some question the practice of putting the special editions out at too high a price. “If we spend an extra buck, it comes out of somewhere, but the perceived value of music is so bad right now with the consumer that we should give all the extras that we can,” an executive who asked not to be named argues, pointing to Internet’s tactic of including a free DVD with the Eminem album to justify the higher $19.98 list price.

In fact, that’s exactly the course the Island Def Jam Music Group is taking, currently following—including added values free of charge. “We are putting on content that will bring customers into the store and give them more value,” sales head Mitch Imber says. For example, a Scarface album had game content from the game called Seat Urban Justice, as does one of Saliva’s albums, which has a demo of a game called Warcraft. A Sum 41 set had an extra DVD, as did the Jackass soundtrack and Elvis Costello’s new offering.

Generally, label executives say that the special editions run 10%-20% of total sales, with price the main determination of how well they sell. If the price differential is greater than $4, then it slows the sales of the special edition, says Paul Marabito, buyer for the 19-unit South Plains, N.J.-based CD World chain, although he cites different numbers than the label executives, “it’s all about price point,” he says. Disturbed’s Believe, which was $27.98 for the special edition with a leatherette package, a DVD, and a metal band logo, “sold exactly the same amount as the regular version,” which listed for $18.98, he adds. But if there is only a $3 or $4 differential like there was for the $22.98 version of the Taylor set, Marabito estimates that the ratio is then 4-1 in favor of the special edition. The difference is most likely attributed to the fact that CD World’s clientele are more ardent music fans.

In putting together initial orders, label executives say they mainly do one printing, determined by how many copies retail wants. Because of the longer turnaround time and the cost of manufacturing them, sometimes it becomes necessary to allocate, as with the special edition of the Springsteen album. In a uncommon move, Sony will press more special editions of The Rising and issue them next month.

The special-edition trend is a developing one, particularly the head of sales for a West Coast-based label. “This is all new territory, and it doesn’t work for all records. We recognize a change in the marketplace, but we have to be smart about gear up for it.”

Music Choice Interactive Offers Remote-Control Shopping For Songs

BY BRIAN GARRITY
NEW YORK—Digital audio service Music Choice, satellite TV company DirecTV, and interactive TV technology company Wink have teamed to offer an interactive music-shopping channel.

The channel—Music Choice Interactive—is available 24 hours a day to DirecTV’s 7 million customers with interactive TV service, allowing them to purchase multiple music titles using their remote controls.

The offering is the latest in a series of efforts by Music Choice, DirecTV, and Wink to test the commerce capabilities of buying music through the TV in a similar way to how consumers rent pay-per-view movies at home.

Late last year, the three companies launched a service that enabled viewers to buy a CD containing the song they were listening to directly from their remote controls. But in the case of Music Choice Interactive, no music will be played on the channel; it is simply a shopping destination. Customers click on titles they want to purchase and charge them to the credit card they used to register for the DirecTV service. A new selection of 100 titles will be offered each week.

The purchasing technology is provided by Wink, whose service enables viewers to use their remotes to click through to a buy page. But instead of being billed by the TV service provider, users are prompted to enter their credit card information.

Fulfillment is being provided by Alliance Entertainment, which inked a deal with Music Choice earlier this year to provide CD distribution and fulfillment services.

Christina Tancredi, Music Choice senior VP of marketing, advertising, and sponsorship sales, said in a statement, “This enhancement builds on the existing ability to purchase CDs on impulse by offering customers an additional, unique, convenient opportunity to browse and purchase a wide variety of album titles in their favorite genres with a click of their TV remote.”

DirecTV senior VP of advanced products and new media Brad Beale calls the service a new revenue opportunity: “With the busy schedules that tend to dominate everyone’s lives, here is yet another easy and convenient way for customers to shop for their favorite music titles without leaving the comfort of their own homes.”

The concept of offering consumers the ability to buy products with a TV remote has been the longstanding dream of many since the Web went mainstream in the mid-’90s. Horsham, Pa.-based Music Choice is not alone in the attempt to push the concept of interactive TV commerce: Other TV networks experimenting with commerce functions include NBC, which, books and music retailer Barnes & Noble has created its own special commerce channel to sell books on the DirecTV system.

Music Choice president/CEO David Del Beccaro has gone on record to predict that the ability to buy music with a TV remote will change the way people consume it, because it delivers a convenience that was never available before. But on a near-term basis, he has described commerce efforts as much of a “product feature” as an aggressive retail play.

Music Choice is a partnership among Microsoft, Motorola, Sony Corp. of America, Warner Music Group, EMI, and several U.S. cable providers.
Copy Protection Making Slow Progress
Rollout Of CDs With Anti-Piracy Safeguards Limited By Tech Glitches, Labels' Fears

BY ARAM SINNERICH
Two years after the introduction of software-copy protection technology offered a glimmer of hope to record labels concerned about sales erosion from online file sharing and disc copying, the technology remains limited in rollout, fraught with technical challenges and dogged by negative buzz.
 Nonetheless, the technology— which prevents consumers from duplicating CDs or “ripping” digital copies of songs to their computers—continues to progress, as technology providers introduce new versions of their software and as greater numbers of secure discs hit the market, especially in Europe and Japan.

The primary obstacle to secure CD rollout is caution among record labels worried about negative consumer backlash, says Brian McPhail, VP/GM of the consumer software division at Macrovision, which offers its Safe-Audio secure CD technology in partnership with TTR Technologies.

"There's an intellectual deadlock," McPhail says. "The labels are genuinely concerned about alienating their customer base. At the same time, if this consumer piracy trend continues, they're on their way out of business." Copy-protection technology has already crept into consumer consciousness through several widely publicized flaws, including glitches that crash consumers' computers and disable their car stereos when they attempt to listen to the discs.

McPhail says that while Macrovision has a market-ready CD copy-protection technology offering a reasonable balance between usability and security and years of expertise securing content on VHS, DVD, and CD-ROM formats, the company has only shipped a "small handful of commercial releases" in the music market. Instead, he says, record companies have called on his company's technology to assist with prerelease discs sent to radio stations, retailers, and promoters.

Midbar, a competing technology provider based in Israel, has had more success in bringing secure CDs to market thus far. The company recently announced that it has already shipped 30 million CDs worldwide, 10 million of them in the Japanese market and the rest in the U.S. and Europe. The company will not comment specifically on which labels and album releases use its Cactus Data Shield technology, but it claims that about 70% of its 30 million secure CDs are by major-label artists.

Both technology companies agree that the U.S. is a far more challenging market for secure CDs than either Europe or Japan.

"Fair use is really a U.S. issue," Midbar VP of sales and marketing Noam Zur says, referring to the fact that a copyright law allows consumers a degree of guaranteed control over the use of the music they purchase. "While there still is not a definitive legal interpretation of Fair use for digital music, the fact that American consumers have grown accustomed to control to make them less likely to accept secure CDs. This, in turn, makes record labels less likely to try selling them on any massive level."

McPhail says, "The major labels are watching to see how this works. There's a good solution for consumers" before aggressively launching secure CDs in the U.S. market.

But according to some analysts, the renewed focus on usability is a lost cause. "American consumers will never accept copy protection in any form," says Stacey Herron, music analyst at Jupiter Research in New York. "At some point when CD sales are tanking, record labels should be focusing on ways to increase sales rather than laying on constraint after constraint."

Even once major labels do decide to release a significant number of copy-protected CDs into the U.S. market, there is no guarantee that the technology will do much to hinder the growth of file sharing and unauthorized CD duplication. Earlier this year, a widely reported news item demonstrated how CD security technology could be side-stepped by altering the discs with an ordinary magic marker.

Zur says Midbar addressed the magic-marker problem by making it more difficult for would-be hackers to figure out where to mark the disc. But he acknowledges that though the company has "neutralized" the threat for the moment, "it's not something we can 100% protect."
Muze Names Paul Zullo President/CEO

Despite The Economy, Company Co-Founder Says Muze Is ‘In Better Shape Than Ever’

BY ED CHRISTMAN
NEW YORK—Fifteen years after he helped found the company that is now named Muze Inc., Paul Zullo has been tapped as president/CEO, a position that had been vacant since Tony Laudivo left the company in February 2000.

"I have been essentially running it since then [along with co-founder] Troy Huxley," Zullo says. In another change, Huxley "is no longer active in the day-to-day workings of Muze," but Zullo says he "retains an association with the company."

Muze, which is principally owned by New York-based Kluge & Co., employs about 160 people. It compiles and provides databases and sampling services of music, books, videos, and games for retail chains and online stores. In addition, the company makes its databases available in book format.

Considering the state of the economy in general and the storms that the music industry has been weathering, "we are in better shape than ever," Zullo states. "The people here have responded to tough weather better than anybody could have predicted. We are running a very tight and efficient machine, offering better customer service than ever."

Muze began life in 1986 as the Digital Radio Network, which provided radio stations with a database of information about titles being released in the CD format. Realizing the significant value of capturing entertainment product information and providing it to a retail environment, Zullo and Huxley installed the first in-store music information kiosk in Tower Records in 1991.

Prior to starting Muze, Zullo held several senior management positions at DIR Broadcasting, including senior VP and GM. He also produced the company’s radio show, The King Biscuit Flower Hour.

In a statement, Zullo said, "I am pleased to take over the helm of the company as it continues to evolve in this changing environment. As always, Muze is committed to providing its customers with the most accurate, up-to-date, business-grade data products to help drive commerce online and in-store."

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BY BRIAN REESMAN
NEW YORK—Throughout the 1980s and early 1990s, the word anime connoted a niche genre with hardcore fans who would beg, borrow, or steal hard-to-find imports or bootlegs. But during the past decade, a sales boom in anime home video— in addition to the rise in domestic children’s animated TV programming influenced by the Japanese- originated animation—has led to its mainstream appeal, with some titles selling close to 1 million units.

“Home video started the exposure of anime and continues to be the leading edge in exporting innovative anime and the genre of TV that broadcast- ers have refused to accept so far,” FUNimation president Gen Fukunaga says. “There is a strong and growing core of anime fans that continue to make the anime home-video business viable.”

Likewise, Bandai Entertainment marketing manager Jerry Chu notes, “It’s left to the home-video market for consumers to enjoy the ever-expanding variety of anime available.” While the majority of anime programming comes to North America in the form of TV series, he adds, many series are not broadcast.

Bandai and FUNimation are just two of the North America-based companies that have steadily joined the anime video revolution. Top anime names now include Central Park Media, ADV Films, Tokyopop, Viz Communications, Manga, Pioneer, and Urban Vision.

MASSIVE VIDEO PRESENCE

These companies are now quoting large video sales figures. Bandai’s Escalante DVD, for example, has generated more than $2 million in sales since its July release, according to the company, and has been a big seller for Suncast and Tower Records. Tokyopop reports sales of more than 60,000 combined VHS/DVD units of Vampire Princess Miyu Volumes 1 and 2, as well as more than 30,000 units each for individual episodes of its GTO (VHS/DVD) and Real Bout Street Fighter II (VHS), sold individually. Viz Communications reports that individual Pokemon titles sold 1 million VHS units per month at the height of the series’ popularity. Rhino Home Video said it shipped more than 350,000 units of its anime-inspired Transformers Season One boxed set in combination with Transformers Season One DVDs sold individually. Two mid-1990s features from Manga—Ghost in the Shell and Ninja Scroll—have both sold 500,000 VHS/DVD units to date, the company reports.

Anime Makes History. Palm Pictures/Manga Video’s Ghost in the Shell—the film that became the first Japanese animation film to reach No. 1 on the Billboard Top VHS Sales chart—its story about the computer criminal Puppet Master attracted scores of new fans in the genre.

The genre’s appeal has grown largely due to advances in digital animation, and the expansion of the tie-ins to such products as soundtracks, action figures, and comic books has made anime particularly appealing to younger generations. Today’s under-$35 market has been weaned on video games,” Tokyopop chairman/CEO Stuart Levy says. “Anime alludes to this world stylistically and in its storytelling approach.”

For decades, the genre reached American audiences via TV. The 1960s brought Astro Boy, Speed Racer, and Kimba the White Lion; the 1970s had Space Battleship Yamato and Robotech debuted in the 1980s. However, the 1989 sci-fi hit Akira was acclaimed Metropolis (Columbia Tri- Star) pulled in less than $1 million. But today’s building audience for anime may lead to more success: The new Miyazaki film, Spirited Away, broke all Japanese box-office records by grossing $202 million there and earning a promising $449,000 in its first week-end. Distributed by Buena Vista here, Spirited Away opened in mid-September on 26 screens.

“The history of anime titles in theatrical release is, obviously, pretty uneven,” ADV Films marketing director Ken Wiatrek remarks. “But this is a growing phenomenon. Most people are beginning to associate the anime name so, therefore, it’s so difficult. Every year, we’re curious to see if Spirited Away is going to do in the theaters. We’ll see if our local more information, the show will succeed in the way it was planned and may even create a broader audience for the medium.”

So far, TV remains the best way to reach new viewers on a mass- level. Children and their parents made mega-hits out of Pokemon, Dragon Ball Z, and Yu- Gi-Oh!, and adults are tuning in to Cartoon Network’s late-night “Adult Swim” block to watch such shows such Yu Yu Hakusho, Cowboy Bebop, and Inu-Yasha.

CONFAB SHOW CONVIVION

Trade shows are also increasing interest in the genre. Masses of fans crowded the Marriott Mar- quis in Times Square to purchase DVDs, CDs, action figures, and manga (Japanese comic books) at the inaugural New York Anime Expo this past Labor Day. The concurrent 2002 Big Apple Anime Fest (BAAF), the sponsor of Anime Expo, featured pre-views of the series as DreamWorks’ Millennium Actress and Columbia TriStar’s Cowboy Bebop: Knockin’ on Heaven’s Door. BAAF attracted 4,000 people, according to show producer, a member of the event’s business advisory board. Morri reports that the Expo drew approximately 5,000 people, and that overlap atten- dance numbering 2,500.

The attendance figures speak strongly to a continuing nationwide interest in the genre. “It’s not just a fad— it’s here to stay,” Central Park Media mogul and director John O’Donnell says. “Anime is like rock’n’roll. In 20 years, anime will permeate our popular culture [in] just the way Cadillac is today using rock’n’roll to sell cars to people in their 30s and 40s. We would have thought that back in the 1950s, when Ed Sullivan wouldn’t even show Elvis from the waist down! The acceptance of anime is a genera- tion. It’s a matter of the audience who will be interested in watching it for the rest of your life.”

VOD VIOLATIONS: Video-on-demand (VOD) companies Entertainer has filed an antitrust lawsuit against AOL Time Warner, Vivendi Universal, and Sony, alleging the companies engaged in price fixing in the digital distribution of entertainment

The suit, filed in the U.S. District Court for the Central District of California Sept. 23, alleges that the defen- dants are attempting to monopolize the VOD market in a federal court. According to the suit, the defendants engaged in a group boycott of licensing content to Inter- tainer, that AOL Time Warner induced its subsidiaries to terminate existing agreements with Entertainer, and attempted to launch an on-demand service Movie- link, which includes additional partners MGM and Paramount (Billboard, Sept. 28). Specific claims made by Colum- bia-Prima Vista in response to the suit are that “The defendants are caught up in a licensing dispute with the major labels and that Sony induced former Entertainer employees to share knowledge of Entertainer’s business plans by helping give Sony a competitive advantage.”

Entertainer CEO Jonathan Taplin says the issue is whether there is a place for independent retailers in the VOD business. He notes, “We believe these subsidized business models, where the distributor/producer owns the retail side, make it impossible for someone who is independent to compete.”

Representatives from Warner, Universal, and Sony declined to comment.

LAWSUITS, ROUND TWO: On Sept. 20, the Directors Guild of America (DGA) filed a countersuit against Clean Flicks, et al. and Hollywood Video Corp. to Clean Flicks, et al. ‘s August pre-emptive suit that defends the retailers’ constitutional right to edit objection- able film scenes and then rent or sell these altered moves on home video.

Clean Flicks—the Pleasant Grove, Utah-based retailer specializing in the sale and rental of films without scenes involving sex, nudity, profanity, or extreme violence—filed its lawsuit in U.S. District Court for the district of Colorado with Idaho business owner Robert Huntsman (who has a patent pending for home film editing software) against 16 Hollywood directors, including Steven Spielberg and Martin Scors- eze. Clean Flicks sought a declaratory judgment that its editing practices are protected under federal copyright law. The DGA’s countersuit, also filed in the U.S. District Court in Colorado, asks that it be allowed to represent the sued directors and to expand the suit to include 11 other companies or indi- viduals who are involved in editing practices. In a statement, the DGA said, “Appalling, the plaintiffs rely on the right to free speech guaranteed by the First Amendment as an excuse to alter original works and pass them along— for profit—to the public.”

Another of the DGA’s targeted com- panies is Los Angeles-based ClearPlay, which offers downloadable movie- filtering software for DVDs that enables consumers to skip or mute film scenes (Billboard, Jan. 2).

“I think [the DGA’s suit] is an outrageous affront to personal rights,” says a spokesperson for ClearPlay. “We don’t clip or touch movies. We don’t rent or sell them. To suggest that ClearPlay should be outlawed is to suggest that parents shouldn’t have the right to control what is viewed in the living room.” Calls to Clean Flicks were not returned.

ROM-READY: InterActual Technolo- gies, makers of the InterActual Player software that enables consumers to access DVD-ROM content on their computers, is working with the DVD Forum to create ROM-enabled set-top DVD players that eliminate the need for a PC. InterActual president/CEO Todd Collart says the goal is to have the specifics worked out by year’s end.

Though the players will not be in stores for Christmas, ROM content on DVDs is certainly expanding. According to Buena Vista, New Line, and Warner recently pledged support of InterAc- tual via separate, open-ended ROM deals on an unspecified number of future video releases.

THE NEW FORMAT FOR SINGLES? The first commercial DVD-Audio single can be found nationwide thanks to 5.1 Entertain- ment Group and its Immersive label. The single—Dishwalla’s “Some- where in the Middle”—is available for free with the purchase of the group’s Opaline CD. The DVD includes three of the single, hard commentary, and a preview of the already released, full-length Opaline DVD-Audio.
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**Billboard** 2002-05-14

**Billboard** 2002-05-14
Rodney Jerkins, Beverly Hilton Hotel, Los Angeles, 310-201-8867.
Oct. 11-12, Southwest Regional Hip-Hop Summit, presented by the Hip-Hop Summit Action Network (HSAN), Adolphus Hotel, Dallas, 214-754-5900.
Oct. 11-14, Third Annual Third Coast Conference, Hilton SW Hotel, Houston, 210-969-0204.
Oct. 17, 2002 Spirit of Life Award Dinner: A Tribute to Music in Film, presented by City of Hope, Barker Hangar, Santa Monica Airport, 213-241-7288.
Oct. 19, Second Annual World Soundtrack Awards, Bijkole Concert Hall, Ghent, Belgium. christian.deschutter@filminfest.be.
Oct. 23, Spirit of Life Award Gala Honoring Tomás Muñoz, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587 (see Good Works, this page).
Oct. 27, Latin Recording Academy’s Person of the Year Gala, Mandalay Bay, Las Vegas. 214-997-1800.

Muñoz To Be Honored

Spirit Of Life Dinner Will Pay Tribute To Latin Music Vet

By Leila Cob

MIAI—When the City of Hope’s newly created Latin Music Industry Group hosts its first Spirit of Life Award dinner this fall, it will honor one of Latin music’s most respected veterans. Tomás Muñoz—who was instrumental in the development of such superstars as Ozomatli, Los Lonely Boys, Nicky Goes, Ricky Martin, and Chayanne—will be the honoree at the gala event Oct. 23 at the Fontainebleau Hilton Resort in Miami Beach, which will raise funds for the City of Hope’s research and treatment programs.

Muñoz, who is currently senior consultant of creative services for Sony Music International, was chosen to receive the award by members of the Latin Music Industry Group, which include executives from major and indie labels, as well as other industry players who came together to discuss the importance of the Latin music community.

“We wanted the first guy we honored to be the most respected, the one with the longest career,” said award-winning producer Rudy Pérez, who chairs the event. “And it had to be Tomás Muñoz, because he’s signed so many artists to his company and has been involved in the careers of so many stars.”

Although Muñoz says he doesn’t believe in homages, he accepted the award—given to him by his sons and other Latin music industry executives.

“All philanthropic efforts are good, but this one was particularly appealing to me,” says Muñoz, who went to Las Vegas to see City of Hope’s facilities first-hand.

A host of stars linked to Muñoz are expected to perform at the gala—including Franco De Vita, Chayanne, Jose Luis Rodriguez, and Julio Iglesias. Chayanne’s manager VP Scott Goldman describes the event as “a creative black-tie event.”

“Two could say this was well overdue, given the Latin music industry’s importance to the overall success of the general music business,” says Goldman, noting that City of Hope has supported similar events with the music industry for 30 years.
Australia's Pioneer Indie Celebrates 50 Years Of Independence

A company with a groundbreaking past and hit-filled present eyes the next half-century.

BY CHRISTIE ELIEZER

HALEY'S COMET

Festival's first four releases, on 78 rpm discs, were by band leader Les Welch. The label's first 45 rpm release (in August 1953) was Welch's cover of a British hit, "A Man Called Peter," originally sung by Darryl Stewart. The record sold more than 100,000 units and became Festival's first 45 rpm hit.

Festival's second 45 rpm single is a bit better known—"Rock Around the Clock" by Bill Haley & The Comets, from the soundtrack of Blackboard Jungle. The track did more than just introduce rock 'n' roll culture to Australia, it sparked a generation of record buyers.

In the early '50s, few Australians actually bought records. In 1954, the average weekly wage was about £12. A long-playing record was just over £2. No wonder people preferred to listen to the radio. "Rock Around the Clock" sold 150,000 copies and remained the biggest selling single in Australia for a very long time, and the album from which it came sold a staggering 50,000 copies.

A WILD ROSTER

Festival signings covered jazz, classical, country, indigenous, middle-of-the-road and soundtracks. The company also set up a recording studio and signed the first generation of Australia's homegrown rockers. The best known of these was Johnny O'Keefe, who dubbed himself "The Wild One.

In 1957, when Bill Haley & The Comets toured Australia, Haley was impressed with supporting act Johnny O'Keefe and recommended that Festival sign him. After two weeks of waiting and still no contact from Festival, O'Keefe rang the Sydney Morning Herald and fibbed that he'd just signed a deal with the label. The newspaper ran the item without checking. Festival's A&R chief read the story, rang O'Keefe and asked him to come in for an audition. A later session tape still exists on which Festival staff producer chides O'Keefe, saying, "Sounds a bit noisy, John." O'Keefe snarls, "It's rock 'n' roll. It's supposed to be fucking noisy!"


Festival's second rock signing, in 1957, was Col Joye, who recalls that the Festival studio only had a half-track tape recorder at the time. To get an echo sound, they used one of the toilets. "It certainly gave the Festival records a certain sound," says Joye. "We'd all talk about the shithouse echo!"

In 1959, Joye became the first Aussie act to top the national charts with "Oh Yeah Uh Huh." "At the time,"
Friends of Festival Mushroom

Executives and artists wax fondly about what the label combine has meant for the Australian music business.

"I met [former Festival MD] Allan Hely when I was managing [the blues band] Chain. He was a man of principle, with a belief in local talent at a time when very few in the major companies did. He was a father figure and taught me a lot about the record business. I couldn't have gone to a better university."

"Allan had a calm manner and knew how to put me off when I walked in ready for a confrontation. I still keep in touch with him. He spends each first Tuesday in November at the Melbourne Cup with me. He's always had an eye for a racehorse. One of my hopes is that, after having so many hits together, I'd be nice for us to have a couple of Melbourne Cup wins together.

"A lot of passionate people worked at Festival. They enjoyed [the fact] that some great acts—from the early days [with] Olivia Newton-John and the Bee Gees to Sister Janet Mead, Skyhooks, Sherbet, then Jimmy Barnes and Hunters & Collectors—all went through their office in Pyrmont. In the early '70s, Festival had its own A&R team, but Mushroom Records [distributed by Festival] was an important source for it for many years. It was much harder to get a record deal before Mushroom and Festival started signing local acts.

"Mushroom was drawn to unique acts and developing acts. We pioneered the idea of giving our artists creative control, which forced the major labels to do the same, rather than treat them as hit fodder. We set the basis of what Festival Mushroom is doing now internationally. And I'm proud of that."

Michael Gudinski
Chairman, The Mushroom Group (Gudinski founded Mushroom Records in 1972 and sold his interest in the label in 1998.)

"Festival Records packaged our national identity quite well and covered the musical waterfront while the majors didn't. I was in awe of the 'old gal' and that's one of the reasons I sold Larrikin to them. [former Festival sales executive] Noel Brown was a classic salesman of the old school—a flag in his mouth and a wiseacre at the ready but did he swing the team into action! [Fellow Festival veteran] Barry Peachar ran a wilder promo department than any other company. The warehouse was always more efficient than any of the smart-arse majors."

Warren Fahey
MD, Undercover Music
(Fahey founded the independent roots music label Larrikin Records and sold it to Festival in 1996. He is a former group GM of Festival Mushroom Records.)

"I was staff producer for Festival in 1973. Sister Janet Mead ran rock Masses in a church in Adelaide. I was asked to do a demo of her. One of these was a rocked up version of 'The Lord's Prayer,' which I knew was a hit. The track was completed with choir and strings on a Friday. I mixed it on Monday. That afternoon, Allan Hely rang the factory and arranged for it to be released the next Monday. A radio station, 3UZ, in Melbourne sent a copy to a station in Los Angeles, which started playing it eight times a day, and A&M had to rush it out.

"In those days, when a local single sold 5,000 copies a week, 'The Lord's Prayer' was selling 150,000 a week in America. It reached No. 4 on the Billboard charts and was the first recording made in Australia to sell over a million records in America. It was released in 31 countries and sold 2 million copies worldwide."

Martin Erdman
MD, duMonde Videos

"I am grateful to Festival Mushroom Records for their continued support. I have always loved performing, and my last albums have seemed a reestablishing what I do and reminding myself why I do what I do. FMR has remained supportive, and I am so happy with them for that."

Kylie Minogue

"We are proud to be part of a company that is so dedicated to local music. The staff at FMR genuinely love Australian music, and we are lucky to be a part of this innovative team. Happy Birthday!"

Kate Noonan, lead singer George

"It seems strange that a great independent record company can exist within the shores of Australia, but it does, and it totally kicks ass. With the amount of nostalgia both Mushroom and Festival have, we are proud to be associated with both its infrastructure of artists of yesteryear and its artists of today. The amount of talent within the walls of FMR makes it dangerously competitive both here and internationally. FMR has a bright future with its staff and roster, and you can't help but think that this is just the beginning of things to come!"

Damian Birchall Costin
Motor Ace

"I remember so well when media magnate Rupert Murdoch indicated, on Sept. 30, 1969, that he was willing to buy. Hooker was willing to sell. Murdoch took full control in 1961.

Festival represented most of the acts that charted in Australia during the '70s by licensing key independent overseas labels. But it was in the '70s, under MD Allan Hely, that Festival reached its first peak. The label's overseas catalog expanded to include Island (Bob Marley, Free, U2, Cat Stevens), Fantasy (Creedence Clearwater Revival, Virgin (Mike Oldfield), Chrysalis (Leo Sayer, Jethro Tull), United Artists (Don McLean), Top Rank, Dot (Roy Clark), Stiff (Ian Dury, Nick Lowe), Charisma (Genesis, Lindisfarne) and DJM (Eilon John).

When Radio 2SM played an imported copy of "The Lonely Bull" by the unknown Herb Alpert & The Tijuana Brass, Festival contacted Jerry Moss, Alpert's partner in the fledgling A&M label, and secured its distribution for $500. The association with A&M lasted until 1989 and provided Festival with massive hits from the Police, Sting, Peter Allen, the Carpenters, Supertramp, Joan Armatrading and Joe Cocker.

By 1971, Festival's market share was 18%, second only to EMI. The label also started to have overseas hits. Sister Janet Mead's "The Lord's Prayer" was followed by the worldwide success of Olivia Newton-John and Peter Allen.

AN INDIE OPERATION

Being an independent, Festival ran a tight ship. Col Joye's
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Michael Gudinski
Chairman of the Mushroom Group of Companies.

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"Rolling Stone: "Thinking of a band to stop them"

MOTOR ACE
- #1 DEBUT FOR THEIR NEW ALBUM: 'SHOOT THIS'
- CERTIFIED GOLD SALES FOR BOTH ALBUMS
- ARIA NOMINATION FOR BEST ROCK ALBUM
- SOLD OUT NATIONAL TOUR
- RELEASING IN JAPAN - FEB 2003

"Rolling Stone: "Thinking of a band for the mainstream"

GERLING
- 3 ARIA NOMINATIONS INCLUDING 'BEST DANCE RELEASE'
- AND 'PRODUCER OF THE YEAR'
- BREAK THROUGH ALBUM SALES IN JAPAN
- RELEASED THROUGHOUT EUROPE SEPT 2002
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- OF THE BEASTY BOYS
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hand played backing tracks for most of the label's early releases but were never paid, says Joye. When staff cars reached mileage of 100,000 kilometers, they were not traded in, but shipped off for further use in its New Zealand operation.

"It was run on the smell of an oily rag—and I mean that with great fondness," recalls Shaun James, chairman of Warner Music Australia, which started out in his teens as a salesman for Festival Records. "It was when I stepped out of Festival and into Warner that I realized there was such a difference in the culture of an Australian independent and that of a multinational."

Rupert Murdoch also believed Festival should control recording and distribution and spent more money on increasing the viability of those divisions. Apart from directly signing its own acts, Festival was also the distributor for a host of Australian independent labels, which gave it a roster of top acts, including Regular (Icehouse, Flowers, Kate Celenza). But the biggest was Mushroom Records, which had been set up in 1972 by a then-20-year-old manager and promoter named Michael Gudinski.

In its first 25 years, Melbourne-based Mushroom signed 450 artists, who cut 8,000 tracks. Dave Warner, who became a Mushroom act, recalls growing up on the other side of the country and discovering Mushroom as a kindred culture via a television spot on the label. "They spoke my language," he says. "They wore jeans, had beards, and pretty soon they were putting out records by people who looked like that, too."

However, a roster that was predominantly blues and progressive (Chain, Madder Lake, McKenzie's Theory) failed to pay the bills, and the label came close to collapsing. Gudinski's fortunes were reigned by Skyhooks, the glam-rock phenomenon, whose first two albums sold 500,000 units, unprecedented for an Australian act. Mushroom's biggest acts included Jimmy Barnes (who sold close to 4 million units), Split Enz (who, along with Skyhooks, his month received awards for cumulative sales of 1 million), Kylie Minogue, Hunters & Collectors, Paul Kelly, Big Pig, the Models, Machinations, Youru Yuild, Flensel and Archie Roach.

In the mid-'80s, Mushroom had a 4% share of the Australian market. In 1993, Gudinski sold a 49% stake of the record label to Murdoch in order to finance his company's overseas expansion. Mushroom U.K., under the leadership of Gary Ashley and, subsequently, Korda Marshall, signed acts like Garbage and Ash and topped the U.K. charts with Peter Andre.

However, by the late '90s, Festival's market share had fallen to 2%. International licensing partners such as A&M, Chrysalis and Island had been swallowed up by multinationals. Bill Egg, MD at the time, slashed staff and diversified activities.

In 1997, News Corp. senior executive James Murdoch, who co-founded the New York hip-hop label Rawkus, decided to revive Festival. He brought in Roger Griersson, MD of PolyGram Music Publishing, as CEO. As co-directors, he tapped Jeremy Fabinyi, former manager of Mental As Anything, and Warren Faby, founder of the roots- and indigenous-music imprint Larrikin Records (which Festival bought in 1996). The new team hired Michael Parisi as Festival's new A&R chief. Parisi has since become Festival's MD.

**SECOND TIME AROUND**

With a revamped artist roster, staff lineup and company culture, Festival's second golden era had begun.

In Australia, Festival started to represent such international labels as G, Almo and Rykodisc/Palm Pictures, as well as the Walt Disney Company's catalog of recordings, including the Hollywood Records and Mammoth imprints. (It maintained its relationships with the New York-based Fantasy and the perennially strong selling catalog of Creedence Clearwater Revival.)

In 1998, News Corp. bought out Gudinski's 51% share of Mushroom in 2002. Festival also struck a licensing deal with Albert Productions, which had developed such acts as AC/DC, Rose Tattoo, John Paul Young, Flash & The Pan and the Angels.

The overall result? Festival Mushroom Records has the most comprehensive back catalog of contemporary Australian music. At the same time, the company's current roster is also dynamic. In 2001, the top-selling album of the year in Australia was the soundtrack to the Baz Luhrmann movie Moulin Rouge, released by Festival.

Within a recent 18-month period, the company saw albums by four of its acts—Kylie Minogue, George, 28 Days and Motor Ace—debut at the top spot of the Australian Record Industry Association (ARIA) charts. Other acts such as Lash, NoKtuRNL, sonication, Machine Gun Fellatio, Gerling, Christine Anu, Jimmy Little and Yothu Yindi...
Congratulations

It's a privilege to be part of the Festival Mushroom team. We wish you decades of continued success.

Allen Grubman,
Jonathan Ehrlich
and all your friends at
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CONGRATULATIONS!
to
FESTIVAL MUSHROOM RECORDS
on their
50th ANNIVERSARY

love from
Kylie Minogue &
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To the fabulous team at FMR,
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All the very best for your
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While we're only a relative newcomer, were proud to have been
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Who's Who at Festival Mushroom

Festival Mushroom Records
Roger Grierson, chairman
Michael Parisi, MD
Michael Golden, COO
Libby Blakey, director of business affairs
Michael Lynch, director of international operations
Janet Dawes, director of marketing (local repertoire)
Wendy Aldridge, director of marketing (international repertoire)
Craig Handley, director of sales & retail marketing

Festival Music Publishing
Michael Lynch, GM
Sonia Le, professional manager
Gary Seeger, creative manager

Festival Mushroom Records New Zealand
Mark Ashbridge, MD
Ashley Page, A&R and New Zealand label manager
Darryl Parker, GM, operations & finance

Mushroom Records U.K.
Korda Marshall, MD
Ian Wesley, GM
Max Lousada, head of A&R
Mireille Davis, head of international
Andrew Gummer, head of business affairs
Nigel Adams, label manager, Infectious Records

50 YEARS OF INDEPENDENCE
Continued from page FM-8

Adam Brand also broke into the ARIA charts.

Festival is represented in dance and electronic culture by Wicked Beat Sound Systems and Josh Abrahams, whose "Addicted to Bass" was a top-10 hit in the U.K. under the name Puretone. In August 2002, Festival gained further cache in the cutting edge of dance culture via a deal with the Vicious label; its act Madison Avenue has had two crossover pop hits in the U.K.

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, remarks, "Compared to the mid-'90s, Festival Mushroom is certainly more relevant today. They have a number of successful chart singles and albums, and, for instance, did a great job with George. And, of course, having a superstar act like Kylie making good records and [being] so successful at touring is always great news for a record company," says Handlin. "A healthy and competitive Festival Mushroom Records is a good thing for the industry."
From Olivia to Kylie, The Bee Gees to Powderfinger and Frank Zappa to Morphine, Kelly Willis to Matthew

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Congratulations Festival on 50 years, from your pals at the Ryko Group!

MUSHROOM: verb, to multiply, grow or expand rapidly

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Sony Music Japan
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German Music Stores Seek Better Hours
Retailers Join Call To Government For More Liberal Opening Times

BY OLAF FURNISS
BERLIN—German music retailers have joined a appeal to the newly re-elected SPD/Green coalition government to ease shop opening times in a bid to stimulate consumer spending.

The request to allow shops to open till 6 p.m. on Saturdays—and to stay open as long as they wish during the week—was officially launched Sept. 27 by Hauptverband des Deutschen Einzelhandels (HDE), which represents 100,000 retailers across all sectors in Germany. The SPD/Green coalition narrowly held on to power in the Sept. 22 elections.

Germany has some of Europe’s strictest laws governing shop opening times. Businesses are forced to close completely on Sundays and at 4 p.m. on Saturdays, while during the week, all stores must close by 8 p.m. Only retailers operating in airports, railway and bus stations, or recognized tourist zones are exempt. A change in the law has been strongly opposed by both unions and the churches.

“We believe that laws dictating shop opening times should be scrapped altogether, but [in the interim] the Saturday extension would be an important step,” HDE head Hermann Franzen says. “Retailers should be free to decide how late they open, and they will only do so if it is worth their while.”

While the HDE stops short of calling for a full Sunday opening, several music retailers believe that step would be particularly beneficial for sales. “The biggest boost that German retailers could hope for is that shops in some areas would be allowed to open on Sundays,” HMV Germany GM Marc Meyer says. He adds that when Sunday opening was allowed as an experiment in the town of Oberhausen, the HMV store generated the same turnover in five hours of one Sunday as it would on a successful weekday.

That view is echoed at electrical and music chain Saturn/MediaMarkt, the German market leader in CD sales. “Saturn would welcome a lib-

Sony Spain’s Cámara Is In Revivalist Mood

BY HOWELL LLEWELLYN
MADRID—One of Spain’s most respected music industry operators, José Miguel Cámara, has unveiled a three-pronged plan with the dual aim of improving the standing of his new label, Sony Music Entertainment Spain, and sparking a music industry revival aimed at keeping Spain among the world’s top 10 markets.

Cámara, who took over as president of Sony Spain Sept. 2, tells Billboard, “Within three or four years, I want to make Sony the leader in domestic repertoire, convert the label into a major source of Spanish music to export to the world, and expand the amount of international repertoire offered by a Sony product marketed in Spain.”

Cámara was speaking on his return to Spain after a seven-month stint in New York heading RCA’s Elvis Presley anniversary campaign as BMG’s international senior VP of strategic projects (Billboard, Sept. 14).

During his earlier 20-year spell heading BMG-Ariola Spain, he established the label as a local product leader, with such artists as Joaquina Sabina, Joan Manuel Serrat, Ana Belén, Victor Manuel, Pedro Guerra, Manolo Garcia, Ska-P, and Niña Pastori.

He now faces the tasks of helping the industry climb out of a sales slump caused by rampant piracy and helping end what insiders view as the creative doldrums in which the industry is stranded, following the CD-driven success of Operacion Triunfo, which has seen a series of karaoke-style singers from the TV show dominate the Spanish charts since last December.

“The Spanish industry is facing a number of challenges, [and] consider it my duty to play an integral part in its transformation,” Cámara says. “My first goal is to convert Sony Spain into a creative and management reference point, concentrating on the development of local artists—which has always been my vocation.”

Cámara, 54, says he is proud of his work on the Presley project, although he admits: “I was not an Elvis fan when I started—coming as I do from the Beatles generation—but now the guy completely absorbs me.”

Apart from developing domestic product, Cámara says he wants Spain to become a key market for product from Sony France and Sony Italy.

“Thanks to the situation being extraordinary in France where Sony has a 25% market share and several million-selling artists, Italy has a similar situation. [But] the usual Sony international product that sells everywhere in the world doesn’t work in Spain, U.S., Sony U.K., and Sony Latino. I want to expand first, with product from France and Italy. I want to revive the Spanish market,” Cámara continues, “To help it maintain its ninth position in [International Federation of the Phonographic Industry] IFPI world rankings and also to see Sony Spain as a major source of Spanish repertoire for the world. Our first priority is [localist] Monica Naranjo, who has just finished an English-language album.”

First-half figures for 2002 from labels body IFPI and affiliate APIVE gave Sony Spain a 12.6% market share, behind Universal with 19.7% and Warner with 15.3%.

Wryly conceding that he does not see himself as the “savior of the Spanish industry,” Cámara nevertheless insists that “all the catastrophic talk out of Spain [about piracy and a creative slump] doesn’t have any effect on me. On the contrary, it acts as a stimulant, and I see the so-called crisis as a challenge.”
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**HITS OF THE WORLD**

**JAPAN**

1. 楽園編集
2. 造花
3. マイケル・ジャクソン
4. オーラル
5. ジャズマン
6. シンガガール
7. ベンジャミン
8. アリオ

**UNITED KINGDOM**

1. A$AP Rocky feat. 2 Chainz
2. The Weeknd feat. Lil Baby
3. Koine feat. Akaii
4. Be Happy
5. Kacey Musgraves
6. Hiromi Uchida
7. Brody
8. DIAM!

**GERMANY**

1. A$AP Rocky feat. 2 Chainz
2. The Weeknd feat. Lil Baby
3. Koine feat. Akaii
4. Be Happy
5. Kacey Musgraves
6. Hiromi Uchida
7. Brody
8. DIAM!

**FRANCE**

1. A$AP Rocky feat. 2 Chainz
2. The Weeknd feat. Lil Baby
3. Koine feat. Akaii
4. Be Happy
5. Kacey Musgraves
6. Hiromi Uchida
7. Brody
8. DIAM!

**HOT MOVIE SINGLES**

**JAPAN**

1. THE WIZARD OF OZ (ROAD TO MINDS)
2. LITTLE BY LITTLE
3. COMPLICATED
4. THE TWINS is LOVE
5. LIKE A WOMAN
6. CLEAN UP MY CLOSET
7. I'M ALIVE
8. STRANGE & BEAUTIFUL

**UNITED KINGDOM**

1. Shut Your Mouth
2. Underneath Your Clothes
3. Somebody
4. Saturday (OOOH, OOOOH)
5. Help Me
6. I'M GONNA LET YOU GO
7. Let Go
8. Wherever You Will Go

**GERMANY**

1. Shut Your Mouth
2. Underneath Your Clothes
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4. Saturday (OOOH, OOOOH)
5. Help Me
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7. Let Go
8. Wherever You Will Go

**FRANCE**

1. Shut Your Mouth
2. Underneath Your Clothes
3. Somebody
4. Saturday (OOOH, OOOOH)
5. Help Me
6. I'M GONNA LET YOU GO
7. Let Go
8. Wherever You Will Go
HONORING AFRICA: South Africa leads the pack of finalists for the 2002 Kora All Africa Music Awards with a total of 11 nominations, including two spots for newcomers Judith Sepulveda and Lungiswa. Zimbabwe's Oliver Mtukudzi has two nominations, in recognition of his increasing popularity outside his home country. Other nominees include Kenny's Henrie Muthu, the Ivory Coast's Meeway, Nigeria's Labajo, and Papa Wemba from the Congo. Established in 1994, the Kora Awards recognize African artists across the continent and throughout the Diaspora. "The awards have grown in prominence in the last eight years to recognize the scope, variety, and excellence of African music, which has developed significantly and expanded from the African continent to become important to music on a global scale," Kora chairman/executive producer Ernest Adjovi says. Winners will be announced Nov. 2 at a gala event mid-term near Johannesburg and will be broadcast to an estimated live TV audience of 300 million in 45 African, 28 European, and nine Asian countries, according to the organizers.

DIANE COETZER

CULTURAL MIX: With a South African album "Bread & Barrels of Water," Denmark's Outlandish has blended Indian music, Cuban party sounds, blues, pop, Bollywood bounce, and more into a 12-track set that exemplifies the new European urban scene. Following the summer radio success of the trio's first single, "Guantanamo," the album bounced into pole position on the Official Hitlist after its release in September. At the same time, the single also stood at No. 1. R&B is now planning a DVD album release, a first for Denmark. The group's debut album, Outland's Official (2000), broke new ground with its depiction of ethnic-minority life in Europe.

CHARLES FERRO

OUTTA BERGEN: Hot on the heels of Röyksopp and Kings of Convenience comes teenager Sondre Lerche, the latest in the seemingly endless current of talent stemming from the Norwegian coastal town of Bergen. With a Norwegian Grammy under his belt, Lerche brings his quirky blend of Bowie-esque vocals, heartfelt lyrics, sweeping guitars, and string-based melodies to the international market with debut album Paces. Released via Source in Western Europe, the album's opening track, "Dead Passengers," has enjoyed U.K. airplay on Radio 1. Source marketing manager Charlotte Gross says, "The band have been blown away by the maturity of his songwriting and the quality of his live performance, especially considering his age. He has a great career ahead of him." CHRISTOPHER BARRETT

INDIAN MASSIVE: Members of the Panjabi Hit Squad (PHS) have been at the forefront of the Asian fusion scene since the early '90s, although the Squad itself was formed in summer 2001 by ADC (Asian DJ Culture) and DJ Markie Mark (Mark Strippel). They mix North Indian folk music (Bhangra with Bollywood beats spiced with hip-hop and other influences. PHS now hosts a U.K. showcase for Indian music on BBC Radio 1. Strippel says, "There's been real appreciation of our shows by both Asian listeners—who never thought it would happen—and from non-Asian listeners, who recognize how big the Asian music scene actually is." PHS past credits include performing alongside So Solid Crew, Miss-Teeq, 2002 Pusanonic Mercury Music Prize winner Ma Dynamo, and DJ Spooky. "The music is now urban street music and often has more in common with hip-hop and garage than the fields of Panjab, where it began," Strippel adds. "But it will always retain an element of Indian tradition." NAYA DHULIAN

Nov. 11 in Europe on the Pause 2 label. Sasha Zaitsev and Ilya Baranovskiy made a favorable impression in avant-garde circles two years ago with mini-album Reframing, and tracks from the record were licensed to six different labels for various electronic music compilations. EUS new full-length release retains the same experimental approach, influenced by the likes of Aphex Twin and Squarepusher, but is lusher and more romantic. UK as was Silence By Pause 2 after initially releasing Tracks on its Web site, muz.ru. "Now we advise all our friends to put stuff on M3. If you come from Russia, it's the only way to promote stuff," Zaitsev says. After years spent in the studio, the duo has also developed as a live act and recently played its first gig in Moscow.

NIGEL WILLIAMSON
BY LARRY LeBLANC

TORONTO—The Canadian Recording Industry Assn. (CRIA) is set to launch a campaign to educate Canadians regarding the highly negative effects that widespread CD burning and unlicensed downloading of music are having on the music business.

Two years in development, the CRIA's campaign, titled Listen Up to High Schools nationally.

Brian Robertson, president of Toronto-based CRIA, says, “We feel there is going to be a continuing trend in the awareness of the issue of illegal downloading, otherwise people think CDs are just a piece of plastic.”

“The campaign was motivated,” he adds, “by the fact that Canada was the first country in the world to play a show a music sales decline when Napster was in full swing. We did research and found that we had the highest level of broadband Internet penetration per capita in the world.”

Extensive research by the CRIA since then indicates a continuing lack of awareness of the illegality of unauthorized downloading on the part of the majority of music consumers.

“Research shows that the highest level of downloading and CD burning is by people under 20,” Robertson says. “There seems to be a generation of young people out there who think that they don't have to buy music anymore.”

Universal Music Canada president/CEO Randy Lennox says, “When Canada's music industry still claims not to know that downloading and CD burning can be illegal, we have a gargantuan task before us in educating them.”

EMI Music Publishing Canada president Michael McCarty argues, “Our industry is not providing people with a viable and attractive alternative. Many young consumers are passionate about music and are pursuing their passion in a convenient way conducive to their digital culture. And it happens to be free.”

The CRIA has committed $1.2 million for its campaign and is now lobbying several other music industry organizations here for their financial support. “We need $2 million plus as a start,” Robertson says. “We anticipate everybody will be involved. We are also dealing with record companies and managers to get artists involved.”

Sony Music Canada president Denise Dolton says, “We are seeking to work with others who are stakeholders in the protection of intellectual copyright. Everybody's property is being affected.”

The CRIA initiative is launching within weeks of a U.S. multimedia campaign announced Sept. 26 (Billboard, Oct. 5) by the Music United for Strong Internet Copyright Coalition of American record companies, artists, and music organizations led by the Recording Industry Assn. of America.

Robertson says Value of Music is designed to be less confrontational than its American counterpart, which essentially emphasizes that downloading is illegal and that there are potential penalties. He says, “Ours is an educational campaign.”

Lennox adds, “Rather than reprimand consumers for downloading, we decided we needed to sell them on the value of music.”

“Downloading is not as clear a cut a violation in Canada as it is in the U.S. One key difference is that home taping for personal use (not multiple copying) in Canada is, in fact, legal, whereas in the U.S., labels merely promise not to prosecute.

While the Canadian Copyright Act does cover digital downloads as a means of distribution and the CRIA can close down sites offering music for free or pirating music and offering it for free, the U.S. music industry has more flexibility in dealing with Internet service providers (ISPs) because of protection under its Digital Millennium Copyright Act of 1998. “We have full-time staff surfing the net and finding illegal file-sharing services,” Robertson says. “We communicate with the ISPs and eventually, they take these sites down. However, [illegal downloading] has been exacerbated by colleges and universities providing broadband services to their students. We are in communication with all of the principal colleges and universities in the country, informing them of the legalities involved.”

Robertson notes that the Canadian government has yet to fully deal with copyright protection in the digital age. The government's delay in enacting the two World Intellectual Property Organization (WIPO) treaties—the Performances and Phonogram Treaty and the Copyright Treaty—continues to leave the digital industry weakened. While the treaties were signed in 1997, they have yet to be ratified. He says, “Until these WIPO treaties get ratified, we are far behind the civilized world in terms of copyright protection.”

However, Canada’s Federal Court of Appeal ruled in May that if ISPs in Canada act as more than ‘passive providers’—for example, by storing music on their servers—they are responsible for paying music-copyright royalties (Billboard, May 18).

McCarthy argues that consumers are, in effect, already paying for downloading via ISP subscriptions at the expense of creators. “ISPs are selling access to our music to people who are downloading music to peer to peer, and we are not getting any of it,” he says. “We need to try to rectify that.”

Robertson says Title of Music is designed to be less confrontational than its American counterpart, which essentially emphasizes that downloading is illegal and there are potential penalties. He says, “Ours is an educational campaign.”

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"DIGITAL MILLIONAIRE"

The global success tale of Roadrunner act Nickelback's album Silver Side Up continues to add new chapters. The latest is from South Africa, where the label is licensed to leading independent the David Gresham Record Co. (DGRC). DGRC founder and CEO David Gresham took advantage of a recent trip to Colombia, Germany, to meet with Roadrunner's international director Cees Wessels and business affairs director Marcus Turner and present them with a platinum award marking 50,000 units of Silver Side Up shipped in South Africa. Pictured, from left, are Turner, Wessels, and Gresham.

A question mark hangs over the status of former Beach Boy Brian Wilson’s inaugural solo dates in Australia, scheduled for December, after the show’s promoter was arrested Sept. 25 on fraud charges. According to the Victorian police major fraud division, the promoter—24-year-old Ben Beath—has admitted to stealing funds from accounts at the Bank of Melbourne while he was employed there. Beath gained access to the bank’s computer system and opened false accounts, using them to gain access to funds. He is accused of defrauding the bank of some $19 million Australian ($10.35 million). Wilson was paid a deposit of $250,000 Australian ($136,000) by Beath’s touring company, 1 Giant Leap. Police say the money will have to be returned. The artist’s U.S. agent, Ronne Lipson, is holding discussions with other Australian promoters, and Beath (currently on bail) is also understood to be attempting to help place the tour. Wilson is scheduled to play a total of four Australian shows with his 10-piece band, two apiece at the 2,000-capacity Sydney State Theatre (Dec. 12-13) and at the 2,500-capacity Melbourne Concert Hall (Dec. 17-18).

CHRISTIE ELIEZER
GERMANY’S MUSIC SALES PLUMMET FURTHER STILL AS EXECUTIVES CALL FOR GOV’T ACTION AND NEW STRATEGIES

Biz Blames Free Downloads, CD-Burning; Music DVDs A Bright Spot

BY WOLFGANG SPAHR

HAMBURG—The German music industry is suffering its worst sales crisis in a half-century. After the boom years of the past five decades, record companies, publishers and retailers are fighting for survival. Buying music has slid way down the priority list on Germans’ leisure budgets. Spending on computer games and mobile phones may be just as much to blame for the dramatic slump in revenues as CD-burning, free online downloads and the non-stop availability of top-40 hits from more than 300 German radio stations.

In recent years, Germany—which has slipped behind the U.K. to rank now as the fourth-largest music market in the world—has lost 30% of its value. The latest numbers are daunting.

In 2001, the value of music sales in Germany fell 10.2%, from 2.49 billion euros to 2.23 billion ($2.44 to $2.19 billion). Sales volume fell 8.4%, from 266.4 to 244.1 million units. The decline was particularly drastic for CD albums, down 11.1%. From 195.1 million albums sold in 2000 to 173.4 million last year. Only single unit sales increased, more than 11%, to 1.312 million units.

So far this year, the decline continues. Sales volume dropped 10.2% for the first six months of 2002, to 97.1 million units. Single unit sales fell even more drastically, down 26.4%. Yet again, music DVDs bucked the trend. Sales grew 225% during the first half of 2002, to just under 1 million units.

More than 2,000 music-DVD titles are available in the market.

For the overall music market, things aren’t likely to improve soon. Industry insiders don’t expect even modest growth before the end of 2003. Until then, further layoffs are expected, along with more label mergers. Hundreds of record shops are threatened with closure. Even Germany’s largest retailers—such as WOM, Saturn and MediaMarkt—are struggling. Record companies are granting retailers extended payment periods to prevent widespread closings.

There have been weeks in the German record market when retailers have returned more records to suppliers than they’ve sold.

Continued on page EQ-8

AMSTERDAM—This is a city where the artistic and musical spirit soars. By European standards, it’s a small capital city, with a population of some 700,000. A beautiful city, built around a system of canals, it is easily navigable because of its compact nature; you’re never too far from the center.

Amsterdam’s long-standing tradition of liberalism resulted in its becoming known as one of the most radical cities in Europe during the 1960s and 1970s. There has been a huge reflection of that radicalism in the artistic and cultural development of Amsterdam. One characteristic of that spirit is a kind of plain-speaking, down-to-earth attitude and a tolerance that sets it apart from other cities, even in the Netherlands. That is prevalent throughout the city, which means that people are more receptive to new ideas and perhaps not quite as cynical as they may be elsewhere.

Through the years, many bands have found this out; Amsterdam often is used as a warm-up for European tours, or a testing ground, as groups don’t have to deal with overwhelming hype or an overly cynical media.

“Holland in general and Amsterdam in particular are very liberal,” observes Rob Schouw, MD of BMG Benelux. “This obviously appeals to creative spirits, and these people find each other here. Besides this, or maybe even because of this, Amsterdam is a beautiful cultural melting pot that will always inspire. I have yet to meet an artist—musician, writer, painter—that hasn’t been inspired by the city. Amsterdam also has some music venues with an exceptional reputation of their own that attract young new bands who can become part of the myth created by their famous heroes who’ve played there before them.”

Continued on page EQ-10
LAS KETCHUP
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WKTU NEW YORK
KISS L.A.
KRBV DALLAS
Y100 MIAMI

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#1 EUROPEAN BORDER BREAKERS AIRPLAY CHART
#1 SPAIN, GOLD
#1 AUSTRIA, GOLD
#1 SWITZERLAND, PLATINUM
#1 HOLLAND, DOUBLE PLATINUM
#1 BELGIUM, DOUBLE PLATINUM
#1 SWEDEN, PLATINUM
#1 ITALY, DOUBLE PLATINUM
#1 FINLAND
#1 FRANCE, GOLD
#1 GERMANY, GOLD
#1 PORTUGAL
ALBUM GOLD IN MEXICO
ALBUM GOLD IN COLUMBIA

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# The EQ Review

A Quarterly Roundup of European Artist-Development News

## Top 20 Singles (Jan. 1 to Sept. 28, 2002)

1. Shakira, “Whenever Wherever/Suerte” (Epic/Columbia)
2. Eminem, “Without Me” (Interscope)
3. Nickleback, “How You Remind Me” (Roadrunner)
4. Pink, “Get the Party Started” (Arista)
5. Robbie Williams & Nicole Kidman, “Somethin’ Stupid” (Chrysalis)
6. Mac’d House, “Like A Prayer” (Bio/Various)
7. Enrique Iglesias, “Hero” (Interscope)
8. Anastacia, “Paid My Dues” (Epic)
9. Kylie Minogue, “Can’t Get You Out of My Head” (Parlophone)
10. Tiziano Ferro, “Perdono” (EMI)
11. Bratla Boys, “Stach Stach” (M6 Int.)
12. Afroman, “Because I Got High” (Universal)
13. Mark Lavoine & Christine Marocco, “La Touche” (Mercury)
14. Star Academy, “La Musique” (Island)
15. Sophie Ellis-Bextor, “Murder On The Dancefloor” (Polydor)
16. Elvis vs. JXL, “A Little Less Conversation” (RCA)
17. Shakira, “Underneath Your Clothes” (Epic/Columbia)
18. Marilyn Manson, “Tainted Love” (Maverick/Warner Bros.)
20. Indochine, “J’ai Demanda A La Lune” (Columbia)

## Top 20 Albums (Jan. 1 to Sept. 28, 2002)

1. Shakira, Laundry Service (Epic/Columbia)
2. Anastacia, Freak of Nature (Epic)
3. Robbie Williams, Swing When You’re Winning (Chrysalis)
4. Celine Dion, A New Day Has Come (Columbia/Epic)
5. Nickleback, Silver Side Up (Roadrunner)
6. Eminem, The Eminem Show (Interscope)
7. Enrique Iglesias, Escape (Interscope)
8. Alicia Keys, Songs in A Minor (Jl)
10. Pink, Missundaztood (Arista)
11. Soundtrack, The Lord of the Rings (Parlophone)
12. Kylie Minogue, Fever (Parlophone)
14. Linkin Park, Hybrid Theory (Warner Bros.)
15. Britney Spears, Britney (Jive)
16. Moby, 18 (Mute)
17. Dido, No Angel (Cheeky/Arista)
18. Westlife, World of Our Own (RCA)
19. Pink Floyd, Echoes: The Best of, (EMI)
20. Barbra Streisand, The Essential Barbra Streisand (Columbia)

## Billboard

European Quarterly

Table: Music & Media Eurochart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Shakira</td>
<td>Laundry Service</td>
<td>Epic/Columbia</td>
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<td>2</td>
<td>Anastacia</td>
<td>Freak of Nature</td>
<td>Epic</td>
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<td>3</td>
<td>Robbie Williams</td>
<td>Swing When You’re</td>
<td>Chrysalis</td>
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<td>Winning</td>
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<td>4</td>
<td>Celine Dion</td>
<td>A New Day Has Come</td>
<td>Columbia/Epic</td>
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<td>5</td>
<td>Nickleback</td>
<td>Silver Side Up</td>
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<td>6</td>
<td>Eminem</td>
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<td>Enrique Iglesias</td>
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<td>8</td>
<td>Alicia Keys</td>
<td>Songs in A Minor</td>
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<td>11</td>
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<td>The Lord of the Rings</td>
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<td>12</td>
<td>Kylie Minogue</td>
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<td>Alanis Morissette</td>
<td>Under Rug Swept</td>
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<td>Linkin Park</td>
<td>Hybrid Theory</td>
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<td>15</td>
<td>Britney Spears</td>
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<td>20</td>
<td>Barbra Streisand</td>
<td>The Essential Barbra Streisand</td>
<td>Columbia</td>
</tr>
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</table>
has just passed 125 weeks in the U.K. chart and is seven-
times platinum (2.1 million shipments) in that market
alone. But East West is doubt-
less licking its lips over the
Oct. 28 release of the singer-
songwriter's follow-up, A New
day at Midnight. Gray will play a
six-date British tour Nov. 18-
Dec. 7, concluding at London's
Earls Court. Unusual for the
U.K. market, the album pre-
cedes the single, with "The
Other Side" due in stores in
mid-November.

"At Mercury, expectations
are running high for The Rug-
packer's Dream," the new, fourth
solo album by Mark Knopfler,
which arrives just two years
after his third and most suc-
cessful to date, Sailing to
Philadelphia. "The older I get,
the faster it all seems to be
happening," smiles Knopfler.
"I'm enjoying the recording
process more than ever before.
I'm a very slow learn-
er, but I'm learning how to
make the kind of record I
want to make." He plans to
tour next year... Italian idol
Tiziano Ferro continues the
European success story men-
tioned in the previous Euro-
pean Quarterly with the rele-
sale of 'Imbranato' as the
fourth single from his Capitol
debut, Relative Rosso, describ-
ed by Walter Schmith, music
director of CHR station BR
Bayern 3 in Germany, as "a
great autumn track." Liverpool
pool rock experimentalists
Coral can already boast a
nomination for the presti-
gious Panasonic Mercury
Music Prize and a top-5 U.K.
debut with its eponymously
titled debut set on the Sony-
distributed Deltasonic label.
The group this month rele-
ses the single "Dreaming of
You," to coincide with a U.K.
tour. Support slots on the
outing go to a number of nas-
cent acts—the Bandits, the
Hokum Clones, Tramp
Attack, the Zutons and the
Standards. The Coral is only one
of a number of new acts
dropping emerging from the
Liverpool area. Zamba's Pepper
label this month unveils Re-
no, comprising Phil Burns

and Andy Holt, who formed three
years ago in the Wirral dis-
trict as neighbors of the
Deltasonic act. The radio mix
of its confront debut single
"Costa (It's a Beautiful Day)
" is melodic and AC-friendly,
with additional mixes by
Groove Armada's Kompis.
Elsewhere at Zamba, Love Box, the new
album by acclaimed dance-
masters Groove Armada,
arrives Nov. 4, with a U.K.
tour in November and
December... Zomba has a
greatest-hits set covering
Kylie Minogue's PWL era
due Nov. 18. The set will be
marketed via a TV ad cam-
paign, as will a new Stone
Roses best-of on Silvertone.
The Roses set was compiled,
says sales and marketing
manager Hans Griffiths,"with the full cooperation of
the band." The collection
includes three tracks licensed
from Universal... Then, on
Nov. 25, EbulJive releases
The Last Dance, another TV-
laundered collection by erst-
while multi-million sellers
Steps, leading a second
remix CD... With sales of its
2001 Warner Music Spain
album La Taberna del Buda
475,000, according to the
label, Latin rock act Cafe
Quijano will conclude its 15-
date tour of Spain, the year's
biggest there, on Oct. 31...
The new Decca Classics stu-
dio set, Songs Love Has
Raised, featuring Italian tenor
Andrea Bocelli, due in November, is
a priority among European
acts at Universal, according to
Mark Voss, VP, marketing at
UMI, along with albums by
Sweden's Ace of Base and
Russian female duo Tatu.
Discussing the latter act, UMI
president COO John
Kennedy says, "All our com-
panies around the world are
used to getting repertoire
from diverse sources, but, in
one fell swoop, Tatu has
woken up everybody to the
possibilities for Eastern
Europe as a source of great
talent and music."

Universal is also following the
compilation trail with a
new Elton John anthology due
Nov. 11, a Bjork best-of out
this week and a November hits
collection by the Lighthouse
Family, U.K. chart regulars
since 1999... Also on the com-
position front, BMG may be
pursuing Eels with all guns
blazing, but another major
hits package from the company
is Westlife's Greatest Hits,
focusing the Irish group's
extraordinary array of 10
U.K. No. 1 singles achieved in
less than three years since
1999... Epic has Oct. 28 fixed
for the release of Forever
Delayed, a hits package by
Welsh rock mainstays Manic
Street Preachers, previewed
two weeks earlier by the single
"There by the Grace of God."
A full U.K. arena tour follows
in December. On Oct. 14, the
major's S2 label releases
another rock package, Together
by Reef, which has had seven
U.K. top-20 singles since
emerging in 1995... WEA's B-
Unique label has the multi-
artist / Love album, for the
War Child charity, out this
month. Part of rock weekly the
New Musical Express' activities
to mark its 50th birthday and
that of the U.K. singles chart
inaugurated by the publi-
cation in November 1952, it
features such acts as Oasis, Badly
Drawn Boy, Starsailor, Manic
Street Preachers, Stereophon-
ics and Basement Jaxx cov-
ering favorite No. 1 singles. Sev-
eral members of the produc-
tion team behind the
record also worked on 1995's
all-star Help album, which
raised £1.25 million for War
Child...
Congratulations to
SMASH!!
for winning the Urmala Song Festival

Look out for records by

IC2 - AMG
Plus One - 143/Atlantic
Spanish Popstars - Warner Music
The Hamptons - Blackground/Universal

and Miro for the soundtrack
on Universal Films
"The Truth About Charlie" - Sony

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Great Productions!
Big Hits!

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Jean Halao Wernheim, email: intl@mnw.se, tel: 46 8 630 36 31
Music Network, Textilvägen 7, 120 30 Stockholm, Sweden

Music Network, Textilvägen 7, 120 30 Stockholm, Sweden
Peter Maffay
He is the most successful German rock musician and each of his albums is a manifestation of commitment and love for music. No matter if authentic rock sounds as on „Heute vor zwanzig Jahren“ or magical fiction like the brand new „Tabaluga und das verschwundene Glück.“

DJ Tomekk
Germany’s most famous vinyl wizard is known throughout the international scene. His album „The Return Of HipHop“ is a sensational collection not only of fantastic beats, but also of skill and attitude.

Natural
They are this year’s unstoppable shooting stars. Both record and fan charts are unthinkable without them. They are natural.

Die Flippars
More than 30 years of success in music and entertainment – Die Flippars: Two musicians who dedicate their heart and soul to music. Their crated new album „Isabella“ is just another proof of this.

B3
Modern and ambitious cover versions presented with more than respect for the original: B3 love the music of the Bee Gees and that’s why their debut „First“ is packed with exceptional interpretations of Bee Gees classics.

Right Said Fred
Back after 10 years, they have succeeded in the most spectacular comeback of 2001. RSF – one of the best Brit’s acts and a real pop phenomenon. So „Stand Up“ for these champions, because that’s what they are.

Ben
Youth, voice and soul. Ben – the most talented German artist 2002. His hit single „Engel“ took the German charts by storm and his debut album „Hörproben“ is on its way to follow this example.

Xander
Chanteur extraordinaire. Former lead singer of Volumina which sales exceeded 600.000 albums in Holland. Holland’s most important multi-platinum rock band. Ready to conquer Europe starting January 2003.

Kane
Holland’s most important multi-platinum rock band. Ready to conquer Europe starting January 2003.

Danny Malando
The Malando tango saga continues at BMG with Danny, Malando & Orchestra. The follow up to the gold debut album Fera cet Tango will be released in October and will feature Princess from Hungary.

Silkstone
BMG Holland’s most promising breaking artists. A young energetic semi-acoustic pop-rock band.
GERMAN MUSIC SALES
Continued from page EQ-1

than they've sold. "The business sings the blues," one leading executive remarked recently.

PUBLISHED PIRACY TIPS
In talks with Germany's political leaders, top music executives have demanded that the government pass new laws to stop music piracy. Record companies and publishers are calling for an airplay quota guaranteeing 3% of domestic repertoire, forcing radio to play new releases. Minister of Culture Julian Nida-Rümelin has pledged support for a quota because he also fears that the variety of music in Germany is in jeopardy.

Thomas M. Stein, BMG Europe president, describes this as "tragic" the increased consumption of music via CD-burning or free online downloads. The dramatic changes in buying behavior of the formerly

"In the near future," says Stein, "the biggest challenge for the music industry will be the same as in the past: finding new artists who consume like and will buy in significant numbers."

Artists also must have access to more comprehensive programs of career development, says Stein, who calls for an alliance of artists, record companies, publishers and radio programmers to develop tomorrow's stars. Aside from the saturation airplay given top-40 hits, Stein says fans hear little of the huge variety of music available in the market today.

REPROGRAMMING RADIO
Brend Dopp, president of the Warner Music Group Germany, also urged Germany's political leaders to implement the EU Copyright Directive and agreed that the music industry must create commercial download services that can compete with free peer-to-peer services. But he is most optimistic about the revenue potential in the DVD-video and DVD-audio configurations. Dopp notes that Warner Music plans a substantial DVD-Audio format relaunch this autumn. For Germany's A&R development, Dopp called for continuity and long-range thinking. He cites Warner's success recently with such acts as Wonderwall, Seen [sic] and Sasha. "These artists were given time to mature," he says. "The company is now reaping the reward for this strategy."

Germany's traditional retailers are losing their importance, in the view of Tim Renner, chairman and CEO of Universal Music Germany. "Therefore, it is essential to think about alternatives and then develop them," he says. Renner credits U.K. music companies and retailers for better tracking how to reach consumers. At the same time, he says it has been a long time since radio has played a prominent role in developing new artists. "Now we have to find new ways of communicating new music," he says, "and, with the help of the government, we must redefine the task of public radio."

Accepting that CD-burning is an established behavior by music consumers, Renner says, "We have to make this legally possible for the music fan with the personalized CD," something he says can be done with the Universal pay-per-track profile de portal.

For Balthasar Schramm, chairman and CEO of Sony GSA, every crisis, including this one, also contains an opportunity. He says he's convinced there is considerable room for developing new German artists. The newly created corporate structure at Sony Music makes it possible for the domestic division to concentrate exclusively on developing German acts. Far from shunning the advances of technology, Schramm also sees digital distribution offering far more potential than the traditional brick-and-mortar retail alone.

RETAIL OPPORTUNITIES
Udo Lange, president, EMI Germany, sees new opportunities at traditional retail in the short term, thanks to a restructured joint sales team of Capitol and Virgin. Lange says the focus at EMI has been put on new releases and DVD videos. One promising format is a two-track single and a price reduction for the present maxisingle that's intended to make these available at a retail price of 4.99 euros. Lange is optimistic about EMI's autumn release schedule, which includes such companies as Herbert Grönemeyer, Helmut Lotti, Michelle, the Rolling Stones, Richard Ashcroft, Coldplay and Peter Gabriel.

As a top executive at one of Germany's leading independent labels, Jörg Hellwig, MD of edel, sees great potential in the introduction of the CD single. The single, at a retail price of 2.99 euros, is one way to bring consumers back into record stores, he says. For its part, edel wants to support artists with long-term potential, says Hellwig, this has involved even more intensive cooperation among artists, songwriters and producers.

From the perspective of the retailer, Wolfgang Orthmayr, CFO of the 5HM chain, says record companies have hurt themselves in the shakeups of the recent past. As they replaced top managers and brought in a new generation of executives, Orthmayr, the company lost valuable experience and knowledge. "This results in a crisis at all levels of the music business," he says. "Fewers sales staff to sell the records to the customer and less experienced record managers."
congratulation: No. 2 in the album charts

Natural

keep it natural

thanks to all who have helped pave the way.

They are this year's unstoppable shooting stars.
Both record and fan charts are unthinkable without them.
They are Natural.
Their first singles „Put Your Arms Around Me“ and „Let Me Count The Ways“ have proven unchallenged success in Germany and their debut album „Keep It Natural" - already number 2 German Album Charts - is on its way to take Europe by storm.
www.naturalofficialsite.de
For more information contact BMG Ariola Munich at 0049-89-4136-9256

Executive Producer: Louis J. Pearlman
AMSTERDAM
Continued from page EQ-1

Near one of Amsterdam’s busiest squares, the Leidseplein, just 100 yards apart are located the city’s main music venues: the Melkweg and the Paradiso. The Melkweg, housed in a former dairy (the name translates as “Milky Way”), offers a varied roster of activities, including drama, film, and art, as well as music. The Melkweg has two halls, the largest being the Max, which opened in 1995 and has a capacity of 1,000. The other, Old Hall, is rebuilt in 1990 and holds 750. The Melkweg hosts a wide range of styles, including world music, urban, reggae, rock, and pop.

The city’s other main venue is the Paradiso. Familiarly known as the “pop-temple,” the former church is now used for many different types of shows. With a balcony overlooking the stage and dance floor, the maximum capacity is up to 1,000.

One of the main benefits of going to a gig in Amsterdam is the opportunity to see a big-name artist in an intimate setting, rather than in the usual cavernous concert hall, both the Melkweg and the Paradiso offer live music seven days a week.

The latest addition to Amsterdam’s live-music venues is the Heineken Music Hall. Opened in March 2001, it’s the city’s largest music room, with a capacity of 5,000-plus. The venue is situated just outside the city center in a new development (that includes a cinema and a football stadium) and is linked to the center by good public transport links. The Music Hall hosts around 50 big-name concerts per year.

“...the current music scene in Amsterdam is very lively,” says promoter Ron Jessier of Mojo Concerts. “...my experience is that, when American artists make short European tours, nine times out of 10 they want to include Amsterdam. So that’s a big advantage for us. Many artists are offered to us, and the venues are of a high standard. For example, artists such as Angie Stone or Jill Scott have chosen to play two consecutive nights in the Paradiso or Melkweg, basically because they’ve heard of the venue and they know that there will be a great audience there. The city has a particularly strong reputation for showcasing urban, block music and reggae.”

FAME AND FREE RECORDS

Amsterdam has a long-standing maritime tradition; these days it’s mainly focused along the busiest shopping street, the Kalverstraat. The Fame music store, one of the largest entertainment megastores in the Benelux, is here, as well as a branch of the Free Record Shop. Since opening in the 1980s, and particularly since 2001, the Free Record Shop chain has become the market leader in the Netherlands, with 179 outlets, including 26 Free Record Shop branches at Dutch railway stations. The company also owns the 50 Van Leest specialist record shops, as well as the Fame megastore.

Roland Van Geest, marketing manager of FRS, says, “Amsterdam is the 24-hour, seven-days-a-week city in the Netherlands, comparable with Paris or London but, of course, smaller. No other city in Holland has so much nightlife and extended opening hours; this is good news for the clubs, bars and restaurants and means that the city can really be called the entertainment city of the country. Amsterdam is the only city where FRS has more than 20 outlets in one place (Rotterdam and Den Haag each have 10 and the only city where we have the Fame Megastore. Amsterdam is the place where lots of dance music and dance scenes are born in Holland. Amsterdam clubs and underground parties have created the hometown for all famous DJs and Dutch music acts to develop.”

CONFEB BY DAY, PARTY BY NIGHT

Along with rock and pop, dance music is a particularly strong scene in Amsterdam. The house-squatting movement, which was at its height in the city during the 1980s and early 1990s, led to the development of the rave scene and house parties.

Today, top DJs and producers come to the city, which means that Amsterdam can follow the trends of its larger European neighbors closely; the recent rise of the boutique airlines has meant an increase in visitors, particularly from the U.K., who regularly come over for the weekend just to visit clubs or catch a live gig.

It comes as no surprise then, to find that the Amsterdam Dance Event (ADE), billed as Europe’s biggest electronic and dance music conference. This year for Oct. 17-19, the ADE is a conference by day and a festival by night. Last year, 1,500 business professionals attended the conference, and more than 20,000 people visited the nighttime showcases. Dutch national Radio 3FM broadcasts the evening events.

The innovators in the music scene in Amsterdam have also taken the movement to the nearby seaside resort of Bloemendaal aan Zee. Like Brighton is to London, Bloemendaal, only 30 minutes away, is much closer to the urban center, but it transplants the ethos of the dance scene from the city to the beach.

Music simply seems to be a natural part of life in Amsterdam. Throughout the year, there are numerous festivals, most of them involving music, many of them a long time ago to Amsterdamers are used to publicly interacting with music. And, with a large international community living there or just passing through, on any one night it is possible to catch jazz, baroque, improvisational, techno, Cuban—and, if you don’t like what you hear, you’re welcome to start something yourself.

“Looking at the status of Amsterdam in the European music scene, you can say it’s an important place—all the major acts play there, in new or modernized venues,” says Richard Zigman, the chairman of the Confederation of the Netherlands, the national organization that promotes Dutch music. “It’s also a place where much of the music industry is settled, and a vast number of the journalists live there. I think Amsterdam is a kind of gateway to Europe.”

BMC’s Schwan

Netherlands’ Market Slide In 2002
Reflects High Piracy Rate

AMSTERDAM—While the Netherlands has traditionally been one of Europe’s most vital music markets, sales shipment figures for the first half of 2002 show a dramatic slump similar to those experienced in Germany and elsewhere.

According to January–June figures based on shipments provided by the local trade body BVPI, Dutch album sales experienced a 14% drop in units. Singles sales dropped 35%. The market was hit especially hard in June, with album shipments down a massive 35% over 2001.

Adjusted figures for 2001 showed that the value of Dutch music sales fell 7.4%, to $35.7 million last year, while unit sales fell 6%.

Dutch executives have blamed music piracy as a key reason for the market’s woes. The IFPI estimates the Netherlands’ piracy level in the 10%-25% range, in other leading, well-policed, European music markets—such as the U.K., France, and Germany—that figure is less than 10%. Amsterdam last month hosted a three-day IFPI ant-piracy conference with more than 40 countries represented.
**IFPI Amsterdam Meeting Unites Enforcers, Legislators, and Labels**

**BY JENNIFER DEMPSEY**

AMSTERDAM—More than 150 government officials, law enforcement personnel, and record label executives representing some 40 countries attended the annual International Federation of the Phonographic Industry (IFPI) anti-piracy conference, held Sept. 25-27 here.

This year’s conference was organized by the IFPI in association with its Dutch affiliate, labels body NVPL, and the Netherlands’ creative industries’ anti-piracy body, Brein.

The theme of the conference was “Working in Partnership.” IFPI head of enforcement Iain Grant tells Billboard that the aim was to bring together national police/customs representatives with senior government delegations, brand owners, and rights holders to discuss co-operation to combat the trade in illegal copying.

In that process, he adds, in stepping up dialogue with customs officials worldwide, with a view to intercepting shipments of pirate material, tracking where illegal product is coming from, and identifying the routes being taken.

“It’s like profiling a drug,” Grant says, “and if you help the customs officers profile your consignments, they will then look for it for you. We have to give them the information in standardized formats, which we now have, and we are making big inroads into piracy with the help of the international customs network.”

Grant says that the biggest current concern for the IFPI remains the rapid growth of CD-R piracy, particularly in Latin America and Southern Europe. He adds, “We have [also] seen dramatic increases in CD-R piracy in Hong Kong, so we expect to see that type of piracy making its mark in Southeast Asia as well.”

Brenneman managing director Tim Kuik adds that piracy’s ties to organized crime are increasingly problematic in such countries as the Netherlands. “Here in ‘peaceful’ Holland,” he says, “there have been a number of high-profile cases in the last year linked to piracy, which law enforcement agencies are taking very seriously. These people are armed and dangerous and when convicted have received sentences of three to four years; stiff penalties by Dutch standards.”

“We’ve done work going into schools,” he adds, “talking to the kids about piracy. It should be made clear that the pirate CD you buy could be sponsoring organized crime—and some very countries, terrorism. I think the consumer should be aware of these issues and make a responsible decision.”

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**‘Business As Usual’ For Zomba**

**International Record Group Discusses Release Plans Amid Acquisition Uncertainty**

**BY GORDON MASSON**

LONDON—While waiting for the details of its acquisition by BNG to be settled, the various affiliates of Zomba’s International Record Group have been proceeding with “business as usual,” a theme emphasized at the group’s recent global marketing conference in London.

Senior execs from Zomba affiliates throughout Europe, Southeast Asia, Australasia, and Latin America attended the Sept. 16 event—the company’s first such conference. Among the matters discussed were Zomba’s international marketing plans for its slate of major new releases, including debut solo albums by Backstreet Boys’ Nick Carter, ‘N Sync’s Justin Timberlake, and Jennifer Love Hewitt, plus new albums by Aaron Carter (Nick’s brother), Robyn, and Groove Armada.

The conference also discussed plans for international releases by such successful local artists as Chenoa (Spain), Priscilla (France), and Hayley Atkin (Australia).

Zomba says that during the fourth quarter, its global marketing strategy will focus on simultaneous worldwide campaigns for artists like Nick Carter and Timberlake, as well as regional campaigns for new and developing acts timed to coincide with each artist’s availability for promotional video. International Record Group managing director Stuart Watson explains. “It is a totally global approach, but the release dates are staggered so that developing artists can be wherever they are most needed to support their albums. Underpinning all of our international marketing activities is a commitment to offer music buyers exceptional added value in the form of gift-with-purchase incentives, such as bonus DVDs, [video] CDs, or extra music product.”

For example, the initial international version of Nick Carter’s solo set, Never Say Never (released worldwide Oct. 21), will be packaged with a bonus DVD or (in Asia) a video-C, featuring behind-the-scenes video footage and an exclusive interview. The album will also contain different bonus tracks in certain markets. Carter is visiting Belgium, Spain, Sweden, and the U.K. for various TV appearances before going to Korea and Japan Oct. 7-14. He returns to Europe Nov. 8-16. Zomba plans an extensive schedule for Timberlake, whose solo album, Justified, is released globally Nov. 4. In addition to promotional activities Oct. 8-18 in Europe, Timberlake’s campaign will have a heavy emphasis on fashion-oriented media.

Zomba is taking a regional approach to the marketing of Hewitt, Carter, and Robyn’s albums. These albums will be released only when the artist is available to visit each region. For example, Hewitt will not be able to make a promotional trip to Europe until first-quarter 2003, but she was in Japan and Australia in September for the launch of a new movie. As a result, her album, BabyNaked, will be launched before Christmas in Australia, Japan, and other parts of Southeast Asia, followed by a European release in February 2003, when she visits that region.

Aaron Carter’s Another Earthquake will also be released before Christian in the Asia-Pacific region, to coincide with live shows Nov. 5-18 in Japan, the Philippines, Korea, China, and Taiwan. When the album is released in early 2003 in Europe, consumers will initially be offered a limited-edition two-for-one set that will see the new album packaged with a bonus copy of Carter’s last album, Oh, Aaron.

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**U.K.’s Capital, Chrysalis Radio Hit Live Music Trail**

**BY JON HEASMAN**

LONDON—Two of the U.K.’s leading radio groups are making moves into the live music scene here with their latest initiatives.

London-based Capital Radio Group is currently working with U.K. music labels on Hometown Jam, a new event that will take established artists back to their roots for exclusive one-off gigs at intimate venues. The concept will be rolled out across the seven top 40 stations that form the Capital FM Network.

The first Hometown Jam will see EMIs Parlophone and Big Brother return to its native Oxford to play Oct. 10 at the town’s Zodiac Club for Capital local station Fox FM. Tickets for each Hometown Jam gig will be offered exclusively to listeners of the relevant local station via on-air and online competitions. Each event will be recorded for an hour-long special to be broadcast across the Capital FM network.

Some of the biggest U.K. bands and artists have been brought up in many of our stations’ service areas. I consider Hometown Jam our opportunity to bring those artists back home,” says Jeff Smith, head of music and strategy for the Capital FM Network. “It also allows us to work more closely with record labels to celebrate British-made music at what is a most challenging time for the music industry.”

Meanwhile, Chrysalis Radio’s chain of dance stations broadcasting under the Galaxy banner is supporting emerging U.K. dance and urban artists through a New Music Network, which will see it host a series of regional showcase events throughout this month.

At least two events will take place in each of the five Galaxy transmission areas: the artist lineup includes Dirty Vegas, Sarah Whatmore, Big Brovas, Dannii Minogue, Jean Jacques, Smoothie, and Abs. Marketing activity will include 4,000 posters and more than 15,000 flyers to be distributed around the regions.
Rhymes' next film is Narc, which he calls a "corrupt cop film." Narc stars Ray Liotta and Jason Patric. Tom Cruise is one of the executive producers of the Paramount Pictures movie, which opens Dec. 20.

Rhymes—a New York native whose real name is Trevor Smith—has also maintained a busy music career. The entertainer says, "I try to pace myself. You get a lot of opportunities to do things, and I try to represent myself in a way that's not going to upset people, but at the same time I'm never going to do the same shit."

Rhymes has been touring in support of his latest album, Genesis (L Records), and he says fans can expect a new Flipmode Squad album next year.

BUSTING OUT IN FILM: With his unique and frequently seen top persona, Busta Rhymes makes a natural movie star. The rapper/actor has appeared in movies for almost 10 years. His feature-film debut was 1995's Who's the Man?, and more recently he was in 2000's Shaft and this year's Halloween: Resurrection.

IN BRIEF: The title of the Christo- pher Guest mockumentary about a fictional folk-music group has been confirmed as A Mighty Wind (Music & Showbiz, Billboard, March 2). The comedy is due next year. Guest directs and stars in the Castle Rock Entertainment film, which co-stars Guest's female Spinal Tap cohorts Michael McKean and Harry Shearer... Queen Latifah has signed with CBS to develop and star in Mali Anderson, a TV series based on the music series of the same name. The entertainer, who has a growing movie résumé, previously had a stint on prime-time TV as the co-star of Fox sitcom Living Single, which ran from 1993 to 1998. She also hosted a syndicated eponymous talk show from 1999 to 2001... Tom Petty & the Heartbreakers is the latest act to stage a live movie simulcast of a concert in U.S. theaters. The concert, due to take place Oct. 15, will feature the band performing every song on its latest Warner Bros. album, The Last DJ. Korn, Sugar Ray, and Destiny's Child have also staged live concerts that were beamed by satellite to movie theatres nationwide (Billboard, July 13) ...Mandy Moore is currently filming a new movie, Saved, in Vancouver. The Red Bull Single Cell Pictures comedy co-stars Jena Malone, Macaulay Culkin, and Patrick Fugit. R.E.M.'s Michael Stipe is one of the film's producers. Moore's other films due for release in 2003 are Try Seventeen and How to Deal.
Web-Royalty Suspension Bill Is Pulled
Sensenbrenner Withdraws Bill to Allow Rate Negotiations To Continue

BY BILL HOLLAND
WASHINGTON, D.C. — Bowing to political pressure by House Democrats, the AFL-CIO and artists' unions leading Republican House lawmaker P. James Sensenbrenner Jr., Wis., pulled a bill from consideration by the full House Oct. 1. The bill originally put forward by the chairman of the House Judiciary Committee would have suspended for six months Webcast royalty payments, due Oct. 20.

Sensenbrenner withdrew the bill from the fast-track suspension calendar to allow negotiations among the music industry, artist groups, and Webcasters regarding rates and terms for smaller Webcasters to continue until Oct. 4.

Industry Applauds Choice Of Portnow
Continued from page 1

through his more than 20 years of involvement with the Santa Monica, Calif.-based nonprofit.

"They've picked a guy with a background in all areas of the music business. It's a great choice," artist manager Irving Azoff says. "He'll run a very high professional operation. He has tremendous credibility."

Motown Records president/CEO Kedar Massenburg agrees: "Neil's reputation for integrity is matched only by his dedication to music and the prosperity of its artists and executives alike."

Portnow, who is senior VP of West Coast operations for the Zomba Group and former CEO Michael Greene, who resigned in April (Billboard, May 11). Considered a contender for the post from the start of the search, Portnow made a final presentation Wednesday to the NAB board, as did Jim Berk, former president/CEO of the Hard Rock Café. The board made its decision that night. A start date has not been set for Portnow, as his exit from Zomba is still being negotiated. Sources say it could be as early as the beginning of November, but it is expected to be no later than the end of the year.

"We conducted an extensive search with Korn/Ferry," NARAS chairman of the board Garth Fundis says. "We spoke to many people from different areas of business, corporate America and non-profits included. There's an obvious advantage for Neil in that the learning curve in terms of understanding the organization is nonexistent."

Portnow tells Billboard, "The chance for me to be personally involved in the great work that the academy has and will continue to do is a unique and almost once-in-a-lifetime opportunity, so I look forward to the time when this becomes official and I can begin building a totally new culture for the academy."

Portnow inherits an academy that saw its membership grow from 3,500 members to 17,000 under Greene's 14-year tenure and its assets build from $4.9 million to $50 million. But NARAS was also rocked by a number of scandals during Greene's presidencies: Although NARAS paid $650,000 to a former NARAS staff member who accused Greene of sexual harassment, NARAS cleared Greene of any impropriety following an investigation conducted immediately prior to his resignation.

Greene, who has served as a NARAS consultant since May, "left the organization in great shape," Fundis says, although he admits that there are "probably some relationships that need to be healed."

Portnow, who was re-elected as NARAS secretary/treasurer in May, will be succeeded in that post by Dan Carlin, president of NARAS' L.A. chapter and an executive at Segue Music. Portnow's previous positions include VP of A&R at EMI America Records, VP/CMD of the West Coast at Aristà Records, and president of 20th Century Fox Records.

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION
(Required by 18 U.S.C. §1958)


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16. Publication of Statement of Ownership is required and will be printed in the Oct. 12, 2002, issue of this publication.

17. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner)

Howard Lander, President
LONG LIVE THE KING: With a flamboyance and farinace as pronounced as the larger-than-life concerts Elvis Presley delivered in the later years of his career, Elvis 30 #1 Hits (E1) storms The Billboard 200’s throne, with first-week sales of 500,000 units. It’s the largest sum the chart has seen since Dixie Chicks bowed five weeks ago with 780,000 and the largest sales week for an archival album from any act since the Beatles’ splashdown in 2000 (see story, page 1).

The Fab Four’s hits package moved 925,500 units during its first week in November 2000 and 1.26 million during that year’s Christmas week. Those Beatles marks are appropriate reference points in this conversation, as that collection and its attendant marketing campaign seem to be the inspiration for the E1 anthology.

Department stores represent an arena in which Presley beats T’s first-week muscle, as mass merchants rang 301,000, compared with 278,000 for the Beatles’ initial frame. Rackjobbers pulled 60% of E1’s opening sales, with traditional retail delivering 28%. By contrast, I had almost even parity during its first week: 46% from retail and 47% from mass merchants.

The Presley title’s first-week direct-to-consumer and Internet numbers also beat the Beatles’ opening marks. Direct-order and QVC sales accounted for about 44,000 of the King’s opener while the Internet drew another 14,000, whereas E1 started with 34,000 in direct sales and 8,000 on the Internet. Only Pink Floyd’s Echoes: The Best of Pink Floyd, which had 50,000 direct-to-consumer sales when it opened with 215,000 last November, had a larger direct-week in the Nielsen SoundScan era.

Not only does RCA’s $10 million campaign place E1 atop The Billboard 200, but it also earns an easy No. 1 on Top Country Albums. In case you’re scratching your head about Presley’s inclusion on the latter, consider that 16 of the 31 songs appeared on the Billboard country singles charts, including 11 that reached the top five and seven of Presley’s 11 country No. 1s. The new collection becomes his seventh No. 1 country album and the 51st to appear on the list since Top Country Albums bowed in 1964.

ANOTHER BLAST FROM THE PAST: Two vintage names wrestle for next issue’s No. 1, as first-day sales on the Rolling Stones’ double-disc Forty Licks suggest that hits compilation will easily exceed 300,000 units. That could double the Stones’ best Nielsen SoundScan week but does not guarantee the first chart’s crown. Based on the first two days of the tracking week, RCA figures the second-week erosion on E1 might be as small as 30%, which would yield a week of 350,000 for the Elvis Presley set and a solid shot at another chart-topping week.

The album from American Idol finalists looks good for the range of 140,000-150,000, while rapper Xzibit and rock band Good Charlotte are also locks for 100,000-plus weeks.

FANTASTIC VOYAGE: Let’s see it for the adult consumer, who is not only a factor in the big Elvis Presley opener but figures to account for large chunks in the followups of at least half of The Billboard 200’s top 16 slots, including India.Arie, who bows at No. 6 with 110,000 and at No. 1 on Top R&B/Hip-Hop Albums. Those are higher chart peaks (Nos. 10 and 3, respectively) and a bigger sales week than her first album garnered since its release last year.

The top 10 also welcomes Beck, with his largest sales week and highest chart peak (No. 8, 90,000 units), along with veteran Peter Gabriel (No. 9, the third top 10 of his solo career) and rapper Nas (No. 10, his sixth top 10 on the chart). Beck’s first and third albums each peaked at No. 13; 1985’s Midnite Valurres rang 75,000 in its best week.

SEVEN-YEAR ITCH: Once upon a time, Alligator was one of the independent labels that encouraged Billboard to field a blues chart, so it was satisfying to see Shemekia Copeland’s Talking to Strangers, produced by Dr. John, lead last issue’s Top Blues Albums chart. Of the 19 albums Alligator had placed on the list since it bowed seven years ago in the edition dated Sept. 12, 1995, Copeland’s was the label’s first No. 1. The celebration is short lived, though, as Delbert McClinton, from indie New West, enters on top with his second No. 1 blues set during the chart’s uncompleted week . . . Direct-response TV ads, a recent CBS News Sunday Morning shot, and an encore of A&E’s Live by Request help Chicago collect a 24% gain on The Billboard 200 (79-63), the biggest unit bump by any title from last issue’s chart.

ANOTHER MOMENT: Kelly Clarkson’s “A Moment Like This” holds at No. 1 on The Billboard Hot 100 for a second consecutive week, maintaining that lofty perch despite a sales decline of 40%. “Moment” scans 146,000 units while its audience rises by 50% to 54.7 million listeners this week, giving it 40-16 on the Hot 100 Airplay chart. Even with another 40% drop in sales next week, “Moment” should have enough of a gain in airplay to maintain a third week at No. 1.

The audience gain for “Moment” of 17.6 million is the second-highest on the chart, as Eminem’s “Loose Yourself” nabbed the Greatest Gainer/Airplay award with a jump of 18 million impressions. “Lose” entered the Hot 100 at the Hot Shot Debut last issue at No. 43 and quickly climbed to No. 18. Last week’s debut tie B2K’s “Uh Huh” as the second-highest entry of the year, trailing only Brandy’s “What About Us,” which came in at No. 42 in January. The No. 43 debut is Eminem’s career-best start on the Hot 100, besting “Without Me,” which entered at No. 44 in May. “Lose” is the first single from the soundtrack to Eminem’s major feature-film debut, 8 Mile, which opens Nov. 8. The soundtrack includes songs by Jay-Z and Nas, and it will hit retail Oct. 29.

Coming in a close third among airplay gainers on the Hot 100 is “The Game of Love” by Santana Featuring Michelle Branch, which gains 15.2 million listener impressions and moves 66-15. This is only the second week since Billboard expanded the Hot 100 radio panel in December 1998 that three songs have gained of more than 15 million listeners. It happened last in the Oct. 6, 2001, issue, when Jennifer Lopez’s “I’m Real,” Alicia Keys’ “Fallin’,” and Mary J. Blige’s “Family Affair” hit the mark.

BACK AT ONE: After stepping aside last issue for Tracy Byrd’s “Ten Rounds With Jose Cuervo,” Diamond Rio’s “Beautiful Mess” reclaims the No. 1 spot it previously held on Hot Country Singles & Tracks in the Sept. 28 issue. This sort of square dance isn’t Diamond Rio’s first: The group’s “One More Day” rose to No. 1 in the March 10, 2001, issue, and was displaced for two weeks by Toby Keith’s “You Shouldn’t Kiss Me Like This.” “Day” went back to No. 1 in the March 31, 2001, issue. “Mess” is Diamond Rio’s fourth chart-topper, all of which have now spent multiple weeks at No. 1.

Elsewhere on the chart, Kid Rock and Sheryl Crow make their country debut with “Picture,” a track from Rock’s Cocky album. Based on unsolicited album play at six stations concentrating mostly in the North Central and upper Midwest regions, “Picture” garners 122 detections, good enough for a No. 57 start. WCTO Allentown, Pa., leads the way with 46 plays this week, followed by WGGY Scranton, Pa. (29 plays), and WBCT Grand Rapids, Mich. (24 plays).

RIGHT ON: With the legal trouble between Universal Music Group and Kurt Cobain’s widow Courtney Love now over (see story, page 8), Nirvana’s previously unreleased “You Know You’re Right” enters the Modern Rock Tracks chart at No. 22. It is the band’s first chart hit since “Anarchy in the U.K.” peaked at No. 13 in October 1996. “Right” is one of seven debuts on the chart, which ties the record for most songs bowing at the format in a single week. The last time seven songs debuted at Modern was the Feb. 18, 1995, issue, when Sisqoue & the Bandshes led the way with “Oh Boy.”

STAYING POWER: For the second time this year, an artist simultaneously earns both Greatest Gainer/Sales and Greatest Gainer/Airplay designations on the Hot R&B/Hip-Hop Singles & Tracks chart. LL Cool J’s “Luv U Better” moved 5-3. In the July 6 issue, Nelly attained the same feat with “Hot in Here,” which went on to spend six weeks at No. 1. The gain in audience of nearly 6 million puts LL 11 million listeners away from earning his first No. 1 since “I Need Love” in September 1997. Sales of the 12-inch of “Luv U Better” nearly doubled, pushing it 23-9 on the Hot R&B/Hip-Hop Singles Sales chart.

Several other well-established artists return to R&B Singles & Tracks this issue, led by TLC’s “Girl Talk,” the Hot Shot Debut at No. 58. The first single from its November-slated release, 3D, the track includes vocals by the late Lisa “Left Eye” Lopes. Deborah Cox’s charts for the first time in more than two years with “Up & Down (In & Out)” at No. 67, her first entry for J Records from the upcoming The Morning After, due Nov. 5, while Toni Braxton enters at No. 77 with “Hit the Freeway,” the lead single from More Than A Woman, which retracts Nov. 19.
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<td>Calm For Lovers</td>
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<td>Songs I Heard</td>
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<td>Come Dream With Me</td>
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<td>This Is New</td>
<td>Dee Dee Bridgewater</td>
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<td>16</td>
<td>Kissing Jessica Steen</td>
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### Billboard Top Contemporary Jazz Albums

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<td>Paradise</td>
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<td>Al Jarreau</td>
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<td>Heartfelt</td>
<td>Fourplay</td>
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<td>Someone To Love You</td>
<td>Kim Waters</td>
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<td>Rich's House</td>
<td>Lee Witenour</td>
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<td>6</td>
<td>Just Chillin'</td>
<td>Norman Brown</td>
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<td>Sensual Journey</td>
<td>Paul Downing</td>
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<td>Drive</td>
<td>Hugh Masak</td>
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<td>9</td>
<td>Morning, Noon &amp; Night</td>
<td>Bob James</td>
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<td>Ride</td>
<td>Boney James</td>
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<td>Verve/Remixed</td>
<td>Various Artists</td>
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<td>Golden Slumbers: A Father's Lullaby</td>
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<td>Standing Tall</td>
<td>Bob Baldwin</td>
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<td>The Pecan Tree</td>
<td>Joe Sample</td>
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<td>The Very Best Of Acoustic Alchemy</td>
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<td>Pieces Of A Dream</td>
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<td>The Willies</td>
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<td>The Shadow of the Cat</td>
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<td>24</td>
<td>The Bridge</td>
<td>Karl Denson's Tiny Universe</td>
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### Billboard Top New Age Albums

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<td>A Day Without Rain</td>
<td>Enya</td>
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<td>2</td>
<td>Love Songs &amp; Lullabies</td>
<td>Jim Brickman</td>
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<td>3</td>
<td>A Thousand Summers</td>
<td>Tim Janis</td>
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<td>Simple Things</td>
<td>Jim Brickman</td>
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<td>The Power Of Love</td>
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<td>Very Best Of Yanni</td>
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<td>Flamment</td>
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<td>Pure Moods III</td>
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<td>Healing Garden Music-Relaxation</td>
<td>Roland Hanneman</td>
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<td>In The Arms Of Love</td>
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<td>Once In A Red Moon</td>
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<td>The Rose</td>
<td>Medieval Babes</td>
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<td>If I Could Tell You</td>
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<td>15</td>
<td>Portals Of Grace</td>
<td>Azam Ali</td>
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*Note: Albums are ranked based on sales data from Billboard charts. Data includes sales figures for the specified weeks.*
** Billboard® October 12, 2002 **

**TOP INDEPENDENT ALBUMS**

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<td>STEVE EARLE</td>
<td>Vans Warped Tour (2002 Compilation)</td>
<td>Unagi Lagrima No Basta</td>
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<td>Sony Music</td>
<td>Jerusalem</td>
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<td>BMG</td>
<td>Punch O-Rama 7</td>
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<td>TECH N9NE</td>
<td>Poison</td>
<td>This Side</td>
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<td>SNAPSHOT</td>
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**Billboard® October 12, 2002**

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The Hot Hundred charts are the best selling tracks by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches #1, the album and its artists' subsequent albums are immediately eligible to appear on the Hot 100. Independent Albums are currently used for sales tracking and distribution, making them airplay-eligible with no sell-through required. Albums with the greatest sales potential are promoted during the Hot 100. Charting eligibility: Artist has a minimum of 1 million albums sold. RIAA certification is a key factor in certification. Billboard charts are compiled weekly and released on Mondays. Chart positions are determined by sales, airplay, and streaming data. The charts are compiled from data provided by Nielsen SoundScan, a leading provider of performance analysis data. The Sales data compiled by Nielsen SoundScan. Title: What Is It To Burn, Myself When I Am Real, Live On St. Patrick’s Day From Boston, MA At The Avalon Ballroom, Someone To Love You, End Transmission, Higher Ground, Concealed In Fire, Now You Know, Fireproof, Grandes Exitos, Mix Of Life, Vices, Saturation, No Secrets, Momentum, The Spirit Of America, I Phantom, Look Both Ways Before You Cross Me, Talk About It, Light & Magic, Keep It Real, One Beat.
Top Internet Album Sales reflects physical album ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike the Billboard album charts, categories not included in the Internet soundtracks charts. **Albums with the pretotal sales gain this week.**

Certification for net shipments:

- **Platinum**: 1,000,000 units
- **Gold**: 500,000 units
- **Silver**: 200,000 units
- **Platinum Plaque**: 100,000 units
- **Gold Plaque**: 50,000 units
- **Silver Plaque**: 20,000 units

Destination Date: The date of airplay that Nielsen SoundScan, Inc. reports for Nielsen SoundScan, Inc. (Chart week ending October 12, 2002.)

October 12, 2002

**Billboard Top Internet Album Sales**

<table>
<thead>
<tr>
<th>Artist</th>
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<td>Norah Jones</td>
<td><em>Come Away With Me</em></td>
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<td>Various Artists</td>
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<td>Deft Trecks</td>
<td><em>Room To Breathe</em></td>
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<td>Steve Earle</td>
<td><em>MIDNIGHT SUNRISE</em></td>
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<td><em>A Rush Of Blood To The Head</em></td>
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<td>India.Arie</td>
<td><em>Voyage To India</em></td>
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<td>Lifehouse</td>
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<td>Eva Cassidy</td>
<td><em>Songbird</em></td>
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<td>Jane Monheit</td>
<td><em>In The Shadows</em></td>
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<td>Ryan Adams</td>
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<td><em>The Naked Ride Home</em></td>
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<td>The Chieftains</td>
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<td><em>Inside Wants Out (EP)</em></td>
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<td>John Mayer</td>
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<td>Audra McDonald</td>
<td><em>Happy Songs</em></td>
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**Billboard Top Soundtracks**

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<td>Disney's Lilo &amp; Stitch</td>
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**Billboard Top Pop Catalog**

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<td>Creed</td>
<td><em>My Own Prison</em></td>
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<td>Toby Keith</td>
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<td><em>Come On Over</em></td>
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<td><em>Tapestry</em></td>
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<td><em>Cross Road</em></td>
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<td>Jhene Aiko</td>
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<td><em>Hell Freezes Over</em></td>
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<td><em>The Greatest Hits Volume 1: 20 Good Vibrations</em></td>
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<td>P!nk</td>
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**Billboard Top Country Catalog**

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<td>Kenny Chesney</td>
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<td>Bob Marley &amp; The Wailers</td>
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<td>Kid Rock</td>
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<td>ABBA</td>
<td><em>The Best of ABBA</em></td>
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<td>P!nk</td>
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<td>AC/DC</td>
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For more information on the Billboard charts, please visit www.billboard.com.
Compiled from a national sample of airplay monitored by Nielsen Broadcast Data Systems. Radio Top 40 service. 101 music stations monitored. 89 modern rock stations, 12 contemporary hit radio stations, and 79 adult Top 40 stations are electronically monitored 30 days a week. 40 charts are compiled from a national sample of 500 stations Top 40, Modern Rock Top 40, Contemporary Hit Radio Top 40, AC Top 40 and Adult Top 40. 25 stations are monitored 7 days a week, Top 40 and Top 30 includes Top 30. 24 weeks a year. Top 40 and Top 30 includes Top 30. 24 weeks a year. All stations are monitored by Nielsen. Airplay monitored by Nielsen Broadcast Data Systems.

**MODERN ROCK TRACKS**

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<td>OCTOBER</td>
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<td>SHE HATES ME</td>
<td>VESUVIUS</td>
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<tr>
<td>ALL MY LIFE</td>
<td>KOTAKA</td>
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<td>I'M AM IN THE HOUSE</td>
<td>MOUTHPIECE</td>
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<td>JIMMY BOWEN</td>
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<td>THE SILENT</td>
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<td>CHINESE DANCING</td>
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<td>JESUS' LOVER</td>
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<td>THE RED</td>
<td>DILL</td>
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<td>KORN</td>
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<tr>
<td>HATE TO SAY I TOLD YOU SO</td>
<td>CAUTION</td>
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<tr>
<td>ALWAYS</td>
<td>DARE</td>
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<td>FINE AGAIN</td>
<td>SHERY</td>
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<td>LIFESTYLES OF THE RICH AND FAMOUS</td>
<td>RATT</td>
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<td>SOME DAY</td>
<td>JIMMY BOWEN</td>
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<td>IN MY PLACE</td>
<td>DAYTRIPPER</td>
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<td>DEAD LEAVES AND THE DIRTY GROUND</td>
<td>THE STONES</td>
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<td>FLAKE</td>
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<td>WHEN I'M GONE</td>
<td>ENZO</td>
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| GET OVER IT | DORIS | Big G.
| COUSCHE | Audiofeast |
| NO ONE KNOWS | QUEEN OF THE STONE AGE | Queens of the Stone Age |
| ONE LAST BREATH | CREED | Creed |
| SHE LOVES ME NOT | VENICE | Papa Roach |
| PRETTY GIRL | LA RAZA | Supersuck |
| THE TASTE OF INK | THE LUST | The Used |
| PTS OF AUTHOKY | (POINTS OF AUTHORITY) | (Points of Authority) |
| NEVER AGAIN | NIGHT | Nightcrawlers |
| POEM | SUPERCAR |
| REMEMBER ME | QUANDO | Quandern |
| TOMORROW | ALO |

**MAINSTREAM ROCK TRACKS**

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<td>SHE HATES ME</td>
<td>VESUVIUS</td>
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<tr>
<td>ALL MY LIFE</td>
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<td>I'M AM IN THE HOUSE</td>
<td>MOUTHPIECE</td>
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<td>JIMMY BOWEN</td>
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<td>CHINESE DANCING</td>
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<td>ELECTROMATIC</td>
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<td>THINKING OF YOU</td>
<td>KORN</td>
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<tr>
<td>HATE TO SAY I TOLD YOU SO</td>
<td>CAUTION</td>
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**ADULT CONTEMPORARY**

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<td>AMERICAN HUSTLE</td>
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<td>SUPERMAN</td>
<td>I'M NOT EASY</td>
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<tr>
<td>WHERE YOU ARE</td>
<td>QUEST</td>
</tr>
<tr>
<td>HERO</td>
<td>RICHARD CHAMBERLAIN</td>
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<tr>
<td>CRY MYSELF</td>
<td>BETH</td>
</tr>
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<td>SOAK UP THE SUN</td>
<td>MAE</td>
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<tr>
<td>I'M ALIVE</td>
<td>LANA</td>
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<td>A NEW DAY HAS COME</td>
<td>CAN</td>
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<td>CAN'T STOP LOVING YOU</td>
<td>CLAY</td>
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<tr>
<td>HERE I AM</td>
<td>AMBER</td>
</tr>
<tr>
<td>IF YOU'RE GONNA GO</td>
<td>MASSACRE</td>
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<tr>
<td>NO SUCH THING</td>
<td>JOHN</td>
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<tr>
<td>I'M ALREADY THERE</td>
<td>IRINA</td>
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<tr>
<td>LIFE GOES ON</td>
<td>LIZ</td>
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<tr>
<td>DON'T KNOW WHY</td>
<td>JON</td>
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<tr>
<td>WHEN YOU LIE NEXT TO ME</td>
<td>KIEL</td>
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<tr>
<td>A MOMENT LIKE THIS</td>
<td>JEN</td>
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<tr>
<td>COMPLICATED</td>
<td>AIRPOWER</td>
</tr>
<tr>
<td>ONE MORE TIME</td>
<td>KEVIN</td>
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<td>ORIGINAL 5</td>
<td>JORDAN</td>
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<tr>
<td>DANCE WITH ME</td>
<td>JAMES</td>
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<td>LOVE FROM ME</td>
<td>JAMES</td>
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<tr>
<td>SILVER LINING</td>
<td>BRUCE</td>
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<tr>
<td>OUT OF MY HEART (INTO YOUR HEAD)</td>
<td>BILLY</td>
</tr>
</tbody>
</table>
## October 12, 2002

### Hot 100 Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title (Artist) (Promotion Label)</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Somebody Like You (LeAnn Rimes)</td>
<td>LeAnn Rimes</td>
</tr>
<tr>
<td>2</td>
<td>Wonderful Me (Stevie Wonder)</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>3</td>
<td>Big Me (Alicia Keys)</td>
<td>Alicia Keys</td>
</tr>
<tr>
<td>5</td>
<td>In the Name of the Devil (112 feat. Erykah Badu)</td>
<td>112 feat. Erykah Badu</td>
</tr>
<tr>
<td>6</td>
<td>Time of Your Life (Paper Thin)</td>
<td>Paper Thin</td>
</tr>
<tr>
<td>7</td>
<td>Don't Speak (Tina Turner)</td>
<td>Tina Turner</td>
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<tr>
<td>8</td>
<td>The Impossible (No Doubt)</td>
<td>No Doubt</td>
</tr>
<tr>
<td>9</td>
<td>Loser (Santana feat. Babyface)</td>
<td>Santana feat. Babyface</td>
</tr>
<tr>
<td>10</td>
<td>Like You (Pink)</td>
<td>Pink</td>
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### Hot 100 Singles Sales

<table>
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<tr>
<th>No.</th>
<th>Title (Artist) (Promotion Label)</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Where I Wanna Be (C Matcha)</td>
<td>C Matcha</td>
</tr>
<tr>
<td>3</td>
<td>A Change Is Gonna Come (John Lennon)</td>
<td>John Lennon</td>
</tr>
<tr>
<td>4</td>
<td>I Want It That Way (Backstreet Boys)</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td>5</td>
<td>We'll Rock You (Queen)</td>
<td>Queen</td>
</tr>
<tr>
<td>6</td>
<td>The Show Must Go On (The Smashing Pumpkins)</td>
<td>The Smashing Pumpkins</td>
</tr>
<tr>
<td>7</td>
<td>Feels So Right (Shaggy feat. R. Kelly)</td>
<td>Shaggy feat. R. Kelly</td>
</tr>
<tr>
<td>8</td>
<td>Ain't No Love (D'Angelo)</td>
<td>D'Angelo</td>
</tr>
<tr>
<td>9</td>
<td>Don't Speak (Tina Turner)</td>
<td>Tina Turner</td>
</tr>
<tr>
<td>10</td>
<td>The Power of Love (Bryan Adams)</td>
<td>Bryan Adams</td>
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</table>

### Billboard Top 10

<table>
<thead>
<tr>
<th>No.</th>
<th>Title (Artist)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dilemma (Usher ft. Lil Jon)</td>
</tr>
<tr>
<td>2</td>
<td>Gangsta Lovin' (Jodeci)</td>
</tr>
<tr>
<td>3</td>
<td>Complicated (Gwen Stefani)</td>
</tr>
<tr>
<td>4</td>
<td>Hey Me (Beyoncé)</td>
</tr>
<tr>
<td>5</td>
<td>Work It (Missy Elliott)</td>
</tr>
<tr>
<td>6</td>
<td>One Last Breath (The Christmas Tunes)</td>
</tr>
<tr>
<td>7</td>
<td>Cleaner Out My Closet (Geri Halliwell)</td>
</tr>
<tr>
<td>8</td>
<td>Don't Speak (Tina Turner)</td>
</tr>
<tr>
<td>9</td>
<td>Be Your Baby (Santana)</td>
</tr>
<tr>
<td>10</td>
<td>That's What Girls Do (Pink)</td>
</tr>
</tbody>
</table>

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- Listen to your favorite tunes in any public setting.

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Labels, Studios Rethink Soundtracks

Continued from page 1

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ROBERTSON

Labels, Studios Rethink Soundtracks

2000 release from Lost Highway/Mercury, which Nielsen SoundScan says has sold 5.9 million copies to date—and Titanic, which was released in 1997 by Sony Classical and has sold 10 million copies. Both largely constitute anything but radio-friendly pop music. O Brother, Where Art Thou? celebrates bluegrass music from relatively unknown artists, while Titanic was mostly a classical-music collection.

T Bone Burnett, the Grammy-Award-winning producer of O Brother, Where Art Thou? soundtrack, says of the album’s surprise success: “We had authentic music. Bluegrass had been in the ghetto and we just thought, ‘Let’s get this music out on the world stage and forget about the record business. I can never figure out what’s going to sell.’

Consumer reaction may be unpredictable, but insiders are saying that the music used in the movie is one of the trendiest this year. In their current soundtrack choices is that the music they buy must be vital to the movie’s identity. Sony Music Soundtracks president Glen Friesen says, ‘We’ve forgotten what the word “soundtrack” means, and we have to rethink what’s important to music buyers. What we’ve seen previously is that the soundtrack that sell the most have music that’s an essential part of the movie’s story.’

“With all these soundtracks that came out that were disconnected from the movie, a lot of them didn’t do very well,” says Kathy Nelson, Universal Pictures/Universal Music Group president of feature-film music and soundtracks. “It thankfully brought us back to the fact that the soundtracks that consistently do the best are the ones where the music and the movies connect.

There was a time when a lot of artists’ throwaway songs would be licensed for soundtracks,” says Spendlove. “Miramax president of motion picture music. So then you’d have all these soundtracks with 10 or 12 material, but you’re starting to see people turning away from that little bit and focusing more on quality. The soundtrack’s success is a combination of the music being fabulous and striking an emotional chord.”

Often a key to a successful soundtrack is using music by an artist who also stars in the film, such as Whitney Houston in 1992’s The Bodyguard or Madonna in 1996’s Evita. Eminem’s first feature film, 8 Mile, is expected to yield a hit soundtrack because the artist is featured on the album, which is due Oct. 29 on Interscope. The album’s due Nov. 8 from Universal Pictures.

Similarly, with score-driven albums, proven brand-name composers are usually key to commercial success. John Williams, Hans Zimmer, Danny Elfman, Howard Shore, and James Horner are only some of the composers who repeatedly work on big-budget films.

In other cases, familiar songs can do the trick. Disney’s Lilo & Stitch, which features Elvis Presley tunes, is an example of putting a new spin on familiar songs. The album has sold nearly 500,000 copies. This formula also worked for the recent hit soundtracks I Am Sam and Moulin Rouge.

Walt Disney Music president Chris Montan says of the success of Disney’s Lilo & Stitch: “The music was used really well in the movie. With animation we can focus a little bit more on the individual songs because they’re more important to our storytelling.”

Following are 10 major movie soundtracks to be released in the fourth quarter.

8 Mile (Interscope) Soundtrack release: Oct. 29 Movie opening: Nov. 8

The soundtrack to Eminem’s major studio-film debut from Universal Pictures will include new, previously unreleased tracks from the artist. Obie Trice, D12, Jay-Z, Nas, and 50 Cent will also be on the soundtrack. Critics’ early praise of the film and Eminem’s multi-platinum sales success bode well for the collection’s chart performance.

Chicago (Epic/Sony Music Soundtracks) Soundtrack release: (tentative) Nov. 26 Movie opening: Dec. 25

The next big splashy musical aiming for box-office success is Miramax’s film version of Chicago. The star power of Renee Zellweger, Catherine Zeta Jones, and Richard Gere (who all sing in the film and will be featured on the soundtrack) will no doubt add to consumer interest.

Die Another Day (Warner Bros.) Soundtrack release: Nov. 12 Movie opening: Nov. 22

Madonna fans eager for a new song from the pop icon will find it on this album. She performs the title theme to this latest James Bond film in addition to appearing in the MGM movie. The soundtrack will also feature music from Paul Oakenfold.

Harry Potter and the Chamber of Secrets (Warners/Resonance/Atlantic) Soundtrack release: Nov. 12 Movie opening: Nov. 15

The first film in the Harry Potter series spawned a hit soundtrack, and the sequel should do the same. John Williams returns as the composer to this second film in the Harry Potter series, which is due from Warner Bros. Pictures.

Spendlove continues, “With Sting’s Oscar-nominated song Until ... From Kate and Leopold, he was truly inspired by the movie, because he wrote the song after seeing the film. U2 has a new song, ["Hands That Built America"] for Gangs of New York, and it’s a great fit because U2 is an Irish band and the movie is about Irish gangs.” (Continued on page 65)

10 Hot Titles For The 4th Quarter


MTV’s controversial but popular Jackass series is the inspiration for this big-screen project from MTV Films/Paramount Pictures. The soundtrack emphasizes rock that is loud, fast, and rule—just like the Jackass style. MTV will weigh in with a considerable marketing push for the Jackass soundtrack, which includes songs from Andrew W.K. and CKY.

The Lord of the Rings: The Two Towers (Reprise/Warner Bros.) Soundtrack release: Dec. 3 Movie opening: Dec. 18

The blockbuster Lord of the Rings trilogy from New Line Cinema has a large enough fan base to ensure an impressive run on The Billboard 200 for any Lord of the Rings-related soundtracks. The Two Towers album will once again feature music composed by Academy Award winner Howard Shore, with contributions from an eclectic group of international artists to be announced. Prewar soundtrack The Lord of the Rings: The Fellowship of the Ring is still on the Billboard Top Soundtracks chart almost a year after its release.

Paid in Full (Roc-a-Fella/Island Def Jam) Soundtrack release: Oct. 22 Movie opening: Oct. 25

A Roc-a-Fella’s State Property soundtrack was a sleeper hit earlier this year. The label could work its magic once again for this R&B/hip-hop soundtrack, which features songs from Guy, Slick Rick, and Melissa Morgan. Paid in Full the movie (Miramax Films) stars Wood Harris, Mehki Phifer, and Cam’Ron.

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BILBOARD OCTOBER 12, 2002

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SOUNDTRACK MATCHMAKING

Matching the right artists with the right film soundtracks is hardly an exact science.

“All the artists are different, and they all do [soundtrack] music for different reasons,” Spendlove says. “It’s if it’s a real Academy Award-based movie, the artist will usually be more willing to do the song.

Music supervisor Dawn Soler, whose recent credits include The Princess Diaries, Moonlight Mile, and Sweet Home Alabama, says, “We used to have really high advances, in the mid-six figures to seven figures. But that’s really not the case anymore. You really need to be able to prove the soundtrack fits the demographic of the music perfectly.”

Spendlove concludes, "With Sting’s Oscar-nominated song Until ... From Kate and Leopold, he was truly inspired by the movie, because he wrote the song after seeing the film. U2 has a new song, ["Hands That Built America"] for Gangs of New York, and it’s a great fit because U2 is an Irish band and the movie is about Irish gangs."
Mainstream Warms To A New Reggae Mix

BY RASHAN VALL

NEW YORK—Reggae is once again on the rise, but it’s not the classic roots and riddims of prior hits. Hip-hop and pop-influenced reggae, as well as dancehall—the reggae equivalent of rap—are catching the attention of U.S. music fans.

Six weeks ago, Virgin recording artist Beanie Man’s latest set, Tropical Storm, debuted at No. 18 on The Billboard 200—the highest chart entry for a reggae act to date. Meanwhile, recording artist Sean Paul—signed to independent label VP Records, based in the New York borough of Queens—is enjoying success with the single “Gimme the Light,” which this issue climbs to No. 11 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 34 on The Billboard Hot 100.

The success of Paul and Beanie Man can be attributed in part to Shaggy’s breakthrough last year. His MCA debut, Hotshot, sold more than 6.4 million units, according to Nielsen SoundScan. Two tracks from the album—“It Wasn’t Me” and “Angel”—hit No. 1 on the Hot 100.

These achievements are a marked change from recent years. In the 1970s, Bob Marley, Jimmy Cliff, and their contemporaries enjoyed pop adoration. But in the past 10 to 15 years, such reggae acts as Born Americans, Shabba Ranks, Diana King, Maxi Priest, and Patra—while gaining R&B chart success and an occasional Hot 100 hit—have been unable to make any real mainstream impact.

Beanie Man, Paul, and Shaggy each has his own recipe for satisfying mainstream tastes, from Shaggy’s pop-influenced remixes to Beanie Man’s all-star collaborations and Paul’s hip-hop-inspired lyrics. But each understands the importance of reaching a broader audience.

GETTING RADIO LOVE IN AMERICA

“Breaking in America gives you the leverage to say that you can carry it here and carry it in Jamaica,” says Beanie Man, who—like Shaggy and Paul—has a base of support in his native Jamaica. “So it’s very important to us, as artists, to get radio love in America and receive international success, because that’s spreading our music.”

For Paul, the goal was to cross over into hip-hop by writing for that community. According to Paul, “A dancehall record at a certain moment, like 2002, is a cousin to hip-hop, which is where I want to cross over to, so I started to write songs with words that hip-hop heads are familiar with.”

Paul already had limited success with singles “Deport Them” and “Haffi Get De Ga Ya (Hot Ga Today)” from his Stage One debut. But his current single, “Gimme the Light,” has brought him mainstream radio and video outlets. It continues to gather momentum and has generated anticipation for his forthcoming sophomore set, Dutty Rock, due Oct. 28.

VP credits some of the success of “Gimme the Light” to New York-based promotion company Don’t Think Twice. Headed by president John Junior, this multi-faceted, DJ-focused entity handed Paul and VP “It takes credibility in the streets and patience to break a dancehall record at radio.” Junior says. “For example, ‘Gimme the Light’ was very strong in the choreography businesses in key cities, Miami and New York. Those cities started to have some success with it, and then we started again with the streets.”

Paul, like Beanie Man, has achieved this success without losing his core reggae fans. “I’m getting love because before, dancehall artists were just doing their thing for that community, and all of a sudden they get a deal and start doing hip-hop tracks,” he says. “That was the flavor in the day, but now people don’t want to always hear dancehall artists over hip-hop tracks. So when they hear these songs that are authentic dancehall hits, they— the crossover audience—accept that as real dancehall.”

That balance is something Beanie Man used to his advantage on lead single “Feel It Boy,” featuring Patra and Jackson. It peaked at No. 28 on The Billboard Hot 100.

“The pop stations are the stations that broke reggae in America,” Beanie Man says. “The pop stations played Bob Marley. They love the genre of music, and if they get one [song] that they love, they play it. This time, we’re just going forward, because you have that market, you have a hit song. That’s already pop, and I’m a dancehall superstar.”

Apparentely, Beanie Man is right. The success of “Feel It Boy” has translated into sales for Tropical Storm, which moved 50,000 copies in its opening week—the highest first-week sales so far for a reggae artist.

Trans World urban music buyer Jim Stella predicted that Tropical Storm would be a successful project by producing Beanie Man to a wider market. “As a dancehall project, I think this album will follow in the footsteps of Shaggy’s Hotshot in terms of its pop crossover appeal, thereby bringing more fans into [dancehall] music.”

Even with these recent successes, Shaggy understands that reggae artists still have to fight for airplay. “This fight has been going way before our time,” he says. “It’s going to last as long as Bob Marley and Jimmy Cliff. When you look at a Bob Marley, his success always happened at pop radio. It never really happened on an urban level. Very few reggae mainstream hits have been urban. It’s good that this is finally happening, but I also think that the numbers that Hotshot sold made the industry realize that this could be a force to be reckoned with. We can move numbers, it’s done correctly.”

“I never visited a major pop station until I signed to MCA Records,” adds Shaggy, who first released two albums on Virgin—1993’s Pure Pleasure and 1995’s Boombastic. “Despite the fact that both ‘Oh Carolina’ and ‘Boombastic’ were top 40 hits, they never sent me to top 40 radio, because I’m black and they think that I should be urban radio. You have this huge fan base of reggae that is a mainstream fan base because reggae has no real format—there is no category to put it in. It goes across the board. So when MCA released Love Me, Love Me, I visited pop stations and realized I had a whole new audience.”

Shaggy is pleased that fellow artists have benefited from his success. “I’m kind of happy and I’m amazed that Virgin is spending that kind of money on Bee- line back to the fact that radio is impacting. Then, layer on top of that the fact that once the [‘Gimme the Light’ video] was added into rotation, you definitely saw a huge lift in our sales. It’s very clear in terms of where the impact is coming from. Yes, there is a core fan base for the Reggae Gold compilation, but we’re now reaching way beyond our core and definitely getting into the ears of different and new consumers.”

While VP has reaped the benefits, Chin is quick to note that the genre’s success did not occur overnight. “For us, it’s slowly been building through the years,” he says. “It’s to the point now that, in addition to the success that we’ve had with Sean and Tanto Metro & Devonte, you layer in there the success of Shaggy. That definitely bolstered things and put reggae in a lot of people’s ears that probably weren’t hearing that type of music before. We’ve just brought a different spin to it. Shaggy was more on the pop-reggae side, while we’ve brought in a more authentic feel to it.”

Shaggy agrees. “What’s unique about the Sean Pauls and Shaggys and what I think [is] happening—you see more of authentic dancehall coming back around. At one time, you have a hit, you’d have to do a hip-hop remix of [your original]. And now I think they probably won’t do that, because I’m sure as soon as a major picks him up they’re going to get a Neptunes remix or whatever. They’re scared of that culture and that style of music. I’m probably the only one cocky enough to do it anyway, but at some point I had restrictions as well.”

He notes that in order to get radio stations to play his singles, he has to remix them to fit certain formats. “I had to use all these little things just to get onto radio, so my sound wasn’t as authentic as I would want it to be, but that’s what I had to do to get on. Bee- nie Man is doing the same thing with Janet Jackson. That’s why the Sean Paul thing is unique and good. He’s coming in straight up as dancehall. So if he gets on, then you see a couple of more artists come in.”

Shaggy cites TERROR Fabulous’ “Action” and Tanto Metro & Devonte’s “Everyone Falls in Love” as examples of previous “authentic dancehall” singles that have broken through on mainstream radio.

Trans World’s Stella believes reggae’s diversity will continue to help it (Continued on next page)
By RASHAN HALL

NEW YORK—Despite multi-platinum sales for his previous album and a Grammy Award victory, reggae star Shaggy expects an uphill battle for his upcoming MCA release, ‘Lucky Day,’ due worldwide Oct. 29.

“Any success is not just especially of that magnitude—but I didn’t feel like I was on cloud nine because there were still obstacles there,” says Shaggy, who scored two No. 1 hits last year on The Billboard Hot 100—“Get Me” and “Angel.” Both are tracks from his 2000 release, Hotshot, which sold more than 6.4 million units in the U.S., according to Nielsen SoundScan.

Worldwide, it sold more than 10 million, according to MCA.

“I thought life was supposed to be easier when I got to that level, but I was still having issues with sponsorship and merchandising,” Shaggy says. “Why is it that difficult for me, when everyone else is on milk cartons?”

With reggae music once again on the rise (see story, page 64), Shaggy still has high hopes for ‘Lucky Day.’ His second album on MCA after two releases for Virgin, including the Grammy-winning, platinum-certified Boombastic.

Hotshot marked Shaggy’s emergence as an international reggae star. The album was a particularly strong seller in the U.K., Canada, France, Germany, Australia, and Japan.

WORLDWIDE ARTIST

“Shaggy proved himself to be a worldwide artist on the last album,” MCA Records president Jay Boberg says. “It’s not just about selling albums in America but selling albums around the world. The challenge for us was to be able to replicate the momentum and really get him into all the right places around the world. We want to maximize all the opportunities that we have in all the biggest markets.”

Despite Shaggy’s recent success and MCA’s support, lead single “Hey Sexy Lady,” which went to radio in late August, has been slow to receive attention among programmers. As of last week’s data from Nielsen Broadcast Data Systems, the single was in rotation at 91 mainstream top 40 stations, gaining 30 stations from the previous week—but none of them was playing it in heavy rotation.

“MCA received a rude awakening when they put ‘Hey Sexy Lady’ out and programmers didn’t put it in their Air strategy,” Shaggy says. “It doesn’t go like that with a Shaggy record. They’re going to put it on the C-list, because a Shaggy record is designed to confuse programmers. They’re intimidated like that because I don’t want to be pigeonholed. So they’re not going to just grab the record and put it on. However, what is happening now is that every week the label is seeing growth. Why? Because the audience speaks. That’s how every Shaggy record has sold.”

MCA still believes in “Hey Sexy Lady.” It understands that Shaggy’s success depends on high visibility at all retail formats. Leaks VP of marketing Jeremy Hammond says, “A multi-format hit is a key goal for this campaign. That, coupled with a very sizeable street campaign and a mainstream rotator campaign driven primarily through advertising. It’s really soup to nuts with Shaggy. You have to be able to market to the Caribbean communities in the U.S. as well as [to] the girl that reads Seventeen.”

Boberg says, “It’s really about bringing true event music to music marketing campaigns for motion pictures in a way you command a high price. The Warner Music Group president continued, “It’s a challenge for any record company and artist to decide how long to spend before the soundtrack has been decided, or how long the record company and artist can afford to have the song on heavy rotation before it’s starting to get a lot of pressure from the stations.”

Growth at retail, "Whether it was Beenie Man leading the charge 3½ years ago more on the hip-hop side or Shaggy coming on in the pop side, the interest in reggae continues to grow. The buzz is huge on the Sean Paul record. So between that and Beenie and Tanto Metro & Devonte getting the play that they’ve been getting, too, it’s really opening the eyes of a lot of people that reggae music isn’t necessarily just Bob Marley—or Shaggy, for that matter.

Despite the growing appetite for reggae, some programmers still seem hesitant about committing to it. “Every record is different, there isn’t a one-size-fits-all here. That’s a hit for our station,” WJMN Boston music director Chris Tyler says.

Tanto Metro & Devonte was big for us last year, and there are a couple of Beenie Man tracks now, but it’s not a genre that we count on to do well for us. Our station is mass-appeal hip-hop, so it’s all about up-tempo R&B with the occasional ballad or reggae song thrown in for spice.”

In fact, Tyler notes that the station now plays less reggae because of market pressure. “When I started in 1998, we didn’t have a direct competitor like we do now, so we used to play a much broader type of music,” Tyler says, “and now we focus more on just the rhythmic top 40. But of what we have played, it’s been strong reactions. As far as research is concerned, some of the Beenie Man tracks had very high passion scores.” He also cites Tanto Metro & Devonte as scoring well with listeners.

That said, the outlook seems bright for reggae. “But fans may need to be patient. “Everyone is paying attention to what has happened this year, and that is very important,” Chin notes. “But we’ve seen a slow increase over the years of people becoming more accepting. It’s just gelling now. Despite the overall industry being down 10% or 15%, our numbers are up for this year, and that says something about reggae and what’s happening in this genre.”

Additional reporting by Margo Whitmore in Los Angeles.

Continued from page 63

Sometimes the right artist for a soundtrack comes at a very high price. Perhaps the largest one song deal for a soundtrack was the $1 million price tag for Metallica’s original song “I Disappear” for the Mission: Impossible 2 soundtrack. According to Buena Vista Music & Records senior VP of A&R and soundtracks Mitchell Leib says: “My justification in doing the [Metallica] deal was that this was an artist that had never done a soundtrack song. This was an artist that was an immediate add at MTV and radio. In that respect [the deal] was a smart business decision, because everything that it brought far exceeded multiples of that million-dollar investment for both the film company and for Metallica. Hollywood Records did it set the bar high. Yes. It acknowledged that artists who bring true event music to movie marketing campaigns for motion pictures can command a high price.”

“Spencer-Man (Roadrunner/ Columbia), 800,000.$$ 3. I Am Sam (V2), 732,000.$$ 4. Shrek (DreamWorks/InterScope), 627,000.$$ 5. The Scorpion King (Universal), 617,000.$$ 6. The Lord of the Rings: The Fellowship of the Ring (Virgin), 555,000.$$ 7. Disney’s Lilo & Stitch (Walt Disney), 479,000.$$ 8. A Walk to Remember (Epic), 471,000.$$ 9. Coyote Ugly (Curb), 456,000.$$ 10. The Lord of the Rings: The Fellowship of the Ring (Reprise/Warner Bros.), 391,000.$$ But Cohen cautions that soundtrack projects need to be chosen with extreme care. “A lot of people rush into the soundtracks and get totally burnt. We don’t really pay the same rate. For a soundtrack, we might pay that to primarily sell records; we do it to realign an artist, to bridge albums, to introduce new artists, and to go into the third or fourth quarter of an album cycle.”

“So much of the soundtrack business is about cross-marketing between the film company and record label,” Soler adds. “They’re being very careful because they can’t spend. That’s the reason you don’t see a lot of soundtracks with nothing but multi-platinum artists because the costs are so high.”

“The biggest change I would want for the soundtrack business is that there be a longer window of time for record companies and film companies to get together to find priorities,” Soler continues. “Because movie soundtracks are one of the most important ways of promoting a movie’s music, the ideal would be for the record companies to be able to decide four months before the soundtrack is supposed to be decided and four months before the movie is released. When it comes to choosing songs, Soler says, “It’s about the artist’s availability and whether the label is interested. There’s also politics with the directors and film studio.

Politics play a role in the work of soundtrack composers as well. For Robertson, the composer of scores for several films (including Martin Scorcese’s Gangs of New York), writing film music is an especially challenging task if a director wants other elements of the film to take budget precedence. “I’ve heard from so many composers that there’s a war going on between the music and the film, and the music always wins.”

Spedlove adds, “There are some musically minded directors who spend a lot of time thinking about the music. Sometimes the soundtrack has its own compass point. What it really comes down to is the consumers wanting to buy the music that enchanted them as they were watching the movie.”

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In Down Year, Indie Distributors See Upside

Continued from page 1

firms; the continuing arrival at indie labels of former major-label artists with established fan bases; and the comparative imperviousness of indie artists to such industry bugaboos as file sharing, piracy, and litigation.

Many indie labels have healthy, if not robust—state as the product of widely divergent economic scales between the indies and the majors.

Ken Antonelli, president of RED Distribution in New York, says, "It’s not as difficult for me to make money with less business, because our overhead isn’t the same. If I have to deal with the economics of the record business being down 10%, I guess it’s not as straining as it is for some of the other companies.

Micallef, CEO of Allegro Corp. in Portland, Ore., believes the indies are head of the game because most firms have successfully weathered harsh conditions recently.

"The indies sailed into the hurricane long before the majors did," Micallef says. "They made the hard decisions they needed to make. At this point, if we’re out of the storm, we’re at least getting to the end of it. ... We can see the shoreline. We’re not sure if we’re going to bust up on the rocks yet, but we can see the shoreline. Whereas I think the majors are still smack in the middle of the storm.

Still, executives say that as they move into the fourth quarter they are approaching the marketplace with care.

"It is the most confusing time I've ever experienced, personally, in this business," says Brian Smale of Launch Media senior VP/GM Steve Pritchitt says, "I think the name of the game right now is to be cautiously optimistic, with an emphasis on the word 'caution.'"

SALES ON THE UPSWING

Across the board, indie distributors are seeing upward movement on the sales front.

"For the year overall, we’re ahead of the figures that we projected, even anticipating a downturn," Cuomo says. "Overall, compared to the same period last year, we’re ahead of last year’s figures also. So, knock wood.

Rick Williams, GM of Caroline Distribution in New York, echoes that sentiment. "Touchwood, so far it’s been OK. Year-on-year, we’re up. ... Obviously, a lot of it is luck.

Williams says that the strong performance of record labels Coup D’Elat and Def Jux, plus strong releases from such estab-

lished Caroline-distributed imprints as Ultra, Century Media, and Nuclear Blast, have contributed to the increase."

Andy Allen, president of Alternative Distribution Alliance (ADA) in New York, says his firm has seen a huge year-to-year increase of 28%, with releases from such new ADA arrivals as Palm Pictures and Kill Rock Stars stoking sales.

Allen says, "The interesting thing about our increase is that we don’t have any one big record that’s generating a great deal of that volume. It’s actually coming from a variety of different labels and a variety of different artists and projects. It can probably best be summed up [this way]: We’ve had at least 20 records every week that are scoring in excess of 1,000 records a week. In some cases, we’ve had 25 or 30 records that are scoring 1,000 records a week or better.'"

Michael Rosenberg, president of Koch Entertainment Distribution in Port Washington, N.Y., says year-to-year sales have exploded by 23%, owing largely to the arrival of such labels as Epica-

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—MICHAEL ROSENBERG,
Koch Entertainment Distribution

“We’re up a nice percentage, maybe almost 20%,” Rock Bottom head Jeff Scheible says. He points to the ongoing health of South-eastern “beach music,” long a sta-

ple for the distributor, and to the performance of labels like Alti-

ssima, whose patriotic repertoire saw enormous post-Sept. 11 sales gains.

SHAKEOUTS AND STAR POWER

The collapse last November of Valley Media and its distribution companies DNA and Emerge has produced positive results for sur-

viving competitors who have picked up the now-defunct dis-

tributors’ labels.

Death Row, now handled by Koch, was previously with Emerge. Navare, which has aggressively been signing new deals during the last year, has taken on such former DNA and Emerge imprints as Riviera, Snapper Music, Ace, DTK, Diamante, and Valley’s one-time in-house label Valley Entertainment. New York-based Innovative Distribution Net-

work (IDN) has picked up Rounder Select (briefly with Bayside) and Domo from the rubble. Ryko’s acquisitions have included Gillian Welch’s Acony Records, World Music Network, and the massive Fantasy Records catalog.

Citing an increase in his own sales this year, Johnny Phillips, VP of Select-O-Hits in Memphis, says, "We picked up some labels when DNA went under. We picked up all of Rebel, Doobie Ska, Blind Pig—we had those, partial-

ly, but we ended up getting all of that nationally. Pinecastle, Ricky Skaggs’ Skaggs Family product—the independent stuff—[plus] Ras.

there are acts available to them that they wouldn’t have had access to before. There are acts that can sell hundreds of thou-

sands of records that are very attractive from an indie standpoint that are less attractive from a major standpoint.”

Rosenberg notes that his labels’ rosters now include such well-established performers as Charlie Daniels, Oleta Adams, Nick Cave, and Daniel Lanois. He says, "For us, it’s actually an opportunity— at least in the short term—to help the majors are turning their backs on artists, or artists are turning their backs on the majors when they realize that they’re not getting what they need there or they have other options or better options that are more to their liking.”

While Antonelli admits that his company has undergone a period of rebuilding in the past year— following the defection of such large-volume labels as Epitaph and Roadrunner and the return of 100%-ownership of Sony—he points to the hot debut of former major-label artist Aimee Mann’s Super Ego album Lost in

Evidence. We picked up some labels that fit very well with us, and I’m sure that had a lot to do with our sales boost.’"

Burt Goldstein, president of Big Daddy Music Distribution in Kenilworth, N.J., picked up Emerge label Gearhead Records and scored a surprise hit when the Hives, whose first American releases were issued by Gearhead, took off nationally with their first major-distributed album, Veni Vidi Vicious.

The Hives’ Gearhead set Barely Legal has been “a good record for us, and it’s steady, and it has been for many months,” says Goldstein, who reports a 10% year-to-year sales increase. He adds, ‘This has all been skewed by one big record. And we’re hardly a reflection of what’s going on in the whole industry, but we may be a reflection of what’s going on in the small independent sector.”

Many of the indies have also seen an upsurge in their star wattage.

Allen points out, “This could actually be a fairly productive time for the indies, because I believe that we’re at a time that

Space as a similar boon.

“We just debuted [at] No. 35 on The Billboard [and No. 3 in the indie chart],” he says of RED’s success with the Mann album. “Once again, we have another gold act that RED has secured. It’s another record for RED to build our business on.”

DON’T UNCORK THE CHAMPAGNE

Most indies assert that the widely held perception that the record business is crashing has been fostered by the imponderable difficulties faced by their major-label brethren.

Viducich says, "In general, independent music is growing. A lot of people are taking that same kind of a hit ... Downloading and piracy seems to be that horrible Big Bad Wolf that the majors are com-

plaining about."

"The big drop-off is in the top 200 albums,” Rosenberg notes. "[The majors] are not selling X millions, they’re selling X-divided-by-three millions. "It’s a big deal when you talk about the industry, the huge majority of the dollar volume comes from a very few albums. So if you’re selling sig-

nificantly fewer millions of those four albums, the whole industry is down a lot, because that almost is the whole industry ... We haven’t had any gold records this year, but we’re still up. We’re structured to make money on those kinds of numbers."

For the indies, IDN president Todd Van Gorp says, "It’s not about the million— it’s about the 100,000, the 1,000, the record that I shipped 3,000 units on that now I’m up to 120,000 on."

Still, the indies are proceeding into the fourth quarter tenderly and cautiously, planning for follow-up—especially consider-

ing the softness of some large retail accounts.

Allen says, “We’re very con-

scious, as a distributor that’s try-

ing to collect money, that one of the greatest risks going forward is [the instability of retail]. We’re unfortunately looking at an in-

ventory situation in our own businesses and I’m beginning to worry about the possibility of not being able to collect the money if our retail partners aren’t healthy. So we’re staying alert.”

Cuomo says, ‘We advised all of our labels to pare down their release schedules and to not waste any time, effort, energy, or money on anything [where] you didn’t have absolute conviction that the outcome’s going to be.”

Phillips says, “You have to be careful with the accounts you’re selling, although I don’t think it’s beginning to stabilize a little bit.

But there are still rumors of cer-

tain accounts, so you have to be real careful about ‘em ... We are cutting back all our latest COVID-19 and we’re not going to put something out, you’ve got to make sure it’s the best that you can do.”

He concludes, “It’s extremely dicey —it’s very quick—so we’re being real careful. You don’t know if you’re stepping on solid ground or you’re gonna sink.”
New Directory Duo Offers
All-Access Pass To Touring World

With tighter playlists, music piracy, and CD burning, touring is more important than ever to success in the music industry. Billboard, the world's predominant publication covering the concert business, makes the road easier with the 2003 International Talent & Touring Guide and a new member of its directory lineup, the 2003 International AudArena Guide. Together they comprise the most complete information available on the touring industry and are a must for anyone who promotes, books, or manages talent or venues.

The most comprehensive venue directory available, Billboard's AudArena Guide, formerly published by Amusement Business, lists more than 4,100 arenas, concert halls, amphitheaters, sports facilities, stadiums, exhibit halls, and other sites worldwide. Detailed listings include contact information, capacity, rental fees, and staging configurations. There also are detailed listings of facilities under construction. In addition, AudArena contains a complete Facility Buyer's Guide, which lists essential services and vendors to the arena industry, including suppliers of facility equipment, food and drink, sound and lighting, special effects, promotional products, and more.

The International Talent & Touring Guide is a one-stop reference for anyone who buys talent and for talent representatives who require touring services. With more than 22,000 listings, it's the ideal companion to the AudArena Guide. For talent buyers, the International Talent & Touring Guide has contact information for thousands of artists, agents, managers, and concert promoters. For those who oversee tours, the Guide lists sound and lighting services, instrument rental operations, security services, and more.

Both guides will be published Oct. 16. The AudArena Guide is available for $99 per copy and the International Talent & Touring Guide costs $135 per copy. The Guides can be purchased together for $179, a 25% discount off the list price. To order, call 800-745-8922, outside the U.S., call 815-734-1216 or visit www.billboard.com.
Sen. Orrin Hatch: ‘I Write The Songs’

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en. Orrin Hatch, R-Utah, is probably best-known to Billboard readers as the man who facilitated the repeal of the 1999 work-for-hire law and helped craft the most significant copyright legislation in the past several decades. But the senator—who recently paid tribute in the Senate to late Billboard editor in chief Timothy White for his passion for artists’ rights—is not only concerned about songwriters. He’s a songwriter himself.

“I do it at night. On the airplanes. I get a lot of ideas in church,” Hatch says of finding the time to compose. “I get a lot of ideas of inspirational songs from the Scriptures. Gradually, I find that I can’t help but write. It’s just so compelling to me.”

Hatch’s parents encouraged their children to pursue music while growing up in Pittsburgh. Although they struggled financially, they always bought tickets for their kids to attend concerts by the Pittsburgh Symphony Orchestra. Taking piano lessons at age 6, Hatch played pump organ during church services. He was also a violinst and concert master for his high school orchestra and a member of the Pennsylvania All-State Orchestra.

“I never thought about writing music until about six or seven years ago, when one of Utah’s top composers, [inspirational artist] Janice Kapp Perry, came to me and said, ‘I hear you write poetry,’” recalls Hatch, who began working with that art form while attending Brigham Young University. “I said, ‘Well, for my own consumption, but I don’t think anyone else would want to hear it.’”

That meeting led to several collections of inspirational/Christian music (My God Is Love and Jesus’ Love Is Like a River) and patriotic music ( Heal Our Land; Freedom’s Light), with Hatch contributing lyrics. The records are sold through Perry’s company, Prime Recordings, andAVAILABLE.COM.

ASCAP president/chairman Marilyn Bergman, a friend of Hatch’s, sent some of his inspirational tunes to Donna Hilf, president/CEO of Sony/ATV Music Publishing in Nashville, who invited Hatch to town to watch two of them be made into demos. “It was thrilling for me,” he says. “I got tears in my eyes, and I just can’t tell you how much it meant to be in that studio with those great musicians and to have them do songs that I’d written.”

Since then, Hatch has written a song for Muhammad Ali (“The Difference Makes the Difference”) and Massachusetts Democrat Sen. Ted Kennedy and his wife, Victoria (“Souls Along the Way”). “David Foster loves the song,” Hatch says enthusiastically. “At least, he told me he did.”

He has also collaborated with such veteran tunemasters as Peter McCann, Billy Hince, and Lowell Alexander, and is published by Hal Leonard and Word.

Brooks & Dunn performed his “Everyday Heroes” for the 2002 commemorative Olympics CD, Latin icon J.L. Velazquez has picked one of his tunes to record, and “I Am Not Alone” appears on John Tesh’s current Deeper Faith.

Hatch’s music has also appeared on TV and in movies. Oprah Winfrey used “Heal Our Land” as a music bed while showing photos from the Sept. 11, 2001 tragedies during her program, the song “America Rocks!” was featured in the comedy Dickie’s Rambler, and Brooks & Dunn performed a song for the movie Joshua.

He also has a cut, “Little Angel of Mine,” on the Stuart Little 2 soundtrack. “We wrote that for Celine Dion,” he says. “Tommy Mottola told me he’d play it for her, but I don’t think he ever did. But the Stuart Little people really fell in love with it.”

Christa L. Titus

The solution to this week’s puzzle can be found on page 42.

Roll Shot

by Mark Parisi

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IN STORES NOVEMBER 12

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Management: Tony Smith for Hit And Run Management

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