**Country Rockers Kickin’ Up New Scene In L.A. Clubs**

**BY CHRIS MORRIS**

LOS ANGELES—On a recent Wednesday night, Jessi Colter stood in an alley behind Miracle Mile District bar Molly Malone’s, teaching the chord changes of Ray Price’s “Invitation to the Blues” to a group of young musicians gathered in a semi-circle around her.

Colter, the queen of '70s outlaw country and the widow of Waylon Jennings, was drawn to the event by blood ties: Her son Shooter Jennings frequently sings with the house band at the club’s monthly country-rock jam fest, Sweethearts of the Rodeo. But her involvement runs deeper than family obligations.

Producer/musician Dusty Wakeman, a veteran of the L.A. country scene and bassist in the Sweethearts house band, says, “Jessi Colter, who we’ve played with three times now, always says she feels like she’s back at ’70s L.A. country incubator the Troubadour with Waylon and [Kris] Kristofferson and those guys.”

Indeed, an explosive new energy is emanating from L.A.’s country-rock players—a huge crop of performers—some of them seasoned local players doing their most mature work, others newly emigrated from the South and Southeast—are kicking up the dirt. Virtually any night of the week, a solid country show can be found in established Hollywood clubs and hole-in-the-wall bars alike. The situation has (Continued on page 85)

**Now’s Still The Time For ‘Now!’**

**Sales Decline For Compilation Series, But Labels Say The Brand Is Strong**

**BY ED CHRISTMAN**

NEW YORK—With 27 million units scanned since it was inaugurated in the U.S. in November 1998, Now! That’s What I Call Music is the market’s most successful compilation series ever. Despite a downward trend in sales during the past few albums, the latest titles continue to sell in the millions, and most involved believe the franchise remains strong.

Since its inception, Billboard estimates that the U.S. series has generated about $325 million in billing for the participating labels. But sales peaked with the November 2000 release Now! 5—which has moved 4.67 million units, according to Nielsen SoundScan—and since then have steadily declined. Now! 6 has 3.27 million scans; Now! 7 and Now! 8 each have about 3.2 million scans; Now! 9 is at 2.34 million scans; and Now! 10, which streeted in July, has scanned 1.13 million to date.

What’s more, first-week sales have also slowed since peaking with Now! 7, which moved about 621,000 units in its debut week. Subsequent releases scored first-week sales of 549,000, 419,000, and 288,000 units, respectively.

The series is modeled after the U.K.’s highly successful Now! series, which was originally owned and launched by Virgin Records in 1983. The series is up to volume 52 in the U.K. The U.K. series (Continued on page 87)

**Vedder, Pearl Jam Energized For New Epic Set**

**BY JONATHAN COHEN**

NEW YORK—More than a decade after Pearl Jam attained stardom amid the Seattle-driven modern rock explosion, Eddie Vedder is quick to point out why the creative process continues to inspire him. “We have five songwriters,” he says with a proud smile. “The band (Continued on page 88)

**In Sniper Zone, Caution’s The Word For Musicians, Fans**

**BY BILL HOLLAND**

WASHINGTON, D.C.—With two suspects in custody for the D.C. area sniper slayings as Billboard went to press, local residents were no doubt breathing a long sigh of relief.

At press time, authorities appeared ready to charge two men in connection with the spree, which left 10 dead and three wounded in the communities around the Washington, D.C., area. Local musicians contacted earlier by Billboard had described the caution in their daily routines since the start of the shootings Oct. 2, and spokesmen for some area record stores and club venues said wary customers were staying home as they awaited resolution of the crisis.

RSVPs for a planned Oct. 29 un (Continued on page 86)

**Changes In Indie Promotion At Radio: First MTV Video Awards Latinoamérica: Page 3 • Jay-Z’s ‘Blueprint 2’: Page 11**

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Indie Promotion Relationships Shifting

BY MARC SCHIFFMAN

NEW YORK—Two new shifts reflect the ongoing turbulence regarding the role of independent promoters at radio. On Oct. 18, Cox Radio president/CEO Robert F. Neil announced that his company had decided to cancel contracts with independent promoters as they came up for renewal. “Our stations will now more closely work with the record industry on promotions, concerts, and other opportunities,” Neil said in a statement. “The renewed companies have expressed a desire to work directly with the stations, and we are granting them their wish.” Fourteen of Cox Radio’s 79 radio stations have agreements with independents.

On Oct. 21, the Los Angeles Times reported that independent Tri-State Promotions told Clear Channel (CC) of a 1,200 deal that the indie firm could no longer afford to pay the broadcast company the agreed-upon fees, reported to be in the neighborhood of $200,000.

Cincinnati-based Tri-State reportedly cannot afford to pay CC the promised amount because of new mandates set forth by record companies that change how labels pay indie promoters. Payment is used to make solely for a station adding a record. Some companies are now demanding a minimum amount of meaningful spins—i.e., other than solely overnight airplay—before paying the indie promoter. Neither representatives from CC nor Tri-State responded to calls from Billboard.

Other broadcasters are conducting business as usual, despite these developments. Vancou- ver’s Infinity Chain of more than 180 radio stations maintains it has always had a different approach to its independent promotion relationships. Spokesperson Dana McClintock says the company does not have exclusive relations with independent promoters but is continuing its open-door policy to all comers, “as long as they are independent promoter.” We certainly would work with [indies] as we work with the labels.

Emmis Communications president of radio Rick Cummings tells Billboard sister publication Airplay Monitor that their indeal

Shakira Wins 5 MTV Latin Awards

BY LEILA COBO

MIAMI—With five awards—one for each category in which she was nominated—Colombian diva Shakira was the big winner at the inaugural MTV Video Music Awards Latinamerica, which took place Oct. 24, at the Miami Gleason Theater in Miami Beach.

Shakira, the fast-rising artist of the year, video of the year, best female artist, and best pop artist—were particularly telling, as it signaled that after a crossover into the English marketplace hasn’t affected her Latin American fan base.

While nominees for the awards were chosen by a “music and video academy” comprising close to 300 music-industry professionals and MTV viewers, final winners were decided upon by fans throughout the Latin region.

“MTV is a worldwide culture and a common place for Hispanics, people who are hungry to be in touch with music from all over the world,” Shakira told Billboard prior to the awards.

Awards were given out in three inter-national categories, with April Langwine winning best new artist. Red Hot Chili Peppers winning best rock artist, and Pitbull winning best pop artist. Aside from Shakira, only one other act, Chilean rockers La Ley, took home multiple awards, for best rock artist and best group or band of the year.

Surprise winners included unsuccess-ful girl band Barzacho, a group born out of Argentina’s Popstars show—which upset critics’ darlings like Jorge Drexler and Leo Gar- cia in the best new artist Southeastern category. Perua- nian Llibio took a surprise win over La Ley and Los Primerogros in the best artist Southeastern category.

The Video Music Awards Latinamerica will also air Nov. 1 on MTV U.S., making it the first time the network airs a special in another language. For a full list of winners, visit billboard.com/awards.

Indie Labels Seek Fair Treatment

Nice piece by Ed Christman on the problematic pricing of fourth-quarter retail co-op programs (“Holiday Retail Programs” [16 Labels,” Sept. 29,]) must, however, take issue with one point that Ed makes: speaking only for the independent labels that I’ve been employed by, I don’t think that most independents “accept” being shut out of fourth-quarter programs. We do not want to lose our access to the records and release consumers who want to buy them, just like the majors do. We must simply be more selective, creative, and realistic with the accounts and our releases while doing our best to offer titles for long-term shelf life as opposed to glossy first weeks and chart positions. This approach gives us the best chance at profitability not just for records released during the fourth quarter but throughout the whole year.

Rick Rosenberg
VP of sales and marketing Shanachie Records, Newton, NJ

DANCE SUMMIT PANEL INSPIRATIONAL

These of us fortunate enough to have attended the Dance Music Summit [at the 2002 Billboard Dance Music Summit] sat mesmerized for ½ hours as our industry’s pioneers and legends “preached” to us. The individual histories, the blust racist honesty, the words of wisdom that followed on the panels were eaten up by the attendees.

My mastering studio receives thousands of recordings for either mastering and/or production. I have become increasingly alarmed as to the quality and content of the material received during the past several years. To learn that so many of my colleagues share my sentiments is encouraging.

If we continue in the spirit of that panel, we will use the passion, the energy, the raw and black and real feeling to music—we can breathe new life back into our dying industry. I envision a coalition of music professionals working together to infuse new life and excellence back into music. Your ideas and suggestions are anticipated.

Adriana Rowatti
Owner/GM
Trunote Inc., Hackensack, N.J.
Top Albums

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<tr>
<td>Faith Hill</td>
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<td>Rascal Flatts</td>
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<td>LL Cool J</td>
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<td>48</td>
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Top Singles

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<td>Vanessa Carlton</td>
<td>A Thousand Miles</td>
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<td>Avril Lavigne</td>
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<td>Keith Urban</td>
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<td>Daniel Bedingfield</td>
<td>Gotta Get Thru This</td>
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<td>DJ Shadow Featuring Mos Def</td>
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<td>Patrice</td>
<td>No Me Enamore</td>
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<td>LL Cool J</td>
<td>Law U Better</td>
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<td>Missy “Misdemeanor” Elliott</td>
<td>Work It</td>
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<tr>
<td>Nirvana</td>
<td>You Know You’re Right</td>
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<td>31</td>
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<td>Eminem</td>
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Videos

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Unpublished

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<td>Diana Krall</td>
<td>Live In Paris</td>
<td>Jazz</td>
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<td>Norah Jones</td>
<td>Come Away With Me</td>
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<td>Kidz Bop Kids</td>
<td>Kids Bop 3</td>
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<tr>
<td>George Winston</td>
<td>Night Divides The Day</td>
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IN THE KNOW: Eight years after Kurt Cobain's death, Nirvana has its first No. 1 hit on the Mainstream Rock Tracks chart. "You Know You’re Right" (RCA/Geffen/Interscope) is the first song by the Seattle grunge-rock outfit to reach the top of this chart. Nirvana’s first chart entry, "Smells Like Teen Spirit," peaked at No. 7 in February 1992. Until now, the group's highest mark on the Mainstream chart was the No. 3 ranking achieved by "Come As You Are" in April 1992 and "About A Girl" in December 1994. On the Modern Rock Tracks chart, "You Know You’re Right" is on top for the second week. It's the fifth Nirvana song to reach pole position on this tally. "Smells Like Teen Spirit" had a lone week on top, as did "About A Girl." "All Apologies" reached for two weeks in January 1994, and "Heart-Shaped Box" remained at the summit for three weeks in October 1993.

Released after Courtney Love settled her legal differences with the Universal Music Group, "You Know You’re Right" has also found a home on The Billboard Hot 100. The track cracks 51-50 this issue, making it Nirvana's highest-charting song on the pop chart since "Come As You Are" went to No. 32 in May 1992. "Know" is only the fourth Nirvana cut to reach the Hot 100; "Smells Like Teen Spirit" remains the trio's biggest hit, having peaked at No. 6 in January 1992. "Lithium" stopped at No. 64 in August 1992. That means "You Know You’re Right" is Nirvana's first posthumous appearance on the Hot 100.

BOY MEETS GIRL: Nelly has made plenty of chart news this year, but he's not done yet. This issue, his collaboration with Kelly Rowland, "Dilemma" (RCA/Universal), reaches the No. 10 rank, which ties with Ashanti's " Foolish" as the longest-running Billboard Hot 100 No. 1 of 2002. "Dilemma" may yield the top spot as early as next week, if Eminem can maintain the momentum on "Lose Yourself" (Interscope), which jumps 6-2. If that happens, "Dilemma" will be the fifth song in the rock era to complete its run at No. 1 after 10 weeks and the first co-ed effort to reach the 10-week mark. The four other songs that ended their reign at the No. 10 rank are "You Light My Life" by Debby Boone, "Physical" by Olivia Newton-John, "Maria Maria" by Santana featuring the Product G&B, and the aforementioned "Foolish."
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IFPI To Taiwan: Stamp Out Piracy

BY TIM CULPAN
TAIPEI, Taiwan—Board members of the International Federation of the Phonographic Industry (IFPI) called on the Taiwan government to work harder to stamp out piracy, during a three-day visit to Taipei that ended Oct. 17.

Assembling a dozen of Taiwan’s leading music artists in front of local and international media, the IFPI said key legislation needed to be amended or strengthened to combat the rampant piracy in that country. IFPI chairman/CEO Jay Berman acknowledged the government’s work to date but said the situation is out of control. “In April, the Taiwan government proposed measures,” he said. “Some of them have been implemented, all of them have been well-intentioned, but I am sad to say that the piracy problem today is worse than it was in April.”

The IFPI says the piracy rate has increased since the artistic community held a protest march April 4 to press the Taiwan government into action. The territory’s recorded-music sales fell 13% for the first half of the year, the IFPI added.

Speaking to hundreds of media and entertainment workers at the April protest, Taiwanese premier Yu Shyi-kun admitted, “We have realized we haven’t done enough.”

In The News

• AOL Time Warner (AOLTW) posted increases in its mainline media businesses—including music—during the third quarter, showing a profit of $57 million, or 1 cent per share, compared with a net loss one year ago of $997 million, or 22 cents per share. Revenue rose 10% to $9.98 billion. But as a result of its ongoing internal review of AOL’s finances, AOLTW said it will restate financial results for the eight previous quarters. Warner Music Group’s revenue rose 2.2% to $9.85 billion, in part due to a reacquisition of Word Entertainment, favorable currency exchange rates, and lower return provisions.

• Viacom reported strong results for the third quarter, helped by MTV and its other cable networks, as well as new accounting for goodwill and favorable comparisons to third-quarter 2001. As a result, it had net income of $640.3 million, or 36 cents per diluted share, compared with a net loss one year ago of $390.4 million, or 11 cents per diluted share. Sales rose 10% to $6.31 billion. Revenue for cable networks, which include MTV Networks, rose 13% to $2.14 billion. Operating income was up 21% to $1.11 billion. Infinity radio and outdoor advertising showed 16% in revenue in real terms to $968 million, while operating income rose 2% to $322 million.

Lawmakers, Others Try To Push Royalty Bill Through

BY BILL HOLLAND
WASHINGTON, D.C.—There is a concerted effort by leading federal lawmakers and record-industry and artists’ groups lobbyists to ensure that when the Senate briefly reconvenes in November, a House-passed bill that would offer small Webcasters a lowered performance royalty rate will pass the Senate and be signed into law.

Without passage, small Webcasters will have to pay retroactive royalties back to 1998 at the full royalty rate of 70 cents per song 1,000 listeners, which they say would put them out of business. First payments were due Oct. 20.

In the meantime, the Recording Industry Assn. of America (RIAA) sent out e-mails Oct. 18 informing small Webcasters that record-label and other sound-recording copyright-owner members of the SoundExchange royalty-collection unit would accept instead “a minimum payment of $500 and waive any late fees.”

The bill, H.R. 5469, was pulled from consideration in the last hour of the regular session Oct. 17 by Sen. Jesse Helms, R.-N.C. Senate Judiciary Committee chairman Patrick Leahy, D-Vt., sided with Helms to lead an effort to resurrect it. Leahy urged Webcasters, record companies, and artists’ groups “to see if accommodation can be reached through marketplace negotiations. We will continue working for Senate passage of H.R. 5469 when the Senate reconvenes on Nov. 12.”

In addition to lobbying efforts by the parties involved, other senators and House Judiciary Committee Rep. James Sensenbrenner Jr., R.-Wis., have made calls to Helms “to let him know how important it is that this bill pass,” according to an insider. Sensenbrenner was able to achieve unanimous passage of the bill on the House floor before it was sent to the Senate for consideration.

A spokesman for Helms says the senator “would like to get this off his plate” before he retires this year, but said he pulled the bill because it was a “back-room deal basically written by the recording industry.”

The spokesman says Helms placed the hold after hearing complaints from home-state religious and non-religious broadcasters. Senate leadership of both parties had cleared the bill for passage after an earlier hold placed by Sen. Dianne Feinstein, D-Calif. A source said Leahy “went ballistic” when hearing the bill was pulled from consideration.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES

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ALBUM SALES

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SINGLES SALES

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YEAR-TO-DATE ALBUM SALES BY STORE TYPE

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YEAR-TO-DATE ALBUM SALES BY STORE LOCATE

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UPFRONT

A LOOK AHEAD

Santana Set For High Chart Bow

BY GEOFF MAYFIELD

LOS ANGELES—Santana’s new Shangri-La, released Oct. 22, will log the highest chart bow in the band’s career and battle Faith Hill’s current No. 1, Cry, for next issue’s Billboard 200 No. 1.

Based on early sales reports, Santana’s second Arista release appears on course to sell in the range of 250,000-300,000 and may pull even more if it rallies a strong weekend—a trait not uncommon among acts that appeal to mature consumers. The group’s last album, Supernatural, entered at No. 19 in July 1999 with first-week sales of 72,000. It went on to become by far the biggest of the 30 albums that either the band or lead singer Carlos Santana have placed on The Billboard 200, challenging 12 weeks at No. 1 and selling 11.1 million copies to date, according to Nielsen SoundScan.

Shaman will enter no lower than No. 2 and might lead the chart, depending on how much second-week erosion Hill’s latest Warner Bros. set sees after topping this issue’s list with a career-best week of 472,000 units (see Over the Counter, page 73).

Foo Fighters’ One by One (Roswell/RCA) looks set to surpass 100,000 and become the band’s third top 10 album, while the solo bow of Destiny’s Child’s Kelly Rowland (Columbia) and Rod Stewart’s J’s Records debut should reach the top 20, each with tallies of more than 60,000 units.

“Santana is hitting our projections,” says Jerry Kamlar, divisional merchandizer of music at Trans World Entertaenm. “Foo Fighters will do more than we expected.”

Additional reporting by Ed Christman.
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Contact Stephanie Pappas at 212.751.3033 for Availability.
Court: Ronettes Not Due Licensing Royalties

BY BILL HOLLAND
WASHINGTON, D.C.—A New York appeals court ruled Oct. 17 against Ronnie Greenfield (known professionally as Ronnie Spector) and the Ronettes in their 15-year-old lawsuit against Philips Records and producer Phil Spector. Their suit maintained that the group is due royalties from synchronization licenses under its old contract.

The Recording Industry Assn. of America (RIAA) had filed a brief, asking the court to affirm the position that record companies have full rights absent contract language to the contrary. RIAA chairman/CEO Hilary Rosen commented that “Phil Spector can certainly do voluntarily what our clients have done and pay such fair payments based on the Ronettes’ incredible contribution to his career. Not because he has to, but because it is right.”

The court sent the case back to a lower court to determine the amount of what other royalties of the sales of sound recordings must be paid: “Defendants acknowledge that the royalty schedule for domestic sales encompasses the sale of records, compact discs, and other audio reproductions by entities holding domestic third-party distribution licenses from Philips Records. In light of that concession, we remit this case [to the lower court] to recalculate plaintiffs’ damages for royalties due on all such sales.”

The group members have not seen royalties from either the sale of sound recordings or for synchronization licenses since the ’60s, when Phil and Ronnie Spector divorced.

The court noted that absent any express contract for their old contract for reservation of rights—such as synchronization licenses for use of performances in TV, movies, and advertising—the group transferred full ownership rights, including the right of the producer, to redistribute the performances in any technological format. It also ruled that a divorce agreement cutting Ronette Spector out of future royalties was not binding.

Ronettes hits have been used in commercials and such movies as Dirty Dancing. In ’60s contracts, such license language to use old hits in movies and commercials was not common.

In the modern era, most record companies have adopted a policy to split income from such uncontemplated revenue, but the court ruled that such a “common industry practice” was outside the scope of the case.

Greenfield says she is “deeply dismayed and disappointed,” and says the ruling “flies in the face of the lower court decisions in our case and gravely undermines the current label practices to share monies with artists from income derived from uses not specifically mentioned in old contracts.”

Andrew Bart, Phil Spector’s lawyer, said he was “pleased” with the ruling: “It affirms a clear legal principle.”

The Recording Artists’ Coalition (RAC) also filed an amicus brief, siding with the Ronettes. RAC spokesman Jay Rosenthal said the ruling “will do nothing but embolden those who make a living out of exploiting recording artists.”

Executive Turntable

RECORD COMPANIES: Colin Fine
elstein is named CFO of EMI Recorded Music North America in New York. He was COO of Classic Media.

Jim McDermott is promoted to senior VP of new technology for Sony Music International in New York. He was senior VP of new technology/electronic music distribution for Sony Music Entertainment.

Evan Prager is named VP of video promotion for Island Records in New York. He was VP of video promotion for Epic Records.

Compendia Music Group names John M. Rolfe Jr., previously director of international and business affairs for Acuff-Rose Music Publishing, as VP of business and legal affairs; Michelle Duffie, previously VP and co-owner of Millennium Entertainment Group, as director of marketing for Light Records; and Crystal Melin, previously publicity associate for Metro Public Schools, as director of publicity and promotion for Light Records. They are based in Nashville.

RCA Records names Caron Vezey as senior director of marketing and Scott Givens as senior director of artist development/head of rock marketing in New York.

They were, respectively, co-owner of Canavan Marketing Group and GM of Divine Recordings.

Chris Losa is named director of West Coast regional promotion for Lyric Street Records in Phoenix. He was assistant PD/music director for KMEL Phoenix.

Milo Pacheco is promoted to senior product manager for Razor & Tie in New York. He was product manager. Razor & Tie also names Sandi Hemmerlein as product manager in New York. She was associate director of the Division One imprint/specialized marketing division for Atlantic Records.

Stuart Oravetz is promoted to video promotion manager for Epic Records in New York. He was video promotion assistant.

PUBLISHING: Brendan Okrent is promoted to assistant VP of the creative/membership group for ASCAP in Los Angeles. She was senior director.

By Terry Berne
Renowned French jazz pianist/composer/producer Henri Renaud died Oct. 17 in Paris of complications related to cancer. He was 77.

Born April 20, 1925, in the town of Ville-dieu-sur-Indre in central France, Renaud began working classical music as a child, which ended his incursions into jazz. Renaud arrived in Paris in 1946, just in time to participate in post-war St. Germain-des-Pres’ incipient jazz scene. Renaud was known the world over as an elegant master of French lounge music with influences from the sounds of American players as diverse as James Moody, Don Byas, Roy Eldridge, Milt Jackson, Lester Young, and Zoot Sims. He cut side for several French labels, including Satune, Vogue, and Swing, and his various jazz recordings with trumpeter and vocalist Maynard Ferguson were especially celebrated.

In 1954, Renaud headed to New York, where he performed at such legendary jazz venues as Birdland, Carnegie Hall, and the Blue Note and played on a series of acclaimed dates featuring some of the hop’s hottest players. These studio sessions (now available as Two Fantasy CDs) are known as the Renaud sessions and are perhaps Renaud’s most important recorded legacy.

In 1964 he became director of the jazz division at CBS Records France, where he oversaw numerous high-profile release projects. In later years he became a tireless promoter of jazz through TV and radio projects and writing in various publications.

Renaud was also behind the idea for Bertrand Tavernier’s 1986 movie Nouvelles technologies, considered one of the best films ever made about jazz.

By Brian Garry
NEW YORK—Listen.com will announce Oct. 28 the launch of Version 2.0 of its music-subscription service, which will feature the ability to burn tracks from Universal Music Group (UMG) and Warner Music Group (WMG), as well as from TVT Records, Sanctuary Records Group, and 16 other independent labels. In total, more than 70,000 tracks will be available for burning. In the move marks an important step forward for Rhapsody, which until now has specialized in on-demand streaming and Internet radio programming.

Listen announced Oct. 24 that it has renegotiated its licensing deal with UMG and WMG to allow for the burning of their content. UMG is making 40,000 tracks available; WMG’s number is undisclosed but is expected to be north of 20,000. WMG, for its part, recently announced plans to make close to 30,000 tracks available as 99 cent digital singles via RioPort (Billboard, Oct. 21, p. 51).

Tracks will be sold from Rhapsody on an à la carte basis, for 99 cents each. While the songs can be burned to CDs, they cannot be downloaded to a user’s hard drive or transferred to a portable device.

Also as part of the launch of Rhapsody 2.0, subscribers to the service will be able to access their collections from any PC desktop. Previously, collections could be accessed only from a single computer. The updated service will also contain enhanced radio personalization features.

Rhapsody remains the only service to offer music from all five majors, as well as from more than 90 indies. The service is distributed through Audigalaxy, Lycos, Road Runner, Sony’s MusicClub, and Verizon Online, among others.

Rhapsody Deals With UMG, WMG, Others Will Enable Users To Burn CDs

By Bill Holland
WASHINGTON, D.C.—A new $8.5 million settlement has been successfully negotiated in a 9-year-old lawsuit involving soul legend Sam Moore and 15 veteran R&B recording artists. The artists sued the trustees of the funds unit of the American Federation of Television and Radio Artists (AFTRA) for breach of fiduciary duty in 1993 for failing to keep accurate records and monitoring record company contributions.

Under the new Oct. 17 agreement, the named plaintiffs will receive $25,000 as opposed to $150,000 apiece under the terms of a previous agreement rejected by some of the recording artists. But the plaintiffs now will be able to pursue further challenges that they had been underpaid. Other monies will go to lawyers in the case.

By law, recording artists under their contracts are entitled to a share of revenue generated by the sale and broadcast of their recordings. The settlement between AFTRA and its members, however, was underwritten by the contributions from record companies. Tens of thousands of unnamed recording artists in the class-action part of the suit—who would only have received several hundred dollars—will also be able to bring grievances to an appointed arbiter. A third-party consultant will also make recommendations to AFTRA for funds for reforms deemed necessary.

AFTRA leadership intervened against its own Funds in June, and U.S. District Court Judge Clarence Cooper ruled that AFTRA and the Recording Artists’ Coalition could file outside party briefs opposing the first settlement.

A pending court case against the labels charging them with years of nonpayment and underpayments continues.

French Jazz Master Henri Renaud Dies
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This time, we spotlight Sweden with a look at the Swedish market's songwriting influence on the international pop market, the highlights and challenges of the past year and the leading Swedish record companies and artists. Also, we recap the latest in European artist development and album sales.

Be a part of this important international spotlight!

publication date: nov 30
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Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com
Jay-Z Crafts Similar ‘Blueprint’
On Roc-A-Fella/Def Jam CD

BY RASHAUN HALL
NEW YORK—Jay-Z apparently believes in the adage “You’re only as good as your last hit.” For his eighth Roc-a-Fella/Def Jam set, The Blueprint 2: The Gift and the Curse (Nov. 12), the Brooklyn, N.Y., MC has crafted a sequel of sorts to 2001’s Grammy Award-nominated The Blueprint.

“My whole thing was to record a lot of music coming off The Blueprint,” Jay-Z says. “That was considered a classic as soon it came out. You know how people always compare an artist’s last album to their latest. I knew that was going happen, so I wanted to make sure it was extra tight.”

The result is a double-disc collection, the first for a Def Jam artist. “I just tried to maintain my level of recording,” Jay-Z says. “I know when people pick up a Jay-Z album they’re not expecting to hear four [good] records. I could have four hot records—which would be an amazing album for another artist—but four records for me is a problem. I have that ‘gift’ and that ‘curse.’”

According to the self-managed MC, it was that pressure, as well as the pressures of being a successful artist, that inspired the album’s subtitle. “I always give people the good and the bad,” notes Jay-Z, who publishes through EMI Music Publishing (ASCAP). “People always say [my music] is about one thing or about this or that. But since my first album I’ve always given you the good side—the high life, because it was real for me—but also [given] you the tracks that come with that life. For every ‘ Ain’t No Nigga’ there was a ‘Do the Right Thing.’ For every party song, there’s always that balance. I figured if I gave people that title, they would zone into it and really get into it.”

Roc-a-Fella, an imprint run by the rapper and CEO Damon Dash, will work hand in hand with Def Jam in promoting the album. As with previous sets, Jay-Z will take a hands-on role in marketing the project. “Jay and Damon have a lot to do with how the albums are marketed here, and they always have something new up their sleeve to differentiate each project,” Roc-a-Fella Records director of marketing Chaka Pilgrim says. “Of course, we’re going to stick to the program, but there are going to be a few unprecedented things that he’s going to do: [for example] the double CD and taking a more hands-on approach in dealing with the consumer.”

Priced at $19.98, The Blueprint 2 is likely to be a big seller for Def Jam. According to Def Jam director of marketing Suzanne Burge, the label has organized a series of promotions with retailers Trans World that will include gift cards and a special video greeting from Jay-Z, which will be played in-store.

Having headlined this summer’s Series Liquid Mix Tour, Jay-Z—who is booked by John Manelly for Roc-a-Fella—will return to the road for a radio and in-store promotional tour beginning Nov. 11. There are also plans for an appearance on MTV’s TRL on the street date. Additionally, Jay-Z will team with Heineken for a Grammy Awards commercial, with proceeds benefiting music education charities.

“I think the highlight of the album is that he’ll be able to touch his core but also become a much bigger mainstream artist due to the fact that the first single ‘ 03 Bonnie Clyde’ is with Beyoncé Knowles,” Burge says. “I think we’re going to be able to touch the entire base for the first time. Most rappers either come out and worry about their core, or they try to go radio and they go the wrong way. With both of these discs, all of his fans are going to get what they want.”

In addition to Knowles, The Blueprint 2 features appearances by Dr. Dre, Rakim, Truth Hurts, and Lenny Kravitz. “This album is everywhere,” Jay-Z says with a smile. “With The Blueprint, there was one specific theme—soul music. This one is about the next level and the future. The Blueprint was about something familiar; this album is about what’s next. There are all different types of music on there, from rock to soul to reggae—it’s very experimental.”

Krauss & Co. Go ‘Live’
Group’s First Concert Set Released On Rounder Records

BY JIM BESSMAN
Flush with the gold-certified success of their latest studio album, New Favorite, Alison Krauss + Union Station (AKUS) have completed Live, their first concert set. The 25-track, double CD recorded at the same show.

“It’s a good, average show of ours,” says the eternally modest, ever-innocent Krauss, adding that AKUS was inspired by the naked statues in the “most amazing” Louisville [Ky.] Palace concert site, along with “lots of starch” consumed beforehand.

But the album also benefits from “the best pacing we’ve ever had,” she says, with maternal favoring her more recent recordings highlighted during band tour touring behind New Favorite and the summer installment of the Down From the Mountain tour. Old favorites like “Baby, Now That I’ve Found You,” “Oh, Atlanta,” and “When You Say Something at All” are also included, as well as a new cover of the Kenny Rogers & The First Edition classic “But You Know I Love You.”

“It’s everything you could ever want from Alison—and her first live record coming off a sold-out Down From the Mountain [tour],” Rounder GM Paul Foley says. “The band’s never sounded better.”

Union Station is bassist Barry Bales, banjoist/guitarist Ron Block, dobro master Jerry Douglas, and guitarist Dan Tyminski, who gained further fame as the singing voice of George Clooney’s character in the O Brother, Where Art Thou? movie and monster soundtrack.

Accompanying AKUS on record and tour is drummer Larry Atamanuk. “We all came in for the fiction, and [engineer] Gary Paczosa and [assistant engineer] Eric Bickel did an amazing job,” Krauss says. “Doug Sax did the mastering again, and he always blows the doors down and takes the lid off.”

AKUS has just completed a video for “New Favorite” in which Krauss claims to be “the sluttiest I’ve ever been”—something Foley says will both launch Live and further push New Favorite toward platinum. “New Favorite” has also gone to country radio. Nashville’s WSM-FM (Live 95) world-premiered the full album Oct. 21.

“The current success of albums by the Dixie Chicks and Nickel Creek—which Alison produced—clearly shows that interest in bluegrass and acoustic music is not just O Brother,” Foley says. “So the timing for this record is obviously just right.”

AKUS shared in wins at the International Bluegrass Music Assn. awards in Louisville Oct. 17 for album of the year (Down From the Mountain) and bluegrass event of the year (the Down From the Mountain tour). Al- sa, Tyminski was named male vocalist of the year, and Douglas won in the dobro player category (Billboard, Oct. 26). The group also has four Country Music Assn. (CMA) Award nominations and will perform at the Nov. 6 CMA Awards.

“I’ve seen her perform plenty of times and think [the CD] will be a good thing for those fans who only have her studio records to get a taste of what she’s like live,” says John Bronicki, music buyer for Borders Books & Music. “It’s very intimate-sounding—which isn’t always the case with bluegrass—and we’re promoting it through the holidays and into the first quarter of 2003 as well.”

Foley notes that AKUS has expressed interest in returning to the road in first-quarter 2003, whether on its own or possibly with another Down From the Mountain tour.

“There were 70 people on the road last time,” Krauss recalls. “It was insane. We loved it.” Meanwhile, she’s excited about her next production client, Reba McIntire, for whom she previously produced the single “Sweet Music Man.” She’s also searching for songs to bring to Union Station for its next studio project. “I hope they’ll listen to them,” Krauss says with a laugh. “They just want me to go away, except for Ron. He humors me.”
Gray Begins Next Chapter With ‘New Day’
ATO Troubadour Goes From Bedroom To Big Time Following Success Of ‘White Ladder’

BY ADAM HOWORTH

On his commercial breakthrough recording, White Ladder, David Gray proved the value of harnessing songcraft to personal resonance. The Manchester, England-born singer/songwriter had spent 10 years recording—first for Hut then EMI—to little sales effect before striking pay dirt in the album No. 4 on his own independent IHT Records.

Since its release in 1998, White Ladder has shifted 2.5 million units in the U.K., according to Nielsen SoundScan. The follow-up, A New Day at Midnight (IHT/East West), will be issued Monday (28) internationally, and Nov. 5 in the States via ATO/RCA. The set should affirm Gray’s status as a major global artist, according to Tom Gupta, Warner Music U.K.’s London-based senior international manager.

“We had little time with David last time around—probably only nine working days to break [him] over the world,” he says. “He blew up in the U.K., and that was the priority. Then he went to America, and his management decided to focus on those territories.”

Gupta continues, “This time he’s been doing long-lead press for the last three weeks, doing two hours a day. There’s a U.K. tour, beginning on Nov. 9 in Bournemouth, through mid-December. At the end of the year, it’s playing Australia, really; there’s a European tour in the spring of next year.”

A LADDER ROOTED IN IRELAND

After being dropped by EMI following the 1996 release of Sell, Sell, Sell, Gray and his manager Bob Holden decided to focus their attentions on Ireland, where the singer was slowly acquiring cult status.

“We had sold a few thousand of my previous album there, so it was the obvious place to start with White Ladder,” Gray says. “After the first platinum disc, which we got in Ireland, we had a huge party—it was an exciting thing. But there was a weird moment when I realized because I was the record company, I had to buy the beer.”

He reports that sales of White Ladder in Ireland are currently at 350,000.

By releasing his material thru the label he owns with his manager, Gray has his sights on the most attractive record company for each territory.

“We license the album to Warner worldwide excluding Ireland, Canada, and North America,” he says. “It’s RCA in Canada and North America, and we release it ourselves in Ireland. It’s perfect—essentially I present the record to RCA and East West, and they decide if they want to put it out or not. They were played a few hits before it was finished, just in case they were scared I’d disappeared up my own arse. Then they just get the finished thing. There’s none of this ‘in on the mix’ or ‘in on that.’”

Not surprisingly, Warner would prefer a bigger slice of the pie.

“I think, for White Ladder in America and over my career if you put all of the rest of the world together and times it by three I’ve been in America more,” he says.

“You’ve got to go out to Idaho and bloody Idaho—a lot of work out there really make a difference,” he adds. “Because there’s 115 American generics in feasorial. It took me all of their thing at the radio stations and shake hands and be all smiley. But you’re not going to be there to do that, so you’ve got to get out there more. You’ve got to make it personal. Then they’ll play your record for longer than they would’ve before. That’s what makes a difference, because it’s such a huge country. There’s no one center to it. Not like you can conquer London—get the media and you get the whole country. You can’t do that in America. It’s basically hard work that is essential.”

FLAGSHIP MOMENTS

Of A New Day at Midnight, the artist says, “I didn’t set out to make any kind of record. There were a couple of songs that I wrote on the new record that were flagship moments. ‘Freedom’ was one. Once that was done, it had a certain weight and any stupid thing I put next to it was going to sound wrong. There’s a seriousness to most of it, but it wasn’t something that I sat down and thought about. It was never going to be ‘White Ladder II.’ I don’t think it’s as effortlessly immediate, but I don’t think it’s elusive.’”

—DAVID GRAY

“Our obvious idea was: ‘let’s mix it in the studio—mix it in a posh studio but we have this old Trident desk—like the Bowie sort of style—with a warm, analog vibe to it. It was a true pleasure.”

BRANSON ON V2: Richard Branson is a man who clearly loves challenges, as evidenced by his many adventures in and out of the music trade. So it should come as no surprise that he has given his voice of confidence to V2 Records’ U.S. division, despite recent layoffs that reduced the New York headquarters and field staff from 50 to 29 employees.

“We believe in the team and we believe we can be successful,” he tells Billboard in an exclusive interview. Branson founded London-based V2 in 1996.

Branson says the layoffs, which follow cuts at V2’s U.K. and French offices earlier in the year, are a reflection of the sagging industry. “In a market where even No. 1 albums are going to sell half of what they would have sold three years ago, you’ve got to run your companies accordingly,” he says. “We want to make sure we have a cost base which gives us time to wait until the breakthroughs [happen].”

V2 president (U.S.) Andy Gershon says the cuts were part of an overall restructuring that includes bringing in a new VP of Operations. According to recently EMI Music Publishing’s executive VP of West Coast creative, as the label’s new GM. The changes are part of a new four-year plan for the label designed with the help of a consultant.

As part of the restructuring, Gershon says the label will trim its 14-act domestic roster. “We’re getting out of the dance music business,” he says.

Finally, V2’s artists who are being cut. “The basis of the North America roster is being built on acts like Grandaddy, Moby, The White Stripes, Rusty, and Katy Rose. Yeah, it’s alternative, but [the music] also has to be more accessible.”

While the U.S. division has not experienced the success some of V2’s other territories have with such acts as U.K. band Stereophonics and Underworld (signed to JBO/V2) or French act Rinocerose, it’s had a number of bright spots this year, including the I Am Sam soundtrack, which has sold 471,000 units according to Nielsen SoundScan, and White Blood Cells, the label debut from the White Stripes (462,000). Although a far cry from his 1999’s Play, which sold 2.2 million units in the States, the combo is a far cry from its days for White Ladder.

In April, V2 underwent financial restructuring that includes making such a deep-pocketed deal possible: Morgan Stanley converted $128 million in bonds into a 47.5% equity stake in the label.

While Branson isn’t involved in the day-to-day operations of the label, he easily references acts signed to V2 and clearly relishes the idea of creating an independently owned label that has the vaunted reputation he created with Virgin Records, which he sold to Thorn EMI in 1992. “In five years, I’d love to see us as the most powerful independent company in the States, and I think, with Andy running it, we’ve got the chance of doing that. But we have to see what happens.”

WHITE HONORED: Former Billboard editor in chief Timothy White will be honored posthumously Tuesday (29) with the Creative Coalition’s Christopher Reeve First Amendment Award during an event at New York’s Hammerstein Ballroom. The evening will include performances by Elvis Costello and Lou Reed... The title of the Scottish hymn performed by Don Henley at White’s tributes concerts on Oct. 7-8 was “How Can I Keep From Singing.” The incorrect title was listed in the Oct. 19 issue.

Additional reporting by Ed Christman in New York.

www.americanradiohistory.com
Republic’s 3 Doors Down Looks To Blow Away Past Success

BY MARGO WHITMIRE

Buried six feet in the ground with a torrential rain pouring down and bellowing winds above, the members of 3 Doors Down got off to a rocky start—literally—when preparing their sophomore effort, Away From the Sun (Republic/Universal), for its Nov. 12 release.

“We were out there all night and it was pouring as they’re throwing this dirt over me,” says the group’s lead singer, Brad Arnold, referring to the Mississippi video shoot for the album’s first single, “When I’m Gone,” that the group braved during the arrival of a hurricane. “This wasn’t just dusty dirt, it was big clods, big chunks of clay nailing me in the side if the head. I’m telling you, it was brutal.”

No longer the wide-eyed newbies from Escatawpa, Miss., the group members culled from experiences while touring for their six-times platinum 2000 debut. The Better Life, when writing the material for their follow-up.

“Every place you go and every new person you meet, your eyes just get a little wider,” Arnold says. “Meeting so many people gives you a good general idea of how people feel and what people can relate to.”

AN EASY SYNERGY

Managed by Indegoot Entertainment, guitarists Matt Roberts and Chris Henderson, bassist Todd Harrell, and frontman Arnold collaborate on this album with an easy synergy reflective of a band that has matured together.

“If someone brings in a cool lick, we’ll write the words to it and if I get the words, we’ll put it to music to see how it turns out,” Arnold says. “So, however it comes out, we just let it come out.”

Produced by Rick Parashar, who has also worked with Pearl Jam and Blind Melon, the album features A Perfect Circle’s Josh Freese on drums and a collaboration with Beck’s father, David Campbell, who conducts a 16-piece string ensemble for the title track.

Though The Better Life’s “Kryptonite” fostered the group’s mercurial rise to fame, Arnold says it’s not necessarily what the band would like to be recognized for.

“It covered the band, but at the same time, a lot of people didn’t take it that seriously, and I think these songs are a lot easier to take serious. This is a rock-’n-roll record.”

Showing its versatility, the group contrasts hard, guitar-driven songs like “Sarah Yellin’” with the more melodic “Here Without You,” a plaintive love letter to Arnold’s wife that he says, “gives me chills when I listen to it.”

ROAD-TESTED SINGLE

The group, whose songs are published by Universal/Sony/Chrysalis, was “When I’m Gone” as the first single because it played the song to enthusiastic audience reaction during the last tour.

Kim Garner, senior VP of marketing/artist development/media relations for Universal Records, is confident of the album’s success based on the single, which is already No. 5 on the mainstream rock charts in its fifth week of release. “It looks really, really strong and it’s pretty incredible that we’ve done as well at radio as we already have,” she says, “so if this continues, I think we’re in great shape.”

With a six-week nationwide tour booked by the Agency Group following the album’s release, a Bud Light advertising campaign featuring the band’s music and logo, and numerous TV appearances—including The Tonight Show With Jay Leno, The Late Late Show With Craig Kilborn, and Mad TV—Universal is ensuring that fans of the group’s first album will have plenty of opportunities to be excited about the second.

To promote strong visibility on the retail level, Garner says the label is working with Universal Music & Video Distribution, artist development, and field marketing reps to see the album prominently displayed in retail stores.

U.S. Tour Nets Harmonia Mundi Bow For Persian ‘Masters’

BY JIM BESSMAN

A sold-out U.S. tour last year by four of Iran's greatest Persian classical musicians has been followed not only by a second tour but also a debut U.S. set, Without You, released Oct. 8 by World Village. Harmonia Mundi USA’s new Los Angeles-based world-music label.

Billed as the Masters of Persian Music, the musicians are legendary vocalist Mohammed Reza Shajarian; his son Homayoun Shajarian, vocalist and tombak percussionist; Hossein Alizadeh, who plays the tar lute and has also composed soundtracks to such honored Iranian films as Gobhbeh and 3 Time For Drunken Horses; and Kayhan Kalhor, who plays kamancheh, or spone fiddle, and has performed with Yoo-Ma’s Silk Road Project and is co-founder of the Persian/Indian trio Ghazal.

“They’re among the greatest Iranian artists today and are very well-known among Iranians,” says Isabel Soffer, associate director of New York-based world-music presenter World Music Institute (which organized the tours) and executive producer of Without You. “But their names are getting around to mainstream American audiences, too.”

Soffer cites increasing awareness of Persian classical music from highly acclaimed Iranian directors. But Harmonia Mundi USA president Rene Goiffon says that Without You “goes beyond the notion of Persian music [in that] if you’re interested in jazz improvisation, it’s there; and if you’re interested in world music, it’s there, too. But classical music is there, Persian poetry—it’s a combination of an amazing number of elements.”

Goiffon admits that he was not a Persian music maven when he was first offered the album. “I was blown away when I heard it, coming from a complete goose reaction—with no marketing.” He now says that the Masters of Persian Music tour will be a primary marketing thrust. “We’ll work with local press and radio, using the concert as a base to make things happen.”

Soffer points out similarities between Persian and Arabic classical music and Arabic and Indian classical forms, and Alizadeh notes that “to a Western ear, there are more similarities than differences.” Persian and Indian music, he says, “share a common root [in being] meditative and improvised, grounded in oral rather than written tradition, and based on modal systems.”

Lease a world class recording studio with 3 spacious rooms designed by RUSSELL BERGER.

Lease on 3 spacious rooms designed by RUSSELL BERGER.

Sung by Todd Harrell.

Sharon North, GM of the Phoenix-based Tower Records & Video, says, “The album will be in the new-release racks in the front of the store, in the overstock racks—everywhere I can fit it. It should do well. In the last two years, I’ve sold 300 copies of the first album, so I’m hoping for the same thing this time.”

Fans who buy Away From the Sun during its initial run will also receive a free DVD with footage of the band working on the album.

Regarding the barrage of scrutiny inevitably following a hugely successful debut, Arnold says, “We don’t think about the whole sophomore thing because our goal with this record isn’t to live up to the last one—we want to blow it away.”

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Rhino Bows Sabbath Fete With Two-Disc Anthology

BY WES ORSHOSKI

The author of perhaps the most famous riffs in metal history, Black Sabbath guitarist Tony Iommi is reflecting on the genesis of one of those revered compositions: “War Pigs.”

“We were playing this club in Switzerland; it was the early days, and of course there were about five people in there,” he says. “So we used to get bored and start making up stuff. And we used to do a long jam. And that’s when I came up with ‘War Pigs.’”

With a laugh, Iommi adds that it was easy to remember such now-legendary riffs: “We were doing four [45-minute] spots per day; so, you know, you had to remember them, because you kept playing them against!”

Iommi’s stroll down memory lane comes as Rhino launches a multi-year Sabbath reissue program with the two-disc, 29-track Symptom of the Universe: The Original Black Sabbath (1970-1978), the long overdue survey of the best material from Sabbath’s classic lineup of Iommi, Ozzy Osbourne (vocals), Bill Ward (drums), and Geezer Butler (bass). Issued Oct. 22, the set is the first deluxe Sabbath best-of in the U.S., which will include a Sabbath boxed set next fall, followed by “upgrades” of each classic album, says VP of A&R David McLean.

The releases are part of a plan first proposed five years ago, which was delayed mostly for financial reasons, he adds. “This is the obvious hole and the first thing that needed to be done.” McLean says of Symptom, the first title to include remastered versions of Sabbath’s classics since the advent of the CD. All that exists currently in the marketplace are the basic mid-80s transfer-to-CD titles, each of which will be replaced by remastered Rhino titles.

With these discs and the impressive new Sanctuary live set, Past Lives, the band’s original lineup can re-experience the classic lineup. But they shouldn’t feel bad if they don’t remember all the details, Iommi says with a laugh. “I can’t remember what West London was like. I was probably out at it all the time!”

DIVA FEVER: One glance at the Billboard charts is all it takes to determine that vocal recitals reign supreme in today’s classical marketplace. Cecilia Bartoli, Renée Fleming, and Salvatore Licitra are all currently riding high on the Top Classical chart, while Russell Watson, Mario Frangoulis, and the unstoppable juggernaut that is Andrea Bocelli dominate the Top Classical Crossover chart. Of course, all of the artists mentioned are on major labels that boast the resources necessary to transform a singer into a household name. Given a solid concept, however, independent labels are equally capable of offering compelling vocal recitals. Case in point: Dinos of Moscow; Day, a delightful and illuminating disc by soprano Patrice Michaels, newly issued on the always adventurous Chicago-based label Cedille.

A professor of voice and opera at Lawrence University in Appleton, Wis., Michaels is a familiar name to Cedille enthusiasts. He has participated in 11 recordings in as many years of association with the label, which is distributed by Long Island City, N.Y.-based Qualiton. Michaels’ recorded repertoire has ranged from Vivaldi and Lully to Menotti and Argento—songs like “Mandala of the Age,” issued in 1999, demonstrated her affinity with the music of Mozart, Haydn, Beethoven, and their contemporaries. A serendipitous academic appointment led to the concept for the even more ambitious Divas.

“Dorothea Link, who was our historian on the project, happened to be hired into a job and in Chicago where I teach,” Michaels explains. Link, a Canadian musicologist, made headlines worldwide in 1999 for positively identifying a previously unreleased work by Mozart. Michaels soon learned that Link had a particular passion for the singers of the Viennese Imperial Court Opera of Emperor Joseph II, the company for which Mozart composed his greatest works. Michaels says, “When I saw the breadth of information she had gathered with a collection of scores on microfilm, I thought, ‘This is the project I’ve been waiting for.’”

Link and Michaels created a concert program of music that would have been sung by five of the leading singers of Mozart’s day: Caterina Cavalieri, who created the role of Constanze in The Marriage of Figaro; Nancy Storace, the first Susanna in Figaro; Adriana Ferrarese del Bene, the first to sing Fiordiligi in Così fan tutte; Luisa Laschi Mombelli, the first Countess Almaviva in Figaro; and Louisi Ortrud as who created the role of Dorabella in Così. Each singer is represented by at least one aria by Mozart—several of them “insertion arias” meant to be interpolated into works by other composers, including “Va, voa, ma dove?” (paired here for the first time on disc with “Ahi cosa negligio,” the corresponding recitative that Link had identified). The program also includes fascinating and worthy selections by Mozart’s contemporaries, including Antonio Salieri and Vicente Martin y Soler.

Link firmly believed that by offering several selections composed for each singer, each individual vocal personality could be reconstructed. Michaels’ own feeling is that while the music might indicate something about the singers, it reveals even more about the flexibility expected of singers in general during the period. “I have four different selections for Nancy, and she sings very differently in [Mozart aria] ‘Chi’o mi scor- dò il te’ than in [Martin song] ‘Dolce mi parve un.’” Michaels explains. “Likewise, Luisa’s music is really different when she’s a comic character than when she’s a serious one.”

Once the repertoire was selected, Cedille’s James Ginsburg stepped in to help meet the project’s extensive demands. “We realized that with all this completely unknown repertoire, the only way to get the rehearsal time needed to make it work would be to schedule a performance,” Ginsburg says. He timed a public concert and recording session to coincide with a Chicago Opera Theater production of Mozart’s Così fan tutte, making use of the same orchestra and collaborating with Northwestern University to mount and promote the concert. The strategy paid off handily: “Even though it was held on a bitterly cold day in February, the start of the concert had to be delayed for 20 minutes because the walk-up line for tickets was so long!” Happily, thanks to Ginsburg’s efforts, listeners can now appreciate Michaels’ winning performance without braving those Chicago winds.

STILL BELIEVING: Two years ago, we had the pleasure of being introduced to the music of Boston-based rocker Bill Bowman. He caught our attention with a blend of straightforward rock that fondly recalled John Mellencamp and Tom Petty at their creative peaks. After working hard exploring R&B, country, rock, and even a little jazz in the material that comprises the full-length/self-made Waiting for an Echo.

He says, “It’s all a matter of incorporating all the elements of music that I find interesting.”

An added bend to Freeman’s music is that he’s an out-gay artist, deftly walking the line between being overt in his lyrics about various personal issues and experiences and ensuring that he creates universal images in his songs.

So far, his music has struck a responsive chord with a wide-ranging audience, as evidenced by appearances at events and in venues that draw a broad demographic—not to mention positive reviews.

“His got his pulse on the spirit, and his voice on the heartstrings,” says Jon Gilbert Leavitt, founder and programmer of the nationally syndicated Radio Stonewall.

For more info, e-mail the artist at freddyfreeman@mediateck.net.

www.billboard.com

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B L E N D I N G  A C O S T I C  V I B E S : O n e  o f  t h e  s w e e t e r  f i n d s  w e ’ v e  m a d e  i n  r e c e n t  w e e k s  i s  t h e  c h a m p a i n g  s m a l l  s t r u m m e r  “ E c h o ”  b y  s i n g e r - w r i t e r  F r e d d y  F r e e m a n .  T h e  s o n g  i s  i n d i c a t i v e  o f  a  p r o m i s i n g  n e w  a r t i s t  w h o  h a s  s t a r t e d  t o  g e n e r a t e  i n t e r e s t  a m o n g  c l u b - g o e r s  i n  h i s  N e w  Y o r k  h o m e b a c k .

As he says in “Echo,” Freeman strives to keep his “eye to the ground, listening for a sound,” and what he discovers is what he creates into a folk-anthocked sound that is accessible to triple-A radio as it is to coffeehouses.

Though he works from an acoustic base, Freeman takes pride in

www.americanradiohistory.com
“My membership is 6,500. We’ve done well,” says Brown, whose flock includes luminaries as hot producer Rodney Jerkins. “A lot of the reason for that is the music. Our choir and our band and our presenta-
tion musically is very much a part of the success here. Orlando is a city with a lot of places to go. They have a lot of dancing, singing, and stage performances, so when people look at the churches, a lot of them are influenced by this... Our church is a tribe and a home that enjoy that atmosphere and style.”

In 1996 Brown launched Tribe Records and began taking some of that passionate music to a larger audience. He credits trade advertising and cable TV exposure for helping propel sales of the new album. He also admits that trying out potential material in front of his congregation is a plus.

“When we’re in church and hear ballads, they like to hear songs that have a story to them, but our albums are known for praise and worship,” says Brown. “It’s an album that I think everybody will enjoy, that will touch them and bless them. It’s not your traditional gospel music.”

**RADIO WAVES:** Southern gospel fans in Nashville have reason to rejoice. Paul Heil’s nationally syndicated radio program, Gospel Classics, is once again airing on WSM, the station that has long been known for its Southern Gospel flavor. The program’s format includes an interview with an industry insider, a round-up of the week’s top news stories, and a feature on an upcoming artist. It’s a program that has been a staple of the WSM lineup for over 20 years.

**NEWS NOTES:** LaRae has joined the second leg of the Bebo Nor-

**LADIES LEAD THE WAY:** A new project teaming some of the brightest names in the music industry with some of gospel’s top female stars is set to take center stage next month. Arriving in stores Nov. 19, the project—Bishop T.D. Jakes Presents God’s Leading Ladies—is a joint-venture release from EMI Gospel and Jakes’ Dexterity Sounds imprint. The album features Patti LaBelle, Dottie Peoples, Ann Nesby, Karen Clark-Sheard, Kelly Price; the Winans women—Vickie, Angell, Debbie, and Mom—Shirley Murdock; Out of Eden; Helen Baylor; Stacie Orrico; and Janna Long of Avalon. The project was to include Areta Franklin, but according to the label, she withdrew at the last minute.

**Jakes says,** “Women who have enjoyed Hommes, Thou Art Loose! or my more recent book, God’s Leading Lady, or even [my book] The Lady, Her Lover and Her Lover’s Book, will find a remarkable flow of thought between the message in the music and the con-
tinuity of the book.”

It is more likely that the attraction to Jakes’ latest release is the star-studded lineup he was able to assemble, thanks to his own superstar power. Jakes was named best preacher in America in a Time magazine special in 2001. The music was inspired by his best-selling new book, God’s Leading Lady (Putnam), which was published in June. In line with the book’s theme, it seeks to “minister to women who are wounded inside and hurting.”

The CD comprises newly recorded songs that range from traditional gospel melodies and worship ballads to pop and R&B contemporary tunes. Other highlights include a Mur-
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Bon Jovi Gets Anti-Piracy Ball Rolling With ‘Bounce’

BY RAY WADDELL
NASHVILLE—Bon Jovi’s unique ticket-presale offer tie-in with its new Island Def Jam release Bounce (Billboard, Sept. 28) works on many levels, including combating piracy and generating interest in the band’s upcoming world tour in early 2003.

In a cooperative arrangement with Bon Jovi camp, the record label, Creative Artists Agency (CAA), and Ticketmaster, the album—which steered Oct. 8—uses a PIN system to offer purchasers of Bounce early access to tickets for Bon Jovi’s world tour. The U.S. portion of the presale is tentatively set for the first week of November, with the U.S. leg of the tour to begin Feb. 8, 2003, at Bryce Jordan Center in State College, Pa.

As much as half the inventory for each show is sold to fans via the presale; the first leg of the tour tentatively goes on sale to the general public Nov. 9 for U.S. and European dates.

Planning the program has been in the works for months. “More than almost any project I’ve worked on, this is the most well-thought-out record release/tour launch I’ve ever seen,” says Rob Light, who heads CAA Recreation & Tourism. It is also a pioneering project for the label. “This is our most compelling offer yet in terms of added value,” says Island Def Jam news-media VP Larry Mattera, who adds that the program is designed to encourage fans to purchase the CD rather than get a burned copy from a friend or a peer-to-peer site. “This [innovation] is taking the next step, not just in driving ticket sales and [growing] consumer data but in driving legitimate CD purchases as well.”

Ticketmaster chairman Terry Barnes agrees: “Obviously, this [promotion] will help create album awareness, but it also helps combat piracy. We’ve done this type of thing on a smaller scale a couple of times, but this is all of the U.S., along with Canada and Europe.

More than anything else, the program shows how touring is a more important element than ever in a band’s career. The hard ticket is the biggest weapon in our arsenal,” says Richie Sambora, guitarist and founding member of Bon Jovi. “But it took 20 years of hard work to make that ticket an asset.”

THE BIG BOUNCE BACK
Every copy of Bounce—which debuted at No. 2 on The Billboard 200 last issue—contains a unique code stickered on the album packaging. Anyone who buys the album may register their number at bonjovi.com, which provides automatic membership to the American Xs portal. The consumer registers their unique 13-digit number and receives an e-mail with exclusive behind-the-scenes access and a link to the Ticketmaster splash page, where they can purchase four tickets. Once they use the password, it’s dead.

“We’re always searching for ways to find added value,” Mattera says. “This is not just the traditional added value, like bonus tracks or unreleased mixes. This gives fans what they really want.”

In addition to the presale, American Xs provides the consumer with an ongoing menu of exclusive opportunities and interactive elements.

Traditionally, tours have provided labels with market-to-market album support, but this project boosts the tour’s importance even further. “We would end up selling the tickets anyway, but everyone is trying to find a new model,” says Barnes, who adds that the idea was brought to Ticketmaster by the label, CAA, and Bon Jovi’s management team. “We’re doing our part because we can.”

CREATIVE MEASURES
Light believes these uncertain times in the music industry require creative measures. “What I see is that the dynamic of marketing a record has changed radically as audiences have changed,” he says, citing music and network TV, radio, and the Internet as key information outlets today. “The audience gets its information very differently from even five years ago, and we have to adapt to that. Using the tour as part of that complete marketing package is critical.”

Sambora also has seen marketing and career promotion change during the past 20 years. “Nowadays, with the fragmentation and splintering of people’s interests, it’s confusing even for the promotion people. You have to come up with alternative ways of marketing: TV, for example, used to taboo because it took away [a band’s] mystique. Now it’s accepted.”

Light points out that the Rolling Stones’ latest record, Forty Licks, dropped after their current trek started. “The tour is used to market the record, rather than the reverse,” he says. “For the Bon Jovi audience, the live show is such a big part of who they are.”

“We thought this [program] was a great idea because it’s fan-oriented,” Sambora adds. “It gives them a chance to get good seats; they don’t have to go scalping. And it combats piracy.”

The Bounce outing will begin with a few dates in Japan (which are not part of the presale), followed by North American arena dates, then stadiums and arenas in Europe. It will be promoted on a market-by-market basis, as opposed to going with a full-fledged European tour.

“We’re trying to do business with people who have always been in the Bon Jovi family, and the great majority of them are [with] Clear Channel,” Light says. “My belief is, ‘Does it work?’ The best for the artist. For some artists, that’s going by market and, for some, that’s going with a national promoter. In the case of Bon Jovi, it’s going market by market, and locking in a group of people who have had a stake in their career and a passion for Bon Jovi.”

For its part, Bon Jovi has always been a hard-touring band. “We went right to the people, starting in 1985 with the first album,” Sambora recalls. “We went all over the world as a club band, then we opened up for the Scorpions, Judas Priest, Kiss, 38 Special, Ratt—anybody who was able to take us. Then we got to where we could headline theaters, then arenas, and then stadiums.”

The hard-touring philosophy and blue-collar work ethic has paid off. “We were all in the same boat, coming from the working-class community,” Russo says. “We learned how to turn a club into pandemonium and how to make [the] Olympic Stadium in Munich [Germany] seem like an intimate hall. It helps that Jon [Bon Jovi] is one of the best frontmen in America.”

As a consistent touring and recording entity, Bon Jovi has survived when others haven’t, despite changes in the business and in music. “We live by our schedule and get along with the different cyclical trends, and we’ve done it by just being ourselves,” Sambora observes. “When grunge hit in 1990, it could well have been the end of the band. We managed to come out with Keep the Faith, [and] that sold 12 million copies.”

Being themselves doesn’t mean Bon Jovi has not worked hard at doing what it does, “playing old-time hockey,” as Sambora puts it. “It’s not easy to tour. It’s a grueling schedule, and it takes you away from your wife and kids. But there’s no substitute for hard work.”

Jus’ The Four Of Them: They Can Make It If They Try

BY GAIL MITCHELL
LOS ANGELES—Veteran R&B singers presenting an entertaining evening of great music to an underserved adult demo. That’s the premise behind Jus’ the Four of Us, a national tour featuring Tony Williams, Phil Perry, Terry Elliot and Terry “Lovely Dovey.”

The planned 30-city tour—which thus far has scheduled stops in such markets as Dallas; Houston; Memphis; St. Louis; Chattanooga; Tenn.; and Little Rock, Ark.—began Oct. 25 in Birmingham, Ala., and wraps Dec. 7 in Greenville-New Bern, N.C.

The seeds for the idea have been germinating for three years, says Jones, whose newFeels Good album on PeacOnd Correspond recently debuted at No. 86 on the Top R&B/Hip-Hop Albums chart. His stage compatriots also have new projects out: there’s Hewett’s The Journey: Live From the Heart on Eagle Rock Entertainment/RED, Terry’s My Best on Golden Boot Records and Perry’s Magic’s PeacOnd Correspond.

“We’re giving an underserved market the chance to see four great entertainers at one time,” Jones notes. “‘Phil, Howard, Tony, and I have always talked about putting something together and going out. It finally came to the point where we said, ‘Enough talk—we can do this.’”

In rehearsals for 12-13 weeks, just the Four of Us is geared to offer more value than a typical concert. Clocking in at between two and two-and-a-half hours, each show will revolve around the four narrating and performing songs individually, collectively performing their hits, and presenting special material, including an unplugged Marvin Gaye medley. Special guests will also be introduced on different legs of the tour, including Regina Belle, Atlantic Starr, Ali-Ollie Woodson (of the Temptations), James “J.T.” Taylor (Kool & the Gang), Michael Cooper (Con Funk Shun), and Lenny Williams (Flower of Power).

“A lot of the adult acts today for the 25-plus crowd just aren’t fun,” says Stephen Russo. He heads Fairfield, N.J.-based E.Q. Quest Management Group, which handles both Jones and Terry and is overseeing the tour itinerary and other logistics with various co-promoters, “I got tired of putting Glenn and Terry into track situations where the sound systems are like karaoke. These guys can sing and entertain in a fun, edgy, and spontaneous manner. They need to be with a live band.

By limiting the tour to 3,000- to 5,000-seat venues and locking in markets based on the artists’ fan bases, Russo says he has been able to keep tickets in an affordable $30-$35 range. “By the time I’m done setting up in bigger cities, I’d have to charge $45-$55,” he says. “We want to build up momentum first, invite [prospective] sponsors, and show them how they can make money. The easiest thing was putting the talent together. The hardest has been the financial end, because people don’t believe until they see it.

Among the promoters with whom Russo is working are Nate Tarver of Unlimited Entertainment in Birmingham and Michael Powell of Memphis-based Fresh Ideas. Though tickets have yet to go on sale in Memphis, Powell says several meet-and-greet with the artists in Memphis attracted more than 800 people and that he’s received
BOOM BOOM, INDEED: The Activation Presents Tony Hawk's Boom Boom Huckjam tour ran out of the gate Oct. 9 at the Rose Garden Arena in Portland, Ore., racking up a $484,000 gross and drawing 11,000 people on a Wednesday night. "It was fantastic," says Jim McCue, VP of sales and marketing for the Rose Quarter complex. "And it was very different. We had a closed-off area behind the stage and we were able to control the crowd better." The tour runs through Dec. 22 at the Webster Music Fair in Webster, N.Y. This will be the last of a six-year run for his concept concert Christmas From the Heart Featuring the Toy Shoppe. Rogers will unveil a new concept in 2005. He is booked by Greg Oswald at the William Morris Agency.

Billed as the top-grossing tour of the year, Paul McCartney is still shattering house-gross records. Among the recent ones were $1.8 million at St. Louis' Savvis Center Wednesday, Oct. 9, and $1.8 million at the Rose Garden in Portland, Ore. on Friday, Oct. 18.

"Everyone from their crew was concerned about making money," says RV Smith of Portland Trailblazers basketball the day before and the day after," McCue says. "But everyone working the event was excited, because it is something different."

With tickets priced at $25-$75, Boom Boom Huckjam features live music overlaying extreme sport demonstrations, led by skateboarding guru Tony Hawk (Billboard, Sept. 28). The OiSspring did the music honors in Portland. "The OiSspring did a great set," McCue says. "They showed us a very wide demo, from 10-year-old Tony Hawk fans that had never heard of the OiSspring to 20-year-old OiSspring fans exposed to the other stuff." McCue says merchandising did about $6 per head. "The merch per cap probably could have been higher if we had known we'd have a 1,000 walk-up night of shows," he admits. "We probably missed an opportunity there."

The building co-promoted the show with Dave Leiken of Portland's Double Tie Promotions. McCue says, "Everybody came out OK." The tour, booked and produced in-house, is managed by SLAM Management (sister company of Jim Guerrino's Rebel Wals) and works with different promoters in each market. It wraps Nov. 12 at the Office Depot Center in Sunrise, Fla. "My hat's off to Jim Guerrino and [Indie consultant] Craig Sniaderman," McCue says. "They just were great to work with, and we're making plans to do it again next year."

FULLY LOADED: Initials on sales for the first Guns N' Roses (GN'R) tour in nine years are going reasonably well, even though the tour was a bit of an unknown entity going in. "Given the skepticism, we've definitely surpassed expectations," says Mitch Rose, GN'R's responsible agent at Creative Artists Agency in Los Angeles. "Of the 20 or so dates that have gone on sale, I would say half are fantastic, 40% are good to very good, and we have two dates that are mediocre."

The tour begins Nov. 8 at GM Place in Vancouver, with 34 dates scheduled until the end of the year, so there is still plenty of time for sales, and hard rock is known for solid walk-ups. "We don't know what the sales patterns are, necessarily, and who's buying the tickets runs the whole gamut," Rose says. The tour picks up again in January 2003.

ROUTEBOOK: Kenny Rogers will embark on his 15th consecutive Christmas tour Nov. 29 at Von Braun Center in Huntsville, Ala., a 23-city run that wraps Dec. 22 at the Westbury Music Fair in Westbury, N.Y. This will be the last of a six-year run for his concept concert Christmas From the Heart Featuring the Toy Shoppe. Rogers will unveil a new concept in 2005. He is booked by Greg Oswald at the William Morris Agency. Destined to be the top-grossing tour of the year, Paul McCartney is still shattering house-gross records. Among the recent ones were $1.8 million at St. Louis' Savvis Center Wednesday, Oct. 9, and $1.8 million at the Rose Garden Arena in Portland, Ore. on Friday, Oct. 18.

HUHUUH! James Brown has signed with the William Morris Agency, where he will be represented by agents David Levine and Rob Heller. He continues to be represented by Intrigue Music Management.

BIG MAN IN SARNIA: Mike Richardson has been named GM of the Sarnia Sports & Entertainment Centre in Ontario by Global Spectrum, management company for the 6,000-seat arena. Richardson, who most recently was senior manager of events and operations at Mile One Stadium in St. John's, Newfoundland, will oversee the day-to-day operations and book events for the multipurpose arena. Global Spectrum manages 33 facilities in North America, including the new 10,200-seat John Labatt Centre in London, Ontario.
REVIEWS & PREVIEWS

ALBUMS

Edited by Michael Paoletta

POP

TAPROOT

PRODUCER: Toby Wright
Velvet Hammer/Antartic 83561

Taproot’s sophomore project is a 12-track battle between soft and violent narration about personal demons and relationships. The Ann Arbor, Mich.-based quartet’s hard-rock style is both melodic and lyrically contemplative and takes constructive risks within each song. Take, for instance, the opening track, “Mine”: the song begins with a heavy guitar riff, then breaks into a lower-tempo, expressive verse sung by vocalist Stephen Richards. Its chorus then comes on hard musically and with a gruff and growly “you’re mine” refrain. Each track is a similar mixture of hard and soft, which creates an interesting listening experience. Notable tunes include “Sumtime,” which grapples with the issue of self-esteem; “Like,” one of the album’s slower pieces about a growing relationship; and “Everything,” which depicts the dark side of obsession.—JK

FUZZ TOWNSEND

Fuzz Townsend
PRODUCER: Fuzz Townsend

Screed

As one-third of Birmingham, England, outfit Bentley Rhythm Ace, Fuzz Townsend was once on the Skirt and Astralwerk labels, creating a racy-rock sound much in line with their former labelmate Fatboy Slim. His solo take is decidedly more in line with the modern rock sounds gaining popularity all over the world (the Hives, the Vines, the Strokes), yet still retaining the cheeky wit and sensibility of a long-time raver and 24-hour party person with club-friendly beats. Townsend seems equally at home with buzzing electric guitars or the soulful click of a stripped-down drum machine rhythm, lending his modest-yet-pleasing working class vocals to each setting. And his lyrical sense of humor allows him to sing “Darling, I Love You” only moments before declaring, “We’re all crazy gon-toting [expletive deleted] on ‘Trigger Happy.’ Silly without being pretentious, charming without laying it on too thick, and humble with a hint of fabulousness.—TP

SPOTLIGHTS

KELLY ROWLAND

Simply Deep
PRODUCERS: various
Columbia 54690

Kelly Rowland is accustomed to singing about boys, bills, and being independent with Destiny’s Child. But on her fine solo debut, she takes a different musical path, with the single “Stole” taking a bold step in that direction. A moving tale of a high-school outcast set against a poignant, the track conveys the heartbreak that comes with growing up, and not being accepted as you’re only yourself. The performers returns to more standard fare with “Have I Told You,” as her syrupy sweet alto glides over the acoustic guitar-driven ballad. The album’s title track, a lush ballad, proves to be an exemplary showcase of Rowland’s impressive vocal range, while she sheds her pop-pop-princess image on the racetrack “Make U Wanna Stay” — a hypnotic track featuring red-hot up-and-coming rapper Joe Budden. Rowland’s recent chart-topping stint with Nelly via their smash, “Dilemma” — which also appears on Simply Deep — may be a sign of great things to come for the talented Houston native. —RH

NIRVANA

Nirvana
PRODUCERS: various
DCG 06949

It’s ironic—and more than a little sad—that one of the most anticipated rock releases of the fall contains only one new song, which was recorded in 1994. Perhaps more notable is the fact that it will likely prove to be among this quarter’s most satisfying rock offerings, which speaks volumes about the world current state of the genre and the immeasurable legacy of the tragic genius of Kurt Cobain. Unlike most previously unreleased cuts tacked onto

CHRISTINA AGUILERA

Stripped
PRODUCERS: various
RCA 68037

OK, let’s all try to wipe the horribly derivative “Dirty” from our collective consciousness and focus on the actual direction of Aguilera’s long-awaited sophomore effort, which is decidedly more substantive and less susceptible to cool than that single indicates. In fact, on Stripped, the one-time teen popster effectively proves that she has what it takes to establish an enduring career. While Aguilera collaborates here with a host of luminaries that includes Alicia Keys and Glen Ballard, none push her to greater heights than producers Scott Storch and Linda Perry—who, respectively, nurture the singer’s inner soul-mama and hip-hop-chick/both musical personas perfectly suit Aguilera’s increasingly distinctive voice, as do the set’s pervading lyrical theme of overcoming life’s trials (as on the particularly single—worthy ballad “Beautiful” and the scathing, arena-style funk-rocker “Fighter”). It all adds up to a must-hear recording rich with pleasantly surprising depth.—LF

SPOTLIGHTS

THE BLASTERS

Trouble Bound
PRODUCERS: the Blasters, Mark Linett
Hightone 8148

In the wake of Rhino’s release of the Blasters’ 1980 recordings for Slash, the original lineup of the Downey, Calif.-based rock band grouped for a stirring series of West Coast dates this spring. This live album is drawn from performances at L.A.’s House of Blues that found the quartet recapturing the fervor of its career-making shows, with nearly two decades of experience under its belt. Guitarist/songwriter Dave Alvin’s dynamic chops are on full display, and his original tunes—American Music,” “Marie Marie,” “Long White Cadillac,” and more—remain durable. His brother Phil’s expressive pipes are in rare form, and the rhythm sections of Gene Taylor, John Bazz, and Bill Bateman have all cylinders firing. This high-powered set, which arrives in advance of fall dates on the East Coast, proves anew that the Blasters have few equals in their métier.—CM

CORY BRANAN

The Hell You Say
PRODUCERS: Kevin Cubbin, Cory Branan
Macpac 01

What makes this debut album notable is its combination of stellar songwriting and its never predictable blending of rock, folk, and country music styles. Branan, winner of the 2000 Phillips Award for newcomer of the year from the Mississippi Valley Music Association, has created an interesting slate of songs that largely deal with relationships. Opening track “Miss Fugitive” has a skillful guitar and percussion exchange as well as such stimulating lyrics as “I wanna tell her how I feel but each time that I start/my tongue wraps like a tetherball/six times around my heart.” With the country-tinged guitar ballads “Tame” and “Love Song,” Branan’s voice exudes a believably sincere, poignant tenderness. “Spoke Too Soon” could be the album’s highlight, with its incredible vocal nuance and its expressive quality of the losing out on love.—JK

ADD N TO (X)

Load Like Nature
PRODUCERS: R. Orton, Steve Claydon
Mute 124

The question of whether Add N to (X) is a rock band posing as a dance outfit or vice versa is made irrelevant by the extant merging of the two styles on “Load Like Nature,” the group’s fourth LP. Rather than attempt to cash in on the ’80s electro revival currently in vogue, Add N to (X) sticks to its quirky ’90s vintage synth-exposez freak-outs propelled by diabolical live drumming. The album comes with “Total All Out Water,” a foaming cauldron of Mogwad madness whose only mantra is “let the rhythm take you over.” The band’s purposeful primitivism is clearly evident on “Sheez Mine,” a chant-along song that’s impossible to sit still to. The band shows the gallons of soul and keyboard keys crammed on “Party Bag,” a song one would expect to hear during an alien sexual encounter in outer space. “Load Like Nature” is far from serious; but it shows that those old analog treasures still have a few good songs left in them.—IDF

VITAL RESEARCHES

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SPOTLIGHTS: Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL RESEARCHES: Reviewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PRODS: ( ) New releases (red) for the hot tip of the chart in the corresponding format. CRITICAL DIRECTIONS: ( ) Reviews, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 710 Broadway, 6th Floor, New York, N.Y. 10012) or to the editors in the appropriate formats.

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BILLBOARD NAVEMBER 2, 2002

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TANK
One Man
PRODUCERS: various
Blackground/Universal 4692
Tank follows a familiar recipe with his sophomore set, One Man. His debut, Force of Nature, won the singer/songwriter the attention of critics and fans alike. Following in the footsteps of his previous smash hit “Playin’ For Keeps,” the title track (which is the set’s lead single) can easily serve as an anthem for any man and for you,” the singer hedges the woman he loves. One Man also proves that Tank can kick up the tempo. Tracks like the Jazzy Pha-produced “I Wanna Be That” and “Supa Sexy,” which lifts portions of Marvin Gaye’s “Sexual Healing,” are radio-ready tracks tailor-made for Tank. Despite his dabbling in the clubs, it’s in the bedroom where his music proves most effective. Evoking the spirit of Gaye again, “My Place” finds Tank testing out his falsetto with surprising results. He may soon find himself as the “one man” who can stand out from the female-dominated R&B hill.—RH

COUNTRY
★ BUDDY MILLER
Nightlight and Lonesome
PRODUCER: Buddy Miller
Hightone 8149
From his thumping take on the Everly Brothers’ “Price of Love,” which opens the festivities, Buddy Miller’s latest Hightone release offers another dose of some of country’s least-tamed brilliance. The roughhewn “Wild Card” and tender “I Can’t Get Over You” are imbued with more than a hint of Hank, and the rousing “Looking for the Company of All the Blind self-pity one could imagine. “When It Comes to You” is the album’s lone cover, and the big, bold “Water When the Waters Run Dry” is rugged stoicism. A sprightly “Oh Fe Fe Chee D’Amour” goes down like snow on the chocolate, and “Queercreek” is Appalachia coal-mine fatalism rendered with deep soul. Occasionally seasoned by wife Julie’s sterling harmonies and songwriting and always imperious to the prevailing winds of what typically passes for country music, Miller plows on as one of America’s most fearless individualists.—RW

★ JAMESON CLARK
Workin’ on a Groove
PRODUCERS: Jameson Clark, Ron Stuev
Capitol 32301
Like it or not, Capitol newcomer Jameson Clark is having himself a good time here. “Waitin’ on the Whiskey” is a good-natured, steel-laced barroom boogie, and “You Da Man,” the latest country-rap attempt, is a portrait in delusions of grandeur that is far funnier than one might think. Co-writing every cut here, Clark’s got something going on, whether it’s the rambunctious rock of “I Want It All” (think a rural take on Billy Squire’s “The Stroke”) or the Kinks-meets-Jones-vue-rum “I’m Gonna Burn for This.” It doesn’t always work; “I Like Blondes” might do the boy some good on the road but comes off as exceedingly lightweight. Still, “Workin’ On a Groove” succeeds in a bouncy, hooky sort of way, and “When I’m Done,” with lyrics that declare him as “150 pounds of don’t give a damn,” function on a party level. At least he takes a stand on something, and this bargain-priced CD may rea in many new country listeners.—RW

★ TANYA TUCKER
Tanya
PRODUCERS: Barry Beckett, Jerry Lee Tuckertine/Capitol 38827
Tanya Tucker’s throaty vocal has been sorely missed on contemporary country airwaves too often populat ed with female vocalists either blantly going for crossover or trying out for cheerleader. Her first album in five years is a fine return to form, with A-list writers and personality for days. “Old Weakness (Coming On Strong)” and “A Memory Like I’m Gonna Be” are classic Tanya grit, but what impresses most here is her passionate way with a ballad. “Oh What a Love” and “We Had It All” ache with yearning, and “Over My Shoulder” and “1010 Whipporwill Lane” are hope and regret personified, respectively. Tucker conveys a sense of urgency of “I Can Live Without You (But Not Very Long)” and toughness in “Shouldn’t Think About That.” “Borrowed Wings” (itself harmony with Vince Gill) is subtle perfection. Tucker delivers the kind of vocal performance and insightful interpretation here that only having done some livin’ provides.—RW

LATIN
LOS TIGRES DEL NORTE
La Reina del Sur
PRODUCER: Eduardo Hernández Fonovisa 88035
The title track of Los Tigres’ latest is a signature corrido about a drug-trafficking Mexican mama called Teresa Mendoza. It’s the kind of song that will bother some especially when Mendoza is described as “noble” and “brave,” but it also invites listeners, especially when told with the colloquial directness for which Los Tigres have become famous. That opening track sets the tone for an album that reminds the listener of the dramatic ambition than its two predecessors, De Pazienza a Pazienza y Herencia de Familia, but more effective in reaching its listeners. Although politics has a space here (notably in “El Artista”), La Reina del Sur is more about stories and chats and commiserating. Take it “En Qué Fallé?” a “convesation” between friends where one admonishes the other for failing to be “a good friend, a loyal person, a true Amigo,” where a man opts for a life of drinking and partying rather than take the advice of his good friend, a most civilised, at the top of human innocence, La Reina del Sur demands your attention, but also your good humor.—LC

CAROLINA
Carolina
PRODUCERS: various
Warner Music Latina 49007
Once known as the peppy female voice of Colombian salsa trio Alquimia, Carolina LaVo went solo with a salsa album but has turned to pop since her last production. On Carolina, she goes only by her first name, changing in name and style and trying to unravel the mysterious message. Though Carolina’s robust, yet sweet, lyrical voice has integrity and melody in this collection of romantic ballads and upbeat dance tracks, her former “One Salsa” ride is largely white-washed. While tracks like the opening “Desesperadamente” are pleasant enough and others, such as “Prefiero Estar sola en tu recuerdo,” are charming, there’s nothing here to noticeably set Carolina apart from other female bal- ladeers. The songs and arrangements are catchy and well-done but standard, the lyrics are romantic, and the interpretation, while solid, can only go so far. We’re afforded a glimpse of LaVo the songwriter in “Vivir Sin tu Amor,” one of the best tracks of the album or perhaps one of the most heartfelt. More of a personal touch would have benefited the entire disc as well.—LC

BLUES
★ BILL PERRY
Crazy Kind of Life
PRODUCERS: Jimmy Vivino, Paul Orofino
Blind Pig 5078
An exceptional outing for guitarist/vocalist Bill Perry. A New York blues player, Perry spent several years working as Richie Havens’ lead guitarist, and Havens guests on Crazy Kind of Life, delivering a beautiful vocal on the Jagger/Richard tune “No Expectations.” Perry’s deep, soulful voice as a solo artist. His vocal work is steady and rugged enough to deliver his blues message. His guitar work on these tracks is powerful and incisive, and he plays with a wise economy. Perry shows a very cool slide guitar touch on the rumbling boogie blues number “Trouble in the Shotgun,” both comping and playing hard-hitting solos with harmonica boss Chris O’Leary. Perry penned several original tunes as well and hits the sweet spot with the tasty jump blues “She’s Too Hot” and the gospel-flavored instrumen tal “Morning Spiritual.”—PVV

JAZZ
★ TERI LYNE CARRINGTON
Jazz Is a Spy
PRODUCER: Terri Lyne Carrington
ACT 9408
This album was recorded before an audience at Master Control Studio in Burbank, Calif. Carrington is one of the great jazz prodigies of the last quarter-century—a drummer who received a full scholarship to the Berklee College of Music at age 11. She’s giggled with many jazz greats and, with jazz as a sport, shows that she’s also an adept composer. Most of the tunes of the album are Carrington originals, and the music is firmly in the post bop, avant-garde corner. She benefits enormously from the presence of such players as Herbie Hancock, Wallace Roney, Terence Blanchard, Keith Eubanks, and Munyungo Jack son, but the charts and the inspiration are her. On track 14 there tracks of plenty of tempting music here, but do note Carrington originals “Journey of Now” and “Lost Star” and the fine rendition of Wayne Shorter’s “Whitney Tune.”—PVV

KABUL WORKSHOP
Trigana
PRODUCERS: Khaled Arman, Francisco Russo
Finder 861052
Principal collaborators in Kabul Workshop are Khaled Arman (born in Afghanistan and Francisco Russo a native of Napes). They began their musical partnership as a means of survival. A New Day Has Come opens with classics of Indian and Afghan music in their sound, though Western genres weigh in at significant moments. The tune “My Land,” for instance, clearly bears the influence of jazz and funk. The remaining few songs are a mix of traditional Afghan and Afghani melodic and rhythmic elements with artfully realized, and often dramatic, electrification. A notable debut.—PVV

CHRISTIAN
★ NICHOLLE NORDERMAN
Woven & Spun
PRODUCERS: Charlie Peacock, Mark Hammond
 Sparrow 519314
On her latest Sparrow collection, Nich olle Norderman solidifies her position as one of Christian music’s premiere singer/songwriters. In the liner notes, she admits that instead of focusing that time she’d used, though, on the unknowns surround ing God, she decided to write what she thought and the result is a collection of songs with less angst and more un abashed joy. “Healed” showcases the beautiful poetry that infuses Norderman’s work, while “Learn to Love” is a gospel-yet-joyful song that throughput.—LEG

R&B

NICK CARTER
Now or Never
PRODUCERS: various
Live 41828
Backstreet Boy heartthrob Nick Carter takes his first solo steps with a solid collection that positions him to the rock left of his group’s more commercial center. Carte r and the big, bold “Water When the Waters Run Dry” is rugged stoicism. A sprightly “Oh Fe Fe Chee D’Amour” goes down like snow on the chocolate, and “Queercreek” is Appalachia coal-mine fatalism rendered with deep soul. Occasionally seasoned by wife Julie’s</p>
SINGLES

REVSIEWS & PREVIEWS

SPOTLIGHTS

Edited by Chuck TAYLOR

POP

★ THE PRETENDERS Complex Person


The Pretenders' launch single for Artemis Records showcases the relaxed reggae freedom present across much of the upcoming Loose Screw, the act's eighth album and first since 1995's Feel It. At 'Complex Person,' written by lead Chrisie Hynde with Adam Seymour, finds the first lady of modern rock in signature form at the helm of the para-digms and inection that are inevitable in life: "I'm a peacenik but I'm going off to war! I just tell you why," if I'm really fighting for Pete's sake, it doesn't seem wrong. Guilty and light percussion ease the 3:10 song along, giving it an aura of endless summer. Hot AC and adult contemporary stations could tap into the upper side of the demographic with this likeable entry from an act that is ever-dependable and comfort-ably evolving.—CT

JOHN ZEZNKIN I'm Still Here

(4:10) PRODUCER: Rob Cavollo WRITER: J. ZEZNKIN

PUBLISHERS: Whitney Music, ASCAP Walt Disney Hollywood (CD promo)

Following the adult top 40 success of "Big Machine," the second single from front man Goran's current Peter,\nQower, lead John Zrzeknik momentar-ily steps away from his bandmates to deliver "I'm Still Here," a theme dedicated to the character Jim in the Disney flick Treasure Planet, due in late November. As has become custom of late, the track is strictly for-\n"mula Goo Goo Dolls, connecting the dots from burgening guitars and organic percussion to a big chorus that really belongs to a quote unquote feels that can easily belong to previous radio hits "Here Is Gone," "Slide," or "Black Balloon." And, as always, there's a coketly nothing to rag on regarding Zrnzkn's performance—he's an intelligent, thoughtful lyricist and a top-notch singer. But he truly needs a collaborator to come in and help cook up some new melodic ideas and structural patterns. As it is, with its relationship to a potential hit movie and its use by ESPN for the Major League Basketball Playoffs, this track could blow up at top 40 and modern-rock radio. But how many more times is Mr. Zrzeknik going to let us enjoy the same old song, no matter how well-intentioned it may be?—CT

NEW & NOTeworthy

VIVIAN GREEN Emotional Rollercoaster

(3:10) PRODUCER: Junius Bervine WRITERS: Y. Green, E. Robertson, Obasute PUBLISHERS: EMI APRIL Music/Blue Erro Soul, ASCAP Columbia 59264 (CD promo)

Columbia has been showing off its latest signee, Vivian Green, at a number of major-market showcases, but you don't have to lay eyes on her to know that the label has mastered into some-\nthing awfully special. Debut single "Emotional Rollercoaster" immediately separates the girls from the women—\nand 25-year-old Miss Green is a certain coming-of-age anthem "Strawberry Wine. "There's No Limit" is the first release under her new deal with Arista and presents her forth-\ncoming "I'm Just a Girl, which hits shelves next March. Though Carter

has been spending time on acting projects, such as the upcoming Billy Bob Thornton film The Badge, she demonstrates here that she hasn't abandoned her musical roots. Pinned by Carter and Randy

Scruggs, the edgy up-tempo track features a positive lyric about undying devotion and perseverance in a relationship. Carter sounds great but would benefit from cleaner production. At times the track sounds little too close to what's going on in the background vocals just get in the way of her distinctive voice. That aside, it's still an impressive record that should propel her career to the next level at country radio.—DEP

★ JOHN CONLEE She's Mine

(2:49) PRODUCER: not listed WRITERS: H. Allen, D. Sampson PUBLISHERS: EMI/Seagale Music, BMI Rose Color Records CD promo

During the '80s, John Conlee was one of country music's most con-\nsistent hitmakers, and just hearing his name makes you think this new single will make listeners immediately recall such great songs as "Miss Emily's Picture," "Years After You," and of course, "Rose Colored Glasses." Conlee has a voice that is instantly recognizable, a textured baritone that is earthy, warm, and a quiet country charm. Many of today's newcomers tend to sound the same over the radio, but when Conlee returns with a sat-\n\n\n"Rose Colored Glasses." Conlee has a voice that is instantly recognizable, a textured baritone that is earthy, warm, and a quiet country charm. Many of today's newcomers tend to sound the same over the radio, but when Conlee returns with a satu-\n\n\nradio. This hyperactive young gun crops itself, as well as the single, is a top ten single, but it's still a very big deal—and a top five hit at country radio. Contact: 615-726-3676.—DEP

ROCK

★ Foo Fighters All My Life


The Foo Fighters, after reconvening, ending a side-project-filled hiatus, with this peppy number leading off their fourth album, One By One, which was released Oct. 22. The first 28 seconds of the cut paint a picture of restraint: Dave Grohl's vocal deliv-\r\r\r\r\r\r\r\r\r\r\r\r\r\r\r\r\r\r\r\r

enty. Yet, as the understated introduction exludes into an upbeat rocker, "All My Life" finds The Pooz at their most energetic. Grohl scores over the too-busy, and unaco-\n\n\nproduction of a guitar line. The band returns to the reserved pace to work the loud-soft drama into a frenzied climax that, without sacrificing melodic, delivers more punch than any other Pooz single in recent memory. This hypnotic piano piece is certainly a welcome return for the Foo Fighters and a no-brainer for rock radio, which is already prop-\n\n\nthe track up on the chart. Fighters, indeed.—EA
Arnold George Dorsey figured he had the perfect last name to be a bandleader. "I thought people would recognize the name and think I'm an offspring," he says. Moving to the U.K. from India when he was 10, the youngster worked a paper route to pay for music lessons. "I should have had four a week, but it wasn't easy finding that kind of money," he recalls. He studied the saxophone during his one weekly lesson. "My family would have helped out, but I didn't want them to. I wanted to do it myself."

By 17, Dorsey was playing small clubs in his hometown of Leicester. "I didn't play sax," he explains. "I sang and entertained. I've always had a sense of humor, so I was able to fill the gaps between songs by talking to the crowd."

After a two-year stint in the Army, he resumed his singing career, going on the road as Gerry Dorsey. He was the opening act on a rock 'n' roll tour that included a trio known as the Vesuvians. They earned a berth in the top 30 of the U.K. singles chart with a cover of Barry Mann's "Who Put the Bomp (In the Bomp, Bomp, Bomp)." Dorsey sat next to one of the Vesuvians on the bus, a musician named Gordon Mills. "He said, 'We can't afford to have our own apartments, so why don't we share one?' We got a flat in London." After a couple of years, Mills moved away and gave up his singing career to focus on songwriting. "He had this thing that he wanted to be a manager. When he found Tom Jones, he picked my brains, musically as well as business-wise." A year-and-a-half into Jones' chart success, Dorsey asked Mills, "What about me?"

Mills took a demo of Dorsey singing a song called "Stay" to Decca Records in the U.K. and was turned down. He was told Gerry Dorsey was a club singer and "old hat" and would never make it. While playing a workingman's club up north in Darlington, Dorsey was informed by Mills that he would soon be known as Engelbert Humperdinck. "Who the hell is that?" I said. I didn't know he was the composer of Hänsel & Gretel and he died in 1921."

Mills went back to Decca with the same demo and met with someone else in the A&R department. He told them he found another singer who was going to be as big as Tom Jones. The label signed Engelbert Humperdinck, only later learning it was actually Gerry Dorsey. The newly named Humperdinck was home in his flat in the Paddington section of London when Mills played him an instrumental recorded by soprano sax player Frank Wei. "I heard this music and said, 'This is a hit melody. Let's find the lyrics,'" Humperdinck recalls. Humperdinck didn't know at the time that "Release Me" had already been recorded by country star Jimmy Heap and R&B singer Little Esther Phillips. "We found the lyric, and it was fabulous." Arranger Charles Blackwell incorporated a three-tone key change suggested by Humperdinck, and the song was record-ed for Decca.

The single was released in January 1967 and got off to a slow start. It was played on the U.K. TV series Juke Box Jury and was voted down. "I was staying in digs in Leeds in a lovely Jewish lady's home," Humperdinck recalls. "Her name was Helen Bradley, and she said, 'Don't worry, my son, you have mazel.' His "mazel" kicked in when Mills arranged for him to sing "Release Me" on the popular British TV series Sunday Night at the London Palladium. "I had six minutes to establish myself," the singer recalls. "I did two songs, finishing with 'Release Me.' Before he left the Palladium that night, Humperdinck received phone calls from several well-known British performers congratulating him. The next day, "Release Me" started selling in the tens of thousands. Decca couldn't manufacture the single fast enough, so many copies were sold. "Release Me" prevented the Beatles' "Penny Lane" from reaching pole position on the singles chart.

At first, Mills and Humperdinck concentrated on Great Britain. The chart streak continued: after "Release Me" topped the survey, Humperdinck's next six singles all
Although he was born in Madras, India, in 1936, Arnold George Dorsey didn't really come alive until he morphed into Engelbert Humperdinck in the mid-60s. Thirty-five years of hits and tens of millions of records later, Humperdinck is still wowing his fans by performing more than 140 shows: His latest album, Definition of Love, comes out in January on Hip-O in the U.S. Not surprisingly, given his nickname “the King of Romance,” the album contains a number of new romantic songs, as well as a selection of covers, including Bread’s “If” and Aerosmith’s “I Don’t Want to Miss a Thing.” He also remake the Beatles’ “Penny Lane” in a delicious poke at the Fab Four: Humperdinck’s signature tune, 1967’s “Release Me (And Let Me Love Again),” broke the Beatles’ streak of No. 1 songs in the U.K. when “Penny Lane” stalled at No. 2, unable to dislodge “Release Me” from its hold at the top of the charts.

Humperdinck first recorded as Gerry Dorsey, but the little bit of fame he achieved under that name ended when a nasty bout of tuberculosis felled him for two years. The singer made a full recovery, but his career did not—until Humperdinck’s manager, Gordon Mills, came up with the idea of simply starting over again with a new name, that of a German opera composer famous for penning Hansel and Gretel. Thankfully, this Humperdinck’s fairy tale has a much happier ending than that of the doomed brother and sister.

Billboard caught up with Humperdinck in late July at the MGM Grand Hotel in Las Vegas, where he was in the middle of a 10-night, sold-out run. Even though he’d given an energetic, 90-minute performance the night before, a gracious Humperdinck was up early the next morning, eager to close the interview in time to get in a round of golf before his next show.

What did you think when your manager, Gordon Mills, said, “Let’s change your name to a German opera composer”? Did you say, “Any other options?”

When I heard “Engelbert Humperdinck,” I thought it was a group. The name was so big, you know? Listen, beggars can’t be choosers, and I was looking for any avenue to walk in order to get established in this very hard business. So we just buried Gerry [laughing], and we went on as Engelbert. The whole family called me Engelbert] just to make me feel like this was going to be my future, which it was. But my mother always called me “Gerry” because that means “angel” [in German], doesn’t it?

Didn’t people say, “Wait a minute, you’re the same guy who was Gerry Dorsey?”

Yeah. Prior to becoming Engelbert, I wrote a song called “Stay.” Gordon took this song to Decca, and the guy was like, “Who is singing that?” And Gordon [said], “It’s Gerry Dorsey.” He said, “Oh, he’s an old hat; he won’t make it.” I was 22 years old! And they didn’t sign it. So, he took the record back to Decca [after] we put “Engelbert Humperdinck” on the record, played it to another man who said, “That’s fabulous. That’s great. This guy’s going to be as big as [Tom Jones].” I released it, and it didn’t get anywhere.

The next song you put out after “Stay” was “Release Me (And Let Me Love Again),” which went all over the world. That was followed by a number of hits, including “There Goes My Everything” and “The Last Waltz.” Did you enjoy that time, or was it so hectic that you couldn’t?

No, it wasn’t. It was fun, but very enjoyable because this was something I wanted out of life, you know? Of course, the world became unbelievably small everywhere, and every country that I went to knew my music because of “Release Me.” It was just an amazing, amazing time of my life. And, of course, I stepped into the category of superstardom.

Bringing the Romance, Besting the Beatles and Doing 140 Shows a Year: A Q&A With ENGELBERT HUMPERDINCK

BY MELINDA NEWMAN

That’s right. Everything you touched in 1967 turned to gold, and you ended up being the best-selling artist of the year in the U.K., even topping the Beatles.

What happened was “Release Me” did a wonderful thing—to me it was wonderful, but probably to them it wasn’t—it stopped the Beatles from having their 13th No. 1, with “Penny Lane.” It happened everywhere for them, and it didn’t happen in England because of me.

So Beatles fans must have hated you!

No, I don’t think so. Well, maybe they did. But, you know, they’ve had plenty of success; my one little hit record didn’t hinder their career. But I had a lot of respect for the Beatles. We all lived in the same vicinity in London; it was a very expensive area. All four Beatles lived there when I lived there, all in the proximity of a mile.

Were fans looking for all of you there?

They couldn’t, because it was a gilded community. It was amazing to see the cars, you know, the Rolls Royces. You know how you get when you get money. The first thing you do is you buy a great car, and we all had these dark windows—you couldn’t see in the windows anyway. So, whenever you saw a car coming, you knew it was one of us.

What was the worst thing about that time?

That I had to leave home for about three months at a time. When my world tour started, I became somebody who had to have a personal assistant to dress me and do this and do that. And I had a hairdresser because I had to have my long hair cut, and I started the sideburns, by the way.

Elvis took it from you, right?

The world took it from me. I remember Gordon saying to me, “Why don’t you shave those darn things off? They don’t look good on you.” I said, “No, Gordon, this is something I want to do.” I think the image is created by the hair, you know? The Beatles all had one hairstyle. Jule Styler had the shaved head. I took them off when people might have thought that I was copying Elvis. I had so much respect for Elvis, so that when he did it, I thought I’d take mine off.

Jimi Hendrix opened for you in the U.K. What do you remember from that time?

One day, my guitar was in a box from home, so Jimi said, “Don’t worry, man, I’ll play for you.” I said, “Jimi, you can’t go onstage.” He said, “No, I’ll just play for you behind the curtain here; it will be fine.” And he played for me behind the curtain, and it sounded like three guitars. It was the most incredible show. I only wished I’d taped it.

You and Tom Jones were both managed by Mills in the beginning. Clearly, there was a rivalry there. Were you and Tom ever friends?

Yeah, we were really good friends, and then, after a while, when Gordon decided he was more partial to being with Tom, I said, “Well, Gordon, if you can’t hold the reigns at the same length, I want to go on my own.” So I parted company with him. Unfortunately, the management after Gordon wasn’t musically as good as Gordon, and it hurt my recording career not to have a good musical manager, because that’s the most important thing. After Gordon, I didn’t get immediate hits all the time, but I did get recognition, and my songs are still around that I recorded after Gordon.

Things were going so well for you that, in 1970, you had your own television show.

This is where I got to meet a lot of the big stars who came to England and got their start here. I was just wonderful working with talents like that. From the comedy side of it, they brought over Jack Benny, they brought over Phil Silver, Major, and every star that was in the U.S., I got to meet them and do sketches with them. Jerry Lewis was just phenomenally, Gary Grant was a regular visitor because Cary was the president of Faberge, the company that sponsored my TV show.

You had another top hit in the U.S. in 1976 with “After the Love.” It was considered fairly risky at the time.

Well, that was my image. A guy called Joe Diamond brought the song to me, and Gordon wasn’t very enthusiastic about it; he tried to change the arrangement. I said to Joe, “Whatever you say, Joe, because I think we have a hit formula just with the arrangement we have, so don’t let him change anything.” We released it as we arranged it, and it was huge. And then there was a second song coming off that album, another hit, and Barry Manilow wanted it, so he offered to me releasing it. It was “Can’t Smile Without You.”

Radio doesn’t seem to give its due anymore to artists who have middle-of-the-road appeal. Does that bother you?

I do believe there’s a turnaround happening. I think Tony Bennett was the first to put the mark on it, but it’s happened again, and I think now it’s hip to play these legends. And the young folks are turning around and coming. It’s amazing, if you come out on tour with me and see the young faces in the audience—unbelievable.

Continued on page 28
CONGRATULATIONS
Enge!

What a remarkable career of beautiful music that you have given to fans around the world.

I wish you continued success, great health, happiness forever, and may you always break par at Bel Air in 2003!

All my best.

Alan Margulies

AM Productions & Management
Friends of Engelbert Humperdinck say his name may conjure up the impression of a comic figure—but, still going strong after 35 years, he has proven he is much more than that. Comments from friends and colleagues all have one common thread: Humperdinck is one of the great voices, and he is truly one of the kindest souls, as well.

Wayne Newton, who has known “Enge,” as his friends call him, for more than 30 years, says, “If somebody could wave a magic wand, or the good Lord could come down and say to me... ‘Of all the voices you have ever heard, whose is it that you would like to have?’ I’d say Engelbert Humperdinck, because I think his voice is absolutely incredible. He has incredible pitch and tone. He sings with heart. A lot of people out there have incredible instruments, but what they are lacking is heart. Enge was blessed with both.”

“Class” is another word associated with Enge. David Dorrell of Dirty Vegas says, “When we first saw Richard Phillips’ painting of Engelbert, we just knew that we had to have it for our album artwork. We fought to include it in an all-female booklet because, to us, he represented an era when men were sharply dressed and immaculately groomed. Engelbert was all of that and had a voice to match. For us, he epitomizes the Vegas Dream—from Sinatra to the Stardust.”

RISING ABOVE THE MATERIAL

“That class is even more evident as one looks at his humble beginnings, when he shared a manager with another up-and-coming singer, Tom Jones. Songwriter Jimmy Webb says, ‘While the other singer was getting the pick of the songs, Engelbert was doing almost as well with the second-rate songs.’

Newton agrees and says that experience turned out to be a positive for his friend: “Engelbert carved his own niche. With those kinds of barriers, you can either rise to the occasion, which he did, or you can find a hole and put yourself in and put the rock on top. Maybe if Enge didn’t have those experiences, he wouldn’t be the talent and singer that he is today.”

Perhaps making it the hard way kept Humperdinck humble, but his character has always been strong, his friends say. He loves golf and, as a result, became a longtime friend of esteemed golfer Doug Sanders. “Engelbert is a man’s man and a joy to be around,” says Sanders. “He’s always trying to improve things and make everybody happy.”

Singer Don Cherry has also known Enge for 30 years. “I adore the fella, not because he is a great singer, although he is, but he is such an honest human being,” says Cherry. “And, in show business, that’s a trait you don’t find too often. He loves to do things for people. He has been great to my wife and me.”

Bobby Shriver notes that “Both Enge and his daughter have been very generous to the Special Olympics. Whenever I’ve called him, he’s been willing to help any Special Olympian in the U.S. and the U.K. He has never said no, no matter how busy he has been.”

NONAPREL BALLAD SINGER

Longtime friend B.J. Thomas praises Humperdinck as “one of the great voices of our time. He is still touching the hearts of fans all over the world, and I know there will be many more years to come.”

“Engelbert Humperdinck is the standard by which all great singers are set,” says Rick Dees. “And his voice has remained beautiful for over 100 years!”

Singing is not his only talent, lyricist Brian Mason tells Billboard. Humperdinck can write lyrics, but, according to Mason. “Thank God he doesn’t, or he’d put me out of a job! And he’s a lovely singer. There’s never been a ballad singer like Engelbert in the world. He has a pure, beautiful voice. There’s nobody else like him.”

Les Reed, often Barry Mason’s songwriting partner, agrees wholeheartedly. “Gordon Mills asked me to provide the musical arrangement of ‘Release Me’ for Tom Jones,” he recalls, “but he was not keen on the song, so it was presented to Engelbert, who took it straight to No. 1 on the British charts. Engelbert and I are still very close friends. I am still his biggest fan and consider him to be the greatest ballad singer of all time,” says Reed.

Yet another songwriter is indebted to Engelbert. Phil Vassar says, “He was actually the first person to cut one of my songs. It was a song called ‘Words.’ What a huge honor. I grew up with my parents listening to Engelbert and was always such a fan. When he was cutting the song, he let me come to the studio and be there while they recorded it. After they were done recording, he took all of us out to...”
Warmly Congratulates

Engelbert Humperdinck

On 35 Years In Show Biz
reached the top five. Finally, he crossed the pond to perform on The Ed Sullivan Show. "I owe people like Ed Sullivan and Mike Douglas and Merv Griffin. I did all their shows in the early years to establish my name in the United States," says Humperdinck. Issued on the Parrot label, making Humperdinck a labelmate of Mills’ other client, Tom Jones. "Release Me" entered The Billboard Hot 100 the week of April 8, 1967, ultimately peaking at No. 4.

DEAN AND ENGIE

The next step was a big one. In his early club days, Humperdinck had done impressions of Jerry Lewis and Dean Martin. Now he had the same American agent as Martin, and they would go out to dinner together. Martin offered to put Humperdinck into one of Las Vegas’ hottest hotels. But Humperdinck didn’t just play Vegas. "Release Me" had established him as a star all over the world, so he found himself playing dates in South Africa, Australia, New Zealand, Germany, Belgium, France, Holland and Switzerland. "It was an amazing amount of work. We would do 80 one-nighters in a row. It was exhausting, and it took me away from home while my kids were growing up. But I was making my mark in life to protect my family for the future,” he says.

The run of chart singles continued in the U.S., with a mix of country covers ("There Goes My Everything," "All I That Easy to Forget") and originals, mostly written by the British songwriting team of Les Reed and Barry Mason ("The Last Waltz," "Les Bicyclettes de Belsize," "Winter World of Love"). Humperdinck’s run on the Parrot label ended in 1973. Three years later, he returned to the Hot 100, now signed to Epic, and had the second-biggest U.S. chart hit of his career, "After the Lovin."

BRAND NEW ALBUM

Humperdinck’s career has included a television series taped in the U.K. that ran on American television from January to September 1970, as well as a cameo role in a film, but any idea of an acting career was thwarted by Mills, who wanted to keep the singer on the road, where he would earn more money. The idea of taking on some acting roles still appeals to Humperdinck today. But he’s also still busy on the road, with more than 140 dates a year, including stints at the MGM Grand in Las Vegas. There are 250 chapters of his fan club around the world, and members cross countries and continents to see their idol perform his hits live—and do a little moonwalking and rapping, too.

When he’s not touring, Humperdinck splits his time between homes in Los Angeles (where he has lived since 1975) and Leicester. Family is important to him—at one recent Vegas gig, his wife and two of his sons helped celebrate Engelbert’s brother’s birthday. Work remains important as well, with a new album, Definition of Love, due out on the Hip-O label in January.

Sometimes it’s difficult for Humperdinck to realize that 35 years have passed since "Release Me" introduced him to the world. "It’s gone so quickly," he confirms. "People who have never seen my show are shocked because they expect to see someone who is slow on stage, and I’m so active still and I keep my show contemporary and moving—there are no tolls in it."

Dear Enge,

Thank you for singing our songs so beautifully over the last 35 years.

Love
Les Reed and Barry Mason

FRIENDS AND FANS

Continued from page 21

Engie Galore

Raul Malo, now a solo performer, formerly of the Mavericks, says, "Engelbert is a sweet, shy and gentle man. I’ve known his daughter Louise for some time, and she knew I was a huge fan, so she set up a dinner at my house. It was 3 in the morning, we were still sitting around smoking cigars and singing. We put on some Engelbert records that we had, and my friend and I were doing Engelbert impersonations in front of him, which was really pathetic. Of course, we had a little too much to drink and we thought about it the next day, and we were like ‘Oh...we were complete idiots singing Engelbert to Engelbert.’ But, he was cracking up...he was singing along too. It was Engelbert galore! It was a real fun night!"

Comedian Joy Behar jokes about Engelbert’s loyal fans. "I opened for him in Atlantic City several years ago and, as a comic, I like to have fresh audiences," she says. "Unfortunately, his fans—women wearing jackets that say 'Engie’s Girls'—would show up for every show and sit in the front. I’d have to look over them and pretend they weren’t there. These brawls were so loyal and so much in love with him that they would take their one- or two-week vacations wherever Engie was singing. At the point that I opened for him, he was on his second generation of fans, so these women had their daughters with them, who also swooned."

Jenny Jones says much the same. "He has the most loyal fans in the world!" she exclaims. "I learned a lot touring with Engelbert. Seeing how he kept reinventing his entire show taught me how important it is to stay open to change. He always had the hippest band and the freshest show, never hesitating to try something new."

As a good friend for years, actor Joe Pesci, sums it up, "Engie is still handsome, can still sing, and I’m still jealous."
Dear Englebert,

One of the best things to ever happen to my standup comedy career was a phone call asking if I could open for you in Atlantic City. I was thrilled for the opportunity, but scared to death. After all, a sexy man with a voice from heaven, I knew your audience would be mostly women, and that was new territory for me. What I didn't expect was that your audience would relate so well to my material.

I was ecstatic when you invited me to tour with you in Vegas, Tahoe, Radio City Music Hall, the L.A. Amphitheater, and Hawaii to name a few. I found myself gearing my material even more toward women. The rest of the story? That led me to creating "Girls' Night Out," comedy for women only, which led to an offer for my own talk show. Now twelve years later, my show is still going strong, and thirty-five years later, so are you.

Congratulations and thank you for everything!

Jenny Jones
Screaming, shouting, going crazy, you know.

**Is the Vegas audience different?**

It’s a little more sedate, a little more conservative. The road is different. On the road, they scream and shout, and I enjoy that. I still enjoy the fact that people can still scream for me and the panties are few and far between—especially in Vegas—but they do happen on the road.

**Last night at your show, virtually every woman in the front row had a wedding band on. They’re married and you’re selling them romance. When did you realize that that’s what people need and that you could give it to them?**

I guess when I was beginning with Gordon and there was Tom—who was a rock ’n’ roller—and I was a rocker. Gordon said, “I think we need to make you a different style of singer.” So he brought the ballads to me. He gave Tom the rock, and I took the ballads. There was rock and romance, you know? And it worked. It was a great team... Romance is something that makes the world go round. And it’s something that people need in their lives. Fortunately, for me, I was the innovator of the romantic world prior to Julio Iglesias and all those people, you know? And I brought romance back into the charts; it was just an amazing era. When you had the Beatles and Elvis and then Engelbert. And it was just wonderful. The first six, eight years were great to me.

**Many of these women are members of your fan clubs that have been going strong for decades.**

The fan club started in New York and then California, and then I had one in England. And then it started to go to all the different states. People started forming fan clubs in Japan, Korea, Australia, South Africa, Jamaica and Mexico. There were about 250 chapters before them, and they spread around the world, and I think people enjoy being a member of the Humperdinck clan. And I think it’s down to about 150 chapters now, but we still have a very strong fan base, and I call them my cheerleaders, and they really are. They’re the “spark plugs” of my success.

**You send each chapter a personalized Christmas card each year, right?**

Always.

You shook up your image in 1996 when you recorded the song “Lesbian Seagull” for the soundtrack for Beavis and Butt-head Do America. How did that come about?

MTV came and saw my show, and the people that did

**Beavis and Butthead enjoyed my sense of humor and the way I made fun of myself as a sex symbol. I make fun of the fact that people thought I was that, so they wrote the song and asked me to record it, and I said, “Of course I will.” Did you know there’s an island of lesbian seagulls?**

**No, I did not. What did you think of it when you heard the song?**

I thought it was really cute. I thought, if this can happen in the human life, it can happen in the bird world. It was fine with me; people have their choices, and I believe in choices, and whatever you want to do, you do. Whatever makes you happy, do it. And it made me happy to sing that song, and I thought it was cute and people talked about it, and that’s what you need to get radio play.

That helped expose you to a younger audience, as did the dance album you made in 1998. That landed you a top-10 hit on Billboard’s Hot Dance Music/Club Play chart with an energetic remake of “Release Me,” while several other songs charted around the rest of the world. What made you decide to do that album?

Actually, it was my son [Scott] who was handling me at the time, and he knew the two producers. They’d already done tracks of some of my hit songs, and they drove to my house in L.A. We sat down and played in my office, and I said, “That sounds different. It’s going to be different for me and different for my audiences to see Humperdinck singing a dance song.” So I said, “Let’s give it a go.” And I did it, and it became a [hit] around the world.

You went out and actually played dance clubs.

I did some; yeah. It changed my stage presence. It gave

Continued on page 30
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Beverly and Larry O’Connell

Congratulation to Engelbert on a wonderful lifetime career from Ann Oliver and all at British Theatre Dance Association (Patron Engelbert Humperdinck) Garden Street, Leicester UK Tel: 44 116 262 2279 Internet: www.btda.org.uk E-Mail: info@btda.org.uk

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Q&A
Continued from page 28

me some of what I did onstage last night. It gave me a little variety.

When you look through your career, it’s clear that you haven’t been afraid to try new things.

It’s a security blanket you have with the major hits of the past. And I think, if you don’t dare, you don’t care. And I care, and I dare. I dare do anything because I feel I have the ability to do it. When I was first beginning in this career, I used to have very bad dreams. After the first year, I used to dream that my career was over and I had gone from there to back down again like I did with Gerry, and it bothered me. It used to bother me all the time, and then, of course, 20 years went by, and I’m still celebrating. Then 25, then 30, and now it’s 35 years and I’m still around.

And still recording albums. Why don’t you record more of your own songs?

I have recorded some of my own music, but I prefer to sing other people’s songs. It’s like an actor: He doesn’t write his own scripts, and, when he reads his part, he creates that character in his head, and it’s a whole new market for him. When somebody writes me a song, I create the images in my head of how I want to portray it, and I sing it as such.

What do you look for in a song?

I look for a good story and a good melody line. It has to have that nice hook to it, you know? It has to have staying power to it. I’m singing more contemporary [material] than I have in the past, but I can’t knock the past because that put me in the present. But I’m singing better than I did before. Obviously, I have to. If I didn’t improve, then I wouldn’t be around today.

How do you take care of your voice?

Very carefully. I do take a steam before I go onstage, and I hum a lot to warm up my vocal chords, and that’s it. I don’t do anything specific, and I never had a voice lesson in my life, and my breathing is rather unique because I can hold notes forever, you know.

What do you have that you still want to accomplish? Do you want another No. 1 hit?

Yes! Yes! Yes! Because to hear my voice back on the radio and [the DJ is] saying, “In the No. 1 position,” that’s the most thrilling thing any vocal artist, any artist, can hear. And anybody who takes it in a blasé attitude is disrespectful.

You’re still playing around 140 shows a year. Is there anywhere you’ve never played that you really want to?

I love working. I really do, especially going to the markets that are unusual, like the Far East and Malaysia and Australia and New Zealand and South Africa and Mexico. I loved Germany, Belgium, France and Holland. I haven’t done a concert in Russia, but I’d like to. And China’s opened up. They know my music, so I think that’s a definite must on my visits around the world. I will go and do it. I’m sure it will be fine for me, and I think the others will be surprised. People are always surprised when I walk onstage that, at my age, I’m as physical as I am.

Continued on page 32
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Q&A

Continued from page 30

You’re even moonwalking.
Do you know that Michael Jackson got that from Fred Astaire? Everybody gets something from somebody. I’m gonna tell you something, that’s why my approach to young performers is: If they’re going to steal something, steal it from the best.

So who did you steal from?
I took from the best. My singing: I would say I loved Nat “King” Cole, the way he performed his songs—so romantic. And I loved Elvis’ physical performance, and I loved the way he never took his image seriously, which gave me that belief that, if I took my image seriously, I’m going to be conceited onstage, but I’m not conceited, I am confident. And I got that from Elvis. He never took his image seriously, and he always made fun of his old image, you know?

You’ve been married for 38 years now. As the king of romance, what advice can you give for keeping the romance going?
It’s been a hard road. I mean, my wife hasn’t had an easy life with me and bringing up the children by herself, but I’m on the road three to six months of the year. And I have heard my children grow up on the phone, you know? But it hasn’t changed our love, because I think our kids have tremendous respect for my wife and I, and when she went through sometimes, I hate to mention this, but I went through a little adverse publicity—the kind that most entertainers go through in their lives, in the growing-up period in their lives. They think they’re missing something, and really, it’s a growing up part of your life, and if one can understand each other’s mistakes, or trials, it’s good.

You spend half your time in L.A. and the other half in England when you’re not on the road. In L.A., you’re famous for living in the pink mansion that once belonged to Jayne Mansfield. Have you thought about repainting it?
It’s still pink, but they’re going to re-do it and re-create the house again and make it larger. And put it back on the market for a vast amount of money. And I’ll move somewhere smaller, because there’s only me when I come to L.A.

Your career has been so diverse, but you never really went into acting. Why not?
Gordon didn’t want me to. In the early years, when people wanted to make me a matinee idol, I would just get offers for all these movies. Because Gordon didn’t want to take me off the road for a number of months, because I was making bundles and bundles of cash on the road, you know? I would have loved to have been an actor.

It was clear from your performance last night that you very much still enjoy playing live. What do you do on those nights that you don’t perform?
I love watching TV. I switch channels. I go crazy. I love watching old movies, and I love keeping up with the new movies and what’s happening. I enjoy watching, but I also enjoy going out to dinner. I love going to different restaurants and enjoying a nice bottle of wine and eating out and good conversation.

Do you ever think about stopping?
No, it really hasn’t occurred to me. I think I’d know when to stop. You know, if I didn’t have the ability and the voice to continue, then I would definitely hang up my hat. At this point of time in my life, while I’m still enjoying it and still enjoying the reaction from the crowd and enjoying what I’m doing…no, I don’t want to. I think I’ll keep going like Sinatra did…until God calls me.
Donnie Sounds His ‘Anthem’

**BY RHONDA BARAKA**

ATLANTA—Before you hear the first note on the debut album by Atlanta soul singer Donnie, the name of the CD grabs your attention: _The Colored Section_. Like Donnie, the title and the music are bold, honest, and edgy.

For years, Donnie has been a local icon in the city known as the Motorown of the South, growing out of the same soil that gave life to Motown’s India.Arie. Both artists developed a following around Atlanta, playing giggle labs like the Ying Yang Café and carrying the banner for a collective of neo-soul and alternative artists known as Groovecent. In fact, one of Groovecent’s principal players, Anasa Troutman, manages Donnie.

With his new CD coming out on Giant Step Records and preparations to open wide for India.Arie on her upcoming tour, Donnie is cautiously optimistic about the prospect of his music finally stretching beyond Atlanta’s confines.

As an artist, I was ready for this to happen months and months ago,” he says. “I want my message to get across to a wider audience. There is an urgency for my message and I think people are ready for it.”

**RECLAIMING A NAME**

Among the noteworthy cuts on _The Colored Section_ (Nov. 5) is “Our New National Anthem.” Another track, “Cloud Nine,” is featured in the recently opened film _Brown Sugar_. Donnie—who wrote all of the album’s songs and is published through the Colored Section/Sony ATV Songs (ASCAP)—says the album’s title highlights the struggles and challenges of being African-American.

The colored section is a place that we call home. But I’m trying to turn it around and make it the hip place to be,” he explains. “I’m making something beautiful out of something that wasn’t so beautiful at one time.”

While some find Donnie’s honesty and consciousness refreshing, others may be a bit skeptical about its commerciality at least, that was the case with some of the labels he considered in the past. But Giant Step was different. “That’s the reason I signed with them—because they would allow me to do my music,” he says. “They said they didn’t want to stifle me.”

**Giant Step Records President Maurice Bernstein** says he never had any intentions of holding Donnie’s message back. “I was honored that he chose to work with me,” Bernstein says. “I wanted to let him make the record that he wanted to make. He has something to say, and so he should be allowed to say it.”

Bernstein, whom India.Arie introduced to Donnie in 1997, says he was instantly taken by the singer. “The moment I heard his voice, I knew he was something special. There is no one out there like him right now.”

**BRINGING TRUTH TO THE STREET**

Featuring production by Steve “the Scotsman” Harvey, _The Colored Section_ will be distributed by Select-O-Hits. “The idea is to put it out now and get it to the fans who want it and then partner with a major,” Bernstein adds. “We want to generate word-of-mouth buzz similar to that for Jill Scott’s first album. Donnie is the first neo-soul male artist who is singing about something.”

Talib Shabazz, manager of Atlanta retailer Ear Wax Records, calls Donnie’s music “the truth. He’s kind of a cross between Donny Hathaway and Stevie Wonder. He’s just got one of those soulful sounds. You hear him, and it’s like you’re listening to something old and funky.”

“This has been a long time coming,” he continues. “Everybody has their time in the light, and I think this is his now. I think he’s going to make a big impact.”

Donnie agrees. “There is an energy coming from somewhere, I feel a draft looking down on Donnie and the energy is so good. Something is about to really happen. This album is important to me on a spiritual level more than anything. All of the other stuff will come.”
### Top R&B/Hip-Hop Albums

**November 2, 2002**

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<tr>
<th>Artist</th>
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R&B/ HIP-HOP

Integrity Helps TUG CEO Stokes Balance His Duties

Through his West Hollywood, Calif-based entertainment company, the Ultimate Group (TUG), CEO Chris Stokes manages such acts as IMX (formerly Immature), Epic's B2K and 14-year-old newcomer Jhené, and Universal newcomer Needa-S. In addition, Stokes was recently named a senior executive at A&M/Interscope.

What other projects are on the TUG drawing board?

TUG recently started managing Star, whose new album comes out Dec. 10. B2K also has a new Epic album out Dec. 10, as well as a Christmas album. Our newest signing on Universal, Needa-S, has a single called "Savvy" featuring Da Brat.

Beyond those projects, I have a scary film coming in January called Crazy House and I am co-directing the new B2K video featuring P. Diddy, "Bump Bump Bump," and directing Marques' video for "Girlfriend." I also plan to open two restaurants next year.

What are your responsibilities as a senior executive at A&M/Interscope?

Primarily, I'm there for artist development and bringing in new acts. I feel like I'm a good ear for him. He's Clive Davis and I'm his P. Diddy. If you want to put a description to it, I've been there now for three months.

How do you balance these various duties yet avoid a conflict of interest?

The act must feel like a star and have a humble spirit. You can't be a megalomaniac without being humble; the rocky, big-headed thing is out. And you have to be true to your craft and work hard.

What is the biggest mistake record labels are making?

They are spending too much money on unnecessary things, such as videos. Instead of spending a million dollars, you can spend $500,000 and still get a great production. That's where [music executives] are going wrong and why they've lost their gigs. They just want to come in and spend a lot of money. But you can't spend money like that anymore. You have to spend where it makes sense and in the right spots. If you don't know and understand the industry, then there's no way you'll be successful or survive as an urban player. If a project blows up and makes money, then it may make sense to spend more money.

I also believe in street marketing. I've learned in my research that 90% of record buyers are females 15-28. That's who's buying the B2Ks and the Destiny's Childs and will be buying Marques. Whenever you can hit that target, you're fine. Focus your money on making a great record and on TV and radio. And producers have to take less money, too. No more $200,000 a song. Make your money in publishing, because album budgets aren't the same.

What's been your biggest reward and biggest disappointment?

The most rewarding was watching B2K win a BET Award earlier this year. My most heartbeet disappointment is that in 12 years, IMX has never won an award or received their due recognition. They're the hardest-working boy group out there.

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Words & Deeds

by Rashaun Hall

NUFF 'RESPECT' DUE: With D&D Records up and running once again (Billboard, July 20), Krumb Snatcha's Respect All Fear None marks the label's first full-length artist album.

"I have respect for every artist in the game, but I'm not feeling anyone but God," Krumb Snatcha says when asked about the album's title. "I'm just trying to come in and make my mark in the industry. Being with D&D, I knew [the album] had to be the real deal—a nice, gritty album from the heart. If people accept the music, cool; but if not, that's cool. They don't have to like the music: they just have to respect it.

Released Oct. 8, the 15-track set features guest appearances by Gang Starr, Buckshot, and label mate Craig C, among others.

"I didn't really want to have too many big names where people would be buying the album just because certain artists are on it," Krumb Snatcha says. "I just wanted to show them that we could blaze it out our way. I want to give fans the new D&D flavor."

BONE THUGS-N-DIS/ HARMONY?

The last few months have proved to be quite the roller-coaster ride for Bone Thugs-N-Harmony. After reuniting for its forthcoming NeverEthics/Epic album, Thug World Order, due Tuesday (29), the Cleveland natives were soon at odds. In the midst of heading the Grey Goose Vodka music tour (Billboard, Aug. 31), the group ousted member Bizzy Bone for being drunk onstage and passing out, only to recently welcome him back into the fold.

"There are three members in the group right now—Krayzie, Layzie, and Wish," group member Krayzie Bone says to set the record straight. "Bizzy is doing his own thing. He's still down with us, and it isn't a personal beef; it's just business. He really couldn't come to terms with everything we were trying to do at the time, so we decided to let him go and do whatever it is he's trying to do. What that is we don't know, but he has the time to do it now."

Despite the friction, Krayzie maintains that Bizzy will remain a member of the group. "Once a Bone, always a Bone," he says. "He's still on the album; he just won't be touring with us. We're still going to work this album like we have to."

Ironically, the group's current single, "Get Up & Get It," features labelmates 3LW, another group whose lineup has changed recently. The single peaked at No. 83 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 25 on the Hot Rap Tracks chart.

RED STAR RISING...AGAIN: The Heineken Music Initiative enters the world of hip-hop with Red Star Presents Vol. 2: B-Sides. The set marks the nonprofit organization's first full-length album with Def Jam (Billboard, Oct. 12).

Due Nov. 12, the 14-track collection features remixes and previously unreleased tracks from Foxy Brown, N.O.R.E., DMX, and Da Rule, among others. B-Sides also features newcomers Elias Farah, Donica, and Black Ice, known for his appearances on Def Poetry Jam. The game was initiated by making its first foray into music last year with the Epic Records-released Red Star Sounds Vol. 1: Soul Searchin', which featured the Roots, Amel Larrieux, and Glenn Lewis.

"We wanted to get a more grass- roots, street-level approach to what we were doing, and Def Jam is it," Heineken Music Initiative/Red Star Sounds president/CEO Scott Smith states of the new alliance. "They're the mecca of urban music."

For Def Jam GM Randy Acker, the opportunity to get involved with the charity was one that the label did not want to pass up again.

"They approached us last year, but timing-wise it wasn't something that worked for us," Acker says. "We thought the concept of doing an album that would benefit music charities like VH1's Save the Music really made a lot of sense. That initial idea intrigued us. While we're generally not in the charity game, it seemed—given our core kids-in-school constituency—logical to do something that promoted music in the educational system."

Unlike the first compilation, proceeds from B-Sides will benefit a number of music-related charities, including Save the Music, ASCAP, the Congressional Black Caucus, and Russell Simmons' Art for Life charity.
ADE Debates The Deterioration Of The Live Dance Music Scene

BY LARS BRANDE

AMSTERDAM—Should the notion of maturity be defined as the acceptance of one’s responsibilities? An observer at the recent Amsterdam Dance Event (ADE) might suggest that the global dance music industry has graduated from college, and it’s now discovering how tough survival has become in the business place.

Judging from the seventh annual ADE, held here Oct. 17-19, the dance world has truly faced those grown-up issues challenging the entire industry. “Times will be tough from now on for labels and the live business,” co-founder of French label F Com. inna tion Eric Morand says. “But I don’t see the compilations market in Europe declining for some time.”

New statistics supplied by the British Phonographic Industry suggest otherwise. Third-quarter sales of dance compilations in the U.K. diminished 22% from the corresponding quarter last year.

Aside from the struggle against physical and digital piracy, some hot alternative themes emerged from the Felix Meritis venue’s frenetic meeting rooms and debate panels, namely the ailing live business. “It’s come to the place where people have decided they want something different. It’s evolution,” says Mute Records founder Daniel Miller, a keynote speaker at the confab. “People grew out of raves, the club scene is shifting, and [clubbers] will move on to something else. It’s a reaction.”

His comments were echoed by Eric Morand, project director of the Netherlands’ Chemistry club night. “It’s a lot more difficult to bring in large crowds,” Anceaux says. In a shift from the norm, the Live Dance Music Conference was brought for the first time this year into the daytime discussion program to reflect the focus in attention to the live scene.

“Generally speaking,” Anceaux says, “there are less people going to clubs now than a few years ago. What is killing the scene is that the music is getting too commercial, and prices are too expensive because artist fees are getting ridiculous.”

While extreme DJ and personal-appearance payrolls are nothing new, the once “mega” clubs across Europe have notably struggled to date to bring in the crowds, none more headline-grabbing than the summer closure of the flagship Cream club in Liverpool, England.

Another buzz topic was the pending streamlining of Ministry of Sound (MoS) in London, the perennial powerhouse club-label group that is feeling the pinch prior to its planned initial public offering. The highest-profile casualty of its consolidation, MoS group CEO Matt Lagger, was conspicuously absent from the “Nostalgia Boom” panel on which he was confirmed to talk. Attendance at this year’s conference remained unchanged from last year’s figure of 1,300, ending a run of double-digit growth. Dutch nationals accounted for the highest percentage of delegates, at 39%. This number, however, swelled to about 20,000 for nightly artist/DJ showcases, which revolved around Amsterdam’s top clubs, including Escape, Paradiso, Melkweg, and Arena.

Inevitably, the daytime agenda encompassed concerns about terrorism and the likelihood of the outbreak of war sometime during the next few months. “It is bound to have an impact and force a change on live music, gigging and partaying,” says Mark Reed, director of Berlin-based label Masterminded for Success. “If you look at the (Oct. 12) bombing in Bali, I’m sure tourists would be apprehensive in the future in going to those countries where there may be the possibility of an attack.” An example of this anxiety is the German industry sources who say rumors circulated in the weeks prior to this year’s Berlin Love Parade regarding a possible attack by Al Qaeda, resulting in an attendance drop.

Reeder adds, “Nowadays, the younger people tend to want to go to places where they know they are going to be safe, to a club where the security is a little bit beefed-up.”

Rainer Weichhold, head of German promoter Public Propaganda, says a return to his source would go some ways in resolving a number of dance’s problematic issues: “The problem is that there is nothing revolutionary in dance at the moment, nothing sexy. We’ve got to find something new.”

ADE 2002 was again organized by local authors’ rights organization Buma/Stemra and Conamus, a foundation dedicated to promoting the country’s music abroad.

A Dance/Electronic Beat Box

BY MICHAEL PAOLETTA

Beat Box

LIFE AFTER REMIXING: These days, Robert “Bobby Guy” Graziose, formerly of production/remix outfit Soul Solution, is focusing on his own company: FirstSPIN, which distributes media packages from record labels and promoters to more than 6,000 radio stations.

An acronym for Secure Private Information Network, SPIN incorporates an electronic distribution network along with a proprietary software package “that allows label execs and independent promoters to create a campaign for the distribution of new or reissued music,” Graziose explains. “Using our software, the files are received on the desktops of [music directors] and PDs.”

SPIN, which also distributes advertising from ad agencies, is expanding its recipient list to include the media, as well as major and independent labels throughout the U.K. and the rest of Europe.

Graziose points out that SPIN is not a promotion or marketing company, but rather a “delivery system.” He says to think of SPIN as an “electronic FedEx, optimized for the music and entertainment industries.”

Elite/ADM is the acting sales agent to sell FirstSPIN’s services.

COLOR US JEALOUS: With the recent launch of Alternative TV-3 (aka A3) by 5th & Ocean Productions, members of Miami’s South Beach club community have their very own dance/electronic music video and progressive lifestyle network. Airing nightly from 11 p.m.-6 a.m., the channel focuses on today’s international club scene.

The network’s director of programming James Schildknecht explains, “A3 encompasses the looks, the energy, and vibe of the global underground, which has become an undeniable force in other countries.”

The outlet is receiving kudos for bringing a festive cross-section of dance/electronic acts to the small screen, including videos by Daniel Bedfield (“Gotta Get Thru This”), Miss Kittin & the Hacker (“1984”), and Felix da Housecat (“What Does It Feel Like?”). In addition to videos and cutting-edge visuals, A3—the brainchild of South Beach nightlife personalities Dave Mardini (president) and Buster (VP)—airs Wild Life, a 30-minute nightlife program focusing on the local scene, encompassing club visits and interviews with DJs. Such a concept in such a setting promises to be both fascinating and ridiculous. Consider this our kind of must-see TV.

For info, contact 305-567-5714.

OH, FASHIONABLE ONE: DJ Louie DeVito is confirmed to be the on-air DJ for NBC’s QM Men of the Year, scheduled to air Dec. 14. Speaking of DeVito, his next hit-mix collection, N.Y.C. Underground Party 5 (Dee Vee Music), is due Nov. 5. A mix of crossover and underground hits, the disc is home to jams like Lance “Alone,” Who da Funk’s “Shiny Disco Balls,” Reina’s “No One’s Gonna Change You,” and Narcotic Thrust’s “Safe From Harm.”

TALKIN’ THAT JAZZ: England’s revved and influential Gilles Peters on—a Radio One DJ and label founder (Talkin’ Loud, responsible for acts like 4 Hero, Nuyorican Soul, and Roni Size)—is behind two essential compilations. Impressed (Universal U.K., Oct. 14) finds Peter son spotlighting U.K. jazz greats, including Tubby Hayes and Michael Garrick. Conversely, the appropriately titled Desert Island Mix (Journeys by DJ, Nov. 12) culls music from around the world. Highlights include Rotary Connection’s “Black Gold of the Sun,” Blaze’s “My Beat,” Ballistic Brothers’ “Love Supreme,” and Letta Mbua’s “What’s Wrong With Groovin’.”

ABOVE THE CLOUDS: On Oct. 1, Yin Sight Booking Agency and Karmically Correct Management owner Laura Gavoor died due to complications from a brain aneurysm and stroke suffered the day before. A funeral service was held Oct. 4 at the St. Sarkis Armenian Apostolic church in Dearborn, Mich.

A shining light in Detroit’s dance/electronic community, Gavoor worked with numerous DJ/producers over the years, including Derrick May, Juan Atkins, and Kevin Saunderson. She will be missed.

• Laura Pausini, “Surrender” (Atlantic single). With “Surrender” currently making inroads at rhythmic and top 40 radio, along come the remixes to help widen the song’s reach. All musical bases are covered, from rhythmic trance (Ford’s Club mix) and downtempo bliss (Franck Amaros’ Chillout mix) to big-room beats (Mike Rizzo’s Global dub) house (Lenny B’s Club mix). On Nov. 5, the Italian artist’s debut English-language album, From the Inside, rears its beautiful head.

• Alive Feat. D.D. Klein, “Alive” (Serious/Nica single). The possibility of licensing “Alive” is the brainchild of Italian producers Triple X (Luca Moretti & Ricky Romani) and Highpass (aka Marco Brugogno). Over a disco-spired foundation—incorporating a guitar riff from Eric Gale’s “Honey Coral Rock”—Antigua-born singer D.D. Klein (aka Dawn Clyne) tells a glorious tale of two hearts beating as one. The remix by Stella Browne (aka Julian Jonah & Danny Harrison) is akin to a step back in time. Where’s Studio 54 when you need it most?

• Robin Steiner, Wanderbear 3 (Bluebird/RCA Victor album). Robin Steiner is the recording alias for France’s Fred Landier, who (as Steiner) has toured throughout Europe and recently opened for Alicia Keys in Japan. For his sophomore set, Wanderbear 3, which follows 2000’s Lo-Fi Nu-Jazz Vol. 2, Steiner mixes jazz stylings, ambient mood swings, and electronic beats to create one intoxicating cocktail.

• DJ Geofe, Best of Club Hits Volume 1 (UBL Recordings album). This appropriately titled two-disc set distributed by Navaree) really does feature the best of the best: Ultra Nate’s “Free,” Arman van Helden’s “I Don’t Know Me,” Azzido Da Ballo’s “Drum’n’Doom’s Night,” ATB’s “99PM (Till I Come),” Zombie Nation’s “Rennkraft 400,” Ian van Dahl’s “Castles in the Sky,” Darude’s “Sandstorm,” Moby’s “We Are All Made of Stars,” Deborah Cox’s “Nobody’s Supposed to Be Here,” and Sonique’s “It Feels So Good,” among others.

Michael Paolella

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**Billboard**

### HOT DANCE CLUB PLAY

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<tr>
<th>Title / Remixes</th>
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<td>&quot;Gotta Get thru This&quot; (The Passengerz &amp; Stella Brownie Mixes)</td>
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<td>Luyo &amp; Boxwikawa</td>
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<td>&quot;Expecting&quot;</td>
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<td>&quot;All To You (Stonebridge Remixes)&quot;</td>
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<td>&quot;Starry Eyed&quot; (Precious Mixes)</td>
<td>Oakfield Featuring Shifty Shellback</td>
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<td>&quot;I Think I Don’t Know&quot; (H.O.Q Club Mix)</td>
<td>Mary J. Blige</td>
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<tr>
<td>&quot;Dance To The Music&quot; (Peter Rauhofer Remixes)</td>
<td>Storm &amp; Vanish</td>
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<tr>
<td>&quot;Wake Up With You [The I Wanna Song]&quot; (Remixes)</td>
<td>Julia Fordham</td>
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### HOT DANCE BREAKOUTS

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<td>&quot;Anyway&quot;</td>
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<td>&quot;Come Into My World&quot;</td>
<td>Kylie Minogue</td>
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<td>&quot;Psycho X Girlfriend&quot;</td>
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### HOT DANCE MAXIS

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<td>&quot;Allure&quot;</td>
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<td>&quot;I Never Knew&quot;</td>
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### TOP ELECTRONIC ALBUMS

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<td>This Is Ultimate Dance!</td>
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**Billboard November 2, 2002**

Visit [www.americanradiohistory.com](http://www.americanradiohistory.com) for more historical content.
Rascal Flatts Aims To Solidify Success On Lyric Street’s ‘Melt’

BY ANGELA KING

NASHVILLE—As Rascal Flatts prepares to return to the market with its sophomore effort, Melt, the group and label Lyric Street Records face the challenge of topping the platinum-selling eponymous debut CD.

Sales of Rascal Flatts have created high expectations for Melt. The album peaked at No. 3 on the Billboard Top Country Albums chart in April, spawned four top 10 singles, and earned the trio two nominations in the upcoming Country Music Assn. Awards, including one for vocal group of the year.

Vocalist Gary LeVox says, “After selling a million-and-a-half records, that sets the goal for the next album: Either equal it or get better. You have no choice, really. No one likes to go backward.”

ROAD DOGS

In order to increase its fan base, Rascal Flatts has continually toured. Booked by the Wil- liams-Don Morris Agency and managed by Turner and Nich- ols, the threesome is currently opening for Toby Keith, and it has been confirmed on the bill for Brooks & Dunn’s tour next summer.

Guitarist Joe Don Rooney says they have to be “road dogs” because “this kind of success just doesn’t come to any- body. We know that to stabilize it and keep it and make it grow, you’ve gotta keep growing, growing the fan base, and reaching more people. If we continue that, there’s no telling what Rascal Flatts can do.”

Bass player Jay DeMarcus agrees: “It’s been a bit of a grueling process, but we’re not afraid to work, get out there, and get after it to keep the momentum going.”

That momentum has continued, Rooney believes, due to join- ing Keith on tour. “He averages 18,000 people every night. Those are crowds we haven’t been used to.”

“We take our 40 minutes and try to captivate a lot of people. We’re trying to be tighter [with our] movements onstage because people way back have a hard time seeing the stage. You feel a huge speaker system so much differently from [the sound system in a club, it just rocks].”

“The group is hoping to continue to grow as artists as well, according to LeVox, who believes the new project shows maturity. “We made the music we wanted to make on the first album. It’s a great foundation, like building a house. Now you expand on it. That’s what we’ve done—broadened our horizons a little bit. We’ve grown from being on the road for three years.”

“They three share producing credit for Melt with co-producers Mark Bright and Marty Williams, and Rooney contends that several of the cuts on the new project would not have found “a place in the first record. Sonically, it sounds different, with more grit, acoustic drive, and it’s ballisper. We’ve made a record that, song for song, is stronger than the first record.”

Four of the cuts on Melt were

in the past. “The whole boy-band thing was kind of a joke to us. I like the way we’re in right now. We know who we are,” he says. Rooney agrees: “It doesn’t matter what we’re labeled.”

Goodman, however, was more conscious of public perceptions, and the label was careful with “even the artwork on the [new] album.”

‘THESE DAYS AT DISNEY’

To market the project, the label is taking advantage of synergistic opportunities with parent company Disney. The video for the single “These Days” airs at Disney World, Disneyland, and on Disney hotels and cruise ships every three hours.

“The group will also be partnering with CMT to do updates and road dates with Keith. It will do Web site promo- tion with radio as well, and, as Goodman says, “over 100 interviews with [an] amazing spectrum of radio syndication” the week of the release date, Tuesday (29).

WQYK/WYUU Tampa, Fla., operations manager Mike Culotta says early partnership with Rascal Flatts is evident with the success of new single “These Days,” which moves 9-8 on the Hot Country Singles & Tracks chart this issue. “There doesn’t seem to be any sophomore jinx here. [Musically] they have separated themselves from the crowd.”

The stations have had Rascal Flatts on the bill at two of their concerts, and Culotta says, “They get a crowd going. They seemed to be as excited as the audience was.”

Goodman’s ultimate goal for Rascal Flatts, he says, “is to make them the top-selling male vocal group in country music. If the consumer reacts the way we think they will, we hope we get sucked along with all the other big guys and big girls that will be launching this fall.”

And Rooney believes the timing is perfect for new brands of country music. “Our style is our style. It speaks for itself, but we hope it’s bringing people into country music. We’re here in country music to stay. We sold 1.5 million records; we’re doing something right.”

The former chairman of the Na- tional Endowment for the Arts, succeds Vanderbilt, law professor Jim Blumstein in that role.

Lee Durham has joined DreamWorks Records as Southeast regional promoter. He replaces Jody Van-Alin, who exited recently to start JVA Promotions. Durham, who most recent- ly was an independent promoter, has worked at Warner Bros. Records and Asylum Records, among others.

Clay Henderson joins Warner Bros. Records as Southeast regional promoter. Henderson, who will be based in Dallas, was previously a promotion manager at Marco Promotions in Nashville. Also, Shari Reinschreiber exits her position as Northeast regional promoter at Lyric Street Records.

Paula Milton joins the Country Music Assn., (CMA) as sponsorship manager. She was previously interna- tional account manager for sales and

marketing at Gaylord Entertainment.

Gina Keltner has been promoted to talent coordinator at the Grand Ole Opry. She was previously an assistant to promo- ter Peter Fisher. Also, Angie Crabtree joins the Opry as marketing coordinator. She was previously creative services manager for the CMA.

D’Ette Brosius is promoted from sales and marketing coordinator to marketing and new-media manager at DreamWorks Nashville.

ARTIST NEWS: Look for Joe Diffie to sign a recording contract with Broken Bow Records. He most recently re- corded for Monument.

Moe Bandy, Joe Stampley, Hal Bynum, Roy Head, and songwriter/record executive Etowah Kahnalek will be inducted into the Country Music Assn. of Texas’ Hall of Fame in Corpus Christi Oct. 26.

Faith Hill’s newly released album, Cry (Warner Bros.), contains a special feature: Fans can put the CD in their computer CD-ROM drives to access eight weekly episodes of what is being called Faith Hill TV, which features behind-the-scenes footage of the making of Cry, plus footage of taping a music video and her Thanksgiving-night NBC special and other activities.

Kenny Chesney taped a concert Oct. 24 at Denver’s Pepsi Center. It will be shown as a pay-per-view special on Direct TV in the second half of next year, with concert footage interspersed with behind-the-scenes shows. www.americanradiohistory.com

Additional reporting by Ken Tucker in Nashville.
### Billboard Top Country Music Albums

**November 2, 2002**

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<tr>
<th>ARTIST</th>
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<th>WEEKS AT NUMBER</th>
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**November 2, 2002 Billboard Top Country Catalog Albums**

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**Notes:**
- Numbers indicate titles ranked on Billboard Country Albums chart for the week ending November 2, 2002.
- The certification status for each album is included.
- Certification information includes shipments for CDs, vinyl, and audio cassettes.
- Certification scales are in millions of units:
  - Gold: 500,000
  - Platinum: 1 million
  - Multi-Platinum: 1 million or more
- The Ultimate Collection: 10 million
- Greatest Hits Volume III: 1 million
- All data is compiled by Nielsen SoundScan.
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Tigres Still Kings With ‘Reina’

By Ramiro Burr

SAN ANTONIO—After years of prowling under the radar of mainstream culture, Los Tigres del Norte have lately been feted by academia, politicians, and fellow artists.

Some of the group’s corridos were featured in a Smithsonian Institution traveling exhibition, “Corridos Sin Fronteras” (Corridos Without Frontiers), which debuted in February in Washington, D.C. and California governor Gray Davis presented it with a Latino Spirit Award in May.

Additionally, one of the group’s hits has inspired a popular novel in Europe, Spanish author Arturo Pérez-Reverte based his story La Reina del Sur (The Queen of the South), about female drug trafficker Teresa Mendoza, on Camelia la Tejana, the protagonist of Los Tigres’ seminal 1972 hit “Contra el Viento y el Trueno” (Contraband and Treason). When a friend told Los Tigres about the book last year, they ordered a copy from Spain and liked what they read. (The book is now available in the U.S.)

“The author researched the characters for La Reina del Sur very well,” guitarist Jorge Hernández says. “It’s a very realistic story.”

Los Tigres have returned the favor by recording “La Reina del Sur,” the corrido title track on their new album, out Tuesday (29) on Fonovisa.

While the idea of Los Tigres recording a song based on a book based on one of their old songs may seem odd, Hernández says the concept could boost their sales in Europe. There, they are mostly unknown—except in Spain, where the group toured for the first time last year.

“[Pérez-Reverte] has a lot of readers in Europe,” Hernández says. “It’s a market we want to reach, and we got together with him to do this production.”

Hernández says, “the story will have several sequels and may make it to the big screen, so we could be doing the soundtrack.”

Written by longtime collaborator Teodoro Bello, “La Reina del Sur” touches on the exploits and travels of Mendoza, who eagerly takes up smuggling after her boyfriend is killed in a deal that goes awry.

The album also includes a couple of Los Tigres’ trademark political songs, “El Artista” (The Artist) and “El Soldado” (The Soldier), which is about war. “The father raises his son in a certain way in the United States—or anywhere—and the government calls him up and trains him to kill. The father suffers, because his son has to go off,” Hernández says. “That’s the son’s desire. That’s something we’re living right now.”

“We wondered how to comment on the war now and the problems with [Osama] Bin Laden. We got the idea of doing something about soldiers, because there must be many parents in that situation. We called Enrique Valencia to do that song.”

Valencia was a good choice to write a song about intergenerational conflict, having written Los Tigres’ hit “Mi Sangre Prisionera” (My Prisoner Blood), in which a father laments his years of inattentiveness toward his now-delinquent son.

But “La Reina del Sur” is balanced with a lighter touch than its predecessors. “We made a happy, more rhythmical record,” says Hernández, whose personal happiness is a result of his marriage to Blanca Torres, his girlfriend of 13 years, July 5 in Mexico City.

Los Tigres’ previous album, 2001’s Unidos en Fronteras (Joining Frontiers), spent three weeks at No. 1 on the Billboard Top Latin Albums chart and spawned a handful of singles, including “Mi Fantasía” (My Fantasy) and “Somos Más Americanos” (We’re More American).

But a song that generated much controversy was “Crónica de Un Cambio” (Chronicle of a Change). Recorded a few months after Vicente Fox’s inauguration as president of Mexico, the song details the problems he inherited from previous governments and asks when change is coming.

But “Crónica” was not released to Mexican radio until July, and the social commentary was misinterpreted as a criticism of Fox’s administration. Fearful of offending the federal government—a major advertiser in Mexico—most stations nixed the song.
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<td><strong>DONDE ESTABA MI PRIMAVERA</strong></td>
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**TROPICAL/SALSA AIRPLAY**

| **NO ME ENSEÑASTE** | Thalia |
| **EL DOLOR DE TU PRESENCIA** | Jennifer Pena |
| **VUELA, MUY ALTO** | Jenni Rivera |
| **TODO MI AMOR** | Paulina Rubio |
| **PERDONAME MI AMOR** | Conjunto Primavera |
| **MENTIROSO** | Enrique Iglesias |
| **CUANDO ME MIRAS ASI** | Cristian |
| **ENTRA EN MI VIDA** | Sin Bandera |
| **POR TANTO** | Gregorio DIY |
| **A DIOS LE PIDO** | La Tañedora |
| **SI TIENES QUE ELEGIR** | Ricardo Montaner |
| **LA CHICA SEXY** | Los Tucanes de Tijuana |
| **ANGELES DE AMOR** | Los Bukis |
| **TE SIENTE LA RIENDA** | Lupillo Rivera |
| **NO ME SE RAJAR** | Banda El Recodo |
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| **CARITO** | Carlos Vives |
| **SIRENA** | Sin Bandera |
| **ESCALO DE TU PIEL** | Ricardo Montaner |
| **ARBOLES DE LA BARRANCA** | El Coyote Y Su Banda Tierra Santa |
| **POR LAS DAMAS** | Cardenales De Nuevo León |
| **SI NO ESTAS** | Anjani |
| **MI DERRITA** | Beto Y San Caracoles |
| **DONDE ESTABA MI PRIMAVERA** | Marco Antonio Solís |

**REGIONAL MEXICAN AIRPLAY**

| **NO ME ENSEÑASTE** | Thalia |
| **EL DOLOR DE TU PRESENCIA** | Jennifer Pena |
| **VUELA, MUY ALTO** | Jenni Rivera |
| **TODO MI AMOR** | Paulina Rubio |
| **PERDONAME MI AMOR** | Conjunto Primavera |
| **MENTIROSO** | Enrique Iglesias |
| **CUANDO ME MIRAS ASI** | Cristian |
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| **MI DERRITA** | Beto Y San Caracoles |
| **DONDE ESTABA MI PRIMAVERA** | Marco Antonio Solís |
Warner Warms Up With ‘Chill Brazil’

BY TOM GOMES

SAO PAULO, Brazil—Chill Brazil, an ambitious double-CD aimed at lounge music fans featuring some of the very best Brazilian music, is becoming one of Warner Music’s most successful Brazilian projects.

The tracks, culled from Warner’s catalog, were selected by singer-songwriter Marcos Valle and include tracks by such legends as Tom Jobim, Joao Gilberto, and Gilberto Gil, as well as new artists Fernanda Porto, DJ Marky, and DJ Patife. Chill Brazil will be released in the U.S. in November through Warner Music Latino. It was released this May in more than 20 countries in Europe, Asia, and Latin America and was released in September in Brazil.

Warner Music Brazil strategic marketing manager Marcelo Maia says, “By the end of this year, the album will be available in over 30 countries.” The album has charted in the top 10 in sales charts in Portugal and Spain and in the top 40 in England, and it has sold more than 70,000 copies worldwide. The label expects it to sell more than 120,000 units by the end of the year.

But the project was born by accident. “A few years ago, when we were selecting artists for Warner Music international conventions, me and other executives were talking about lounge music projects when I mentioned, just for fun, the expression ‘chill Brazil,’” Maia says. “The objective was to make an album with a well-set, modern repertoire with good tracks—not only that ‘music for tourists’ stuff. That’s why we invited Marcos Valle to make the selection—he has great musical knowledge and is a recognized artist on the international jazz scene.”

The notion was to mint new and old tracks. Warner Music Latin America senior director of strategic marketing Carlos Tabakoff adds, “People always want Brazilian repertoire, so it was a matter of how to come up with a cool project.” Enter Valle, an esteemed singer/composer/pianist who gained notoriety in the ’60s and was rediscovered by DJs and a younger European generation in the ’90s. After many of his previous albums were rereleased in Europe, he issued new material in Europe and Japan—Nina Bessa Nova (1998) and Escape (2000)—on Farout Records. As much of his new, younger audience enjoyed his music on the dancefloor, making a Brazilian lounge music compilation seemed a good idea. “I listened to more than 150 tracks pre-selected by Warner Music staff,” Valle said, “and I ended up with 40 final tracks.”

Valle also included a previously unreleased track of his own, “Guanaíba,” which opens the selection. The initial idea was to include a hit, but Warner proposed including some new stuff as an extra something for the audience that already knows my work. ‘Guanaíba’ is a song in a bossa nova-samba-jazzy mood and works as an opening act for the rest of the selections.

Warner Music is already planning a follow-up to Chill Brazil. “In May 2003, in order to seize the European summer, we will release Chill Brazil Volume 2,” Maia says. “Marcos Valle is preparing his new album, which will be released in early 2003 by Farout Records. Valle says, ‘The repertoire will feature new songs, all written by me with some partners, including my brother Paulo Sérgio Valle, Ronaldo Bastos, and Joyce, who recorded a duet with me on a track titled ‘Besteiras do Amor.’”

Mexican Indies Forced To Shutter

BY TERESA AGUILERA

MEXICO CITY—Against the background of a worldwide music industry crisis, two Mexican indie labels are shutting down operations—despite support from large entertainment groups.

They are Generamúsica—co-founded by former senior vice president of Warner Music International (Cristian Castro) and event promoter Corporación Interamericana de Espectáculos—and Asteca Music, a division of TV network TV Azteca.

Generamúsica, which was founded in late 2000, released and marketed albums for its artists and also booked concert dates for them. The roster included such veteran stars as Lupita Díaz and Los Palominos, as well as newcomers including Caos, Havana, and Base.

According to former A&R director Fernando Loera, de León decided to leave and focus on his own management office in March. “The intention was to continue working to find another investor, but it was impossible to find one in a [climate] like this,” Loera says. In September, Generamúsica announced that its board of directors sold the company. It will finish liquidating its bills and placing its artists with other labels by Nov. 15.

Asteca Music, which was established five years ago, is also in the process of selling the rights to its artists. The label had initial success with such groups as UFF and later with major veteran stars Armando Manzanero and Lucía Méndez. TV Azteca signed other new acts, including Crush and Boom, but later gave the rights to UFF to its distributing label, Sony, which signed the act for three albums. The company made a similar deal with Warner for Manzanero.

The model proved successful enough that by the second half of 2002, Azteca decided to look for offers for other artists. It is now preparing for an ‘official’ change next year.

The idea is to get a company for our artists—both the ones signed to us and the ones who want us to be their management office, because we’ll be organizing their tours and image,” an Asteca spokesperson says. “There’s a market for Mexican artists to release any more albums in the future. It is currently managing successful TV reality show La Academia.

Ironically, the freedom to detour from the expected came as the result of a potentially devastating blow to Whalum’s career, when his association with his former label Columbia ended in 1995. “I didn’t know what to do, but I knew there had to be a good side to the situation.” Whalum recalls, “I had been touring with George Duke, Jonathan Butler, and Rachelle Ferrell, and every night we would jam on a gospel tune. We talked of putting together something that combined jazz with the gospel, and so I decided that signing with a new label meant it was time to do something new.”

Whalum was offered live jazz and gospel once again with the release of The Gospel According to Jazz, Chapter I (Warner Bros., Tuesday [29]). “There is something about jazz that needs that live element, even if it is just a bunch of musicians cutting their tracks together in the studio,” Whalum says. “In contemporary jazz, that element is often missing, because technology makes recording so easy, but even with mistakes the excitement of live interaction transends the expectations of perfection.”

Whalum entered from Chapter I are Duke and Jackson; joining them is Butler, who contributes vocals to his own “Falling in Love With Jesus” and gets ample opportunity to demonstrate his own facility on the acoustic guitar. For the first time, the saxophonist had the opportunity to work with his 18-year-old son, Kyle Whalum; father and son share writing credits on the song “Sea- sons,” on which Kyle plays bass.

Whalum has established Gospel According to Jazz workshops around the country to help young musicians realize their talent. “The greatest musicians in the black community are found in the church, because that is the only way for these musicians to gain entry into the world of professional musicians,” he says. “The problem is that they are not formally trained, they can’t read or write music, and they are not prepared to deal with the people they might encounter in the music industry beyond the church. We want to educate them and teach them how to utilize their talents while adhering to their scriptures.”

The idea is to ignite a second detour from the tried-and-true with the release of Grownup!, the debut by BBW. The Warner Bros. set is a collaborative effort with trumpeter Rick Braun; saxophonist Marky Marky, and guitarist New Brown. Featuring interpretations of 10 classic—or soon-to-be-classic—tunes ranging from D’Angelo’s “Brown Sugar” to Parliament’s “Up for the Down Stroke,” the project is a nod to the classic soul jazz of the late ’60s, Bassist Christian McBride, drummer Gregory Hutchinson, and keyboard player Ricky Peterson round out the recording.

“The difference between most of today’s contemporary jazz and BBW is the difference between a doughnut and a handmade croissant,” Whalum says. “There is a love there that can’t be found on an assembly line. It’s a smart way to take this sound into the mainstream, because all of the songs are very familiar. The kinds of music for the sake of well-known material and then put something of ourselves into it.”

BBW will tour to support Grownup!, but the band’s live presentation will not necessarily be structured to promote the release. Instead, Whalum says that the group will play music from the project as well as other pop and R&B songs. “The concept of BBW rather than selling the album. ‘It’s the anti-promotion tour,’ he says, ‘because we all have our individual careers and tour behind our solo albums to sell them. This is more of a big party, where we show up and get to play our instruments. There is more to come,’ Whalum adds, ‘I am just now reaching my stride, where I can make good music and pay the bills, but where I also have a marketable identity that gives me the freedom to step beyond what I am known for and make different kinds of music for the sake of making music. For a musician, that is like a little slice of heaven.”
“It’s what people want, and it’s balance,” Germano says. “I really wanted to have a facility in New York that has three 80-input XLS and three 80-input JAs, as well as our digital 96kHz Euphonix [System 5 console]. They’re all 80 inputs now, which makes life very easy in that there’s some clients that don’t like to move around—and there’s some that do. This gives people a lot more flexibility, and it gives the studio a lot more flexibility.

“It’s a hot product, obviously, and there’s a great market demand,” Germano adds. “I feel this is the right way to go. It achieves balance and deals with the demand, because Studios 6 and 7 only opened 11 weeks ago. We’re going on our 12th week in 6 and 7, and the feedback from the clients has been incredible.”

Among the clients working on the K Series consoles in Studios 6 and 7 are engineer Michael Brauer and producer David Kahne, mixing live Paul McCartney tracks; David Bendeth and Ray Bardi, remixing the Elvis 30 #1 Hits collection; Matchbox Twenty with producer Matt Serletic; and Ed Cherney mixing Lenny Kravitz tracks, also in 5.1. Additional producer/engineers working on the K Series consoles at Hit Factory include Rich Travalvi, Elliot Scheiner, James Farber, and Ron Aniello. Artists include DMX, Paul Simon, Sting, Jennifer Lopez, Blu Cantrell, Luther Vandross, and Etta James.

“It’s really, really fast,” says Brauer, who completed 5.1 mixes for McCartney’s upcoming Back in the U.S. DVD on the K Series in Studio 6. “The bottom end seemed to be a bit more natural—a little bigger—while the top end seemed to have a bit more clarity. The room sounded excellent, and the system sounded very natural.”

At the AES convention, SSL announced new developments to the XL 9000 K Series, increasing its integration with the company’s 96kHz Film Scoring System as well as enhancing performance and display of the K Series’ regional fader trim function and new Total Recall and Faders display features.

“Studios 6 and 7 have gone so well,” Germano says, “much faster than we anticipated. It makes this a non-decision. It’s very easy to segue into another third console. At this point, I feel that when we’re building an SSL—whether it’s a J Series or an XL—we’re building into the company. It’s important to me to support a company that supports the industry so well.”

TRAGEDY: Sugar Hill Studios, an important entity in the origins of rap music, was destroyed by fire on the morning of Oct. 11. The Englewood, N.J. facility was the site of the 1979 recording by the Sugarhill Gang, “Rapper’s Delight,” which soon became rap’s worldwide phenomenon, taking rap from its New York birthplace to the world.

Sugar Hill Studios was founded by Joe and Sylvia Robinson in the late 1970s. Sylvia, as half of the duo Mickey & Sylvia, had a hit with “Love Is Strange” in 1956, and with her own “Pillow Talk” in 1973. She also co-wrote and produced the Moments’ No. 1 R & B single, “Love on a Two Way Street,” among others.

BY DAN DALLEY
LOS ANGELES—The terms “convergence” and “paradigm” have been oversued as audio facilities resort to euphemisms to make sense of a changing market. But there are solutions, and many of those now emerging underscore the interactive and interdependent nature of the new technical landscape of the entertainment business.

Los Angeles-based RoseTel debuted its ZAWAY technology in 2000, a fully duplicated, real-time system, using proprietary codecs, to send audio and video between two or more points simultaneously and without latency over T1 lines and with more reliability than ISDN. While the initial markets they were corporate, educational, and governmental, they are about to try to catch the entertainment market using Dolby Digital or SRS Circle Surround, to create a multichannel audio to flow through their broadband pipes in full synch with picture.

Plans are for RoseTel technology to be in place in both Deluxe’s Hollywood post-production facilities and in the office of Harvey Weinstein, co-founder of Miramax Films. Via RoseTel, Miramax executives will be able to have a virtual but real-time and fully-interactive presence at any stage of a film’s audio post-production, from casting to ADR to Foley to final mix. Cameras on both ends, controllable by either party, allow proactive participation and eye-to-eye contact. As RoseTel’s Gary Kaufman likes to observe, “It’s the video phone they promised us at the 1964 World’s Fair.”

At the same time, Larson Studios—the most recent incarnation of audio post-production veteran Rick Larson’s long career—is close to finishing its new Hollywood facility. While the TV/studio facility will be notable because it is its entire technical facility for the use of shared-area-networked Pro Tools systems as its sole core technology, it will also be the third Hollywood facility to offer the RoseTel service to its cadre of TV and film studio clients. As Larson points out, “It’s gotten to the point where even within Los Angeles, studios don’t want to send six or seven executives out of the office to a post house and have them sit in traffic. This way, they can be virtually on-site and as close to the process as they want to be but still be in their offices. Larson is trying to work within the new realities of the entire entertainment industry as it fights a persistent economic malaise. In making the decision to base the audio post production of large episodic network TV series on a single hard disk-based system, economics are at the heart of the business model. That set had a $72,000 budget for audio post for a movie of the week, but is now closer to around $45,000, he estimates.

The cost of [technical talent] hasn’t gone down, but the cost of services and overhead has increased, and rates have bottomed out. The only place you can achieve economies is in the technology. By using a single platform throughout the facility, and one that’s as cost-effective as this, compared to large-formatted consoles, we can reduce the cost of technology for the whole studio to be between a quarter and a third of what it otherwise would have cost.”
As Ryko Group prepares to celebrate its 20th anniversary next year, its Rykomusic publishing arm is already reaching out to the world, using its additional World Circuit Music to its administered publishing-company affiliates.

World Circuit Music is itself the publishing arm of U.K. world-music label World Circuit Records, much like Rykomusic's relationship with Rykodisc Records—both Ryko entities, along with Ryko Distribution, residing under the Ryko Group umbrella.

“We got into that business early in the game,” says Rykomusic CEO Arthur Mann, also Ryko Group president and co-founder of Rykodisc Records. Specifically, the company has scored previously with world-music-related repositories in Bob Marley Music, Basement Music (Dennis Brown, Augustus Pablo), Blue Mountain Music (Third World, Toots & the Maytals, Burning Spear), Rykim Music (Black Uhuru), and 360 Degrees Publishing (Mickey Hart, Babatunde Olatunji).

“World Circuit has a tremendous base of African and Cuban music in particular, so we’re the perfect writer for it,” Mann continues, pointing to Rykomusic’s success in placing music by its own roster act Cubanismo in films and commercials. “As a music publisher, we’re real deal, man.”

But Mann adds that the company’s scope has broadened since its inception. “Then it was label-driven,” he says, noting Rykomusic’s early publishing tie-ins with its Rykodisc sister and comparing its label/publishing activities with those of Chrysalis and A&M. “We secured publishing to the artists and masters signed to the label group—which was not uncommon in that day because as an indie, you

need every advantage you can get to establish a label playing field. Being indie, we now work with a lot of labels and writers.”

U.K. folk-rock-based Hannibal Records is a Ryko Group label, and Rykomusic’s acquisition in 1990 of the Warlock Music catalog—which includes the copyrights of such core Hannibal acts as Richard Thompson, Nick Drake, Fairport Convention, John Martyn, and Sandy Denny—“jump-started” the company, Mann continues. Having now branched out into other music categories, it also represents the copyrights of Metal Blade and fellow metal label Release Relapse, together with World Circuit and the other world-music lines.

Rykomusic further extends its global-music catalog approach into the marketing area. “We’re a direct member of the European rights societies and have been using sub-publishers overseas since the early ’80s,” Mann says, noting that Rykomusic also direct-licenses in the U.S. and Canada. Listing the “four fundamentals in music publishing”—registration, collection, distribution, and exploitation—he adds that Rykomusic especially excels in the exploitation of synch-licensing.

“Last year alone, we had 35 national TV ad campaigns using our music, and this year there’s been another 20,” Mann says. But Rykomusic is active in foreign synch as well: Mann notes that electronic pop group Supreme Beings of Leisure has a pair of current Pan-European commercials obtained by its Italian synch rep—one for Italian watchmaker Breil, the other for the country’s Lancia auto manufacturer.

Additionally, Rykomusic copyrights are “constantly being used” in major motion pictures, Mann says, pointing to some 80 placements last year and multiple placements, including Bob Marley’s “Could You Be Loved” in Blue Crush and Supreme Beings of Leisure’s “Goldigigger” in Fight Club. He also cites more than 100 placements in major TV fare, including All Farke Toure’s “Asco” and “Jangalai Fambata” in Six Feet Under and Free’s All Right Now in CSI.

One of Rykomusic’s biggest synch-licensing successes, of course, came with the national Volkswagen campaign that used Nick Drake’s enchanting “Pink Moon” nearly 30 years after its 1972 release. Mann says it represented the tragic British cult artist who died two years later.

Mann says, “We hear all the time from young filmmakers how his music inspired them to make movies.”

Noting the “tremendous resources” expended in marketing Rykomusic copyrights, Mann says that sampling and full albums by singer/songwriters and artists are sent out to a “very discreet mailing list” of film and TV music supervisors and creative directors at advertising agencies in the U.S. and worldwide. The company also sends out a comprehensive Rykomusic Music News quarterly newsletter and makes ticket buys in promoting roster performers to prospective music users.

“We were the first music publisher to attend Sundance—before it became a big thing,” Mann says, adding that Rykomusic helped break Morphine by sponsoring the group’s performance at Sundance when the festival’s 1994 film Spanking the Monkey showcased seven of its songs on the soundtrack. “We have people who only specialize in representing copyrights to the synch communities in the U.K., Germany, France, and elsewhere, in the major publishing companies, but not in the U.S.,” Mann says. “But being a small publisher, we have to be more proactive than reactive.”

White looks for Rykodisc to start putting out NUK product sometimes in the second quarter of next year, including the two previously released Nashville Underground Sampler Series compilation volumes (which have featured the likes of Victoria Sawyer, Gary Burr, and Stephonny Smith), an upcoming female-third volume including the likes of Beth Nielsen Chapman and Gretchen Peters, and solo album projects by singer/writer/artists Cannon, Pam Rose, Gary Nicholson, and the newly signed country and pop singer/songwriter/film and TV composer Steve Dorff.

“I always say we’re the world’s only record label created by and for hit songwriters who are also great performers and artists themselves,” says White, who was recently in New York showcasing herself and fellow NUK songwriters Shaw and Marcuss Hummon at an acoustic writers’ night at the Cutting Room, then starring with Stephen Bishop at a Hamane USA animal rights benefit at the W Hotel as part of Fashion Week that was attended by the likes of Moby, Bernadette Peters, and Alicia Silverstone.

Meanwhile, White has completed her own self-produced album, Green Eyed Soul. Also to be released via Rykodisc early next year is the label bow of her Skinny WhiteGirl Records, which will focus solely on her recordings. White, who writes for LaSongs Publishing (ASCAP), penned everything on it except Rod Temperton’s much-covered Heatwave hit “Always and Forever.”

“I held myself up in the studio for one-and-a-half years and made a record,” the former RCA country artist continues. “It’s a very different album, a 180-degree turn from country toward 21st-century blue-eyed soul and R&B. It shows all my influences: Al Green, Stevie Wonder, Sly & the Family Stone, Ashford & Simpson. One song, ‘We Got It Goin’, I totally tried to write like Ashford & Simpson’s hit ‘Solid’: Chuck and I have been together since 1991, so they are big influences on me personally, as well as from their songs. I really respect and admire them and literally wanted to write something that made me feel as good as ‘Solid.’”

“POKEMON AND BEYOND: Cherry Lane Music Publishing, which first partnered with 4Kids Entertainment Music in 1998 on Pokemon-related music product, has inked a long-term music-rights and administration agreement with the Pokémon music supplier, a subsidiary of 4Kids Entertainment. Cherry Lane will now receive 50% of 4Kids’ interest in the musical compositions and master recordings relating to the TV series, Pokemon: The Movie: Pikachu vs. Tyranitar, and Pokemon The Movie: Tornadus, Uxie & Lunala. The agreement also includes all music from the animated series. ‘It’s the perfect complement for kids playing the enormously popular Yu-Gi-Oh! card games and videogames from Konami and toys from Mattel,'” 4Kids Entertainment chairman Mike Kohn says of the disc, which will contain the show’s theme songs along with orchestral passages and other songs from the series. New music scheduled for future episodes is also included.

4Kids has a multi-year agreement with Fox Broadcasting, which licenses its Saturday-morning programming block and provides all children’s programming content for the Fox Box 8 a.m. to 12 p.m. Saturday slot.

“We’re delighted to continue our very successful music partnership with 4Kids,” Cherry Lane president Aida Gurwitz says. “As evidenced by the number of new series developed since Pokémon, 4Kids has proved itself to be a major player in the children’s television market. Pokémon and the other series in the Cherry Lane deal are distributed in the U.S. by 4Kids’ Summit Media Group subsidiary.”

www.americanradiohistory.com

www.billboard.com
HMV Bullish Over Canadian Future
Trading Dispute Is Resolved; Retailer Negotiates New Deals

BY LARRY LEBLANC
TORONTO—Despite being dogged by continuing tepid music sales and stung by widespread industry criticism of its role in a now-resolved trading dispute with Warner Music Canada, HMV North America president Chris Walker is bullish about his company’s Canadian future.

"Can I give a message to our competitors who have had a few things to say [about HMV] in Billboard and various other newspapers?" Walker asks, referring to the four-month dispute with Warner. "My message for them is this: We’re back. I hope you enjoyed the four months, because you are not going to enjoy the next four."

Effective June 1, HMV had terminated buying of all new titles from Warner Music Canada and later ended catalog purchases following a breakdown in talks on trading terms (Billboard, July 6). The block on Warner product came while HMV was in the midst of negotiating its annual agreements with all five majors here. While HMV had earlier attained new deals with BMG Canada and EMI Music Canada, it wasn’t able to come to terms with Warner, Sony Music Canada, and Universal Music Canada. Only Warner was cut off by HMV.

But the dispute between HMV and Warner Music Canada has now ended, and the retailer has also negotiated new deals with Universal Music Canada and Sony Music Canada.

With 97 stores nationally, HMV is Canada’s national music retail leader. HMV also has 12 U.S. stores, overseen from Canada.

“We are extremely happy that the dispute is rectified,” Warner Music Canada senior VP/managing director Steve Kane says. "It’s a shame it got to the point that it did..." Now that Warner Music Canada senior VP of sales Don Oates comments: "We have reached an agreement in principle that will allow us to continue a relationship in the best interests of marketing and promoting our artists’ products.”

The negotiations with the majors were the first to be conducted under the regime of Walker, who was brought in to oversee HMV North America on an interim basis in January. Walker continues to act as chairman of HMV Australia. “It’s nice to have those [agreements] behind us.” Walker concedes, "[such disputes] hurt both parties.”

HMV’s competitors took advantage of the dispute by aggressively front-racing Warner titles. But Walker comments: "I would have done a much better job at taking advantage of the dispute. Our market share went up. We’re running in September at 25.1% of the Canadian market [year-to-date], vs. 23.9% last year. I will be very disappointed if we don’t top 28% with Warner product now back in our range."

Nonetheless, ongoing problems within the Canadian music market continue to affect HMV’s business here, according to an HMV Group trading statement for the 13 weeks ended Sept. 21. It reported like-for-like sales at HMV North America down 10.4%, compared with those for HMV Europe during the period, which were up 7.2%. HMV North America’s poorer performance is largely due to the Canadian record business’ three-year sales slump. Cana-
dian Recording Industry Assn. (CRIA) statistics for September show the net value of trade shipments down 7% to $381 million Canadian ($243 million) year to date. Units also fell 7% to 32.9 million in the same period.

On his arrival in Canada, Walker says he had to first deal with a basic question: Does HMV have a future in Canada? He had to examine the free-falling Canadian marketplace while dealing with numerous in-house style issues.

"We are much further along than I expected to be at this stage,” Walker reveals. "Brian McLaughlin [COO of London-based parent HMV Media Group] and our group board are very happy with the progress. We are definitely going to open up more stores in Canada. We will also probably spend close to $100 million Canadian ($64.6 million) this year upgrading our present stores.”

Walker contends that major music retailers and labels have roles in trying to reverse the market’s decline together. "If you accept that responsibility for the industry—including decline or growth—rests with the heads of the industry, a failure to reverse the present trend is a serious lack of industry leadership,” he says. "I believe the industry is fixable. We can’t fix it on our own, but if we play our role together with the heads of other retail entities and the record companies, I don’t have any doubt that it can be turned around.”

Universal Music Canada president/CEO Randy Lennox agrees: “Sectors of our industry have been meeting in isolation, but—as Chris suggests—we have not met as an overall body to discuss the issues.”

While Walker lauds CRIA’s upcoming Value of Music campaign to educate Canadians on the negative effects of CD burning and unlicensed downloading of music, he adds, “I don’t think [retailers] should be waiting for the record companies to ask what we should be doing about [sales decline]. We should be coming up with our own initiatives and sitting down with CRIA and its members, collectively and individually, and saying what we are prepared to do.”

Looking ‘Up’ Some Friends. Shania Twain was a special guest at the recent Universal Music Southeast Asia president Harry Hui, UMI president/COO John Kevedy, Twain, Universal Music U.K. & Ireland chairman/CEO Lucian Grainge, UMI senior VP of marketing and A&R Max Hole, and Universal Music Latin America president Jesus Loyes.

### Australian Music Industry Defiant At ARIA Awards Despite Bali Bombings

BY CHRISTIE ELIEZER
SYDNEY—The Australian music industry showed a united front at the 16th Australian Record Industry Assn. (ARIA) Awards Oct. 15 here—only three days after the horrific terrorist attack in Bali that claimed so many Australian lives.

The bombing of the Sari Club left 180-plus people dead—more than half of whom were Australian—and 300 injured, and it plunged the country into mourning. ARIA CEO Stephen Peach admits the association had serious concerns leading up to the event about how to acknowledge the tragedy without taking away from the show.

But the ARIA Awards were an overwhelming success. The three-hour telecast, broadcast by the free-to-air Ten Network from the Sydney Superdome, drew an average of 1.24 million viewers, with a peak of 1.4 million (a 35.8% overall share in the primetime rating range). It was a test for the ARIAs, whose switch to the Nine Network last year drew only 750,000 viewers.

This year’s ratings were the awards’ highest, a vindication of its new format: a new venue, a sit-down dinner, and access for 4,000 fans.

"It exceeded all our expectations in invig-orating the awards,” Peach says. “We embraced the music community in a way we hadn’t for some time; there was a lot of good will for it.”

At the outset, show host and comedian Rove McManus commented, “Tonight we not only celebrate Australian music but the spirit of Australians.”

Kylie Minogue, who had intended to accept her wins by satellite from London, instead flew back to her homeland in the wake of the Bali tragedy. Minogue took four gongs: "Can’t Get You Out of My Head" (Festival Mushroom Records [FMR]) won single of the year and highest-selling single, while her Feroc took highest-selling album and best pop release. Minogue says, "Being recognized by the Australian music industry means a lot to me.” She was also presented with an award for outstanding achievement.

While reference to the tragedy was limited, the theme of survival was not far away. The induction into the Hall of Fame of Olivia Newton-John—who has beaten breast cancer and bankruptcy—earned her two standing ovations. And guitarist Daniel Johns—whose band, Silverchair, took best rock group and rock album for Diorama (Eleven/EMI) after winning cover artist, producer, and engineer categories in September’s pre-show awards—is battling reactive arthritis.

“Playing onstage again was the biggest boost to my confidence,” says Johns, who is still undergoing treatment in Los Angeles.

A tearful Rasey Chambers (EMI) was visibly stunned when she took the best female artist honor from pop diva Minogue, Natalie Imbruglia, and Holly Valance: her Harri
cades & Brickwalls took best country album and album of the year.

Other winners included Alex Lloyd (male artist, EMI), Paulmack (dance artist, Eleven/EMI), the Vines (new artist, single, for "Get Free," Engine Room/EMI), rock band George (new artist, album, for Polygram, PMR), and Minogue, and saying

Looking ‘Up’ Some Friends. Shania Twain was a special guest at the recent Universal Music Southeast Asia president Harry Hui, UMI president/COO John Kevedy, Twain, Universal Music U.K. & Ireland chairman/CEO Lucian Grainge, UMI senior VP of marketing and A&R Max Hole, and Universal Music Latin America president Jesus Loyes.

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**HITS OF THE WORLD**

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The chart includes various artists and songs, with genres and labels listed for each entry. The table format is used to organize the data in a clear and readable manner. The chart is updated on November 2, 2002.
**COMMON CURRENCY**

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

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**ARGENTINA**

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**Global Music Pulse**

LEFTEATHRLESS: The beginning of "Strange and Beautiful," the debut single by Aqualung—aka Matt Hales, has won the 29-year-old singer-songwriter a wealth of praise since it was rush-released by B-Urban last month after gaining exposure in a Volkswagen TV ad. But unlike previous artists dazzled by the media spotlight that follows TV-ad fame, Hales is determined to keep career longevity. His beautifully crafted piano-based works have earned him comparisons to Radiohead and Coldplay, and his debut album, *Aqualung*, has been sitting comfortably in the U.K. top 20 since its release at the end of September. "It's very strange to have so much attention placed on such an intimate piece of work," Hales says. "It feels like I'm walking around naked."  

CHRISTOPHER BARRETT

Virgin Model: "As the record industry has hit rock bottom, we thought this was a good time to start a label," says Diego Abarbi, joint GM of new Italian indie Melodica. The label is the brainchild of Bob Salton, who, despite the name is Italian and venture capital investors running the dance departments at EMI and BMG. Melodica was previously part of BMG and went under the name of Movimento prior to becoming fully independent earlier this year. The music is initially house and techno, but the organization's seven-strong team hopes to cover a broad range of genres on two different imprints, Melodica and Magic. Artists on the roster include Malika, a classically trained Moroccan and a favorite of world-famous conductor Riccardo Muti. "We don't see this as just another Italian dance label," Salton says. "This may sound madly ambitious, but my hero is Richard Branson, whose Virgin label took off when he discovered Mike Oldfield."  

MARK WORDEN

**NEW RAVE**: The band jumps out at you with a Wagnerian pomp and grand flourish, the listener with their energetic appeal.

Sune Wagner wrote them and plays guitar and ballad bass player Sharan Wood on vocals. Together, they form the new Danish band 'The Raveonettes', whose debut EP, *Whip It On*, is a barrage of eight minutes of tracks that take elements of punk, surf, and grunge and redefine them in a blend of garage that comes across as entirely fresh. The EP is released on indie label Crunchy Frog in Denmark, and the Raveonettes have since been on the road, the core duo augmented by extra guitar and drums. The band then recently signed to Columbia in the U.S. The label is talking licensing deals while the band works on its debut album.

CHARLES FERRO
Russian Entertainment Conglomerate
Soyuz Ready To Expand Its Orbit

BY ALEKSEY KRIZUN
MOSCOW—The recent reopening of its flagship Moscow retail outlet at three times its original size was ample illustration of the expansion aims of multi-armed Russian entertainment conglomerate Soyuz.

In September, the revamp and expansion of the Soyuz flagship outlet saw it grow to take up an entire 1,500-square-meter floor of Moscow’s famous ZUM department store—a move that Vitaly Belyakov, president and co-owner of parent company Soyuz Entertainment Holding, calls a “change from a music-oriented megastore into an information and entertainment center, carrying more video, DVD, and multimedia, and now even online.”

Soyuz will open two further outlets in Moscow before the end of the year: one 650-square-meter unit in Swedish furniture retailer Ikea’s largest Russian outlet and one 900-square-meter mall store. That will bring the number of stores opened in 2002 by Soyuz in Moscow to six. Five new stores in Moscow are so far planned for 2003.

Belyakov also says that Soyuz will add five new outlets to its four current stores in St. Petersburg in 2003 but adds there are not any immediate plans to open up new sites outside Russia’s major conurbations, citing the absence of marketing partners and a lack of consumer readiness.

The expansion in the size of its stores and the move into a wider range of entertainment products reflects the overall structure of the holding company. In addition to its 50-strong chain of stores—up from 20 two years ago—Soyuz Entertainment Holding, which was founded in 1996, currently encompasses seven companies, some of which have been operating since 1990.

The primary area of activity of Soyuz is distribution, and the company currently handles, on a nonexclusive basis, such major music and video companies as Universal, EMI, Sony, BMG, Warner (Soyuz was Warner’s Russian licensee until 2001), SPV, Columbia, and 20th Century Fox. It also includes an internet retail operation, a record label, a video label, a music publishing house, and a concert-promotion-offshoot.

In recent times, Soyuz has re-examined the way product is distributed to retail in Russia. Belyakov explains through our internet sales-tracking system, we can see what every store can realistically sell and so not overload our capacities,” he says. Belyakov also claims that the retail chain accounts for around 30% of sales of the major labels’ products in Russia, growing occasionally as high as 45%.

Imported product from international independent sources is also a major part of Soyuz’s distribution business, Belyakov explains; current indie labels exclusively distributed by Soyuz and Sony’s sub-label are, for example, Cooking Vinyl, Breaker, Inside Out, Earache, Snapper, and Limb.

Piracy still dominates the Russian music market—the International Federation of the Phonographic Industry puts the current level at 65% and says Russia has the second-largest music piracy market in the world, after China. Belyakov is a strong believer that the only possible solution to the problem is strong government interest and support, combined with a stronger retail presence from international labels.

Against the background of the country’s greater economic stability and its own expansion plans, Soyuz went to London in late July to make a presentation about the Russian market to the media and labels at the offices of labels body the British Phonographic Institute for more support from the international record business. Partly as a result of that, Belyakov says that “we have more offers from indie labels than we can handle at the moment. But our further plans will include establishing relationships with similar organizations in Germany and hopefully the U.S.”

Survey Finds Consumers Willing To Pay To Keep Online Music

BY JULIANA KORANTENG
LONDON—The major labels are in danger of killing off digital delivery of music unless they make their catalogs widely available, especially as consumers are showing a desire to pay for music online.

That is the conclusion in the report also findings of a new consumer survey published Oct. 7 by London-based Jupiter Research, a subsidiary of A/_Mediabrands International.

Called “Making the Leap From the Consumer Intention to Market Adoption,” the survey asks consumers whether they would use digital music applications if they were available.

About 25% of online users in the U.K., Sweden, and France said they would pay for digital music services that enabled users to burn CDs and transfer music to portable devices. This compares with a mere 4% who said they would pay if the online service guaranteed exclusive access to tracks before general release.

The full study, including the responses of participants in Germany, Spain, and Italy, will be available later this month.

But in three of the four countries, Jupiter also learned that users of file-sharing, peer-to-peer (P2P) software were twice as willing to pay for digitally delivered music compared with general online users. About 40% of the P2P users—compared with only 23% of non-P2P users—said they would be happy to pay for CD burning and portability.

“This proves the labels are so far missing the point,” says Mark Muligan, the report’s author. “Consumers are not just trusting the Internet as another channel for getting music; it’s another way of adding to their music collection. It also proves that illegal P2P users are getting burned by their experience with the poor quality of music files.”

Should the majors offer more tracks for legitimate online distribution, Muligan predicts that illegal P2P digital sales will yield 861 million euros ($885 million) in Western Europe by 2007. Without availability, sales are “in serious danger of being stillborn” and will reach only 258 million euros ($265 million).

For Noel Renzin, BMG Europe senior VP of European marketing, the Jupiter study confirms the Internet’s potential as an effective marketing tool, noting, “With the Internet, you can immediately take ownership and portability to a different level.” But he also believes that a legal P2P format could boost sales by encouraging fans to share their favorite tracks.

German media giant Bertelsmann expects negotiations for the acquisition of Zomba to be complete by Christmas, CEO Gunter Thielen told Frankfurt business journalists. He confirmed the deal will cause Bertelsmann’s debt to rise to 3.8 billion euros (4.4 billion dollars ($5.7 billion—5.9 billion)—more than the group’s permitted limit. But sources say Bertelsmann is seeking to reduce the cost of the 3 billion euro ($2.9 billion) acquisition following due diligence. Thielen added that Bertelsmann will sell specialist publishing group BertelsmannSpringer to return debt within the target range.

WOLFGANG SPAHR

Universal Music in Germany has prevailed in a legal dispute concerning the sale of CDs of music originating before the sound carrier’s format was launched. The German Federal Court of Justice in Berlin rejected complaints lodged by Rigo Funk and Joachim “Eroc” Ehrig, members of ’70s German hitmakers Atlantis and Grobschnitt, respectively. During the three-year case, the artists claimed Universal was not authorized to publish old records in CD form without corresponding amendments to the artists’ contracts, contending that the audio CD constituted a “new type of use” of their music. The industry argued that the CD was merely a further technical development of the vinyl record. Ehrig sued Universal Imprint Motor Music in 1996 in an attempt to have his old contracts revised. In 2000, the Regional Court of Berlin ruled in his favor, prompting Universal to appeal to the Federal Court of Justice.

WOLFGANG SPAHR

Universal Music International (UMI) has merged its strategic marketing division, UMS, with its commercial-operations arm in a move aimed at maximizing the profile of its catalog in international markets. The new division is helmed by senior VP Bert Cloekcaert. He took over Sept. 1 from Wolf Urban, who joined Sony Music International as senior VP of strategic marketing. The new London-based unit markets and coordinates sales and promotions for all of Sony’s music labels.

Matt Ross is named VP of marketing for Sony Music Entertainment Europe. He was previously A&R manager at Columbia in London.

MUSIC CONSULTANCY: Rainer Focke has launched music-consultancy firm Raimannmusic in London. Focke was former international director of catalog marketing at Warner Strategic Marketing in London.

Steve McIlre...
Local, International Acts Hit Airwaves

Record Number Of Industry Figures Flock To Iceland Music Festival

BY OLAF FURNESS
REYKJAVIK, Iceland—This year’s Airwaves festival has been judged a resounding success after a record number of international industry figures flocked to Iceland’s capital for four nights of gigs and DJ sets.

According to organizers, some 200 record-company and media representatives registered from the U.S. alone for the Oct. 17-21 event, while performances by such international acts as Sweden’s the Hives and the U.K.’s Fatboy Slim and local acts Apparal Organ Quartet, Singapore Sling, Vinyll, and Minus met with widespread approval.

“There were more great bands than ever before,” says Thorsteinn Stephensen, whose company, Mr. Destiny, is responsible for putting together the bill. “The local acts were more professional and are taking the event even more seriously.”

From the U.S., Colombia, TVT, Warner, Sub Pop, EMI Publishing, and Elektra all boasted a presence. Elektra executive VP Josh Deutsch is particularly enthusiastic. “This festival is amazing—it’s a very refreshing scene. There is a very close-knit music community,” he says. “You can be hanging out with a journalist, an unsigned band, and a label head all in the one place.”

Magnus Stephens, U.S. director of marketing for festival backers Icelandair, explains: “We ask bands to participate in the festival by coming on the first day and staying the week. It’s a very laid-back atmosphere—the boundaries between being a rock star and an ordinary bloke are eliminated.”

Although the festival originally targeted the U.S. market and industry, this year saw a stronger European presence. The organizers have established close links with Denmark’s Roskilde festival, and Airwaves booked strong representation from other Scandinavian countries, with such acts as the Hives and Norway’s jazz electronic act Xploding Plastix.

The latter’s manager, Verder Stromsoe, is in no doubt that the event offers significant local and international opportunities. “There is a big media contingent,” he says, “and even if only 10% of those attending are music industry people, you’ll get to know the name.”

But arguably the biggest beneficiaries are Icelandic artists, retailers, and labels. “We got gigs outside Iceland’s cultural center for the first time last year,” says Johan Johannsson, a member of Apparal Ogian Quartet. “It’s definitively a promotional vehicle for Icelandic music.”

This is echoed by Asmundur Jónsson, label manager of Smekkleysa (Bad Taste Records), who notes: “Airwaves has attracted interest in Icelandic hands and has been a first step in getting them a foreign deal.”

The festival’s organizers also work closely with retailers, making tickets available exclusively through record shops and encouraging a strong point-of-sale pres- sure at home.

According to Lárus Johannesson, owner of Reykjavik’s 12 Toner record store, many visitors also buy releases as memories of the festival, while Airwaves also stimulates the local market. Johannesson says, “Sales don’t just rise over the weekend [of the festival] but also during the weeks after.”

Several Icelandic acts generated significant excitement at this year’s event, with Funeral, Singapore Sling, and Vinyll attracting interest from foreign label executives, while punk act Minus was notable for its ability to get the normally reserved Icelandic audiences jumping around to a highly energetic performance that would put many an international label in the shade.

In the past, organizers have worried that with the total population of Iceland at only 250,000, there would not be enough new talent to fill a bill of around 100 acts. But according to Icelandair’s Stephensen, this is no longer a concern. “It’s more difficult to choose from the huge amount of applications,” he says. “Icelandic acts will be here for years to come—not like the Swiss continuing to impress the world with their watches.”

And with Reykjavik’s city government now committed to continuing the event for the next three years, it looks like nobody will be calling time on Airwaves in the foreseeable future.

Government Grant Secures Finnish Export Office

BY JONATHAN MANDER
HELSEINKI—Finnish artists will soon get stronger government support for their export projects following a $5,000 euro ($51,413) grant from the ministry of trade and commerce to secure the launch of a music-export office in Helsinki.

Local record companies and publishers will invest a further $50,000 euros into the office, which was scheduled to officially open Oct. 25 at the Musikiikki & Media Finnish music-industry seminar in Tampere.

The new organization’s export-manager position—part of the music-sector office idea—will be Pauliina Ahoakos. She is currently the arts director of London’s Finnish Institute, where she has worked closely with the music industry in helping Finnish musicians gain access to the U.K.

Meanwhile, government-linked Finpro, an organization promoting Finnish export activity, will channel government funds to the office and handle its finances.

“We will also look after the companies’ interests by making sure that the export manager operates as effectively as possible,” says Finpro project manager Marja-Paata Panninen. Finpro has previously assisted music exports by supporting recording companies’ activities at trade fairs. Of Finpro’s role, Panninen says: “We have expertise in the process of internationalization, but not in all fields of business.”

Calls for more government support have been growing after the breakthrough success of such Finnish acts as Bomfunk MC’s and local band Bad Taste. But HIM manager Seppo Vesterinen remains skeptical about government subsidies. “So far, the processes have been too random,” he says. “For the help to be beneficial for the groups, it has to be a long-term commitment—a clear decision to back certain artists.”

Vesterinen does not think 100,000 euros ($102,827) will be enough for a year’s operations—not when making a three-minute video costs $155,000.

FINPRO

FINPRO’s Redoute empire—has found the right formula and format to operate successfully in Portugal despite the current difficult economic climate. He adds that it is exploring the possibility of opening further stores in mid-sized cities with populations of 100,000 or more.

Portugal has also been lucky for Finpro in recent years largely because of a lack of viable alternative music on the market when it first gained a foothold in 1998. In the past two years, Virgin Megastore closed in Lisbon, while local retail chain Valentin Carvalho ended 2000 in financial trouble, forcing widespread restructuring, reinvestment, and modernization to its 40 stores nationwide.

But such large hypermarkets as Worten, Jumbo, and Continente have made competition fierce in Portugal’s music market by concentrating on a European top 40 bias, and those outlets continue to promote special offers that undercut specialist music stores by offering CDs at below cost.

In Portugal, Finpro believes it has thrived because of its unique original approach while offering an extensive back catalog and mid-price music shopping on a European level. The head of music/video sales Miguel Macipe says, “Music accounts for around 25%-30% of our total business in Portugal. Despite a 6% downturn in the audio market last year, we ended it in the black. In the first half of this year, we’re growing in the audio sectors.”

The statistics make impressive reading: Finpro grew its market share 17%, helped by a 5% increase in the number of audio stores, while DVD sales shot up an astonishing 157%. This year alone, Finpro has increased its sales in the jazz and classical sectors by 70%; pop and rock has remained constant and stable, while competitors are registering falls.

Graud is pleased with the company’s rapid growth. “What’s clear is that we work well here and are grossing double digits, but we don’t know exactly why we’re bucking the trend,” he admits. “I can only say that our unique concept has found fertile ground here and that the sales people we have see precisely and believe in what they’re doing.”

Finpro says that in both Spain and Portugal, its aim is to bring prices down in the medium term, guaranteeing that the format can find an article cheaper elsewhere, it will pay the difference.

Throughout Iberia, Finpro has also instigated and promoted cultural campaigns, such as the UK Music Week, Diversity and Celebration, which has slashed CD and DVD prices at certain periods to protest against what it terms discriminatory tax policies.
Events Calendar

OCTOBER
Oct. 31-Nov. 2, MusicWorks Music Convention, the Lighthouse, Glasgow, Scotland. 141-552-6877.

NOVEMBER
Nov. 3, Second Annual POWER UP Premiere Awards, presented by the Professional organization of Women in Entertainment Reaching Up (POWER UP), Regent Beverly Wilshire Hotel, Los Angeles. 310-248-6144.
Nov. 4, ASCAP Country Awards, Opryland Hotel, Nashville (by invitation only).
Nov. 4, 12th Annual Music Row Celebrity Tournaments, Heritage Golf Course, Old Hickory, Tenn. 615-256-2002 (see Good Works, this page).
Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).
Nov. 5, Second Annual Country Radio Broadcasters Fall Forum, Nashville Renaissance Hotel, 615-327-4487.
Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.
Nov. 6-9, Impact to Music Marketing Conference, Royal Palm Crowne Plaza, Miami Beach. 212-252-3125.
Nov. 7, Musicians’ Assistance Program (MAP) Awards, House of Blues, Los Angeles. 310-559-9334.
Nov. 7, SESAC Country Music Awards, SESAC Nashville office (by invitation only).
Nov. 13, Spirit of Life Award Gala Honoring Phil Collins and Steven T. Florio, presented by the Fashion and Media Industry for City of Hope, Ripani, New York. 212-707-2023.
Nov. 13-17, 14th Annual Western Music Festival, sponsored by the Western Music Assn. (WMA), Sam’s Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.
Nov. 14, First Annual Club Music Latina Awards, Loews Hotel, Miami Beach, 305-861-3545.
Nov. 14, MTV Europe Music Awards, Palau Sant Jordi Stadium, Barcelona. 44-207-284-7777.
Nov. 14, Western Music Assn. (WMA) Awards, Sam’s Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.
Nov. 14-16, Bing! Crosby and American Culture, presented by and held at the Hofstra Cultural Center, Hofstra University, Hempstead, N.Y. 516-463-5669.

DECEMBER
Dec. 9, 13th Annual Billboard Music Awards, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 664-654-5455.

JANUARY
Jan. 9-11, Noorderslag Music Seminar, De Oosterpoort, Groningen, Netherlands. noorderslag.nl.

FEBRUARY
Feb. 4-6, Digital Content Delivery Expo (DCD Expo), San Jose Convention Center, San Jose, Calif. 978-474-1900.

MARCH
March 16-19, 2003 NARM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.
Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90010 or at mwhitmire@billboard.com.

FOR THE RECORD
AniMani Duncan is VP of video promotion for Virgin Records in New York. She was incorrectly identified in Executive Turntable in the Oct. 26 issue.

For the record.

Life Lines

BIRTHS

DEATHS
Beecher Ray Kirby, 90, of a long illness, Oct. 17 in Nashville. One of the most respected dobro players in country music, he is better known as Grand Ole Opry member Bashful Brother Oswald. He spent a half-century performing as a member of Roy Acuff’s Smoky Mountain Boys, playing on most of Acuff’s recordings in addition to recording six of his own albums. Kirby is survived by his wife, Eunita, and son, Billy Ray Kirby.

Derek Bell, 66, cause and date unknown, in Phoenix. Bell—who wrote his first concerto at age 12—won six Grammy Awards as a member of Irish band the Chieftains and in 2000 was awarded a Member of the British Empire (MBE) by Queen Elizabeth II for his contributions to Irish traditional and classical music. Though Bell was with the Chieftains since 1972, he was also an accomplished solo musician who played harp, oboe, cor anglais, and hammered dulcimer. He is survived by his wife, mother, and two sisters.

BILLY KIRBY

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Third Parties Help Majors Boost World-Music Sales

Independent Distributors And Specialty Labels Move Product In The U.S. By Such International Artists As Shakira

BY MIKE LEVIN

As the worldwide music industry scrambles to deal with declining sales, one major-label strategy is the increasing use of third-party independent distributors, or affiliated specialty labels, to sell repertoire from their global affiliates.

This repertoire includes not only niche artists tagged in the U.S. as "world-music acts" but also non-Anglo-speaking pop superstars who sell millions of units outside America.

"World music doesn’t make ‘a lot of money for the majors,’" says Karen Granado, sales and marketing director of Musicrama, one of the most prominent indie distributors specializing in international repertoire. "We're finding that the albums we distribute for them are becoming much more focused on mainstream hits."

Miles Copeland, chairman of Ark 21—a small specialty label distributed by Universal—I—takes a contrarian view. He says, "I see a new resonance for world music in the U.S. and a new audience open to vibrant music that is not part of the traditional world."

At Tower Records’ world-music store in New York, world-Latin buyer John Coughlan confirms Musicrama is not alone among indie distributors handling international music titles from U.S. majors. "Almost all our product now comes through independents," he says. "The majors started reducing their supply back in the 1990s, and today they're only quick to jump on the bandwagon for big hits. There's a lot of good world music out there and a lot of potential sales, but they'll never happen because most of the majors just don't feel it's worth it."

Billboard contacted the five multination-al record companies to ask how repertoire from their international affiliates is sold in the U.S. if it is not picked up by their mainstream U.S. labels or sold through their U.S. distributors. BMG reports that it distributes 95% of its international product in the U.S. itself through BMG Distribution. The remaining 5%, however, includes French superstar Patrick Bruel, whose latest album, *Entre-Deux...*, is distributed by Musicrama. Universal noted its distribution relationship with Ark 21, which releases many of its world-music titles. EMI and Warner declined to respond.

Distributors and retailers say Sony has traditionally been one of the most proactive of the majors when it comes to international and world music, creating samplers and offering broad marketing support for its artists.

"There are huge ethnic groups [in the U.S.] demanding international repertoire. For us, the key is finding the right distribution company and the right marketing focus," Sony Music International’s (SMI) senior VP of marketing Tracy Nurse says. She acknowledges that there is a trend toward focusing on established sellers because rising international stars can produce big numbers in America.

"Good music is good music anywhere," Nurse says. "Look at Shakira. The success of [her English-language album] *Laundry Service* has created a huge demand for her back catalog. We can't ignore that in order to get other Latin titles in that maybe won't sell."

Much of Sony's strategy in the U.S. is determined by what is happening in the artist's home country. English-language acts from the U.K., Canada, and Australia are predominantly sold in America through such Sony U.S. labels as Columbia and Epic. Latin repertoire comes in through Sony Discos, which has grown in importance as Latin music sales in the U.S. increase. SMI can then focus more on international repertoire from non-Latin and non-Anglo markets.

Sony titles from these markets are funneled into the U.S. through such indie distributors as Musicrama, M2I of Miami, and RED. Yet almost all of these titles are from front-line artists with proven sales records at home.

Nurse says about one-third of the Sony product released in the U.S. through independent distribution is French, 25% is Greek and 30% is Asian, with the rest mostly catalog titles from Germany and Italy. She explains, "These communities [in the U.S.] have such strong links to their homelands that we work with companies like Musicrama to get exactly the right marketing plan in place."

That campaign depends on the release’s potential and can occasionally be used for experimentation. As an English-language act, Australia’s Something for Kate would usually be handled by a Sony label through Sony Music Distribution. But SMI instead tapped its marketing and distribution agreement with RED to test the U.S. market.

In other cases, the results can surprise both label and distributor. For example, French chanteuse Patricia Kaas has had such success in the U.S., with total sales exceeding 1 million. She has released an English-language album, *Numa Bar*, and Greek pop star Natasia Theodiridou has been one of SMI’s biggest Euro- pean sellers for Musicrama through such retail outlets as Borders Books & Music.

Musicrama’s relationship with the multinational has further evolved. As Musicrama develops a U.S. audience for international acts from independent labels abroad, the majors have sought to sign some of those artists. In fact, Musicrama has just launched its own label—Akire Productions—for world and U.S. dance, trance, and pop artists, aimed at American consumers. Its relationships with some of Europe’s top independent labels—France’s Wagram, Italy’s White and Black, and Spain’s Kindustria—enables Musicrama to serve as a U.S. A&R source for the majors. Ark 21 also sees strong market potential for world music. Sales are faring better than the overall slumping industry, the label reports. About half the company’s international repertoire comes from Universal and EMI and has recently focused on such Arabic, Greek, and French artists as Cheb Mami, Khaled, Nolis Sfakianakis, George Dalaras, and Paris Combo.

"No one else wants to sell this type of product," Copeland says. "And yet the bigger chains are showing real support for it." Ark 21 supplies Borders, Barnes & Noble, Virgin, and Tower, and Copeland is excited about a new deal with Trans World that will include city-by-city campaigns to target specific ethnic audiences.

Copeland says he does not get any marketing support from his major-label partner, which is why he focuses on innovative repertoire, such as duets between English-language and world artists. "This is where the really original, exciting music is coming from these days."

Allegro is another independent distributor that has recently joined forces with the majors. The company’s NewSound Music Distribution handles the EMI/Virgin-affiliated Real World label.

"NewSound is only just starting to be a player in the world-music scene, so major-label support is mainly limited to representation in the release books and for promos," Allegro world- music manager Aaron C. Yeagle says. "My experience has been that major labels understand that world music is a very broad category and, in general, [they] advertise broadly, spending a great deal of time developing a label identity more than an individual artist."

If there is a change in the air, it is happening online. With fewer international music titles available at brick-and-mortar retailers, consumers are increasingly looking to the Internet—seeking out both online retailers and download sites—to find what they want.

"My feeling is that there is more on our Web site than [the majors] give us for the store," Tower’s Coughlan says. "It is, I guess, less risky, but I really don’t think it’s as good for promotion of the music."
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ONE-STEP: Southwest Wholesalers, the one-stop and independent distribution company based in Houston, appears to be struggling on the one-stop side of its business. The company's controller, Jay Bowman, apparently has been making the rounds to the majors and calling independent suppliers, asking for more time to make product payments.

In addition, the company had a second round of layoffs, which some sources suggest was due to its scaling down, but not closing, its one-stop business. Southwest is said to be redirecting its energies to its independent distribution operations, which have been performing well. But Southwest director of advertising Joanna Johnson says that the rumor that it is scaling down the one-stop business is completely wrong.

"There are no plans to close up shop," she writes in an e-mail to Retail Track, labeling such talk as "pure speculation/gossip."

But Johnson did concede that the company had indulged in a "small round of layoffs," though she declines to identify a number. Sources say that it was the second round of layoffs in about a month.

Johnson also confirmed that Bowman is asking for extended payment terms, saying that Southwest is having a hard time collecting its own payables from some large retail-chain customers.

A source familiar with the situation says that Southwest is being proactive in letting people go, considering the environment. That source says, "They are going about this the smart way. They see business for the industry is down, and they are trying to stay in front of the curve."

In a development unrelated to Southwest's difficulties, Johnson says that Robert Guillerman, who bought out majority owner Richard Powers last year, is recuperating nicely from bypass surgery.

DEAL-BREAKER: MCA's planned purchase of 25% of Victory Records has apparently fallen through, according to sources. Supposedly, while the two parties signed an initial term sheet and MCA put a deposit on the deal, they could not agree on final terms, causing the deal to collapse. The deal was said to have valued the company at about $20 million. Both parties decline to comment.

REALIGNING TIME: BMG Heritage, the operation created last fall to mine the BMG Entertainment catalog, is being reassigned for the third time since its inception and now will be under the bailiwick of BMG Special Products, sources say. When it was announced last November, BMG Heritage was under the distribution banner. Then, earlier this year, it was switched to the RCA Music Group, and now the plan is for it to be reporting to Gary Newman, executive VP of BMG Special Products, for the first year of the label.

Sources caution that while the broad strokes have been set, the details of the switch still need to be worked out. A BMG Music spokesman declined to comment.

FLASH REPORT: Newbury Comics has done a 180-degree turnaround in regards to its sales information. The chain, which pulled out of SoundScan back in 1998 because it didn't want other chains in the Boston market to benefit from its sales information, is now issuing a flash report to labels at 4 p.m. on Tuesdays on how first-day sales of new releases are doing.

Mike Dreese, CEO of the Brighton, Mass.-based chain, says that he hasn't so much as done a turnaround on his stand as the music market "has done a 180-degree turnaround in performance. With the way business is and the number of toothless tigers out there, there are not a lot of people that we fear right now, considering what we sell. When you see that Target is unwilling to take in the Bully the vampire Slayer soundtrack, which will sell 10,000 or 20,000 on street date, why should I worry if they will take in Adema or Ra?"

MAKING TRACKS: Wharehouse Entertainment assistant music rock buyer Craig Swedin has left the company and is seeking opportunities. He may be reached at csowedin@yahoo.com. George Deahl, formerly senior music manager in purchasing with Anderson Merchandisers, is seeking opportunities and may be reached at 806-355-6932 and cegarl@amainonline.com. Also, Tim Hibbs, East Coast director of sales and marketing at VZ, has left the label as part of its recent downsizing and is seeking opportunities. He may be reached at 732-330-6883 and thibbs1@aol.com.
A Major Refocusing

Facing cost-cutting and Internet-piracy issues, the heads of the big-5 music distributors ponder how to refocus their efforts to reenergize the current marketplace.

**BY ED CHRISTMAN**

Quartararo has been named executive VP of EMI Recorded Music North America. He replaces Richard Cottrell, who is moving over to become global head in charge of fighting piracy for EMI Recorded Music. Quartararo will oversee the sales and marketing components of EMD, but not the distribution plants and manufacturing.

Caparro has been known as an innovator, and he is expected to resume that role in his new position. Similarly, Quartararo comes to the sales side of the business after a 10-year stint as label president, first at Virgin and then at Warner Bros. Quartararo says his main task is to take a good look at sales and marketing to see what can be changed and improved.

Prior to taking his position at WEA, Caparro was a proponent of merging physical distribution and manufacturing to achieve economies of scale, since both aspects of the distribution pipeline are said to have over-capacity. He tried to sell the concept of creating a new company that would handle manufacturing and fulfillment for two or three majors, but that effort was eventually rebuffed by those majors, which is why he agreed to helm WEA.

"As you know, everyone has spoken to everybody on this, and a lot of brain power has been applied to this, and, so far, nobody has done anything," comments Urie. He says that UMVD is at a comfortable size and doesn't need to consolidate those functions with other majors. Likewise, Sony Music Entertainment also decided against it.

"We also do the backroomanny---both the hardware and software---and we are in the process of trying to bring Columbia Tri-Star in-house as well," notes Danny Yarbrough, chairman of Sony Music Distribution. "With that additional volume, our efficiencies should be great and allow us to accomplish considerable savings, and, therefore, we feel that we will be set for a long time forward as far as physical distribution is concerned."

Nonetheless, Caparro says, "I still believe that the strategy that
Although Latin music is increasingly on the priority list of mass merchants and music retailers nationwide, distribution of the music remains spotty outside of traditional Latin markets such as New York, California, Miami, Chicago and Texas.

“...the Midwest really hasn’t gathered strength,” says Omelio Lozada, GM for Reyes Records, whose accounts include Fye, Record Town and Transworld, as well as flea markets and mom-and-pop stores. “Where we work with chains, we try to send product that we know is going to sell. We don’t pack up the store with stuff just to do it.”

This has translated to increased sales in nontraditional Latin markets like Orlando and North Carolina, where there’s been an influx of Hispanics, as well as New York’s surrounding areas, says Lozada. But, elsewhere, orders are conservative, even from mom-and-pop stores, which request very specific product.

And yet, some distributors have found that, when a Latin buyer is specifically targeted, there is a distinct sales reaction. “In 2001, our Latin business went up 30%,” says Greg Mize, VP of investor relations for Handleman, which distributes to all Kmart and one third of Wal-Marts in the U.S. (mostly in the Northeast), as well as other chain stores. The increase is the result of more Latin consumers buying music from mass merchants, as well as an increased awareness of Latin music and vigorous commitment to the genre in those stores.

According to Mize, one-third of all stores serviced by Handleman carry Latin product, and, because Handleman gets actual cash-register sales every day for every store it services, it can precisely determine who is buying what and stock accordingly. In addition, says Mize, sales people and store managers have input on orders—if an artist is coming to town, for example, or if populations fluctuate, as they do in areas with big migrant working communities. “While we’re a big national company, the reality is, we behave locally and try to act like an independent local retailer,” says marketing VP Scott Wilson, noting that Handleman’s largest-selling Latin store is in Minneapolis, an indication of how underserved those markets are. The amount and type of product in each store is variable, adds Wilson. “We’re willing to invest in the Latino consumer, and we understand the market is not just one market,” he says.

At the same time, Handleman can also use its national clout when necessary. Coinciding with the Latin Grammys, for example, Kmart instituted a Latin music promotion whereby product was made available in all stores. The retailer has also launched a new Spanish-language monthly magazine, the first issue of which included a Latin compilation CD assembled by Handleman. This has all paid off. According to Wilson, comparing 2000 to 2001, Handleman performed three times better than the rest of the industry in Latin music.

“A lot of those accounts have made a big commitment to Latin music,” says Gustavo Lopez, VP of Latin sales & marketing for Universal Music & Video Distribution. “What we would like to see is more Latino involvement as far as the personnel. We need more knowledge to represent the mix.”

Continued on page 62

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Indie Diversification

Indies look outside the box to beef up product lines and bottom lines.

BY CHRIS MORRIS

Tnings have changed radically among independent distributors over the course of the last decade. With the move toward the nationalization of distribution, one of the most radical alterations on the landscape has been a concurrent move away from specialization. Ten years ago, regional and niche-oriented firms could narrowcase their sales offerings; today, most say, it's a different story.

Michael Rosenberg, president of Port Washington, N.Y.-based Koch Entertainment Distribution, which began life as a distributor of classical music, notes, "There's a consolidation of the number of independent record distributors, and they're trying to increase their market share, and the way to do that is to carry more product and not limit yourself to one niche. So everybody said, 'To hell with trying to be specialized.' We never wanted to be dependent on any one label; we also never wanted to be dependent on the performance of any one type of music. Koch has grown to handle a wide range of music, including folk, jazz, rock and hard-core rap (some of it the product of the distributor's sister label operation). "Once classical stopped being our specialty," says Rosenberg, "we never really had a specialty. We're not considering the indie-rock distributor, the rap distributor, the dance distributor, the classical distributor. RED was the rock distributor, and then they were the rap distributor. They do a lot of different things now, too. They've obviously broadened what they're doing."

Indeed, New York-based RED Distribution was best-known for handling rock music, and it scored some of its biggest hits of the '90s on the rap side. But, today, RED president Ken Antonelli points out, "You have to have product that you can sell to every type of account. You're not going to be able to sell everything to everybody. That's just not the way it's working right now."

For instance, RED has moved more deeply into country and has had success with labels like VFR and Broken Bow. "Lo and behold, as a result of some of the downsizing in the majors a couple of years ago, some executives and some artists started a couple of indie companies that we were really excited about," Antonelli says. "So we rushed into that business, wanting to be in it for a couple of reasons. One, we loved the music. Number two, we needed some product that was a little bit more geared to our rack customers; we didn't feel our business was as good as it could be, or didn't have the potential to at least grow with those types of customers."

Ryko Distribution began life in the early '90s as the REP Co. and was dedicated to distributing its two core proprietary labels, Rounder and Rykodisc. However, Ryko president Jim Cuomo says that, as time went on, "The philosophy was to stay diversified. I thought it was a mistake for a distributor to become any one thing. You're not a blues distributor, you're not a jazz distributor, you're not a full-line music distribution company. So I went about building my collection. In other words, I've got Alligator for the blues, and I've got Real Music for new age, and I've got Green Linnet for Celtic. Maxjazz is a jazz label. Six Degrees was the world label. What we were doing is consciously working our way through your typical retail store and picking up what I'd like to think of as best-of-genre in each department and, thereby, drawing purchase-order dollars from each of those departments."

Some national companies have stuck by their guns and retained a genre focus. Andy Allen, president of New York-based Alternative Distribution Alliance (ADA), says,
"Initially, Alternative Distribution Alliance meant that we were alternative based. That, I suppose, is more accurately described as 'indie rock'-based. We have diversified within the scope of what we consider indie rock. We have certainly had some huge dance records, and we're well-represented in dance. We did Kinetic up until the time they went to BMG, and we have massive dance records with them, with Strictly Rhythm, Tommy Boy, Nervous Records, Ohm Records. All

of those have been well-received within the dance community. "We've diversified within the scope of our primary focus, which is indie-based rock music, which would also include dance and metal and alt-country, in the case of Bloodshot, and even some hip-hop and rap -- although we certainly haven't done much of that. But, if it seems to have kind of an indie-rock center, we've been interested in it." Still others have swung their pendulum in the other direction. Portland, Ore.-based Allegro Corp., with a roster that leaned heavily toward traditional and classical, made a radical move in early 2001 by purchasing the Northeast Alliance of Independent Labels (NAIL), the local distributor dedicated primarily to punk-rock product. Allegro CEO Joe Micallef says, "NAIL has certainly helped [grow our business]." The NAIL product mix has had lower returns and has had good demand in some cases. It's expanded our reach into some areas of the marketplace where traditionally we weren't as strong a player."

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LATIN MARKETPLACE
Continued from page 58

That knowledge is essential for Latin music because non-Latin markets often don’t have radio or other marketing support to help retailers. “The stores have to deal with having the product but having little support from the majors,” says Monica Ricardez, national Latin product & market coordinator for Tower Records. Although this is improving and distribution is expanding, “Over-

all, their marketing plans point to specific cities,” she says. “When they say East Coast, they really just target New York and Puerto Rico, but they don’t really go to Philadelphia. As they start searching for more consumers, they’ll start to discover these pockets.”

The pockets are everywhere, but, because they’re scattered, it makes life difficult for the majors.

For this reason, mom-and-pop outlets remain an important part of the equation for distributors, particularly in smaller markets where Latin populations may be concentrated in certain areas.

Universal’s Lopez says nearly half of his business still comes from the one-stop level, because they tend to sell regional Mexican product to many of these mom-and-pop stores.

“So we have great interest in these accounts,” he adds. “They are not SoundScanned, but, from talking to them, I know they’re mailing a lot of product to the Carolinas, Milwaukee, outer parts of Illinois, and these consumers are fairly healthy, they’re consistent. And it’s a great place for catalog.”

In an effort to further exploit these accounts as a source of revenue, Universal is starting to establish direct contact with some smaller stores to establish

Mom-and-pop outlets remain an important part of the equation for distributors, particularly in smaller markets where Latin populations may be concentrated in certain areas.

their needs and is launching a college-intern program for Latinos, “whose sole responsibility will be to reach out to these moms-and-pops and ask them to be our customers,” says Lopez.

The possibilities of the Latin marketplace throughout the U.S. have been explored by Club Música Latina, the Latin arm of Columbia House. Sales have grown steadily over the years (now accounting for 20% of Columbia House’s music sales), reaching more than $100 million in revenue per year.

“Latin music is under-distributed [by mass merchants and major retailers],” says Scott Flanders, chairman and CEO of Club Música Latina. “Yet, it’s a perfect demographic for us to target, because there are so many niches. And that’s where direct marketing is most successful, where you have an underserved [customer base].”

Interestingly enough, finding the Latin consumer may not be as challenging as it seems. “I remember talking to my Tennessee buyers, and they were saying, ‘Really, there’s nothing here for the Hispanic market, but there’s so many Mexicans working here,’” says Ricardez. “And I think that’s the visual we haven’t yet taken into consideration. The fact that you’re not part of a huge census number does not mean you’re not there.”

MAJOR REFOCUSING
Continued from page 57

to eliminate big field offices, instead of cutting back on people. “One of the reasons we downsized facilities— as opposed to eliminating marketing people like urban and field marketing representatives—is that we feel they are valuable to what we do day in and day out. We would prefer to cut costs in other areas,” he says.

One area in question is whether source-tagging (i.e., the application of electronic article surveillance tags at the point of manufacture) continues to make sense. Initially, having the tag concealed and embedded in the jewelbox encouraged mass merchants and others to remove keepers and merchandise CDs “live.” Now that appears to be heading in the other direction as Kmart and others are putting CDs back in keepers.

That reversal appears to be related to demands from merchants for labels to tag 100% of all CDs, instead of the current 33%. “I still don’t understand why what we are doing isn’t sufficient,” says BMG’s Jones. Likewise, Yarbrough says he is confused by the accounts’ stance.

“The thief has left the building. How are you going to source-tag the PC?”

—Jim Caparro, chairman, WEA Inc.

“I think we are adding costs instead of subtracting costs, because they are doing their own tagging as well,” he says. “Until the accounts feel comfortable enough to abandon their own source-tagging, then it has been of limited success. I think it is an issue that needs to be readdressed with all of the accounts.”

Meanwhile, Caparro says that source-tagging is a nonissue, considering everything else going on. “The thief has left the building,” he states. “How are you going to source-tag the PC?”

“Don’t let the industry make a spectacle of you.”

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Virgin Continues Expanding Its Empire

BY SUSANNE AULT

LOS ANGELES—For most of the music retail community—particularly specialty music retail—this year hasn’t exactly been a party. Album sales are off 10.5% year to date, according to Nielsen SoundScan. As a result, merchants are increasingly relying on product categories other than their music business for revenue, such as DVDs and videogames.

However, Virgin Entertainment Group (VEG), marking its 10th anniversary in North America this fall, is celebrating just the same. The retailer recently held a birthday party for itself Oct. 17 at its Los Angeles Virgin Megastore—a spectacle that included VEG CEO and founder Richard Branson popping out of a large plastic cake.

With a recent entrance into the Boston market, a Salt Lake City outpost opening in early November, and plans to open 35 new stores by 2007—including such markets as Washington, D.C.; Seattle; San Diego; Cleveland; Philadelphia; and Pittsburgh—executives say the future continues to look bright for the chain.

Branson says, “This is a music-retailing chain that is actually profitable, which is unusual at the moment.”

Not that VEG is immune to the current sales climate. While the company has pioneered the selling of a diverse array of products in its outlets—books, DVDs, and computer games—Megastore mainstays before a lot of its music-selling competitors started a multi-item sales scheme—Branson acknowledges that the Megastores have less space for music now than they did 16 months ago. Yet he adds, “We’ve got to make sure in any city that we have a better range of music than any of our competitors, and we must have the space for that rare import or that rare record—if it exists anywhere for people, it is in the Virgin Megastore—to keep the credibility.

“I think we’ll always keep music as the core,” he adds, pointing out that the Megastores will never go below an 80-20 music to non-music goods ratio. “It’s impossible to predict where the industry will be 10 years from now. All I know is that Virgin is ready and willing to adapt. I think 10 years from now people will still be buying music. But music may not be where our main profits come from, which is why we’re diversifying the brand into other areas.”

Declinations Of Independents

Koch brings on two: Koch Entertainment Distribution in New York has expanded and further diversified its already wide-ranging roster with the acquisition of two new lines.

Koch will now exclusively distribute Cosey and B. S. S. B. D. Music, possibly the most distinguished indie reissue label currently in operation. On CD, Sundazed—which is operated by reissue mavens Bob Irwin—has done extensive reissues of acts ranging from Buck Owens and Nancy Sinatra to the Byrds and Gram Parsons. The company has also been a major player in the audiophile vinyl LP market (Billboard, Aug. 17); it recently released the catalogs of the MC5 (in mono) and Bob Dylan, and it has also produced the PVC versions of CD releases from Wilco and Uncle Tupelo.

In addition, Koch has pacted with New York-based hip-hop label Babygrande Records. The imprint, founded by former Priority Records A&R exec Chuck Wilson, has released titles by such acts as Canibus, Supernatural, J. D. Mind Tricks, the Mountain Brothers, and Chops.

New labels get a break: Only a few weeks ago in this column, we noted the ever-growing community of indie labels that are run out of their operators’ living rooms (Billboard, Oct. 5). For many of these label operators, access to industry resources can frequently be out of reach, owing to their low capitalization. The Assn. for Independent Music (AFIM) is attempting to redress that problem by instituting a low-cost fourth tier to its membership categories. For many years, the backbone of the indie trade group was distributors, but during the course of its existence, labels have shoulered much of the membership load. However, annual membership has until recently been restricted to firms with gross volume of more than $100,000 a year.

AFIM is now acknowledging the explosion of home-grown labels with the institution of a low $100 annual fee for new labels. For more information about membership, go to the organization’s Web site (afim.org) or call its headquarters at 480-831-2954.

Resource Dept: Big Meteor Publishing in Ottawa has published the fourth edition of The Indie Bible. The book, which is distributed in the U.S. by Omnibus Press, is a useful (and, at $25.95, relatively inexpensive) tool for indie labels trying to get their music to the press and radio. For info, contact the publisher at 613-596-4996.

Flag waving: We dropped by the Mint in Los Angeles Oct. 15 to catch a set by Johnny Dowd. The Ithaca, N.Y.-based singer-songwriter, who has been our personal crusade since we first heard him in 1997, has just issued his fourth album, The Paunbrocker’s Wife, on Nashville’s Catamount Records.

Dowd’s music is as distant, disturbing, and darkly funny as ever. He ran through some of the album’s most unsettling tunes, including the divorce drama “Separate Beds” and “Rose Tattoo,” the strange saga that gives the collection its name.

“Separate Beds” is only one of three tracks on The Paunbrocker’s Wife that are set during Christmas. He says of this weird seasonal twist, “Christmas is the perfect poigniant holiday. Everybody thinks about who’s not there at Christmas.” He observes of his bizarre rendition of “Jingle Bells,” “I put Jingle Bells, ‘The band were playing this groove, and I really liked it, and the only lyrics that I actually memorized and don’t have to read out of a book is ‘Jingle Bells.’ ”

“Ho, ho, ho”...

The album’s most fearsome rock-er is “Judgment Day,” a scathing song about the 1998 execution of Texas murderer Karla Faye Tucker that also indict the state’s then-governor, George W. Bush.

“To me,” says Dowd—who was born in Fort Worth, Texas—the death penalty is just so cut-and-dried, and that kind of cut-and-dried thing to me lends itself well to rock’n’roll. I don’t see any argument on any side to do it.” The song is a churning rewrite of a familiar tune: “I ripped off ‘Ray Charles’ ‘What’d I Say’ . . . That was always the song that ended the teen hops when I was growing up.”

Dowd’s current U.S. tour ends Sunday (27) at the Beachland Ballroom in Cleveland.
Shortlist Lenghtens Promotional Scope
Contest's Second Year Yields More Sponsorship Partners, Increased Retail Awareness

BY CATHERINE APPLEFELD OLSON

Albums by diverse acts that range from the Avalanches, Björk, and Cee-Lo to the Flaming Lips and Zero 7 are getting an infusion of retail attention, thanks to the Shortlist Music Project, which in its second year is drumming up a host of partnerships and promotions.

Conceived by two Los Angeles-based music industry vets with day jobs—Greg Spotts, who represents record producers, engineers, and Web designers, and MCA Records VP of A&R Tom Sarig—the Shortlist Music Organization's mandate is to illuminate left-of-center albums released during the past year that otherwise might be overlooked.

"We've always said, "We can't be an ivory-tower award. "We have to make real-world efforts to try to expose and sell these records," Sarig says. "All of our efforts go back to trying to grow the audience for music that's great and is not out there as much as [it] could be."

Inspired by the U.K.'s Mercury Music Prize for its embrace of music across a breadth of styles and genres, the Shortlist encompasses several characteristics specifically designed with an eye toward selling nominated albums in the States. For example, a record cannot be certified gold by the Recording Industry Assn. of America for sales of 500,000 copies at the time of its nomination. Additionally, Sarig and Spotts determined that the decision-making should be in the hands of representatives from the creative music community, who would unearth the initial 75 nominees, whittle them down to 10 finalists, and then select one winner.

HIGH-PROFILE LISTMAKERS

This year's "Listmakers" panel includes U2's Larry Mullen Jr., Iggy Pop, Alanis Morissette, Baz Luhrmann, and Spike Jonze. The winner will be announced at a ceremony Tuesday (29) at the Henry Ford Theater in Los Angeles, during which finalists Cee-Lo, DJ Shadow, and N.E.R.D. are slated to perform.

"The idea was to get publicity for artists that are having a hard time breaking through," Spotts explains. "We imagine there is a group of active consumers that are going out and spending some good money on records and not necessarily finding what they are really looking for. We thought, 'Why not let your favorite producer or artist tell you directly what is that favorite CD they play all the time in the car?'"

While the Shortlist is not industry-driven per se, Sarig and Spotts are keenly aware the need to work hard and greet the retail community to get nominated music into consumers' hands. After a successful first-year partnership with Virgin Megastores for the 2001 awards, the project this year has taken flight with a handful of high-profile partnerships. Shortlist supporters include the Coalition of Independent Music Stores (CIMS), Microsoft, and towerecords.com, which is contributing $3,000 to the prize and promotional tie-ins. Guitar Center is ponying up a $3,000 shopping spree for the winner, and Adidas is sponsoring the awards-night dinner.

"This [Shortlist-nominated] kind of music is not unheard of to our customers. We are hoping to get a legitimate stamp for this music, where people recognize it and will buy [it]," Spotts says.

Aside from heightening the profile for nominated albums, Shortlist promotion this year includes a CD sampler of tracks from 14 of the 75 nominated artists. Selections From The Longlist will be available from mid-November through the end of the year as a gift with purchase from towerecords.com and Urban Outfitters clothing/lifestyle chain. Funded entirely by Microsoft, the CD also features several video files in the Windows Media format.

Not surprisingly, Microsoft's involvement with Shortlist extends into the online realm. Currently, fans may download one of 33-plus nominated albums using Microsoft Windows Media, and the windowsmedia.com site contains a persistent link to the Shortlist site that has fed it the lion's share of its traffic, according to Spotts.

WORKING WITH PARTNERS

"We don't create original content, so a big part of what we do is work with partners and promote them via our Web site," says Erin Cullen, product manager of Microsoft Windows digital media division. "Shortlist has been a predominant feature on our music page for quite some time, and we will continue to promote the artists. The platform they provide for these emerging artists is extremely interesting to us."

The Shortlist is gaining momentum in other arenas. A branded national tour featuring nominated artists is in the works for this winter, and Spotts says there are plans to develop a paid subscription service through which, for example, a rock enthusiast could get the Listmaker selection of the month.

Additionally, Sarig and Spotts are taking the concept into the literary world with the formation of the Shortlist Fiction Project, which follows a similar format to expose works in the literary field.

Executive Turntable

HOME VIDEO: Herb Dorfman is named president of Passport Video in Los Angeles. He was co-founder of Steepleschase Entertainment.

NEW MEDIA: Adam Sexton is named VP of marketing for MacRivision in Los Angeles. He was chief marketing officer for Supertracks.

SCOTT R. MOORE is named VP of distribution for Gibson Guitar Corp.

DISCOUNT: Jim Grundberg is named VP of sales for Chordant Distribution in Nashville. He was executive VP of sales for Gibson Guitar Corp.

Callahan is named VP of distribution for Koch Entertainment Distribution in Port Washing-
ACTS JOIN ANTI-PIRACY PUSH: The Rolling Stones, Lenny Kravitz, Blink-182, ‘N Sync, Beyoncé Knowles, and Pink are among the acts who have signed on to the campaign against Internet music piracy that the MUSIC (Music United for Strong Internet Copyright) Coalition is staging. The campaign, launched Sept. 26 with full-page ads in a number of high-profile newspapers (Billboard Bulletin, Sept. 26), is expanding with TV and Internet ads on such media channels as BET, MTV, and AOL. The initiative aims to educate consumers about the illegality of unauthorized downloading. Ads direct consumers to the coalition’s Web site, musicunited.org, for more information and a full list of participating artists.

ROYALTY SCRUTINY: Universal Music Group (UMG) isn’t the only major label looking to overhaul the royalty rate for artists on sales of digital downloads and subscription services in an effort to drive greater artist participation in its online music initiatives. Similar versions of the strategy, which is being hailed as an important step in the development of the commercial online marketplace, are being considered by the other majors as well.

BMG says it is finalizing an overhaul of its online royalty policy that will go “at least as far as Universal’s,” a Warner Music Group spokesperson says the label is “reviewing” its policies. An EMI spokesman says, “As we work to bring consumers digital music, they demand it is equally important to deliver it under terms that are good for artists.” Sony was unavailable for comment.

The new UMG model involves eliminating select upfront fees, including 20% deductions on technology and packaging, and 15% on free goods, from royalties paid to artists. The changes will not apply to the sale of physical albums. UMG’s decision is winning praise from industry observers and pro-artist groups. Robin Gross, an intellectual-property lawyer with the Electronic Frontier Foundation, says UMG’s move is a good first step. Jay Rosen- thal, co-counsel of the Recording Artists’ Coalition, likewise calls the move a positive development.

Peter Fader—a marketing professor at the Wharton School of the University of Pennsylvania who had characterized UMG as “public enemy No. 1” for standing in the way of using downloads to promote album sales—calls the decision “tremendous news … For whatever reason, UMG is taking a lot of steps in the right direction. They are clearly in the driver’s seat.” Fader says the Recording Industry Assn. of America should seize upon the initiative and issue a “broader corporate” message that signals a willingness to labels to “connect” with consumers.

FOO PHONES: BMG Europe is supporting the release of FOO Fighters’ new album, One by One, with a new-media project with U.K.-based telecom firm O2 and Musiwave, a Paris-based provider of wireless music to European telecom companies. The offering enabled fans across Europe to listen to 30-second audioslips of album tracks via wireless devices in the lead-up to the set's Oct. 21 release. Interviews with frontman Dave Grohl and information on the album were included in the service. All content is copy-protected. The service fee, which is billed on the customer’s phone invoice, is 50 pence (78 cents) per minute in the U.K., slightly higher than in other territories. Details on the promotion were sent via e-mail or short messaging service to more than 1.6 million O2 wireless customers in the U.K., France, Germany, and the Netherlands.

EMUSIC MAKES IT EASIER: eMusic, a division of Vivendi Universal Net USA, is launching new music-management software that enables subscribers to its service to automate organization of downloaded content. Users can upload multiple songs and entire albums, and the software saves them in a single, customizable location on their hard drives, organizing them in folders by artist and album name. Users previously had to manually organize content they downloaded.

LIQUID LICENSE: E-Digital, a San Diego-based manufacturer of digital-audio devices, has signed a license agreement with Liquid Audio. Under the deal, E-Digital will license software from Redwood City, Calif.-based Liquid Audio for streaming and download capabilities on a soon-to-be-launched music Web site. The new site will include access to Liquid’s catalog of more than 200,000 downloadable tracks.

KINGS MAKING NOIZE: Despite that they’re not on the radar of critics, MTV, or radio programmers, the pot-promoting rappers who are Capitol Records/Suburban Noize act Rottenmouth Kings (KMK) have scanned more than 750,000 records in the U.S. during the past five years, according to Nielsen SoundScan, thanks to a hyper-dedicated fan base organized by Suburban Noize, which targets its audience through touring, street marketing, and merchandising.

The band’s latest release, Rollin’ Stoned—which dropped Oct. 5—scanned more than 19,000 units in its first week, despite there not being any national print, radio, or TV advertising for the album.

“The street promotion,” Suburban Noize co-founder and KMK frontman Brad Xavier explains, “our whole philosophy is about getting people involved.”

The label is also using KMK’s popularity to launch similar acts that it signs by having them piggyback on KMK albums and tours. Suburban Noize co-founder Kevin Zinger says that the label’s success largely hinges on its ability to develop and market acts with a cost-effective, do-it-yourself approach.

Zinger’s SRH Clothing—which specializes in skater and surfer clothes—handles all the bands’ merchandising needs, while another Zinger-owned venture, Anti-Hero Management, takes care of all the bands under the Suburban Noize umbrella. (Zinger also handles representation for KMK, the only Suburban Noize act that is signed to Capitol.)

The label sells 40% of its product through the Internet and live performances. Suburban Noize also promotes its own shows to enhance the profile of its bands and reduce ticket prices for fans.

“We try [to] cut out the middle man wherever possible and just bring the music to the fans,” Zinger says. “We’re able to keep the ticket prices low so it enables more people to come take a chance on the band.”

Like many indie labels, Suburban Noize—which was at one point an imprint of Capitol in the 1990s but now operates independently and is distributed through Southwest—offers joint-venture deals and releasing without a lot of money upfront in order to break even on sales of as little as 3,000 units.

“Our deals are not structured where you get a check and go out and buy new cars,” Zinger says. “Instead they are structured where if you work with us and we get the records into the consumers’ hands, it pays off for everyone.”

The label’s strategy for growing a new act is to feature it on a KMK record and then send the act on the road to open for KMK. The act often shares a van with the band and even uses KMK’s instruments in its live performances. After getting off the road and recording an album in the KMK-owned and operated studios—which keeps production expenses down—the album is released. Much of the sales come through the merch booths at live performances, where music from other Suburban Noize acts and Suburban Noize clothing are also for sale.

“Rottenmouth Kings are a lot like the motherhood,” Xavier explains. “People support all the groups we pull out.” That roster includes Mix Moh, the Judge, and Corporate Avenger, which put its last record out through a joint-venture deal via Koch Entertainment.

NAPCO AIDS NAPSTER: A spokesperson for Napster confirms that the bankrupt Redwood City, Calif.-based file-sharing service has received an emergency $200,000 loan to fund basic expenses through Nov. 22.

Napster, which is in the midst of Chapter 11 reorganization in U.S. Bankruptcy Court in Wilmington, Del., received the funds from a potential buyer group called Napco Acquisition. No details were available on Napco.

RISING SUN IN ATLANTA, MIAMI: SunTrust Banks’ Nashville-based music Private Banking Group (MPBG) is establishing offices in Atlanta and Miami. The group, which has grown during 14 years into a 30-person staff on Music Row in Nashville, hopes to open the new offices by year-end, with a few bankers in each.

MPBG’s services include structuring loans for songwriters and others who either earn royalties or own intellectual-property assets. At the company level, it has helped publishing companies recapitalize and has funded tours and catalog acquisitions. MPBG senior VP/director Brian Williams says the group is studying the possibility of launching a music-royalty securitization program.
**HOME VIDEO**

**Khouri Is Ga-Ga Over 'Ya-Ya'**

As the writer/producer of 1991's *Thelma & Louise* (MGM), Callie Khouri made her mark as a purveyor of strong women and their friendships. Darcey Frasier, director of the *Ya-Ya Sisterhood* (Warner Bros), and editor, says she was never more excited about a project than when she heard Khouri's first draft. "I was just amazed how much depth and strength there was," she says. "I knew it would be a hit right away."

6 Questions

**The DVD features two commentaries. How did you come to participate in both of them?**

Well, we did a round-table with [producers] Lisa Stewart, Bonnie Bruckheimer, and Hunt Lowry; [composer] Terence Blanchard; and editor Andy Marcus. We all had a lot of fun making the movie, and we're happy to get that across in the commentary.

**Then Ashley Judd agreed to do one?**

Yes, Ashley decided to do a commentary for the film.

**And she didn't want to just sit there by herself. That's not like her to pontificate on her performance. So they asked me to do both.**

The soundtrack to the film is very strong. Did you conceive the movie's music from the start?

Yes, and the musical aspect of the film was extremely important to me. I wanted to make sure that all the music was authentic to the area (Louisiana) and to the time (1950s to the present). And I knew I didn't want any of the hit songs you hear in every soundtrack.

**What was it like working with Burnett?**

He had fantastic instincts and was great to work with. Fortunately, we agreed on almost everything. There were times when I would think, "I'm not sure that I like this." But I learned, with him, he's hearing something that I may not hear right away.

The cast worked well together. Were there any challenges in directing this group of actresses?

I'm sure it's a lot easier to direct a cast like this than a bunch of inexperienced half-wits! It's like getting your learner's permit and then getting hand- keys to a Ferrari Testarossa.

Does it concern you that some may dismiss the movie as a "chick flick"?

Any time "chick flick" is used to denigrate a film, then yes, it distorts me tremendously. But when it's used to describe a movie by women about women for women, it certainly doesn't bother me.
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The singer says that the process was made easier because of his longtime working relationship with director Sherman Halsey. "Sherman has documented pretty much everything and almost all the videos I've done. So it's not going to be that crazy to put all of this together.

Although McGraw is offered scripts for TV shows and movies, he says, "Acting isn't something I would consider a career choice right now. If I do any [major acting projects], it would have to be something down-to-earth, but right now I'm just too busy. The ideal project would be something family-oriented with my wife [Faith Hill]."

McGraw added that he would "love to tour again" with her.

Speaking of Hill, she will have her own one-hour TV special, airing at 9 p.m. Nov. 28 on NBC. Hill's special was untilled at press time, but NBC says it will combine live performances with documentary footage of Hill recording her current Warner Bros. album, Cry.

Meanwhile, McGraw recently wrapped filming a new commercial for Bud Light. He says the commercial, which airs later this year, will take a self-deprecating look at his touring life.

In Brief: Canadian network CTV is teaming with Pop Idol originator FremantleMedia/TVT to create Canadian Idol. The new TV series will debut on CTV sometime next year. In related news, American Idol's finalist Tammy Gray will make her acting debut on the Fox drama Boston Public. Gray has signed on for multiple episodes to begin airing in February 2003. ... Paul McCartney's two-hour TV special Back in the U.S. will premiere at 9 p.m. EST Nov. 27 on ABC. The program is a documentary of his 2002 Driving USA tour (Music & Showbiz, Billboard, July 13).
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**Between The Bullets**

A LOOK BEHIND THIS WEEK'S CHART ACTION

**Album Garners The Biggest Sales Week Ever for a Female Country Solo Artist**

HAVE FAITH: As expected, the new Faith Hill album garners the biggest sales week of her career and even manages a larger sum than her opening-day numbers had portended. Starting at 472,000 units, the total for her *Cry* is the largest Nielsen SoundScan week ever for a female country solo artist—although the current radio reception for the album’s title track might suggest that Hill is heard as more of a pop artist these days.

The song bullets at No. 2 on Adult Contemporary but stalled at No. 12 on Hot Country Singles & Tracks. Hill has had 17 top 10 country hits, including eight No. 1s, but fell shy of that chart’s top 10 with five of her previous six entries. "Cry," meanwhile, continues Hill’s hot streak on adult contemporary radio, marking the seventh time in seven tries she has reached that chart’s top 10 since 1999. She’s also notched five top 10s on The Billboard Hot 100.

Garth Brooks and Dixie Chicks are the only country acts to score larger SoundScan weeks than Hill’s current sum. The only female solo artists to pull larger weeks since SoundScan signed on in 1991 are Britney Spears, Mariah Carey, Celine Dion, Janet Jackson, Jewel, Christina Aguilera, and Ashanti. *Cry* earns the biggest SoundScan week of any Warner Bros. album, and following the bow by Reprise’s *Disturbed* in the Oct. issue, two of *The Billboard* 200’s previous three No. 1s are distributed by the label. A third artist in the Warner Bros. family, Mavrick’s Alanis Morissette, crowned the chart earlier this year, in the March 16 issue.

Hill’s last album, *Breathe*, also bowed at No. 1 on the big chart and Top Country Albums in 1999 on 242,000 units, and each of her five albums have reached the country list’s top 10. Mass merchants, accounted for 71% of *Breathe*’s opener, contributed 76% of *Cry*’s first-week total and may deliver a second week at No. 1 (see story, page 6). Release-week visits to *Late Show With David Letterman*, *Today*, and *The View* greeted the new album’s arrival.

**Up The Down Staircase:** In a year when album sales trail that of the previous year by 10.4%, Faith Hill’s bow brings a rare upbeat statistic. The album’s first frame marks the 14th week when at least one album on The Billboard 200 sold more than 400,000 units—more than the dozen occasions when that had occurred by the same time last year.

Still, while there have been more 400,000-plus weeks this year, the average total for a No. 1 at this point of 2001 was larger than we’ve seen this year. By the same week last year, the big chart’s top titles sold an average of 378,785 copies per week, while in 2002, the top slot has averaged 357,194 units. By the end of 2001, with the bonus of the holiday selling season’s fat traffic, that average rose to 413,501.

**Just Play It Cool:** If department stores didn’t sell music, rap veteran LL Cool J would have the big chart’s best-selling album. Among music retailers, his 10 outsells Faith Hill by a margin of almost 8,000 units, as those stores account for 76% of the album’s overall sum of 154,000.

LL starts at No. 2 on The Billboard 200. His sixth top 10 on that list, while earning his fifth No. 1 on Top R&B/Hip-Hop Albums. Two other new arrivals from the R&B list follow closely on the big chart, as Gerald Levert’s *8,000 Lives* (75,000) and Dave Hollister’s *50 Shades of Motown* (71,500) start at Nos. 9 and 10, respectively. Hollister’s first on Motown is the first of his three solo albums to reach The Billboard 200’s top 10, while Levert hits that mark for the third time in his solo career.

**Box Score:** Although it sells less than 1,000 units, *The Complete Miles Davis at Montreux* dents this week’s unpublished Top Jazz Albums at No. 19—a unique accomplishment, considering that the boxed set carries 20 CDs and a $250 price tag. Although there are a few jazz and classical boxes with even more discs that have come to market in recent years, this is the most ample boxed set to reach either our jazz or classical lists during the Nielsen SoundScan era and, moreover, is probably the most expensive album to ever appear on any Billboard chart. Perhaps we can forgive her for unleashing Dr. Phil on us, for even in reruns, Oprah Winfrey’s daytime show is a catalyst for album sales. Current proof is shown by Natalie Cole, who wins The Billboard 200’s Facesetter with a 29% spike (86-74); Josh Groban, who wrings a second straight increase from a repeat of *The Oprah Winfrey Show* (No. 19, up 3.5%); and K.T. Oslin, who re-enters Top Country Albums (No. 74) with almost a tenfold gain in sales.

**Double-Digit Dilemma:** Nelly featuring Kelly Rowland’s “Dilemma” reaches its 10th week atop The Billboard Hot 100 with an audience reach of 118 million listeners. After breaking the audience record with 165.3 million listeners in the Aug. 31 issue and extending it to 187.2 the following issue, this week’s total represents the title’s lowest audience during its run at No. 1. It is also the smallest audience for a No. 1 Hot 100 Airplay title since *Alicia Keys’ “Fallin’” topped both that chart and the Hot 100 in the Aug. 25, 2001, issue, with 152.2 million listener impressions.

The audience slip for “Dilemma” has left it ripe to be overtaken on the Hot 100 in upcoming weeks. The strongest competition will come from Eminem’s “Lose Yourself,” which rises 6-2 on the heels of its third Greatest Gainer/Airplay award in the past four weeks (gaining 20 million listeners for an audience total of 102.3 million). In the meantime, Eminem gets to enjoy a No. ranking week as “Lose” climbs atop Top 40 Tracks in its fifth week on the chart. That is the quickest climb to the top on that chart since its inception in December 1998. The prior record was six weeks, achieved by three songs: *Ricky Martin’s “Livin’ La Vida Loca* in 1999, ‘N Sync’s “Bye Bye Bye” in 2000, and “Lady Marmalade” by Christina Aguilera, Lil’ Kim, Mya & Pink in 2001.

Besides Nelly and Eminem, the only artist with a chance at the No. 1 Hot 100 single issue is *Madonna*, as a full week of maxi-CD sales for “Die Another Day” will impact the title (No. 18). Street-date violations prematurely place “Day” at No. 47 on Hot 100 Singles Sales. The last time *Madonna* released a maxi-CD for a song not yet available on an album (2000’s *Music*), she scanned 62,000 first-week units. She will need to do the same this time to have a shot at No. 1.

**Urban Sprawl:** With a handsome lead over the No. 2 title on Hot Country Singles & Tracks, Australian singer/guitarist Keith Urban enjoys his biggest hit to date, as “Somebody Like You” logs a third week at No. 1 with 6,026 detections. After dipping 176 plays last issue, Urban rebounds with a gain of 15 spins, widening his lead over Diamond Rio’s former No. 1 “Beautiful Mess” (2-3) to 857 detections. That is the chart’s largest point differential in five years, since 863 spins separated Shania Twain’s “Love Gets Me Every Time” at No. 1 and Clint Black’s “Something That We Do” at No. 2 in the Nos. 22, 1997, issue.

Elsewhere on the country radio chart, Hank Williams Jr. posts his highest debut in more than 12 years with a new song, as “Out of Lovin’ Man” enters at No. 60. Williams’ prior high debut was a No. 28 start with “Don’t Give Us A Reason” in the Sept. 15, 1990, issue. In the dozen years following that lofty arrival, only his post-July 9, 2001, reworked version of his 1982 hit “A Country Boy Can Survive” entered higher than No. 60 (Hot Country Singles & Tracks was trimmed from 75 to 60 positions in the Jan. 6, 2001, issue, entitled “Americana Will Survive”). As a full week for No. 56 last November, that track and the new single are from Williams’ *Almecnia Club*, which entered Top Country Albums at No. 9 in January.

**Turning The Key And The Page:** The difficulties he has encountered in the public eye this year have not completely derailed R. Kelly, whose “Ignition” debuts at the top of the Hot R&B/Hip-Hop Singles chart and enters the Hot R&B/Hip-Hop Singles & Tracks chart as the Hot Shot Debut at No. 54. It is the third time that Kelly has bowed at No. 1 on the sales chart, following “Bump N Grind” in 1994 and “You Remind Me Of Something” in 1995. Even with only a ton of stations playing “Ignition,” it garners enough audience impressions to enter the Hot R&B/Hip-Hop Airplay chart at No. 71. He can also be found on the Singles & Tracks chart at No. 70 with “In The Name of Love,” a track from the bootlegged—but never-released *Love Land* album; he also makes an uncredit- able appearance on the “Truth” by Truth Hurts, which slides 84-89. “Ignition” is the first single from Kelly’s forthcoming *Chocolate Factory*, tentatively slated for a December release.

Elsewhere on the chart, Erykah Badu earns her first hot R&B Top 10 since October 2000 with “Love of My Life (An Ode to Hip-Hop),” featuring her current paramour, Common—which moves 14-10. Badu’s two previous top 10 singles, “On & On” and “Bag Lady,” went on to No. 1 for two and seven weeks, respectively. “Love” is the lead single from the *Brown Sugar* soundtrack, which earns Greatest Gainer honors on the Hot R&B/Hip-Hop Albums chart for a second consecutive week (No. 4).

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### Chart 1: Billboard 200

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>RED HOT CHILI PEPPERS</td>
<td>By The Way</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>NO DOUBT</td>
<td>Rock Steady</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>CREEED</td>
<td>Weathered</td>
<td>1</td>
</tr>
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<td>9</td>
<td>SYSTEM OF A DOWN</td>
<td>Taxicity</td>
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<tr>
<td>14</td>
<td>VARIOUS ARTISTS</td>
<td>WDV Rms 2003</td>
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<td>19</td>
<td>MICHELLE BRANCH</td>
<td>The Spirit Room</td>
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<tr>
<td>24</td>
<td>STONE SOUR</td>
<td>Stone Sour</td>
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<td>29</td>
<td>SHERYL CROW</td>
<td>C'mon, C'mon</td>
<td>2</td>
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<td>34</td>
<td>OUR LADY PEACE</td>
<td>Gravity</td>
<td>9</td>
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<tr>
<td>40</td>
<td>JACK JOHNSON</td>
<td>Brushfire Fairytales</td>
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<td>46</td>
<td>NOLY</td>
<td>The Lost Tapes</td>
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<td>BOND</td>
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<td>58</td>
<td>VANESSA CARLTON</td>
<td>Be Not Nobody</td>
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<tr>
<td>64</td>
<td>HEATHER HEADLEY</td>
<td>This Is Who I Am</td>
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<td>70</td>
<td>THE VINES</td>
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<td>SOUNDTRACK</td>
<td>O Brother, Where Art Thou?</td>
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<tr>
<td>82</td>
<td>QUEENS OF THE STONE AGE</td>
<td>Songs For The Dead</td>
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<td>EYE</td>
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<td>100</td>
<td>SHAKIRA</td>
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<td>CAM'RON</td>
<td>Came Home With Me</td>
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<td>TRICK DADDY</td>
<td>Thug Holiday</td>
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<td>DAVE MATTHEWS BAND</td>
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### Chart 2: Heatseeker Impact

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**Note:** The charts represent the top 20 songs from each chart. Ratings are based on Nielsen SoundScan data.
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### Billboard Top Independent Albums

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<td>Perfecting Loneliness</td>
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<td>The Places You Have Come To Fear The Most</td>
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<td>LOS ANGELES DE CHARLY</td>
<td>JESUS &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</td>
<td>Imitation</td>
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### Billboard Heatseekers

- **JETS TO BRAZIL** - The Places You Have Come To Fear The Most
- **VIVIENNE FLETCHER** - Perfecting Loneliness
- **DISTILLERS** - Sing Sing Death House
- **THE LE S CLAYPOOL FROG BRIGADE** - Purple Onion
- **AMON TOBIN** - Out From Where

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### Billboard Top Independent Albums

- **DISTILLERS** - Sing Sing Death House
- **THE LE S CLAYPOOL FROG BRIGADE** - Purple Onion
- **JANET MONHEIT** - What Is To Be
- **VARIOUS ARTISTS** - Someone To Love You
- **VARIOUS ARTISTS** - More Sounds Of Hallowe'en

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**Notes:**

- **Heatseekers** are determined by sales data compiled by Nielsen SoundScan.
- **Greatest Gainer** indicates the artist who charted the greatest sales gain from last week's chart.
- **Number 1 Hot Shot Debut** indicates the artist who entered the chart at Number 1 for the first time.
- **Top Independent Albums** are determined by sales data compiled by Nielsen SoundScan.

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**Source:** Billboard Magazine: November 22, 2002

**Website:** [Billboard](http://www.billboard.com)
This page contains a list of Nielsen SoundScan data from Billboard magazine. The data includes top albums, with album titles, artist names, and other relevant information. The format is a table with columns for week number, position, album title, and artist. The data is used to track the popularity and performance of albums on the Billboard charts. The information is useful for analyzing the music industry and making decisions about album promotion and distribution.
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Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

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Country Rockers Kick Up L.A. Club Scene

Continued from page 1

All the classic hallmarks of a legitimate scene: The musicians show up at each others’ gigs, share each others’ stages, and play on each others’ records, and a hardcore pack of fans follows them from show to show. All the action has not eluded the luminaries who emerged from past L.A. country-rock scenes. Dwight Yoakam—who blasted to prominence out of the early ’80s L.A. cowpunk scene—has been casing the local clubs recently and in September played a four-song set at another regular jam-oriented show, the King’s Eastbound and Down.

Yoakam says, “I was really taken with the total immersion into the purity and the rediscovery of country music, as an outgrowth of the culture and the environment, and was really blown away by it.”

Singer-songwriter Lucinda Williams—a current club fixture who recently moved back to L.A., where she established her reputation in the late ’80s—put her view succinctly at Molly Malone’s in early October: “There’s more country music in L.A. right now than there ever was in Nashville, Tenn.”

That said, the industry still hasn’t fully awakened to the L.A. scene. While Robbie Robertson recently signed the band Eastmountain to DreamWorks, the music, as it currently lives on self-released records and in the clubs, would love to have a song on the radio and a record on a big label, but they’re not down for that. Everybody’s just playing music that they like... It doesn’t seem like anybody’s tryin’ to play a certain game just to make that happen. I lived in Nashville eight years, and I’ve seen those games, you know.”

ANGELS AND OUTLAWS

Performers on the L.A. scene make one point clear. Their style isn’t alt-country. “This music has nothin’ to do with Uncle Tupelo,” says Bryson Jones, the Sweethearts’ brazen frontman and leader of country-rock unit the Kings.

The local players are rock’n’rollers, and the shadow of the Grateful Angel, Gram Parsons—the late Florida-born, Georgia-bred musician who formulated the L.A. scene in the early ’70s, when he recorded with the Byrds and the Flying Burrito Brothers—loom long over the scene. Jones—who, like many of the players on the scene, is a transplanted Southerner—observes, “You grow up, you’re this Southern kid, and your parents are listening to country music. Inevitably you’re going to rebel and get into rock’n’roll. But then you still feel this country stuff drawin’ you and really pullin’ at you. [Parsons’] gift [to us] was, ‘Hey, you can be young and you can be flashy or you can have long hair and you can do this stuff.”

Virginian Mike Stinson, whose vibrant take on old-school honky-tonk music has made him perhaps the leading L.A. right now of the moment—a came to hardcore country via his love for the Rolling Stones and their close associate Parsons. “I said, ‘Well, if Gram Likes George Jones, I better go listen to George Jones.’” Stinson says. “That was it, man. That just opened the floodgates.”

Matt Mays, the prodigious 25-year-old singer-songwriter/guitarist of High or Hellwater, is a Nashville native who was introduced to the L.A. posse by Parsons’ daughter Polly, a scene fixture. Reesor says, “That was—I was—Gram Parsons and the Band and outlaw country.”

Jonny Kaplan, the lanky, boyish leader of the L.A. scene, recalls, “I grew up listening to FM rock radio in Philadelphia, but I was always intrigued by blues and slide guitars and stuff like that—Joe Perry and Keith Richards and all that. I moved toward country music through the Stones and Aerosmith, believe it or not. I was always searching for where the sounds that I liked came from.”

Unsurprisingly, some practitioners of L.A.’s hard-edged sound have had some experience in Nashville. Jones was signed to a deal with Warner Bros. Records in the mid-’90s and was shipped off to Music City to write, only to be unceremoniously dropped. “He says, ‘I looked basically the same as I do now.’” The Backyard Truckers’ Pete Athanas, country. They didn’t know what to do with this.”

His experience is echoed by that of Gattis. “I was a hot guitar picker for Eastbound and Down’s house band. An Austin native, he released a traditional-sounding album on RCA in 1996. He cut a second, more experimental album; he recalls, “The label decid- ed they didn’t know what to do with it... The whole scene there got so sterile and so plastic for me. Even though these bands are playing good country music, it was just not that cool.”

Gattis moved to L.A. 15 months ago and flirted with rock’n’roll, but he says, “As soon as I got here, I started playin’ with country guys that were really doing some cool shit. It’s like, ‘Oh, wow, this is my heart and my home is.’”

Though their roots-based “ambient country” sound nothing like the brashly stuff played by most of the country-rock locals, Eastmountain has been embraced by the burgeoning scene.

Virginia-born singer Kat Maslich, who is partnered in the group with Alabama native Peter Adams, says, “I’ve been out here 12 or 13 years now, and I haven’t always been on the scene...”

Performers at the Cinema play for tips only, and the bar does not advertise. Chamberlain says, “I realized I don’t really have to work that hard—it’s just let the music take it where it needs to go. And Rod [Cas- tillo], the owner, has always been very supportive.”

Weeks says of working nose to nose with the audience in the small, overheated room, “It’s just a great musical experience. The crowd is involved. They’re not far away from you...”

“...I can play there all night, not worried about bringing in a crowd, ‘cause there’ll be a crowd. I don’t need more hands to make a crowd, so I just play boogie, three-beat boogie. You can be much more spontaneous, do whatever the heck you want to do.”

Sweethearts of the Rodeo, which takes its name from the Byrds’ epochal 1966 country-rock opus, has held the fort at Molly Malone’s for two years. Virtually every scenester of note has sat in with its house band, which includes Jones, Wakeman, Kaplan, drummer Dave Raven and Mitch Marine, and steel player Chris Lawrence. Featured performers have included chanteuse Grey De Lisle, punk-country stormers Speedbump, and the already renowned Psychedelic Cowboys. This summer, the tiny Irish pub expanded into an adja- cent space to make room for the through-the-months shows.

Scene doyenne Shilah Morrow, who promotes the monthly event with Lisa Jenkins, says, “Instead of trying to compete, it’s about embracing each other and helping support an overall scene that’s going to help everybody. A lot of these nights are cover-oriented nights, with some originals thrown in. Everybody is invited to the table, and in turn that audience is becoming fans and getting turned on to other artists.”

In July, Little Rock, Ark.-based country and fan (to Lauren Adams and Victoria Vaughn—sister of actor Vince Vaughn—began promoting their wildly popular monthly Sunday-night show, Eastbound and Down, at the King’s Eastbound in Hollywood. The house band, which covers a broad range of material in the Hank Williams Jr./Waylon Jennings mode, includes Gattis, Terryl Howard, drummer Charles Swig, and the guitar and lead voice of Willie Nelson’s guitarist, Jody Payne, and singer Sammi Smith.

Adams, who says she has been actively encouraged by Morrow and others, has seen the growth of a new group of fans at her shows. “The first night I invited everybody I knew,” she says, “and they’ve known I like country music, they just wanted to see it themselves. They came down to the club and then called and said, ‘That’s not country music? I like that!’”

MONTHLY GATHERINGS

Monthly acoustic country gatherings have flourished in Hollywood: Moor west’s Tears in My Backyard Café, Western Beat at Highland Grounds, the Rural Review at Genghis Cohen’s. At the same time, the local bands rock a far-flung variety of saloons and beer joints: Topper’s Tavern in Eagle Rock, Taio Lounge in Echo Park, the Silver Lake Lounge in Silver Lake, and most recently, the Scene in Glen- dale, where Gattis hosts his own weekly jam, Free and Easy...
In Sniper Zone, Caution's The Word For Musicians, Fans

continued from page 1

signed-band demo-tape seminar in Richmond, Va., sponsored by the D.C. chapter of the National Academy of Recording Arts and Sciences, illustrated the concerns of musicians and others. "Bands are calling to tell us they'd like to come—but only if the show is at a venue that has an executive director Daryl Friedman told Billboard. The seminar is to be held at Virginia Commonwealth University (VCU): the victim in the Oct. 19 shooting in nearby Ashland, Va., was taken to VCU hospital. Richmond is about 120 miles south of D.C.

Indie artist Mary Ann Redmond—who lives in nearby Great Falls, Va., and records for the Massachusetts-based QW Records—also reflected the mood of many working musicians here. She was returning home late at night from a gig with her band in Frederick, Va., in Spotsylvania County—the scene of two earlier shootings—the night of the Ashland incident. Forty miles away from home, she said, "I was on the right side of the road, and I was able to stop and I was able to drive. I was able to drive."

"SAD TURNOUT" AT RETAIL

North of D.C., in Montgomery County, Md., Tara Braithwaite—a record-sales manager at Tower's large location on retail-rocker Rockville Pike, located within a few miles of the Capitol Beltway and several of the shootings—said business had been "very slow for these two weeks. Even on Tuesdays, our new-release day, the turnout has been pretty sad." Redmond also dropped in on the Tower location at Tysons Corner, Va., one recent evening. "There was hardly anyone in the store."

Similarly, the local flagship store of Borders Books & Music—also located on Rockville Pike—felt the repercussions of stay-aways, as did such other Borders locations as the Bowie, Md., store, located one mile away from the middle-school shooting. Jenie Carlen, Borders Group manager of public relations at the chain's Ann Arbor, Mich., headquarters, said managers reported "a definite noticeable loss in traffic." She also said that, during the last couple of events "where people would be waiting in line outside" were canceled, and the chain was "bringing in food for our employees so they don't have to leave the store."

Carlen said the group does not report lost sales figures, but sources close to the chain's area stores told Billboard that sales dropped by as much as 25% on some nights following the first shootings. Most Borders stores here are located in upscale malls surrounded by parking lots.

Joe Lee, who runs longtime indie Joe's Record Paradise on the edge of Rockville, said, "People got tired of all this last weekend and they came in, but otherwise it's been down. It's very weird. It's hard to shoot through the window you saw on TV? Two doors down from our last location."

John Olsson, owner of Olsson's Records & Books—a veteran local chain with eight city or close-in stores—said his locations had not been affected as much as stores in malls near freeways and the Capitol Beltway. "People see this on the news, and it frightens them. Luckily, our stores don't have parking lots."

Olsson said the Arlington, Va., store had been busier, with people looking for stay-in entertainment. "But the managers from the Old Town [in Alexandria, Va.]...and Bethesda [Md.] stores told me they've both felt it."

Some chain spokesmen from outside the area but with area stores said they were "concerned that people will be spending their money elsewhere."

"We're consistent with what they have been for the last month, the last quarter, and year to date," said Michael Parkeson, CEO of the Music Network, said, "Sales in Washington are OK. In fact, it's the only market that we are in where the sales are OK—even with the last two weeks."

RADIO RETHINKS APPEARANCES

Radio stations were reconsidering events outside their station walls. Country WFLS Frederick, Va., pulled its regular appearance by local band Brown and Brown away..."It doesn't feel right to tell listeners to come out and stand around an outdoor location [for a promotional appearance] when this is going on," Bobbi Ross, APD of R&RWP GC, said. "After the [Oct. 14] shoot-
Now Is Still The Time For ‘Now!’ Series

Continued from page 1

has been so successful, the brand is also used in Ireland, Italy, Japan, Belgium, France, New Zealand, Portugal, and Southeast Asia and was recently launched in Denmark. Outside the U.S., the series has sold more than 60 million units.

The Now! brand is owned by Virgin/EMI and is licensed to a variety of partners for the different countries where it is used. In the U.S., the series is a collaboration among EMI Recorded Music, Universal Music Group, Sony Music Entertainment, and the Zone Group, with the albums rotating among Sony, Universal, and EMI for marketing and distribution.

Meanwhile, BMG and the Warner Music Group have created a joint venture to market the Totally Hits series, which has scanned 5.9 million units throughout five releases since its inception in November 1999. The Totally Hits series has also spun off two volumes of Totally Country and one volume of Totally Dance.

It is unclear what the pending sale of Zomba to BMG will mean to the Now! series. A Zomba spokeswoman says, “We haven’t thought that far ahead,” indicating that the sale is currently the main priority. Some sources indicate that the Now! deal is coming up for renewal, but Universal Music Enterprises president Bruce Resnikoff dismisses that idea, saying that different joint-venture partners have different contract lengths; he does concede that one of the partners may be in negotiations soon.

NOTHING TO SNEEZE AT

While U.S. sales for Now! are slowing, one merchant says that the 1.1 million units that Now! 10 has moved are nothing to sneeze at. Sony Music Distribution senior VP of sales and new technology Craig Appelquist says Now! is successful because “it’s a classic example of giving the kids what they want. It’s nice to find something that works as predicted.”

Resnikoff offers this observation: “The key is the hits. The brand is only as good as the music that makes up the brand.”

When creating a volume in the series, the multi-label A&R team tries to get as many current hits as possible, “and that’s what separates this

from other compilations,” Resnikoff adds. “There have been significant one-off compilations, but this is the only compilation series that could maintain this level of momentum.”

While the executives concede that sales have slowed, they both think it has more to do with the marketplace than with the consumer tiring of the Now! brand. Appelquist observes, “Music sales are down in general, so the Now! sales are down; it’s an apple-to-apple thing.”

But a merchant who did not want to be identified disagrees with that assessment. “The Now! series isn’t ‘now’ anymore,” the merchant says. “It just seems that the selections aren’t as compelling as they used to be. It is not resonating with the consumer as much.” Moreover, the merchant points out that if Now! was experiencing a sales slowdown like Appelquist describes, then it would only have a 10% drop. As it is, there is nearly a 50% sales drop between the Now! 5 and Now! 9 albums.

A sales executive at a major label participating in the competing Totally Hits series offers this opinion on the sales decline: “I think [hits compilations] are losing their luster. People make their own compilations now with file-sharing and CD burning.” Others support the idea that Internet file sharing is a factor in the declining sales of all types of compilations, including soundtracks.

Resnikoff acknowledges that the brand does not capture the growing thralldom sales as quickly as its smaller artists tend to be a strong brand that is generating healthy business. Also, he points out that the Now! part-driven by hits. “It’s about the content, the U.S., putting out three collections a year since 2001 instead of two, saying, ‘That has created a situation where we are selling more, but sales per album may be coming out before the old one runs its course. There is some discussion of moving the release schedule to two per year instead of three, but not all participants agree. Resnikoff says that decision should be based on the music. ‘We wouldn’t force one in the marketplace if there are not enough strong hits. Repertoire and the market will determine if we have two or three a year.

But Phil Quartararo—the executive VP of EMI Recorded Music North America who was the president at Virgin when the collaboration launched in the U.S.—offers a different assessment of the sales decline: He says that Now! sales are largely driven by the computer and the timing, and if a Now! title has four or five really gigantic hits, each

of which dropped anchor, then you have a big revenue generator.”

—PHIL QUARTARARO

EMI RECORDED MUSIC

CD The “If a Now! title has four or five really gigantic hits, then you have a big revenue generator.”

—PHIL QUARTARARO

EMI RECORDED MUSIC

Then & Now! A Performance History

<table>
<thead>
<tr>
<th>Compilation Title</th>
<th>Release Date</th>
<th>First-Week Sales</th>
<th>U.S. Sales To Date</th>
<th>Billboard 200 Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now! 1</td>
<td>1/19/10</td>
<td>48,000</td>
<td>2.01 million</td>
<td>10</td>
</tr>
<tr>
<td>Now! 2</td>
<td>7/31/10</td>
<td>171,000</td>
<td>1.87 million</td>
<td>3</td>
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<tr>
<td>Now! 3</td>
<td>12/31/10</td>
<td>219,000</td>
<td>2.61 million</td>
<td>4</td>
</tr>
<tr>
<td>Now! 4</td>
<td>7/31/10</td>
<td>320,000</td>
<td>2.81 million</td>
<td>1</td>
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<td>Now! 5</td>
<td>1/19/10</td>
<td>444,000</td>
<td>4.67 million</td>
<td>2</td>
</tr>
<tr>
<td>Now! 6</td>
<td>4/1/10</td>
<td>525,000</td>
<td>3.27 million</td>
<td>1</td>
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<tr>
<td>Now! 7</td>
<td>7/31/10</td>
<td>621,000</td>
<td>3.18 million</td>
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<td>Now! 8</td>
<td>1/19/10</td>
<td>549,000</td>
<td>3.22 million</td>
<td>2</td>
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<tr>
<td>Now! 9</td>
<td>3/1/10</td>
<td>419,000</td>
<td>2.34 million</td>
<td>3</td>
</tr>
<tr>
<td>Now! 10</td>
<td>7/31/10</td>
<td>288,000</td>
<td>1.13 million</td>
<td>2</td>
</tr>
</tbody>
</table>

Source: Nielsen SoundScan

and their representatives. “Early on, we had trouble convincing artists and their managers that they should participate. There was a fear of complacency and fear of the unknown,” Resnikoff admits. Also, Quartararo adds, “it was the K-tel style of selling, which means it was artistically uncool and unhip.”

But that has changed, and now, “the biggest problem often is that there is no room for a track.” Resnikoff says, “I think the concept of Now! really works, because the labels and the artists have stepped up and believe in it.

THE CANNIBALIZATION FACTOR

In addition to the coolness factor, artists initially were reluctant to participate because of fear of losing their own album sales, and some retailers share the concern. Trans World Entertainment divisional merchandising manager of music Jerry Kamler calls, “the issue is not how well Now! is selling, which it is doing extremely well. The question is, is it cannibalizing full-length sales?” He says that most labels are unwilling to promote singles because of the fear of cannibalization, but if there was ever a place where that factor comes into play, it is the Now! series. “I think it is cutting into album sales,” he states.

But a sales executive at the competing Totally Hits camp says compilations—like singles—can work both ways. “If an artist has a single album, then the customer can get turned on to it from the Now! compilations,” Applequist argues. “If the hit on the compilation comes from an album that is not solid, then it cannibalizes.”

Nonetheless, Kamler argues, “I would not much more in favor of putting the songs on Now! into the stores as singles. That way you drive consumers out of the living room where they are sitting on the computer and into the store. Now! the labels have experimented with Now! and see it is a success, they should push this much effort into singles.”

Resnikoff says the question of whether Now! cannibalizes album sales has already been answered. He notes, “We have actually done several different research studies, and the general consensus is people buy more because of Now! It serves as a vehicle to help consumers discover an artist on the compilation.”

Applequist says Now! acts as a catalyst. “When the new Now! comes out, sales for one and some of them come back on the charts. The chart is still selling millions, and the longevity is there.”

In fact, the brand is so successful that the concept of expanding it. So far, the partners have issued a rap Now!, called Off the Hook, and a Christmas album, which will be reissued this year. But that may be about as far as the partners are willing to go. “We have a group of people that will do what is best for the brand,” Resnikoff says. “The general feeling is that Now! represents a certain type of music that is not put out in stores, and it could dilute the name and confuse customers. Our goal is to make sure the Now! brand delivers top-quality music.”

Additional reporting by Gordon Mason in London and Keith Caulfield and Geoff Mayfield in Los Angeles.
Pearl Jam Energized For New Epic Set

Continued from page 1

has really become a vehicle for everyone to offer up their songs, very adept musicians playing them, and have a very good chemistry with those players. That’s why I can see us going on for a long while.”

To be sure, Pearl Jam is one of the few bands standing from Seattle’s golden era, hav- ing emerged with its dignity and sense of pur- pose intact. And judging by the sound of its seventh Epic studio album, Riot Act, the quin- tet is more energized than ever. Anticipation for the set, due Nov. 12, has been driven by the out-of-box success of the waltz-tempoed first single “I Am Mine,” which went top 10 on both the Billboard Modern Rock and Mainstream Rock charts.

Riot Act, which follows 2000’s Binaural, hedges with a host of showcases for Pearl Jam’s signature rock power, from the tense, psycho- delic opener “Can’t Keep,” the unhinged guitar assaults “Get Right” and “Save You,” and the propulsively melodic “Green Disease” and “Crowdster.” Elsewhere, “Thumbing My Way” and the gorgeous bittersweet closer “All or None” reveal the band’s deft dynamic touch, trading power chords for acoustic strumming and Hammond B3 organ flourishes.

The album also finds the group realizing its collective creativity to an often stunning degree, with myriad songs that find little basis in any prior Pearl Jam album. “You Are,” penned by drummer Matt Cameron, is a monster of jagged guitar outbursts fed through a drum machine and welded to a gritty groove, while bassist Jeff Ament’s “helpful” careers from sweetly sung verses to manic choruses and an even more intense instrument breakdown.

Guitarist Stone Gossard says the band members revel in taking their individual song ideas to new and unusual places. “When somebody has a clear idea what a song is going to be, inevitably the band will say, ‘Well, I don’t know. Let’s try something else.’” — he says with a laugh. “Instead it will be some riff you’ve played three times. You just wrote it that morning and don’t even care about it, but everyone will say, ‘That’s killer! Let’s do that!’” The process of letting go is constant in this band. Sometimes you have to.”

A FEELING OF SPONTANEITY

Riot Act was mixed by longtime collaborator Brendan O’Brien and self-produced by the band with Adam Kasper. He had done some engineering on earlier Pearl Jam albums but was brought in this time at Cameron’s suggestion, after they worked together on the latter’s Well- water Conspiracy project. Kasper had an intuitive knack for when to stop the proceedings. “I think that contributed to the album’s spontaneous feel.”

“On ‘Thumbing My Way,’ we were out in the room learning the song,” he recalls. “In the process, Adam went and re-miked everything very covertly. So all of the sudden when we were ready to play it, it was up and he captured it. Nailed it. That, to me, was really critical and kind of how the record sounds. A lot of times, there’s some pretty good things when you don’t quite know the song and everybody is really concentr- ating. It lasts four or five takes and then it’s gone. After that, it’s all cerebral.”

The sessions got an extra boost of experi- mentation thanks to the presence of keyboardist Ken-Kenneth “Boom” Gasparr, who Vedder met and quickly began collaborating with last year in the midst of a surfing trip to a remote Hawaiian island. One of their songs, “Love Boat Cap- tain,” serves as the set’s emotional centerpiece, as it researches to the families of the nine fans who were killed after a crowd surge during Pearl Jam’s June 30, 2000, set at Denmark’s Roskilde Festival.

Prior to meeting Gasparr, Vedder had never heard of Pearl Jam, much less recorded with a multi-platinum rock band. Vedder says, “Without really any knowledge of our band dynamic fit (Neil Young holds the event for the school, which assists special-needs students) outside San Francisco, was a key starting point. “It has all the elements this band is known for: strong lyrics, strong hook, and a good sense of melody.”

Guitarist Mike McCready adds, “It’s kind of a positive affirmation of what to do with one’s life. I’m born and I die, but in between that, I can do whatever I want or have a strong opinion about something.”

KNDJ Seattle PD Phil Manning agrees. “Our listeners responded to ‘I Am Mine’ with two thumbs up,” he says. “Stone, Jeff, Eddie, Mike, and Matt recorded a perfectly boogy key song with heartfelt, poetic lyrics. Wait’ll [listeners] hear the album.”

PEARL JAM: A 10-YEAR STRING OF HITS

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Release Year</th>
<th>U.S. Sales To Date</th>
<th>Billboard 200 Peak Position (Weeks At No. 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ten</td>
<td>1991</td>
<td>8.9 million</td>
<td>2</td>
</tr>
<tr>
<td>Vs.</td>
<td>1993</td>
<td>5.79 million</td>
<td>1(1)</td>
</tr>
<tr>
<td>Vitalogy</td>
<td>1994</td>
<td>4.63 million</td>
<td>1(1)</td>
</tr>
<tr>
<td>No Code</td>
<td>1996</td>
<td>1.37 million</td>
<td>1(2)</td>
</tr>
<tr>
<td>Yield</td>
<td>1998</td>
<td>1.5 million</td>
<td>2</td>
</tr>
<tr>
<td>Live on Two Legs</td>
<td>1998</td>
<td>879,000</td>
<td>15</td>
</tr>
<tr>
<td>Binaural</td>
<td>2000</td>
<td>715,000</td>
<td></td>
</tr>
</tbody>
</table>

Additionally, 72 Pearl Jam live albums released in 2000-2001 sold 1.29 million units.

Source: Nielsen SoundScan.

The lead track debuted online Sept. 16 via AOL’s First Listen initiative and Nettcape Music and was streamed more than 294,800,000 times in the first three days, according to Epic new- media manager Tim Heslin, EVP of mar- keting Chris Pope reports. “Some radio sta- tions were grabbing that version and playing it before the official add date.”

A commercial CD single for “I Am Mine” arrived Oct. 8; a vinyl edition followed Oct. 22. A limited-run, 7-inch single featuring the politically charged “BuShleagger” and the non-album cut “Undone” shipped Oct. 9 to indie retail.

Pope says, “Although Pearl Jam is a hug- e commercial band, they’ve never forgotten where they started, which is the indie stores.”

Leading up to street date, pearljam.com is streaming a new album track each week. The band also teamed with vh1.com to stream a “history of Pearl Jam” special with classic older songs; the latter site will stream the entire album the day before Riot Act hits stores.

And while the band will once again forgo single-promotions for a specific album track—like, some September rehearsals at Seattle’s Chop Suey club were taped, and select footage has been made available for promotional purposes outside of North America. Members of the band’s Ten Club organization will be able to stream a full video from that session via pearljam.com around street date.

TOUR PLANS TAKE SHAPE

Gossard says he can’t wait to incorporate material from Riot Act into the band’s no-tour shows-alike set lists. “It really feels like something we could play all the way through and still be on the road for a good chunk of time.”

Manager Kelly Curtis says Pearl Jam will per- form two consecutive days, Nov. 14 and 15, on CBS Late Show With David Letterman, re- group for at least one charity benefit in Seattle, and then hit Australia and Japan after the first of the year.

The band, booked by Don Muller at the Cri- ative Artists Agency, will begin a stateside tour in mid-spring, which Curtis says will include “some shows but not arena.” In the wake of Roskilde, Curtis says Pearl Jam does not have any plans to “play any more festivals or do open- floor stuff. It takes a lot of pressure off every- one of having to look at all those people standing together in the front.”

As it did with 72 complete shows from the Binaural tour, the band will make available soundboard recordings of each upcoming concert available at retail; the live CDs will be offered to the 35,000 members of the Ten Club at a substantially reduced price. Fourteen albums from the last round hit The Billboard 200; Epic estimates worldwide sales for the prior project at between 2.2-2.3 million.

Ten Club chief Tim Bierman says the band is hoping to have a full show streaming on pearl- jam.com “as quickly as humanly possible” and in fans’ hands much faster than before. “The fans proved this is a viable thing, and we want to work with them as much as we can to get this stuff efficiently and inexpensively.”

STAYING WITH SONY

Riot Act is Pearl Jam’s final album under con- tract with Epic, although Curtis says sometime next year the label will release a long-planned, double-disc rarities album featuring a host of unreleased takes. Would the band consider walking away from the only label with which it has done business?

Curtis explains, “There are certain things [Epic parent] Sony could do to make us stay there, and it remains to be seen if that is going to happen.”

“In some bands’ cases, it probably is cash, but for us, it’s other things.” Ament elaborates. “We’ve had a lot more freedom, ownership, and digital rights.”

“For the most part, Sony has done every- thing they could to make us feel at home,” Gossard adds. “I think whatever deal we cut, it’s going to be some chances and be adven- turous, and we’ll want our record company to do the same.” Sony declined to comment on this subject.

Needless to say, Pearl Jam has pondered such enve- lope-pushing maneuvers as making its entire live archive available to fans or touring smaller venues armed only with brand-new songs. But with Riot Act garnering strong early buzz, Gossard says the group will proceed forward with the band’s top priority: “What keeps us moving forward are the fans, and we want to keep our band on the road.”
Billboard, Disc Makers Link For Indie Band Contest, Shows

Billboard, in conjunction with its Musician’s Guide to Touring & Promotion, has signed on as a sponsor for the International Music World Series (IMWS), an annual unsigned artist competition and showcase series presented by custom-CD manufacturer Disc Makers. In addition, Billboard editors will serve as judges in each of the four semi-final rounds in the national competition.

Semi-final judging in the first quarterly competition, open to independent acts in the Northeast region, has just been completed by Billboard. The finalists for the Northeast 2002 IMWS are solo artists Amber de Laurentis, Richard X. Heyman, Sophia Ramos, and Nicole McKenna; and the groups Moonraker and Duwende. Each will have the opportunity to compete Nov. 14 for the Northeast grand prize at a live showcase at the Lion’s Den in New York. At stake will be $35,000 in prizes, including custom-manufacturing services from Disc Makers and professional gear from seven top-name sponsors.

The next installment of the showcase series takes place Jan. 16 at the Knitting Factory in Los Angeles and covers the Southwest region. Deadline for entry is Nov. 15. Subsequent showcases will take place in Chicago and Nashville for the Midwest and Northeast regions, respectively. For further contest details, visit dismakers.com/music/imws.


COMING THIS WEEK: Pearl Jam returns to action. Nov. 12 with Riot Act (see story, page 1), its seventh epic studio album and first since 2000’s Binaural. In comments that will appear exclusively on billboard.com, group members Eddie Vedder, Stone Gossard, Mike McCready, Jeff Ament, and Matt Cameron offer up the scoop on each of the set’s 15 tracks.

Also this week, read the fourth and final installment in Curt Gooch’s new book KISS Alive Forever: The Complete Touring History.

Billboard.com will also feature reviews of a double-disc collection of instrumental and remixes from rapper El-P, Fandom Plus (Definitive Jux); electronic/pop outfit Saint Etienne’s Finisterre (Mantra/Beggars Banquet); and rap act Field Mob’s From the Roots to the Top (MCA).

News contact: Jonathan Cohen • jacoben@billboard.com

upcoming events

Billboard Music Awards
Dec. 9 • MGM Grand Garden Arena • Las Vegas
For info: 866-654-4600 • billboardawards@vnu.com

Billboard/Airplay Monitor Seminar & Awards
Feb. 6-8 • The Eden Roc Resort • Miami Beach
For info: 866-654-4600 • billboard@billboard.com

visit www.billboard.com

Dates Set For Radio Seminar
The ninth-annual Billboard/Airplay Monitor Radio Seminar & Awards has been set for Feb. 6-8, at the Eden Roc Resort in Miami Beach. Long-established as the most important annual forum for discussion of key music programming and promotion issues, the seminar attracts top radio chain executives, program directors, music directors, station GMs, consultants, on-air personalities, record label promotion executives, and industry celebrities. The 2003 edition will feature informative panels, artist showcases, and the always entertaining awards program.

For more information on the 2003 Billboard/Airplay Monitor Radio Seminar & Awards, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648. For hotel reservations, call 305-531-0000.
Wearing It Out

Thirteen-year-old Lil’ Romeo has become the latest R&B act to release a personal line of urban clothing. P Miller Shorties, which offers T-shirts and jeans, is available exclusively at Mervyn’s 264 nationwide stores. Beginning this month, the line expands with the P. Miller line for young men. Designed by Lil’ Romeo’s dad, rapper Master P, it will add velour sets, polos, and active-wear to the collection.

Ohm Shanti

Def Jam founder/Island CEO Russell Simmons recently threw a book party for Jivamukti yoga founders Sharon Gannon and David Life, who have issued two books: Jivamukti Yoga, Practices for Liberating the Body & Soul, and The Art of Yoga. Included in the books are endorsement quotes from the likes of Madonna, Willem Dafoe, Donna Karan, and Mike D of the Beastie Boys. Pictured, from left, are Life, model Christy Turlington, and Simmons. Gannon is seated.

Some people are fanatic about football. Some people run home to watch American Idol,” Dave Sanford says. “I’m into seeing if Brock Lesnar will defeat the Rock and become the next big thing.”

For the uninitiated, Mr. Lesnar is the youngest world wrestling champion ever—who, Sanford shares, “has arms bigger than your head.” And that’s just the beginning of the wealth of knowledge the president/CEO of Los Angeles-based radio promotion and consulting firm Spectre Entertainment Group has about a sport he notes could use a little respect.

“A wrestling match is very much a psychological story,” Sanford says. “The real allure between a good match and a bad one is the way it tells a story. There’s the rivalry, there’s the show, and the fan base. It’s not about violence—I can’t stand ultimate fighting—or anyone getting dropped on their head. There’s wonderful feeling of entertainment when it’s done well.”

Sanford is more than the average armchair wrestling fan. In addition to attending World Wrestling Entertainment (WWE) events on a quarterly basis, he treks down to Tijuana, Mexico, with fellow wrestling-mania fans to observe matches, which he says are quite a spectacle. “There’s more of a high-flying style with a big tradition of masks, as opposed to the street fights and headlocks you might see in the [WWE].”

Sanford also maintains a collection of paraphernalia in his office, ranging from wrestling masks and action figures to actual seats from Wrestlemania events in the Los Angeles area and posters of El Santo, a major figure in Mexican wrestling and fantasy cinema of the ’60s and ’70s who came from professional wrestling.

He has also joined his own altar ego through the creation of transistorradio.com and Transistor Lounge club nights in L.A. There, as the masked DJ Santo, he spins music (Sanford has also logged time as a music director and DJ at stations in New Orleans and Los Angeles). “When it started, there was this whole sort of pirate-radio mystique, so I came up with the idea of masking myself. Then I became this character that I’ve stuck with through the years,” Sanford says. “I DJ a couple times a week.”

Fortunately, 32-year-old Sanford is blessed with a wife who appears patient with his pastime. “I think she pretended to be much more into it when we first started dating than she really is,” he says with a laugh. “The first gift she ever gave me was an El Santo bottle opener. Now, thanks to the glory of Tivo, I’m able to watch all of my wrestling on Saturdays, while she’s at work.”

Chuck Taylor

Across
1. Su (college major, for short) (11)
2. Home nation of the Caddo Indians: abbr. (11)
3. "E.R." actor La Gale (3)
4. Simple Minds hit used by "Killing Me Softly With His Song" (13)
5. Labor Secretary Elaine (7)
6. "You’re my pride and joy, and, oh, c’mon! (27)
7. Show the band you hate them, in Europe (11)
8. Thomas Wolfe wrote his in 1913 (8)
9. Alternative to pants (7)
10. Bend down (9)
11. It may be tapped by a musician (9)
12. "When a Man Loves a Woman" (11)
13. "We’d find that our love is unfettered by time" (11)
14. "Dance With Wolves" (7)
15. "Love Jones" (7)
16. "What in the world could make a brown-eyed girl turn blue?" (7)
17. Key on computer keyboards (6)
18. Place to store a car: abbr. (6)
19. "Rock" (musical genre) (6)
20. "Ball" (magic game) (6)
21. "No exception to this rule? I’m simple but I’m no fool!" (11)
22. "I’ll be..." (5)
23. "She’s a devil" (9)
24. "Sanctuary" (13)
25. A TV show (23)
26. A TV show (23)
27. "The Last Episode" (23)
28. "氿is is a devil" (23)
29. "We’re in My Arms Again" (23)
30. "You’re in My Arms Again" (23)
31. "I’ll be..." (5)
32. "There’s a devil" (9)
33. "A TV show" (23)
34. "Sanctuary" (13)
35. "The Last Episode" (23)
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