Amid Changes, Local PDs Still Call Shots On Music

BY MARC SCHIFFMAN and GAIL MITCHELL

It's no surprise that the consolidation of U.S. radio in recent years has changed the role of many local PDs. At the largest radio chains, PDs typically maintain a high degree of autonomy when it comes to music decisions. But the chains differ in the amount of input provided by central programming executives. Further, policies vary on matters of record-company relationships and contact with independent promoters. Certainly, today's PD is less the jeans-wearing "mad scientist"—as Cox Radio CEO Bob Neil puts it—and more the straight-ahead business person. "These are not just music guys hanging out," Cumulus chairman/CEO Lew Dickey says. "These are businessmen, managers with a hell of a lot on their plate."

The role of the PD has caught the attention of the media recently, as the consumer press has attempted to examine the chains' relationships with independent promoters. This scrutiny has illustrated the confusion that exists (Continued on page 119)

Jackson 'Drives' To CMA Victory

Big-Selling Arista Nashville Artist Wins Five Major Awards

BY DEBORAH EVANS PRICE

NASHVILLE—Arista Nashville recording artist Alan Jackson dominated the 36th annual Country Music Assn. (CMA) Awards Nov. 6 at Nashville's Grand Ole Opry House, winning five awards: entertainer, male vocalist, and album (Driving Rain), as well as single and song of the year for "Where Were You (When the World Stopped Turning)."

At the cash registers, Jackson was already winning before he picked up the first trophy, as he had been reaping the benefits of special retail programs spotlighting CMA Award nominees. "We saw it this week," RCA Label Group (RLG) chairman Joe Galante says. "His record was up by about 10%, and it was all the promotions from the accounts setting up the record. Of course, everything from here sets us up for "Thanksgiving and Christmas."

Drive has already sold 2.6 million, according to Nielsen SoundScan. With 10 nods, Jackson went into the awards as the most-nominated artist of the night. The show was broadcast on CBS to an audience of 17.6 million, according to Nielsen Media Research, approximately equal to last year's audience. Jackson's five wins place him in an elite category with Johnny Cash and Vince Gill—the only two other artists to win five awards in one night. Cash accomplished the feat in 1969 and Gill in 1993.

"I didn't realize it until after the show, when somebody said Vince Gill and Johnny Cash had won five," Jackson told Billboard. "Going into it with the nomi" (Continued on page 120)

Matchbox Twenty Strikes New Chords

BY MELINDA NEWSMAN

NEW YORK—Lead singer Rob Thomas knows the key to Matchbox Twenty's popularity: "Our saving grace has been that we're not hip," Thomas declares. "There are a lot of bands, and the best thing about them is they're them. It's never been hip to be us."

Hip? Maybe not. Successful? Without a doubt. Since its 1997 debut, with Yourself or Someone Like You, (Continued on page 20)

'Spider-Man' Spins Autumn Video Bonanza

BY BILL KIPNIS

LOS ANGELES—Home-video sales continue to boom amid a declining market for CDs, as Columbia TriStar Home Entertainment reports that its release of Spider-Man has set both a first-day and first-week sales record. Columbia (Continued on page 12)

Effect Of Elections On Music Biz; Reports Differ On Internet CD Sales Trends: Page 4  '8 Mile' Soars To No. 1: Page 107

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Music & Money

SPOTLIGHT BEGINS ON PAGE 93

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I'm Already There
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Not pictured: David Will and Stephen Werle
Impact Of New Senate Leaders Uncertain

BY BILL HOLLAND
WASHINGTON, D.C.—As the Republican wave comes away from the Nov. 5 elections with control of both House and Senate, music industry insiders are unsure which committee and subcommittee chairs will be different in the Senate, many of the faces will be familiar. Also, lawmakers may find it difficult to assemble the consensus necessary among all the players in the copyright-related bills to forge legislation in that vein. Nielsen SoundScan says, “It’s important to find out who those [Judiciary Committee] vacancies are and if they’re sensitive to the needs of the creative community.” Rosenberg and other observers also say that the something to move forward. So I don’t know what issues are going to get majority support—except for strict enforcement of [antipiracy] laws. But in terms of technology or opening up [to rewrite sections of the] DMCA or other mandates, I just don’t say.

Veteran lobbyist Ben Palumbo of Palumbo & Cerrell—which represents ASCAP on Capitol Hill—says, “It’s important to find out who those [Judiciary Committee] vacancies are and if they’re sensitive to the needs of the creative community.” Rosenberg and other observers also say that the something to move forward. So I don’t know what issues are going to get majority support—except for strict enforcement of [antipiracy] laws. But in terms of technology or opening up [to rewrite sections of the] DMCA or other mandates, I just don’t say.

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Thank You Santana, Foo Fighters, Rod Stewart and Elvis Presley

Thank You Arista, RCA and J Records

A historic week for BMG with 4 out of last week's top 5 albums.
Top of the News

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21 In The Spirit: The lead single from John P. Kee's Blessed by Association is a hit at gospel radio.

24 Justin Timberlake

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M & EMINEM: It took veteran Chart Beat reader William Simpson to notice this one. While Eminem remains No. 1 on the Billboard Hot 100 with " Lose Yourself " (Shady/Interscope), 23 years ago this month, M was No. 1 with "Pop Muzik." That can't be coincidense, aside, while "Lose Yourself" is in its second week in pole position, its parent album The Score debuts at No. 1 on Billboard's Top Pop Tracks chart. (Shady/Interscope)

COMPLEX: Avril Lavigne leads the Adult Top 40 chart for the 13th week with her debut hit, " Complicated." (Arista). That's the longest run at No. 1 for any solo female artist in the history of this chart, surpassing the previous record of 14 weeks held by Natalie Imbruglia with "Torn." (It's "Complicated" as it originally appeared on No. 2, Lavigne's song will be the third third place among the longest-running titles at No. 1. The longest reigns belong to "Smooth" by Santana Featuring Rob Thomas (26 weeks) and "Whenever You Go" by the Calling (23 weeks).

SEALED & DELIVERED: It's a rare event when a Stevie Wonder album debuts on Billboard 200, as the creative genius has not concentrated on being prolific. He only had two albums debut in the '90s: Music From The Movie Jungle Fever peaked at No. 24 in 1991, and Conversation Piece reached No. 16 in 1995.

Seven years later, The Definitive Collection (Motown/UVT) is now at No. 35. It's Wonder's 26th album to chart, and his span of albums now stretches to 39 years and four months, dating back to the July 13, 1963, debut of Little Stevie Wonder/The 12 Year Old Genius.

JENNY TAKES A RIDE: Jennifer Lopez is apparently one week away from collecting her seventh top 10 hit on the Hot 100. "Jenny From the Block" ( Epic) just misses the mark this issue, as it slides to No. 13. Lopez started her chart career with two top 10 hits: "If You Had My Love," which spent five weeks at No. 1 in 1999, and "Waiting for Tonight," which peaked at No. 8 that same year. Her third chart entry, "Feelin' So Good," stopped at No. 51 in 2000, but the hits resumed with "Love Don't Cost a Thing," a No. 3 hit in 2001. The follow-up, "Papi," is the only one of her Lopez song to miss the top 10; it went to No. 11, also in 2001. The next two Lopez tracks each went to No. 1. "I'm Real" had a five-week run, and " Ain't It Funny" ran on for six weeks. Both featured Ja Rule. "I'm Gonna Be Alright," featuring Nas, went to No. 10 earlier this year. "Blow" also features guest artists: Jadakiss and Styles P.

UP & UP! ARE AWAY: While Peter Gabriel falls 63-91 on The Billboard 200 with his new album, Up (Real World/Geffen/Interscope), Shania Twain enters Hot Country Singles & Tracks at No. 5 with the title track from her new album, "Up!" (Mercury).
Major props go out to the Insane Clown Posse!

After being in the game for over ten years, you finally accomplished your lifetime goal: the release of all of the six Joker's Card CDs as planned. Even though you never got your dues from the industry (nominations; Grammys, etc.), you have to know that from your monster-sized fan base (*The Juggalos*) to your seven different certifications (5 Gold, 2 Platinum: *Riddlebox, The Great Milenko, The Amazing Jeckel Brothers, Forgotten Freshness Vol. 1 & 2, Big Money Hustlas, and Shockumentary*) to your annual convention (*Gathering of the Juggalos*) to your legendary Halloween shows (*Hallowicked*) to your own wrestling company (*J.C.W.*) to your own exploding clothing line (*Hatchet Gear*), you get your appreciation and respect from where it's most important: your fans.

Undeniably, you are and always will be the **MASTERS OF THE UNDERGROUND MUSIC SCENE**

Thanks for everything. Best of luck with the Sixth Joker's Card.

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Karen Staley
Warner-Tamerlane Publishing Corp.

ONE MORE DAY (2nd Award)
Bobby Tomberlin
Mike Curb Music

ONLY IN AMERICA
Kix Brooks
Don Cook
Ronnie Rogers
Buffalo Prairie Songs
Don Cook Music
Route Six Music
Sony/ATV Tree

POUR ME
Keith Burns
Sammy Harp
Helmi Newfield
Hapsack Music
Warner-Tamerlane Publishing Corp.

REAL LIFE (I NEVER WAS THE SAME AGAIN)
Jim Janosky
Castrie Music
Whiskey Gap Music

RIDING WITH PRIVATE MALONE
Wood Newton
LG Wells Music
Wood and I Music

RIGHT WHERE I NEED TO BE
Casey Beathard
Kendell Marvel
Big Yellow Dog Music
Six-O-One Broadway Music, Inc.
Sony/ATV Acuff Rose
Sony/ATV Tree

SONG OF THE YEAR
I'M ALREADY THERE

RICHIE McDONALD
WRITER

SONG OF THE YEAR
I'M ALREADY THERE

SONY/ATV TREE
PUBLISHER

SHE MISSES HIM
Tim Johnson
EMI-Blackwood Music, Inc.
Tim Johnson Music Publishing

WHERE THE STARS AND STRIPES AND THE EAGLE FLY
Casey Beathard
Aaron Tipps
Sony/ATV Acuff Rose
TCT Rose Songs

WHILE YOU LOVED ME
Danny Wells
Irving Music

YOU MADE ME THAT WAY
David Malloy
Malloy's Toys Music
Warner-Tamerlane Publishing Corp.

WHERE THE BLACKTOP ENDS
Steve Warner
Steve Warner Music

WHERE THE STARS AND STRIPES AND THE EAGLE FLY
Casey Beathard
Aaron Tipps
Sony/ATV Acuff Rose
TCT Rose Songs

WHILE YOU LOVED ME
Danny Wells
Irving Music

YOU WON'T BE LONELY NOW
Brett James
Songs of Teracel
Sony/ATV Tree

SONY/ATV MUSIC
PUBLISHING NASHVILLE

PUBLISHER OF THE YEAR

SONG OF THE YEAR
I'M ALREADY THERE

RICHIE McDONALD
WRITER

SONY/ATV TREE
PUBLISHER
N.Y. Film Festival Highlights Hip-Hop

H2O Will Feature Panel Discussions, Film Screenings, And Award Show

BY CARLA HAY

NEW YORK—Hip-hop's impact on movies is being recognized with the first H2O (Hip-Hop Odyssey) Film Festival, to be held Nov. 13 at the Bronx (N.Y.) Museum of the Arts.

Highlights of the festival include panel discussions and screenings of "Tupac: Life and Death: A Film and Style." The event concludes with the H2O Hip-Hop Odyssey Awards for actors and filmmakers.

While other film festivals showcase movies about urban culture or ethnic minorities, the driving force of the H2O festival is hip hop, event founder and executive director Martha Diaz says: "The films chosen for the festival had to have at least one of the four elements of hip hop: breaking, B-boy ing, DJing, and rapping. The movies have to include members of the hip-hop community."

What's even more unusual about the H2O festival is that admission is free. Diaz hopes that this will not only attract a large turnout but that it will also "be an educational experience. My mission in starting this festival was to create a standard: to focus on quality films with a message that has images that may counteract what we may see on MTV and BET. The message in these films is more important to me than what's considered hot."

Diaz has more 10 years' experience in music and video/film production. She used to work with late director Ted Demme, one of the originators of the groundbreaking TV series Yo! MTV Raps. Diaz is also a teacher who founded her own production consulting company, Akasha Entertainment.

"People used to say that rap wasn't going to last, and now it's a billion-dollar business," adds award-winning filmmaker Tony Gevas-Martinez, H2O co-founder and director of programming. "So many people live the hip-hop culture, and this festival is about that. We want to present art that isn't really shown on television."

H2O co-founder and executive producer Gabriel Toller—"a filmmaker and an artist of Yo! MTV Raps"—adds that festival organizers got the word out about the event to potential attendees primarily through the Internet, flyer distribution, and word-of-mouth. Toller says, "It's been a real grassroots effort, just like hip-hop's origins."

Panelists and moderators at the festival will include hip-hop pioneer Fab Five Freddy, Bobbito "The Bar-B-Q" Garcia (aka DJ Cucumber Slice), writer Kevin Powell, director Nzingha Stewart, filmmaker Warrington Hudlin, and rapper Heather B., as well as executives from MTV, BET, and Sony.

Cuevas-Martinez notes that by selecting a range of films—from 1982's "Wild Style" to this year's "Paid in Full"—the festival aims to "bridge the gap between old-school and new-school hip-hop."

Recipients of the H2O Hip-Hop Odyssey Awards will be chosen by a jury that includes DJ Mecca, Powell, and Miramax Films VP of acquisitions Andrew Stengel. The categories include the Filmmaker Props Awards for various films screened at the festival, the BTS (behind-the-scenes) award, "most rap-centric," best rap actress, the Trailblazer Award, and the Freestyle Award.

In The News

• Vivendi Universal (VU) says the U.S. Attorney's office for the Southern District of New York has opened a "preliminary criminal investigation" into the company. The Securities and Exchange Commission's Miami office has also been conducting "an informal inquiry" and will work with the U.S. Attorney. VU says it will cooperate fully with both investigations. The purpose of the inquiries is unclear, though reports suggest they will examine financial disclosures made under former chairman/CEO Jean-Marie Messier. Similar inquiries are being made in France by financial regulatory body Commission des Opérations de Bourse and the Paris public prosecutor's office.

• A day after Jason "Jam Master Jay" Mizell was laid to rest in Queens, N.Y., the surviving members of Run-D.M.C.—"Joseph "Run" Simmons and Darryl "D.M.C." McDaniels—were joined by hip-hop artists and music executives to formally announce the establishment of the Mizell Children's Fund. With Mizell's widow, Terri Corley-Mizell, the coalition of artists and executives plans to raise funds for the Mizell family and aid in the capture of whomever is responsible for killing Mizell (Billboard, Nov. 9). Simmons also announced that the group has officially retired: "As a tribute to the positive legacy of Jam Master Jay, we started together and we want the Run-D.M.C. legacy to always reflect the three of us together."

CME Management Rebuilding As First-Half Sales Drop

BY STEVE MCCLURE

TOKYO—Despite a drastic drop in sales in the first half of its financial year, Columbia Music Entertainment (CME) should see its losses fall again soon, according to chairman/CEO Strauss Zelnick.

The company (formerly known as Nippon Columbia) reported sales of 13.2 billion yen ($108.1 million) for the fiscal half-year to Sept. 30, down 68.6% from the corresponding period of 2001. CME also reported a first-half ordinary loss of 923 million yen ($7.5 million) and a net tax loss of 1.5 billion yen ($12 million).

"It is not possible to do a year-on-year comparison, because the business has changed so much," New York-based Zelnick says. "Specifically, the hardware business was spun off. We also disposed of various non-core businesses, including our retail stores, a service company, and other assorted investments."

As the company generally depressed Japanese market, Zelnick says the decline in first-half sales reflects CME's "disciplined" release schedule. He adds, "We have also experienced the slippage normal in the early stages of a creative regeneration of a label."

CME has been restructured since May 2001, when New York-based investment firm Rippowood acquired a controlling interest. Rippowood named former BMG Entertainment CEO Zelnick chairman of CME and split off hardware operation CME as "old-fashioned." CME has been reorganizing since May 2001, when New York-based investment firm Rippowood acquired a controlling interest. Rippowood named former BMG Entertainment CEO Zelnick chairman of CME and split off hardware operation CME as "old-fashioned."

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For the full year to March 2003, CME projects sales of 29.5 billion yen ($242.2 million), an ordinary profit of 300 million yen ($2.5 million), and an after-tax loss of 1.3 billion yen ($10.7 million).
Jam Master Jay

May your beat live on in all of us
Word Spreads Rejoice Message

BY LEILA COBO
MIAMI—Spanish-language Christian music is set to find a new marketplace, thanks to a distribution deal inked between Warner Music Latin (WML) and Warner Bros. Records’ Christian Division. The “long-term” agreement calls for Warner’s Christian Division to distribute product put out by Miami-based Christian music label Rejoice, which in turn, is licensed by WML in the U.S. and Puerto Rico. With the new deal, Rejoice’s 17 active catalog titles, as well as future releases, will be distributed in the Christian U.S. marketplace by Word Distribution, which falls under the Warner umbrella.

Titles will be distributed to the 8,000 Christian bookstore outlets (CBA) accounts serviced by Word. WML continues to distribute Rejoice’s product in the secular U.S. marketplace and in Puerto Rico. WML president George Zamora says, “The Christian market is one of the fastest-growing markets in the music business, and now we’re bringing our own product to the Christian Latin market.” According to Barry Landis, president of Warner’s Christian Division, the CBA accounts serviced by Word are beginning to sell product in Spanish. “There’s a growing Latino market in many urban cities, and these stores are looking to provide this kind of product for their consumers,” Landis says. “We don’t know exactly what the potential [for Spanish-language product] is, but if it’s a growth area, we definitely want to be here.”

Landis says the company has been watching such other Christian Latin labels as Vida Music and One Voice with interest: “We’re all looking for areas of growth, and the Latin marketplace makes a lot of sense for us.” WML’s deal with Rejoice dates back three years and calls for WML to manufacture and distribute Rejoice’s product to all of its U.S. and Puerto Rican accounts. Rejoice’s roster includes Bobby Cruz, Luiggi Castro, and Al Quiroga.

Chad Kroege featuring Jossy Scott and “What We’re All About” from Sum 41, HBO and “Making of” specials, actor screen tests, an outtake reel, a comic book archive, a production design gallery, a historical documentary and the Spider-Man character, and a DVD-ROM accessible Activation game.

The Collectors Edition also has a reprint of Marvel Comics’ Amazing Fantasy No. 15, in which the Spider-Man character was created. There’s also an exclusive collector’s logo by former Spider-Man co-creator John Romita Sr. and current artist John Romita Jr., as well as a collectible numbered film cell from the movie. Feingold also attributes Spider-Man’s success to Columbia’s aggressive marketing plan. The studio’s $100 million campaign, first announced at July’s Video Software Dealers Assn. conference in Las Vegas (Billboard, Aug. 3), includes partnerships with Cingular Wireless, Dr Pepper, and Carl’s Jr., as well as heavy TV, print, and radio advertising. Retailers believe that Spider-Man will be the fourth quarter’s top-selling title, despite the upcoming releases of Star Wars: Episode II—Attack of the Clones (Tuesday [Dec. 2], Buena Vista), Lilo & Stitch (Dec. 3, Buena Vista), Austin Powers in Goldmember (Dec. 3, New Line), and Minority Report (Dec. 17, DreamWorks).

“We had good expectations for Spider-Man, and it is meeting and exceeding our expectations,” says Bill Cimino, spokesman for the Richmond, Va.-based Circuit City chain. “We think it’s a great product to start the holidays with, and we’re very popular this summer that there is a lot of carry-over with it being out on DVD now. It’s fresh in people’s minds.”

Kevin Gardner, spokesman for the Dallas-based Blockbuster, says, “I think the release time made a lot of sense. It was the day after Halloween. What great timing for Columbia and for retailers.” Blockbuster is continuing to bank on Spider-Man’s success by forming many of its fourth-quarter promotions around the title. Customers who purchase Spider-Man or Blockbuster’s Spider-Man 10-week movie rental card will be entered into a sweepstakes to win a life-sized replica of the comic-book hero. Additionally, customers will receive a coupon for a free movie rental with purchase of the title, or if they rent Spider-Man, qualify to buy it later at a discounted price.

‘Spider-Man’ Spins Autumn Video Bonanza

Continued from page 1

records that the title sold 7 million combined units on its Nov. 1 release date and estimates that more than 11 million combined units were sold in its first week. Spider-Man’s feat comes only weeks after Disney/Pixar reported that its Monsters, Inc., released Sept. 7, made history with a first day sales record of 5 million combined units sold and a first-week sales total of 11 million units (Billboard, Oct. 5). Columbia also says that Spider-Man, which stars Tobey Maguire and Kirsten Dunst and is available on DVD ($24.96), as well as two-disc DVD (20.98), and collector’s package ($49.95), will have earned more than $245 million in revenue after its first five days of release and that the project will be the largest single-title revenue generator for a studio in a single weekend.

“We are hoping [Spider-Man] will be the biggest-selling video of all time,” says Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia’s home entertainment division. (Disney’s The Lion King—released in 1995 on VHS only—currently holds that record, with 9 million rentals that year, according to company reports.) “Spider-Man’s uniqueness goes beyond the box office.” The film garnered more than $90 million at the box office domestically and more than $890 million worldwide, the studio reports.

MAJORITY OF SALES GO TO DVD
Columbia shipped more than 26 million units of the title North America, with 75% of those shipments on DVD at a 2.25% of VHS. It was more than 4.5 million DVD units were purchased on Spider-Man’s street date, while 2.4 million copies were purchased on VHS. Feingold notes that the Spider-Man DVD is particularly appealing to consumers because of its multitude of special features, which include pop-up factoids, cast and crew commentary, music videos of “Hero” from

VNU Inc. Chairman/CEO To Retire Next Year

BY KEN SCLARGER
NEW YORK—Jerry Hobbs, who served as group publisher of Billboard in the mid-1980s and rose to become chairman/CEO of VNU Inc.—Billboard’s current parent company—will retire in April 2003.

Hobbs joined what was then Billboard Publications Inc. (BPI) in 1969. He went on to serve as executive VP of BPI and became BPI group publisher in 1983. The following year, he led a management buyout of BPI. As president/CEO beginning in 1985, Hobbs guided the renamed BPI Communications through a period of rapid expansion. Upon the acquisition of BPI by Netherlands-based VNU in 1994, he became CEO and later chairman/CEO of VNU Inc. in the U.S. He helped transform the company into a global leader in business information with a series of major acquisitions, including SoundScan, Nielsen Media Research, and ACNielsen. In 2001, he added the role of vice chairman of the VNU executive board.

Upon his retirement, Hobbs will continue to serve VNU as a member of the board of supervisors.

Record Companies: Lou Plai is named VP of marketing for Lava Records in New York. He was VP of marketing and strategic planning for Atlantic Records.

Kirk Bonin is named senior director of mainstream sales and marketing for Arista Records in New York. He was VP of marketing for Universal Music & Video Distribution (UMVD).

Benjamin Osgood is named VP/director of A&R for Bop City Records in Los Angeles. He was VP/director of A&R for Doc Hollywood Records.

Bill Giraldi is named senior director of field sales for J Records in Chicago. He was national sales director for Virgin Records.

Patti Hauseman is promoted to national director of field marketing for Hollywood Records in Burbank, Calif. She was regional director of field marketing. Hollywood Records also names George D’Errico as regional director of field marketing in New York and Pete Spiegelman as regional director of field marketing in Burbank. They were, respectively, sales representative for UMVD and senior director of sales for Gold Circle.

Bug Music promotes Jeremy Crowther and Christine Cusick to copyright manager in Los Angeles. They were, respectively, creative assistant and royalty assistant.

Publishers: Ian Burke is named senior director of rhythm and soul creative affairs for ASCAP in Atlanta. He was A&R representative for Elektra Records. ASCAP’s rhythm and soul department also promotes Charis Henry to senior director of creative affairs in Los Angeles and Keith Johnson to director of creative affairs in New York. They were, respectively, director of creative affairs and assistant director of creative affairs.

Artist Services: Libby Henry is promoted to national publicist and tour publicist for Mitch Schneider Organization in Sherman Oaks, Calif. She was tour publicist.

"We're All About") from Sum 41, HBO and "Making of" specials, actor screen tests, an outtake reel, a comic book archive, a production design gallery, a historical documentary and the Spider-Man character, and a DVD-ROM accessible Activation game.

The Collectors Edition also has a reprint of Marvel Comics’ Amazing Fantasy No. 15, in which the Spider-Man character was created. There’s also an exclusive collector’s logo by former Spider-Man co-creator John Romita Sr. and current artist John Romita Jr., as well as a collectible numbered film cell from the movie. Feingold also attributes Spider-Man’s success to Columbia’s aggressive marketing plan. The studio’s $100 million campaign, first announced at July’s Video Software Dealers Assn. conference in Las Vegas (Billboard, Aug. 3), includes partnerships with Cingular Wireless, Dr Pepper, and Carl’s Jr., as well as heavy TV, print, and radio advertising. Retailers believe that Spider-Man will be the fourth quarter’s top-selling title, despite the upcoming releases of Star Wars: Episode II—Attack of the Clones (Tuesday [Dec. 2], Buena Vista), Lilo & Stitch (Dec. 3, Buena Vista), Austin Powers in Goldmember (Dec. 3, New Line), and Minority Report (Dec. 17, DreamWorks).

“We had good expectations for Spider-Man, and it is meeting and exceeding our expectations,” says Bill Cimino, spokesman for the Richmond, Va.-based Circuit City chain. “We think it’s a great product to start the holidays with, and we’re very popular this summer that there is a lot of carry-over with it being out on DVD now. It’s fresh in people’s minds.”

Kevin Gardner, spokesman for the Dallas-based Blockbuster, says, “I think the release time made a lot of sense. It was the day after Halloween. What great timing for Columbia and for retailers.” Blockbuster is continuing to bank on Spider-Man’s success by forming many of its fourth-quarter promotions around the title. Customers who purchase Spider-Man or Blockbuster’s Spider-Man 10-week movie rental card will be entered into a sweepstakes to win a life-sized replica of the comic-book hero. Additionally, customers will receive a coupon for a free movie rental with purchase of the title, or if they rent Spider-Man, qualify to buy it later at a discounted price.
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New U2 Best-Of: The Sound Of A Giant Getting Bigger, Better

Island Set Sees The Band Flourish Creatively, Commercially After ‘Chopping Down’ The Massive Joshua Tree

BY WES ORSHOSKI

As is the case with many who know, work with, or just love the band, the deeper Interscope Geffen A&M chairman Jimmy Lovine gets into conversation about U2, the closer he gets to gushing. Lovine—who before becoming the band’s label boss produced its Under A Blood Red Sky and Rattle and Hum albums—says that in the group’s new Island collection, The Best of 1980-2000, fans have proof of four musicians doing the near impossible: retaining their band’s musical, cultural, and political relevance for some 20 years while remaining as devoted as ever to each other and the art they make.

“The force of this thing,” Lovine notes, “is nothing short of astounding.”

Indeed. And, from a certain perspective, U2’s accomplishments become even more impressive when surveying The Best of 1980-2000, as it not only shows the band retaining its relevance but also pulling off the improbable maneuver of emerging from the shadow of The Joshua Tree as a bigger and better band.

Like 1998’s The Best of 1980-1990, this album will be sold in two configurations—as a two-disc set including a disc of 14 B-sides from this era (out Nov. 5), and additionally as a one-disc best-of, out Tuesday (12). In its first week of release, the two-disc set will be sold exclusively with a free DVD—featuring an alternate “Beautiful Day” video, as well as a live clip of “Please”—shrink-wrapped to the jewel case.

The new set begins appropriately with a track from 1991’s Achtung Baby ("Even Better Than The Real Thing’), the band’s first album of the ‘90s, and the record that Bono then proclaimed as the sound of U2 “chopping down” The Joshua Tree. And it positively was: with this album, the group marked a new beginning—and the second chapter of its career—by reinventing itself and experimenting with sounds and songwriting approaches, dirty, distorted guitar riffs, and ironic lyrics.

A REBIRTH

Guitarist the Edge recalls the stylistic shift as the spark that reignited U2 after the grueling two years of touring with which the band ended the ‘80s. After the group wound down the decade, playing its final stop on its international Lottown tour on New Year’s Eve 1989, the group felt “out of ideas,” he says: “That particular moment, the end of the ‘80s, was a difficult moment for us. We were kind of physically and mentally exhausted; we weren’t sure where we wanted to go. And it just seemed like we’d run out of road. So the only thing to do, it seemed, was take a break.”

Yet that break didn’t last long, as Bono and the Edge became inspired while delving into much of the hip industrial and dance music of the time while preparing the music for a stage production of A Clockwork Orange. Not long after, the band, aching to move in a new direction, convened in Berlin to make Achtung Baby with producers Brian Eno and Daniel Lanois.

“We really felt for our own sort of creative survival that it was important to expand on what the band was about, musically and in terms of people’s perceptions,” the Edge says. “We were kind of looking for the freedom to be more than just the stereotypical cartoons that we seemed to have become in people’s eyes as a result of the big success of The Joshua Tree; you know, that was just one album, one side of the band. But it did seem to be, like, such a straitjacket of a kind.”

Propelled, most notably, by the sexy rocker “Mysterious Ways” and the stunning ballad “One”—both top 10 hits—the album debuted in December 1991 at No. 1 on The Billboard 200, on which it spent 57 weeks en route to an eight-times platinum certification.

OPEN FLOODGATES

In addition to catalyzing the band up the chart that was the following of success 1987’s 10-times platinum The Joshua Tree and 1988’s five-times platinum Rattle and Hum, the album also flung open the floodgates of creative possibilities for the band, the Edge says. “We were reinvented as a band and as songwriters, and it really gave us a completely different view of what we were about and where we could take being a band.”

U2 continued to explore its new freedom with 1993’s double-platinum Zooropa—represented on the new collection by “Numb,” “Stay (Faraway, So Close),” and “The First Time”—and more so on 1997’s dance-leaning Pop (“Discotheque,” “Staring at the Sun,” “One”).

And when U2—probably the most important band of the ‘80s—shyly melded old and new on 2000’s triple-platinum All That You Can’t Leave Behind (represented here by “Beautiful Day” and “Stuck in a Moment You Can’t Get Out Of”), it enjoyed its biggest hit since Achtung Baby and then rounded out the decade by gaming a deeper level of importance to U.S. fans as rock’s unapologetic, flag-waving champion of hope, faith, and perseverance after Sept. 11, 2001.

Longtime manager Paul McGuinness says, “They love being in U2, and the reason why I think it’s enjoyable for them is that they have never repeated themselves. They didn’t find a formula and stick to it, they took risks, they were always affected greatly by what was going on and the rest of the rock’ n roll culture, and they were ambitious to be good as times changed. And they still are.”

Along the way, U2 has created the rarest of demographics, says Paul Kremen, head of marketing for Interscope Geffen A&M, who notes that this anthology will be supported with a TV commercial airing on everything from MTV and VH1 to ESPN, MSNBC, and Lifetime. “When you’re working U2,” Kremen says, “you’re working a band with a history and a legacy that hit a broad swath of America—a consumer from the age of 12-35 to 65—and that takes a lot of doing and make sure you hit as many of those people as you can.”

In addition to the single and video for new song “Electrical Storm” (one of two new cuts on this album)—shipped to modern rock, hot AC, and Triple A in late September—The Best of 1990-2000 will be feted with a retrospective airing this month on VH1 and MTV2, as well as a prime-time CBS telecast of the band’s last stop on the 2001 Elevator tour (airing Nov. 29). Expectations are surely high, as The Best of 1980-1990—between its two versions—sold more than 3 million copies in the U.S., according to Nielsen SoundScan. (Worldwide sales of All That You Can’t Leave Behind remain so brisk, meanwhile, that the set could wind up over the decade eclipsing The Joshua Tree as U2’s best-selling album, McGuinness notes.)

The 16-track Best of 1980-2000 also features “Miss Sarajevo,” a collaboration with Luciano Pavarotti from the 1995 Passengers project, as well as “Hold Me, Thrill Me, Kiss Me, Kill Me,” from that year’s Batman Forever soundtrack; left off, partially to avoid weighting the collection toward one album, are “Walk On,” “The Fly,” “Who’s Gonna Ride Your Wild Horses,” and “Lemon,” among others. The Edge says, “It was kind of a complicated task to whittle it down to these songs, but it was also a really nice feeling to know that there was a lot of competition; it wasn’t a case of having to scrape the barrel to make this collection stack up."

For more from the Edge, including a track-by-track commentary and info on the band’s next album, visit billboard.com.
Cox Makes J Debut With ‘Morning After’
Seeking Longevity, Singer Reunites With Her Ex-Label Boss, Clive Davis

BY RASHAUN HALL

NEW YORK—Deborah Cox’s new J Records debut, The Morning After (Nov. 5), could have easily been titled New Places, Familiar Faces, as it marks a reunion of the singer with her former label boss, Clive Davis, ex-Arista president and current J Records chairman/CEO. Cox says it’s a reunion that took a frustratingly long time to come to fruition. “It took a year for the dust to settle,” she says of her exit from Arista, “but the cool thing is that there’s some of the old regime in this new regime. Then there are new people that have come in [on this project] that have watched my career from the outside who bring some new ideas.”

“I was filming a movie [Love Come Down] when all of that stuff was going down,” she adds of the switch. “I was working with my team of managers and lawyers, making sure that, first and foremost, I was going to be protected. Secondly, I wanted to make sure that I was going to be with a person that was going to follow through.”

“There’s not a lot of loyalty in this business, but Clive has been loyal. I didn’t want to have to choose between that didn’t seem like the issue—choosing between [Arista president/CEO Antonio] ‘L.A.’ Reid and Clive. That’s not what it was about. It was about my career and how I was going to be able to maintain some kind of longevity through all of this. I started something great with Clive, and I wanted to continue it.”

Through the transition, Cox kept fans abreast of her life and work via her Web site (deborahcox.com).

“It’s not just a promotional tool,” says Cox, managed by Miguel Melen dez and Lascelles Stephens for Encino, Calif.-based Melen dez Entertainment Group. “I wanted the Web site to be an extension of my personality. I wanted to reach out to people who may need advice, so there are chat rooms and message boards so people can connect with me. There is also behind-the-scenes footage so people can actually see the work that goes into putting a record together. ... I’m trying to use my influence as a celebrity and a singer to reach out to people and do something more than just what I do in videos and onstage.”

J Records executive VP of worldwide marketing and sales Tom Corson concurs, noting that the site played a major role in maintaining her visibility. “There is a market of devoted Deborah Cox fans out there that follow her every move,” Corson says. “She’s done a good job online, with our support, of continuing to do those marketing campaigns.”

“Last year, we had a decently successful single with ‘Absolutely Not,’ which was a dance hit as well as a radio hit in a number of markets,” he adds. “Deborah’s visibility hasn’t gone away in the way that a lot of other artists might have. We’ve maintained a very reasonable level of visibility, so there are a lot of people checking for Deborah.”

With lead single “Up & Down (In & Out)” gaining attention at radio, J Records looks to build awareness for the album by marketing it to all of its co-owned stations. The label hired FlyLife, a lifestyle marketing company, to market to the dance community, while its in-house urban team will handle street team, promotion, lifestyle, and retail campaigns for that format.

Booked by Marc Katz for Evolution Talent Agency in New York, Cox recently wrapped a 20-market promotional tour. Other promotions include a customized radio campaign with DNL, a 7Up-affiliated brand, which began in November, and the “Up & Down (In & Out)” video is featured on Continental Airlines’ in-flight reel. The week of release Cox will perform on Live With Regis and Kelly.

According to Corson, the label also has a fully integrated marketing campaign with Columbia House that will tap the retailer’s databases, which contain millions of names, via regular e-mail blasts highlighting The Morning After. In addition to the Columbia House campaign, J will supervise the dance community at retail with a bonus disc of dance remixes available at Tower, HMV, and Virgin.

Much of Cox’s recent success can be attributed to her foray into dance music: She has scored six No. 1s on the Hot Dance Music Club Play chart with her dance remixes. “That whole dance audience all happened by accident,” Cox admits. “It was purely a matter of me wanting to spread my wings and not be pigeonholed.”

“What I bring to dance music is emotion. When people think of dance and techno records, they don’t think of emotion behind the music, whereas a lot of R&B people have said that my interpretation of a song makes them think on the dancefloor or makes them feel something outside of just partying. I’m happy about that. I don’t want to be pigeonholed. Being an artist is just that—you should be able to have the freedom to do all types of music.”

Dar Williams and the Clarks. New York-based Razor & Tie has recently focused on increasing its compilation business, as well as expanding into kids’ music and exercise videos. But now, Cliff Chenfield, who co-founded the label with Craig Balsam, says the time is right to delve further into developing acts.

“There is a whole bunch of players and entities who have left the stage on some level and given the opportunity to companies like ours to fill in the gap,” Chenfield says. “I don’t know of many companies out there who are stable and growing and independent who want to be aggressive but not stupid, who realize you don’t have to sell 500,000 units before you’re successful, but you don’t want to just sell 10,000.”

To facilitate the growth, Razor & Tie has hired former Columbia VP of product marketing Josh Zieman in the new role of GM. They have also brought in Jason Black, previously with EMI Music Publishing, as head of A&R. “We’re interested in competing with the majors, but we’re not in the position to chase artists who are interested in big money deals and fat advances,” Zieman says. “What we can do is pay a lot more attention over time to the artists we sign.”

Among the artists newly signed to B&M are Howie Dorough of Backstreet Boys; Dance///; and former lead singer of the Freddy Jones Band; and male teen crooner Dako ta. Additionally, Williams’ highest-profile album, The Beauty in the Rain, arrives Feb. 18, 2003, and features appearances by Béla Fleck, John Popper, Alison Krauss, and Chris Botti.

Zieman says the label will take the experience it has developed through its marketing of compilations and videos and apply it to breaking artists. “We have a lot of expertise at reaching audiences who might like a certain type of music, in part because of the 40 or so people who work at Razor & Tie’s direct-response side.” Additionally, because the company is owned solely by Chenfield and Balsam, there are no shareholders demanding higher numbers each quarter. “Because of that, we can wait and really put out records at the right time for no other reason than because they are ready to come out.”
Thicke’s ‘Cherry Blue Skies’ Bows Harrell, Edmonds’ NuAmerica

BY JILL KIPNIS

After working for years as a producer for artists including Marc Anthony and Brian McKnight, Thicke (whose full name is Robin Thicke) made a commitment two years ago to fully entrench himself in the making of his debut album, Cherry Blue Skies (due Tuesday (12)). The result is a mix of rock, pop, and hip-hop that also launches André Harrell and Kenneth “Babyface” Edmonds’ NuAmerica label imprint for Interscope.

“I had always been writing and recording songs for myself at home, singer/songwriter Thicke says. “I decided I was going to save money to make my album, and I hoped to offer it to labels—take it or leave it—so I didn’t have to negotiate how to make my music.”

HELP MOVING FORWARD

Thicke was able to do that after forming a relationship with Harrell, whom he met at one of his studio sessions as acting producer.

“When I met André, I had recorded a few songs for an album and he liked it. A couple of months later, there was half an album,” says Thicke, the son of actor Alan Thicke. “I had no idea what I was doing while I was doing it. I just made decisions based on what sounds good and feels good. If something started with a rock-guitar sound and it was a good riff, I would just keep going with it. If it was a hip-hop drum beat, I’d work with it.”

The first single, “Alone,” demonstrates Thicke’s intention to meld varying styles. It uses Walter Murphy’s ‘70s-era disco nugget “A Fifth of Beethoven” as the background to an overlying rock/hip-hop beat. Lyrically, the song is about a man lusting after a beautiful woman.

Thicke, whose songs are published by I Like ‘Em Sickie Music/ASCAP, also delves into deeper topics, such as on the piano ballad “The Stupid Things.” The song is based on a real-life argument with his girlfriend. Right after this fight, Thicke says, he “went right up to the piano and just started saying these words.”

Harrell, who also served as executive producer of the album, believes that Thicke will hit a chord with a wide variety of listeners.

"The culture is craving songs about making relationships work and making men more vulnerable to love, and with some level of consciousness of humanity," he says. "In [Thicke’s] life, he has figured out how to live with a lot of different cultures. The influence of R&B, rock, and alternative is all in his household. He is like a talented athlete who can dribble the ball, pass, and shoot.”

NuAmerica/Interscope released the single to pop-oriented radio outlets Sept. 28.

AN INTERESTING MIX

The song is already a top-five request at WCGQ in Columbus, Ga. The top 40 station’s PD, Al Haynes, says the song has been a hit with his listeners because it is an "interesting mix of different sounds. People like the Beethoven, and the vocals that sound like Stevie Wonder or Jamiroquai. It’s a reactionary record for us. I can’t wait to hear the album."

Additionally, Harrell issued a promotional CD containing five Thicke songs to industry tastemakers about six months ago. Thicke, who is managed by Miguel Melendez of Los Angeles-based Overbrook Entertainment and booked by David Zedeck of N.Y.-based Evolution, has also made a video for “Alone,” which has already played on MTV2 more than 160 times, according to Harrell.

Thicke is also featured in a Sprite TV commercial that began airing Sept. 16. A national radio tour is being planned around the time of street date.

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No other name defines the world of music.
PLoughING THROUGH: One of the pure joys of helming a column like this is watching a good band become a great one.

Slightly more than a year ago, we were introduced to an ornery little San Francisco-based quartet called Ploughound. It was a rough-and-tumble group that made appearing, punk-spiced power-pop à la Blink-182. It had the material and charisma needed to rocket onto a major label and collect big bucks. But then it went through a series of personnel changes that took it out of the game for a moment.

Losing that kind of momentum has killed many a promising band. But for Ploughound, it's made them a stronger unit. For proof, investigate its slammin' new self-made single "Good News First." "Johnny's Around." With a blend of raspy guitar-driven power and candy-sweet pop hooks, both cuts position the band for an unshakeable combination of street credibility and mainstream success.

The songs show that Ploughound mainstays Allen Dye (guitars) and Duane Bryant (bass) have grown immeasurably as tunesmiths. Dye, in particular, has the makings of a serious hit machine, while Bryant displays the kind of quirky approach to lyrics that makes him endlessly intriguing. You leave this single wanting to hear more of what they both have to share as writers.

Adding marketability to the lineup is new singer Tommy Barnard, who brings a rambunctious, boyish quality to the band, while new drummer Jeff Panselaw has the aggressive edge needed to give the band the bite it needs to keep left-of-center kids happy.

"We feel like we've hit upon the right combination of people and songs," Bryant says. "We're ready to work hard and take on the world."

If you're on the West Coast, don't miss the chance to see Ploughound in action. It is one of the more fun and invigorating bands you're likely to encounter these days.

For more information, visit the band's Web site, ploughound.com. You can purchase the single via mp3.com.

HANGIN' ON THE B-SIDE: There's something instantly endearing about a band that intentionally bucks trends. The inherent bravery required to step apart from the pack can be irresistible, especially when the music by the band in question is top-shelf quality. We have to believe that such bands—like the B-Sides—will be rewarded in the end with deserved success. This Chapel Hill, N.C., outfit has begun to build an ardent local following on the strength of tunes that combine seemingly disparate elements of Weezer, Ben Folds, and early Bruce Springsteen, among other influences. The connecting thread of the band's material is a winking sense of humor and an undeniable desire to prove its own musical path. Even with such apparent influences, the real charm of the B-Sides is their quirky originality. It's easy to pinpoint their points of stylistic origin, but there are enough unique characteristics to render songs like the piano-driven rocker "I Miss Home," with its shifting tempos and clever lyrics, and the relaxed, folk-spiced "Wonderful," deliciously distinctive.

The band is currently striving to widen its scope by playing gigs in various parts of the country. In fact, it recently took its first New York bow to positive audience reaction. If justice prevails, a few smart major-label A&R executives were there taking notes.

For more information, contact either theb-sides@hotmail.com or edpottsmanagement@hotmail.com. Also, check out the band's Web site, theb-sides.com.
BY TOM DEMALON

Sixpence None the Richer, who scored with the inescapable single "Kiss Me" in 1998, has been primed to go for two years with a follow-up album, only to be stymied by label shuffling. Now, with a home on Reprise and Divine Discontent arriving Tuesday (12), it's difficult to say for whom the wait has been more agonizing—the group's fans or the Nashville-based sextet itself.

"It's been, at times, maddening and depressing," lead singer Leigh Nash says of the period since the group's self-titled release earned platinum status and a Grammy Award-nominated single. "It's nice to be at the end of that now—something good happening makes the bad almost disappear."

Guitarist Matt Scocfield seems to echo Nash's feelings when explaining the album's title. "Divine discontent is a positive unease or restlessness that pushes you to change the way you're living or doing things," he says. "In the end, it's a pathway to a better way of being. In that sense, it becomes divine."

Rick Schmidt, PD for WSSR Tampa, Fla., and an early believer in "Kiss Me," was quick to begin spinning Divine Discontent's first single, "Breathe Your Name." He's confident that listeners will find it's been worth the wait. "They have a following, and it's a good song," he says. "They've delivered another gem."

The band's new label found that radio, despite the lack of new material, has hardly forgotten them. "Kiss Me" and "There She Goes" never went away," says Eric Fritschi, VP of marketing for Reprise. "All we've had to do is tell people there's a new record and they were excited right away."

Most of the initial promotion focus will be on radio performances and TV, including a striking video directed by Brandon Dickerson—partially inspired by the movie Amelie. The single, which shipped commercially Oct. 1 with non-album track "Northern Lights," is being offered through the band's Web site. Acoustic versions of several tracks, meanwhile, are available through America Online.

Produced by noted helmsman Paul Fox (10,000 Maniacs, XTC), Divine Discontent has a pop sheen that accentuates rather than glosses over the live feel of the songs. String arrangements, courtesy of Van Dyke Parks and David Campbell, add a lush texture to songs like "Dizzy" and "Melody of You."

The band also made a last-minute addition to the record with a rendition of the Crowded House chestnut "Don't Dream It's Over."

Divine Discontent also reveals a band that, nearly a decade since its first release, continues to grow with the Beetle-esque "Waiting on the Sun" and edgier, more rock-tinted tracks like "Tonight." Nash cites the latter when she says, "It is important to let people know we're not just a pop band and show more versatility on this record."
Matchbox Twenty Strikes New Chords

Continued from page 1

Matchbox Twenty has sold more than 21 million albums worldwide, according to its label, Melissa/Atlantic. With its third album, More Than You Think You Are, due Nov. 19, Matchbox Twenty is poised to expand its musical reach and commercial success.

While still unmistakably Matchbox Twenty, the new album pushes the band’s boundaries by rocking harder than past efforts, as in crunchily first single “Disease,” and by exploring different sounds, including the psychedelia of “You’re So Real” and the gospel strains of “Downfall.”

“We wanted to get away from what we’ve done before,” Thomas says. “You’re going into your third record, and we’re either a certain sound or we’re a band that evolves.” He had added impulsively to the band’s sound: “I hate having people compare us to bands we hate.”

Band manager Michael Lippman agrees with Thomas’ assessment. “The third album is the most key album in an artist’s career. Of course, it used to be that artists weren’t even looked upon to have a commercially successful album until their third record. This album is setting the stage for where Matchbox Twenty is going to go as a band.”

Atlantic president John Stanazzaro says Matchbox Twenty is “an important album for Atlantic Records and an important album for Matchbox Twenty.”

The band’s second album, Whatever, sold 3.7 million copies, and the band is now working on its third album.

“Disease” is the first single from the album, and it’s one of the most popular songs from the album so far. The band has already performed it several times on television shows, including “American Bandstand.”

The band has also released two songs from the album, “Bent” and “You’re Not Me.” These songs have been well-received by fans and critics alike.

Matchbox Twenty is currently on tour in support of the new album, and they will be performing at the New York Coliseum on November 19th.

The band’s third album, More Than You Think You Are, is set for release on November 16, 2003, and it is expected to be a commercial success.

Additional reporting by Mango Whitman in Los Angeles.
LONG TIME COMING: Like many artists who’ve spent most of their lives singing in a group, Avalon’s Janna Long has always wanted to record a solo album. “It’s always been a dream of mine,” admits Long, who will continue performing with Avalon as well. “I grew up singing in church. I knew I wanted to make music a career, but I also knew it was what God was calling me to do.”

Long admits to going through a couple of weeks of feeling depressed. “There were days I thought, I’m never going to get this record finished. It’s not going to make its release date. I’m never going to walk again.” Just really needed to be encouraged.”

“Nothing Is Impossible” was one song that helped lift Long’s spirits, as did “Somebody Loves You.” It reminded me of when I was a kid and would sing Jesus Loves Me” in Sunday school and how simple that song is, yet at the same time how profound it is. “The God who made the world and everything in it loves me on an individual basis and knows exactly what I’m going through today.”

During her convalescence, Long says her husband, singer-songwriter Greg Long, has been a rock, helping her tremendously. He also joins Long on her album, lending vocals to upbeat cut “Superman.”

Long, who is managed by Norman Miller of Proper Management, feels she’s known primarily as a background singer but says she thinks her solo album showcases even more of her musical personality. “I think people will be surprised at how much gospel R&B influence I have. I grew up listening to Aretha Franklin, Mahalia Jackson, and James Cleveland.”

NEWS NOTES: Vanishing Point Records, based in Orange, Calif., has signed a distribution agreement with Diamante Music Group. The label is owned by Chandler Davis, former leader of the bands Plankleye and Fanmail. Vanishing Point’s first release—What You Want Is Now—by Columbus, Ohio, band House of Heaven, was in the top 20 on the contemporary Christian retail Dec. 31 and in the general market Jan. 4, 2003. Worship leader/songwriter Terry MacAlmon has signed with S.R.2 Communications. His label debut, Kiss Us, is due Feb. 25. Southern-gospel fans have never been able to get enough of the Cathedrals. Though the popular group is no longer together, its music is still a part of the Christian fabric and has three new releases on Cathedral Records: Cathedrals Live! Coast to Coast, a home-video companion to the audio project that was released last year. Individually, the latest installment from the Cathedrals Unreleased series, which showcases the members performing solo; and The Cathedrals: Trilogy, Songs, a three-CD set of the group’s greatest hits. All three projects are available from New Day Christian Distributors.

The album’s lead-off single, however, is Kee’s first choice. “I had a hit off the last album [Not Guilty] titled ‘I Believe.’” he says. “This is straight-up church, and it’s my follow-up to that song.”

“I’m not a style changer,” he continues. “I do, however, like to embrace different styles. I’m a secret admirer of country, but I still maintain who I am, and we’ve introduced a style that has created a turn in the gospel music industry.”

And his trademark balance of funk, bass lines, light harmonies, and church tones are what best defines the latest production from the 22-year-gospel veteran, whose emphasis has long been on his music’s themes. “This album,” Kee says, “is intended to speak to those people who may not have achieved all of the outward trappings of success . . . the new cars or new homes. I want them to know that their blessings are in their relationship and their association with God. I want them to know that they are blessed.”

Verity’s massive rollout includes churches, mailers, and a 20-city tour of key markets. TV spots will announce the release dates; a Thanksgiving food giveaway at 30-plus radio stations is being planned, and a consumer print ad campaign is underway. “I want people to understand the power of the relationships with the Lord,” Kee says. “This body of work will elevate the spirit and hopefully open doors . . . it’s not just for gospel listeners.”

THE HEAD OF THE PACK: With 10 nominations—including artist, male vocalist, and song of the year, Richard Smallwood led the list of nominees for the 18th annual Stellar Gospel Music Awards, which were announced Oct. 22.

Yolanda Adams followed with an impressive six nominations, including artist, female vocalist, and CD of the year. Kirk Franklin and Donald Lawrence trailed with five nominations each. Other multiple nominees included Commissioned and Fred Hammond.

Among the show’s highlights will be a special presentation of the prestigious James Cleveland Award to Andrae Crouch for his work in the development and progression of gospel music. Crouch, a songwriter/producer/arranger/singer, is seen as one of the true pioneers of contemporary gospel music. And for her outstanding contributions to the music and benchmark achievements (standout performances, writing, and career record sales) in the genre, Adams will receive the Stellar Awards Hall of Fame honor.

Donnie McClurkin and Mary Mary will share co-hosting honors with first-time nominee and gospel music newcomer Michelle Williams of Grammy Award-winning trio Destiny’s Child. Those slated to perform include Dorinda Clark-Cole, Smokie Norful, and Angela Spivey. The awards will be taped Jan. 11, 2003, at the Atlanta Civic Center for broadcast in national syndication over cable and PAX-NET stations Jan. 18-Feb. 16.

BRIEFLY: Songwriter/producer/keyboards Arranger Greg O’Quin will add yet another title to his credits this month when he takes on the role of pastor of an Orlando, Fla.-based, non-denominational church called the Holy Nation. The artist recently paced for distribution on Tytoxx Records for a new label, Quantum Records.
BY RAY WADDELL
NASHVILLE—Born as an unlikely radio hit from an obscure cut on a hard-rock album, the Trans-Siberian Orchestra (TSO) has evolved into a holiday touring staple that doesn't appear close to slowing down. This year, TSO will go out as two units playing a combined 60 shows in a six-week period, from Nov. 21-Dec. 30. Last year, the two companies sold out 42 of 65 nights, moving 175,000 tickets and grossing $6 million. This year, with larger venues on the route, those numbers are expected to increase to 90,000 and $11 million—$12 million, respectively.

“We’ve become the best new Christmas show since Mannheim Steamroller in the mid-’80s,” manager/producer David Krebs says. “We have much more rock-oriented sensibility, with (radio) support that runs across about seven formats.” Cleveland promoter Jules Belkin adds, “This is a tremendous success story. It goes to show you the tried and proven isn’t always the way to go.”

STRAIGHT GENESIS
Lava Records president Jason Flom calls TSO a “labor of love.” Flom signed Savagio to Atlantic Records in 1983, a band he says was on its last legs when producer/lryicist Paul O’Neill put “Christmas Eve/Sarajevo 12/24” on the band’s Dead Winter Dead album in 1995. Somehow, radio picked up the song, “and we ended up selling 40,000 more copies of that album than we expected,” Flom says.

“People loved that song, but they weren’t so crazy about Savagio,” he recalls. “So I asked Paul, Why not try to make a whole album of songs like that and try to become the Mannheim Steamroller of the next generation?”

The result is 1996’s Christmas Eve & Other Stories on Lava/Atlantic, with lyrics by O’Neill and music by O’Neill and longtime creative partners Robert Kinkel and Jon Oliva.

“I always wanted to start a group that would break all the rules of normal rock bands, with a fluid lineup willing to do whatever it took to blow people’s minds,” O’Neill says. “We wanted to create lyrics strong enough that they didn’t need melodies and melodies strong enough that they didn’t need lyrics.”

TSO debuted as a live benefit event in Los Angeles, and the tour followed in 1999. “It’s become a blue-chip holiday franchise,” Flom says. “Paul and David Krebs have done a brilliant job—with us—not creating a perfect image for the music they do.”

THE KREBS FACTOR
A veteran manager of acts ranging from Topanga to Aerosmith, Krebs’ relationship with O’Neill goes back years. “He’s the best lyricist/poet in contemporary music today,” Krebs says of O’Neill. “I’ve always loved rock operas. I’ve always felt they had tremendous potential, but there have been very few successful ones.”

TSO has become a successful one. In 1999, the tour hit five cities with seven shows, with Cleveland as a focal point. “We had a sales base and we had airplay, very much like a ’70s touring attraction,” Krebs says. “It’s a city-by-city game.”

Cleveland promoter Jules Belkin (since acquired by Clear Channel Entertainment [CCE]) was an early believer. “Christmas attractions had been pretty much the same over the past 20 years, [and this] seemed to me a new way of coming to an old market,” Belkin says. “When other promoters wouldn’t take a shot at it, we went into some cities we normally don’t go into. People were afraid, but that changed after the first year.”

After three years at Cleveland’s 2,700 seat Palace Theatre, Belkin will take TSO into the 7,500-capacity setup at Convention Hall at Cleveland State University this year. By the next tour, Krebs says, “We have more than 15,000-to-20,000-capacity venues that have been routed for this latest trek, some 15 are in 5,000- to 10,000-capacity venues. Production boasts six traditional rock musicians augmented by two vocalists, nine mice and a one-of-a-kind piece of equipment that is rented locally. Guitarist Al Pitrelli is music director for the West Coast unit; keyboardist Kinkel is the East Coast’s. With crew, some 30 travel per company. It’s a full rock production,” O’Neill says. “If we can’t fog it, light it, or blow it up, we’re not interested.”

Krebs says CCE promotes about 80% of the dates, with the rest handled by House of Blues and regional independents like Fantasma Productions in Florida. Ticket prices mostly top out at $42, with some markets at $50. Some of the reasons we moved to larger venues is because we didn’t want to recale to $75 in order to make money,” Krebs says. “We moved up in size but kept tickets the same.”

The future is very much along for the ride. The original release has now scanned 1.1 million copies, with two successors, The Christmas Attic and the non-holiday Beethoven’s Last Night, both also promoted by CCE. Ticket sales are up 30%—40%,” Lava VP of marketing Jon Louis says. “We’ve gone from 6,000 spins two years ago to 10,000 last year.”

Flom adds, “This is just getting started. ... I anticipate selling 10 million records in the next 10 years”—and Krebs says it is already commensurate. “Adding fuel to the fire this year will be the national broadcast of TSO’s holiday TV special, The Ghosts of Christmas Eve—co-starring Ossie Davis, John, and Michael Crawford—a major holiday fundraising special for PBS stations. A DVD/Video release is also planned.

A non-holiday production around the country is being considered. Direct is interested and Krebs says next year the goal is to put out three TSO holiday units to play 90 shows in 75 cities. “Ultimately, we’re looking at 100 dates averaging 7,500 capacity,” Belkin says. “The idea is that the story is fully capable of evolving into new productions. ‘There are a lot of permutations. This is a really beautiful situation.”

Universal Amphitheatre Celebrates 30th Anniversary

BY SUSANNE AULT
LOS ANGELES—Universal Amphitheatre, the Los Angeles-market staple venue in Universal City, Calif., is in the midst of a banner year while notching its 30th anniversary.

Operated by House of Blues (HOB) Entertainment via a long-term lease, the 6,251-seat venue sits next to Universal Studios, where it has survived a three-year moratorium when broadcasting from an outdoor to an indoor complex, an intense L.A. rivalry with the like-sized Greek Theatre, and competition from such new venues as the city’s sparsely 3-year-old Staples Center.

Still, the Universal Amphitheatre appears great for the wear, both HOB executives and booking agents say. Concert-goers, they claim, like its intimate seating arrangement, where the last row is just 150 feet from the stage. The venue’s sound equipment and facility design is regularly updated—the interior acoustics are upgraded every year and the dressing rooms are redone biennially.

ARTIST-AN-FRIENDLY
“It’s a very consumer-friendly experience,” HOB Concerts president/CEO Jay Marciano says, pointing out that artists can expect a 20%-25% bigger ticket draw at Universal compared with their national average when on tour. In 2000, HOB executive Garret Golan says, “This is one of the few venues in the country where, when an artist plays there, it contributes to their ticket sales.”

Also, HOB staffers believe their management style has bolstered the building’s reputation in L.A. Alex Hodges, the company’s executive VP of concerts, says that his team will typically spend $25,000 on advertising per show. That, he notes, is on the high end for the industry, when looking at that amount against average Universal show grosses. “We are more aggressive than a lot of L.A. competitors,” Hodges says. “We’re not skimpy when it comes to that. We need to do a good job if we want [the talent] to come back.”

John Huse, a Nashville-based agent at Creative Artists Agency, agrees that the seating and acoustics are top-notch, but he thinks what has really put Universal on the map is the “conscientiousness of the staff. A building is a building in the end. But they take care of business.” Huse credits Universal’s atmosphere for launching Amy Grant as a cross-over contemporary Christian artist after two sellouts in 1984.

Jim Fleming, partner in Michigan-based agency Fleming and Associates, brought Ami DiFranco and her band to Universal three years in a row between 1999-2001. He recognizes that there are a dozen L.A. venue choices, but he thinks that “you can set a commitment to certain venues. Everything being equal, you’re going to go with the people who have been there for you.”

Business may be bustling today—Latin band Maná sold out four straight dates there last month, and Mexican crooner Vicente Fernandez is expected to sell out three more this month—but Universal did have to clear some obstacles during the past 30 years. Adding a roof in 1982, after 10 years as an outdoor building, for instance, “is not something you do every day,” HOB Concerts senior VP Larry Vallen admits.

Yet after giving extensive tours of the amphitheater during its three-year construction hiatus, the concert community “thought we had the better mouse trap,” Vallen contends. That, he says, led to snagging Frank Sinatra as the grand re-opening act in August 1982.

In more memorable moments at Universal, Pope John Paul II arrived via three helicopters for a 1986 appearance; Madonna and Britney Spears made their Los Angeles debuts there in 1985 and 1999, respectively.

TOUGH COMPETITION
Even with these successes throughout the 1980s and 1990s, the HOB crew felt it could be doing better. Universal was often going head to head with the Nederland-operated, 6,162-seat Greek Theatre in booking talent. Hodges says that meant it wasn’t uncommon for the Greek and Universal to strategically schedule artists within the same genre on the same nights, in hopes of eating away at the other’s grosses.

“We competed very diligently for the same artists all the time,” Hodges remembers. But in September 2001, Universal and the Greek inked a 10-year cross-promo and agreement, whereby the two companies now consult each other when booking music acts.

“Controlling the two calendars benefits the artists and operators,” Marciano adds. “We can avoid the same concerts on the same Wednesday. That allows us to spread out the talent and ensure a better draw.”

While Universal has held up nicely for 30 years, HOB executives are confident it can go for another 30 just as well. Granted, acts can now play one show at L.A.’s state-of-the-art, 20,000-seat Staples Center arena (owned and managed by Anschutz Entertainment Group [AEG]) instead of a possibly more grueling multiple-date schedule at Universal. And AEG has plans to open L.A. Live—Oscar-winner Frank Gehry’s $1.4 billion mixed-use project for GSI units; a third Christmas release is slated for next year.

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BILLYBARD NOVEMBER 16, 2002
SAN ANTONIO SHOWPLACE: The new $190 million SBC Center in San Antonio opened Nov. 1 with a game by the building's primary tenant, the Spurs of the National Basketball Assn., followed by a sold-out, tour-wrapping, $1 million performance by George Strait the following night. The county-owned 18,700-capacity arena is managed by VP/GM Steve Zito, previously with San Antonio's Alamodome, former home of the Spurs.

"We had a great weekend," Zito says. "Now we're catching our wind." Maybe, but coming up are sold-out or nearly sold-out dates by Cher, Neil Diamond, the Rolling Stones, Trans-Siberian Orchestra (see story, page 22), and Bill Gaither, along with Sesame Street Live and a slate of Spurs games. "We're very pleased with the acts we've been able to book and the way they're selling, and the public has responded to the events we're bringing in."

The "SBC" title comes from San Antonio-headquartered Southwestern Bell Corp., via a $100 mil-

lion, 20-year naming rights deal. The building boasts 40 terrace suites, 16 "bunker" suites 14 rows up, two 180-seat "super" boxes, and four party suites rented out on an event-by-event basis. It also has 22 four-seat boxes with wait service, and nearly all premium seating has been sold.

Zito says some refer to the building's design as "ranch tech," and the building claims to be custom-made for San Antonio. "We use the tag line 'Something for everyone,' and we're committed to doing that."

ROUTEBOOK: Tickets for Bruce Springsteen & the E Street Band's shows in Rotterdam, Netherlands; Ludwigshafen and Gelsenkirchen, Germany; and Vienna are on sale, and more 2003 European dates are set to be announced. These concerts follow the band's most recent European trip, which began Oct. 14 in Paris and ended Oct. 27 at London's Wembley Arena. The Oct. 16 Barcelona concert aired live on MTV Europe and VH-1 UK, reaching more than 127 million homes. Australian rockers the Veronicas will headline the MTV2 Handpicked tour, a companion tour to the MTV2 Handpicked—Vol II enhanced CD. U.K. quartet the Music, whose recent album will be released in the U.S. in early 2003, will support on all dates. The 14-date club tour begins Nov. 19 at the TLA in Philadelphia and wraps Dec. 6 at Quest in Minneapolis.

Leisure McCorkle begins touring in support of the new Molliseen released Jet Set Baby, including dates throughout the South, East Coast, Midwest, and West Coast, as well as such festival performances as the International Pop Overthrow in New York and support slots with such artists as Glenn Tilbrook of Squeeze. Joining McCorkle will be his new backing band, the Empire of Sound.

The annual Christmas for Kids concert at Nashville's Ryman Auditorium Nov. 24 will feature the Charlie Daniels Band, Sawyer Brown, Becca Lynn Howard, Doug Stone, and Brad Paisley.

SAFE BET: Coast Casinos has named Tim Lanier assistant GM of the Orleans Arena in Las Vegas, scheduled to open in spring 2003. Lanier recently served as manager for the Will Rodgers Memorial Center in Fort Worth, Texas.

The Orleans Arena will be a 9,000-seat multi-purpose sports/entertainment facility; it is part of a $140 million expansion of Coast Casinos properties, a local gaming company owned by Michael Gaughan that includes the Orleans, Gold Coast, Suncoast, and Barbary Coast.

GROVE GM: Nederland Concerts has named Adam Millar GM of the Grove of Anaheim, the 1,700-capacity theater Nederland operates for the city of Anaheim, Calif. Millar most recently was operations manager for Nederland at the Greek Theatre in Los Angeles and prior to that was director of booking for Los Angeles' Staples Center. Well-traveled, he has also been with the Forum in Inglewood, Calif., and the Oakland (Calif.) Coliseum and Arena.
THANKS to the artists for Phil Collins. Unlike far too many veterans striving to remain "relevant" by trend-hopping, he’s not inclined to step beyond what he does exceedingly well. There are no surprises on a Collins album. Rather, you get well-crafted, pop-rock tunes that wash over the senses with warm familiarity. The fun in exploring a new Collins set is delving into his lyrics for a typically unflinching view of his emotional state at the moment. Textly shows him in a fairly current space, exploring familiar life and all of its trappings, as well as the experience of aging past the point of youthful rebellion. In short, this project has been designed for adult consumption, yet there’s plenty here for mature-minded kids, as evidenced by the slick single “Can’t Stop Loving You.” Ultimately, Textly is for those who have happily stepped out of rock’s fast-lane and are interested in a visit from a dear old friend.—VF

SHAGGY
Lucky Day
PRODUCERS: various
MCA 3070
As a lover of women, it was only a matter of time before Shaggy crafted an entire album dedicated to the fair sex. The result is an at times cheesy, but overall enjoyable affair. Lacklustre lead single “Sexy Lady,” which features Brian and Tony Gold, with its touches of tango and pop, didn’t quite do it at radio. However, all is not lost, especially when Shaggy turns his attention more traditional dancehall and reggae fare, as he does on “Hoolie Jookie” and “We Are The Ones,” respectively. The Barrington Levy-fronted “Full Control,” a likely favorite amongst dancehall purists, finds the artist going back to his roots with impressive results. The melodic vibe of “Strength of a Woman” is poised to be the album’s anthemic moment.—RH

ERIC CLAPTON
One More Car, One More Rider
PRODUCERS: Eric Clapton, Simon Climie
Reprise 48374
Clapton comes calling on his stereo with his latest live album, culled from the Los Angeles and Tokyo dates on his 2001 tour. Both Eric Claptons—the sensitive singer (who gave us “My Father’s Eyes,” “River of Tears,” “Tears in Heaven,” etc.) and the hard-rockin’ icon of the 1960s and ’70s (who delivered such classics as “Layla” and “Sultaine of My Love”)—show up here. And, naturally, there’s a clutch of blues standards. High points include

TONI BRAXTON
More Than a Woman
PRODUCERS: various
Arista 14749
Toni Braxton is in a tricky position. She’s too mature and polished to be a convincing contemporary of street-gang chic, and yet her sound is a little bit too far out. But she’s still far too funky and youthful to fully play the sage-old-school diva. More Than a Woman shows Braxton striving to walk a tightrope between the two stylistic worlds with unavoidably mixed results. To her credit, she handles the task with more dexterity and finesse than most. But in her bid to be a little bit of everything for everyone, some of the unique flavor that has made her a star is sadly diminished. Still, when Braxton hits the mark, she does so better than anyone, as deftly proved on the deliberately theatrical ballad “Lies, Lies, Lies,” which is on par with her classic “Un-Break My Heart,” as well as on the gently percussive “Selfish,” which begins with a single release. Both songs are potent enough to keep Braxton on a commercial point for some time to come.—VF

“What Have You Ever Loved a Woman?” and “Bad,” both of which give off some serious frothboard tone. While it’s impossible to hope for exhaustive Clapton career coverage in a bare couple of hours, One More Car offers a very polished live cross-section. Still, one tends to wish this tasty dish was a little tangier and of Slowhand did more of the “last hand” stuff.—AZ

R&B/HIP-HOP

MISSY “MISDEMEANOR” ELLIOTT
Under Construction
PRODUCERS: various
Elektra 62813
Even music’s most inventive minds take a step in the wrong direction every now and then. That seems to be the case with Elliott’s fourth studio set, Under Construction. A constant innovator, Elliott, with help from production heavyweights Timbaland, has also changed the way we hear hip-hop, R&B, and pop. Previous singles like “The Rain (Supa Dupa Fly),” “Hot Boyz,” “Da Butt,” and “Crack Ya Freak On” have showcased Elliott’s

(Continued on next page)

Siouxie & the Banshees

The Best of Siouxie and the Banshees
PRODUCERS: various
Polydor/Universal 4400651522
Siouxsie & the Banshees are one of the premier and seminal groups to emerge out of London’s thriving gothic punk movement in the late ’70s. Led by fiery chanteuse Siouxsie Sioux, the Banshees—basically Steve Severin and drummer Budgie—evolved into a successful pioneering collective that balanced haunting and sinister provocative imagery with adventurous, sump- tuous, and contagious pop-inflected songcraftmanship throughout their illustrious, nearly 20-year

SOFT CELL
The Very Best of Soft Cell
PRODUCERS: various
Mercury/Universal 3145696122
Soft Cell’s Marc Almond and Dave Ball were the creative progenitors of bubbly, dance-inflected synth-pop. Throughout the ‘80s, the duo’s songs, laced with edgy and humorous themes, were a beacon to the trash culture and consumerism of the day. When Soft Cell stormed the U.S. charts in 1982 with “Tainted Love,” a lasting impression was forever made on the pop music landscape. Although subsequent singles would fail to match that same success in the States, Soft Cell continued

used to enjoy a successful and colorful career. Included here are highlights from the duo’s glorious gender-bending, melodramatic, electro-driven, sleazy new-wave heyday: “Memorabilia,” “Bedboy,” “Say Hello Goodbye,” “Where the Heart Is,” “Numbers,” and “Song Inside,” among others. Two new offerings (“Somebody Somewhere Sometime” and “Divine Soul”) are signature Soft Cell, combining lyrical wit and sonic panache. With the duo’s re- cently released new album Cruelty Without Beauty, and the current nu-electro boom on both sides of the Atlantic, the timing couldn’t be better for this disc.—CR

VITAL REISSUES

Siouxie & the Banshees

Taylor
PRODUCERS: various
Beggars Banquet
This is a special edition of Siouxsie & the Banshees’ 1978 album. It includes bonus tracks and an extended version of the hit single “Peep-A-Boo.”

Siouxie & the Banshees

Kiss
PRODUCERS: various
Beggars Banquet
This is a limited edition of Siouxsie & the Banshees’ 1980 album. It includes bonus tracks and an extended version of the hit single “Boys.”

Siouxie & the Banshees

Pills
PRODUCERS: various
Beggars Banquet
This is a limited edition of Siouxsie & the Banshees’ 1981 album. It includes bonus tracks and an extended version of the hit single “Tooth & Nail.”

Siouxie & the Banshees

The Scream
PRODUCERS: various
Beggars Banquet
This is a special edition of Siouxsie & the Banshees’ 1981 album. It includes bonus tracks and an extended version of the hit single “The Bag.”

Siouxie & the Banshees

Boys
PRODUCERS: various
Beggars Banquet
This is a limited edition of Siouxsie & the Banshees’ 1982 album. It includes bonus tracks and an extended version of the hit single “I Like Sugar.”

Siouxie & the Banshees

Fire
PRODUCERS: various
Beggars Banquet
This is a special edition of Siouxsie & the Banshees’ 1983 album. It includes bonus tracks and an extended version of the hit single “In This House.”

Siouxie & the Banshees

Flowers of Evil
PRODUCERS: various
Beggars Banquet
This is a special edition of Siouxsie & the Banshees’ 1985 album. It includes bonus tracks and an extended version of the hit single “Bitter Sweet.”

Siouxie & the Banshees

True
PRODUCERS: various
Beggars Banquet
This is a limited edition of Siouxsie & the Banshees’ 1991 album. It includes bonus tracks and an extended version of the hit single “Out of Line.”

Siouxie & the Banshees

With Restraint
PRODUCERS: various
Beggars Banquet
This is a special edition of Siouxsie & the Banshees’ 1992 album. It includes bonus tracks and an extended version of the hit single “Art School.”
uniqueness as both an artist and a producer. Under Construction’s lead single, “Work,” was a hit in that vein. Produced by Timbaland and Elliott, the complex, infectious single is already climbing toward the top of the charts. Unfortunately, the rest of the album never quite hits that mark again. “Play Dat Beat” and “**V*Ycat would be good radio-ready records for most artists, but never quite hit their marks. Elliott fans will find solace in a loose cover of Method Man’s “Bring the Pain,” which impresses the rapper, and a “Work It” remix featuring up- and-coming rapper 50 Cent.—RH

DEBORAH COX
The Morning After
PRODUCERS: various
1 Records 80813 20014
Four years after the release of her mega hit single “Nobody’s Supposed To Be Here,” Deborah Cox has followed Clive Davis’ advice to get out of the “Nobody’s” vein. Most noteworthy on that front are Crawford’s compelling “Starting With You,” the Campbell- helmed title track, and Jam and Lewis’ “Hurt So Much.” But Cox’s more up tempo efforts yield mixed results. Current single “Up & Down (In & Out)” and “Oh My Gosh” call to mind Toni Braxton and Whitney Houston better than Cox, while her teaming with rapper Kurupt on “Just A Dance” is formulaic. Exceptions are Dug’s “2 Good 2 Be True” and Allen “Altar” Gordon’s sassy “Givin’ It Up.”—GM

COUNTRY
> RASCAL FLATTS
Melt
PRODUCERS: Mark Bright, Marty Williams, Rascal Flatts
Lyrics 565031
These little rascals sure demonstrated they can sing and play their first time out, gaining instant impact at retail and radio with a mixture of youth-oriented country and well-executed ballads of substance. They serve up more of the same on this sophomore release but up the ante in terms of song quality. Lead single “These Days” is a bittersweet midtempo, the title cut is romantic mood-inducing ballad, and spirited fiddle accents the crisp ear candy of “Love You Out Loud.” Some times guilty of too much vocal gymnastics, they do serve up neat arrangements and impressive harmonies on cuts like “Marigold” and “You” and effectively blend modern production techniques and traditional sensibilities on a powerful “Dry County Girl.” There are plenty of potential hits here, particularly the soaring “Fallin’ Upside Down,” and the proj ect reaches a zenith with vocal perfection on the superbly crafted “My Worst Fear” from Anthony Smith and Al Anderson. Perhaps too poppish for staunch traditionalists, Rascal Flatts nevertheless showcase mighty chops.—RW

LATIN
> ATERCIEPOLETOS
Evaluacion: various
BMG U.S. Latin 74321-96979
Colombian alternative band Aterciopelados’ history of hits is a veritable treasure chest of perfectly shaped songs. From 1995’s “Bolerito Falas” and “Floricienta Rockera” to two new tracks—“Mi Vida Brilla” and “Tanto Amor”—written in honor of singer Andrea Echeverri’s new born daughter—Evaluacion chronicles a band that makes music with unabashed joy. The glibly written Echeverri imparts on the standard “Baracatanuta” is the perfect set-up for the sarcastic vampiness of “El Estuche,” a singing, yet non-judgmental commentary on those obsessed with looks. This is part Aterciopelados’ gift: the capacity to write succinct, intelligent songs devoid of preachiness. Musically, the band’s inquisitiveness is apparent in the scope of influences, from tango to traditional music to plain rock’n’roll. The album’s finishing touch is a new dance version of “Floricienta,” tinged with electronica, and the lifting, feel-good “Mi Vida Brilla,” where Echeverri sings “You make things simple/ Turn the lights/And my life shine.” Such delicious words also aptly describe this collection.—LC

WORLD
> SNOWBOY & THE LATIN SECTION
Para Puente
PRODUCER: Snowboy
Culpeo Ubiquity Recordings 039
Conquero Snowboy (aka Mark Cotgrove) & the Latin Section have been a major item in the English/European Latin jazz scene for the past 15 years, working a thundertuous sound that fuses samba, mambo, and salsa with Afro-Cuban jazz, much in the manner of the legendary Titiritero. Para Puente is, indeed, Snowboy’s tribute to Puente. While Snowboy and his crew don’t cover any Puente tunes, they do thor- oughly capture the spirit and vitality of Puente’s music, and that’s the whole point. The album is a polyrhythmic juggernaut, coming at the listener with an intense, danceable grooved that’s relentless. Check out the swei ting rumba/salsa tune “Los Rumberos de la Habana” as well as the standout performances of key boardist Neil Angiely, trumpeter Sid Gould, and timbalero/vocalist Davide Gocciola. This is an enjoyable album for anyone who appreciates Latin jazz. What better tribute to Puente could one devise?—PPV

> RADIO ZUMBIDO
Los ultimos dias del AM
PRODUCER: Juan Carlos Barrios
Queensman 1
Juan Carlos Barrios (ex-Bohemia Suburbana) has hammered together a masterpiece of lo-fi/techno with Los ultimos dias del AM. Barrios set up camp near Lake Atlan in Guatemala and set about track ing a group of tunes that make remarkable use of a peculiar variety of samples and loops, augmented by elemental bass, drums, and guitar. Barrios successfully blends seemingly disparate elements into a cohesive whole, as he says on “R Hermannos,” as well as working with more comprehensively sonic motifs and instruments—“La rueda” and “Lo fi chicken bus,” for instance. A few of Barrios’ tunes have dancefloor potential—“Carocí,” for instance—but most of the material is a bubbling raggedy, lo-fi groove that suggests what one might derive from spending a long time locked in a room in Central Americ a with a dozen AM radios. Racked by Palm Pictures.—PPV

GOSPEL
> KIRK WHALUM
The Gospel According to Jazz ... / Chapter 2
PRODUCERS: Kirk Whalum, Tyrone Dixon, Hal Sacks
Word/Warner Bros 886233
Renowned soprano saxophonist Whalum returns with a superb sequel to his 1999 hit. Generously sharing the spotlight with a number of stellar guests, including George Duke, Paul Jackson Jr., Jonathan Butler, and Kim Burrell, Whalum lends his singular, smooth jazz touch to a diverse range of gospel music. Having written or co-written eight of the album’s 10 songs, Whalum shows a remarkable knack for casting both modern gospel and jazz in his own mold: complex, simple-but-potent, celebratory, and always sophisticated. “Ta Ta Jesus” sports a bluesy groove. The Moment I Prayed” features Whalum and Burrell in a swinging jazz duet. The West Angeles Choir weighs in with a more traditional, toe-tapping “No Word Prize,” while a medley of gospel hymns arranged by Piers, is both innovative and reverential on an album that is nothing less than 71 minutes of pure joy.—GE

CHRISTIAN
> MICHAEL W. SMITH
Worship Again
PRODUCERS: Michael W. Smith
Reel2Reel 02341-0074
Recording a live praise and worship album involves a number of factors—namely blending the artist/worship leader’s contributions with the congregations’ participation and making the listener feel as moved as those who were there. Smith succeeds on all counts, deftly capturing the emotional power of a live event; in fact, those who listen to this disc will surely feel as if they were inside the Southeast Christian Church in Louisville, Ky., where this project was recorded. Absolute highlights are two strong versions of the Steve Merkel-penned “Lord Have Mercy”—a live performance featuring Sarah Mcintosh and a studio duet with Amy Grant, “I Can Hear Your Voice,” writ ten by Smith, his wife Debbie, and daughter Whitney in another form, as is Lenny LeBlanc’s “There Is Some One Like You.” The bonus cut, “There She Stands,” is a lovely patriotic tribute to the flag. For the fans who loved Snow boy, this anticipated sequel moved several lives up to expectancies.—DEP

HOLIDAY
> CARLY SIMON
Christmas Is Almost Here
PRODUCERS: Don Was. Carly Simon
Rhino RZ 78166
CARRY MANILOW
A Christmas Gift of Love
PRODUCER: Robbie Buchan, Barry Manilow
Columbia CK 86976
KENNY G
Wish (The Christmas Album)
PRODUCER: Kenny G
Arisa 14753
STEVE TYRELL
This Time of the Year
PRODUCERS: Steve Tyrell
Columbia CK 86638

DONNIE
The Colored Section
PRODUCERS: various
Faint Steps 7030
Bred from the Atlanta wellspring that gave us such artists as India, Arie, singer/songwriter Donnie definitely has plenty of message in his music. On first listen, his retro soul sound and 70s call to match any Hanyway and Stevie Wonder, as on the harmonica-flavored groove, “Wildlife,” the Latin-flavored “Do You Know,” and the inspirational “You Got A Friend.” But on subsequent spins, The Colored Section doubles as a history lesson for African-Americans’ struggles, challenges, and still undaunted hopes—a new millennium soundtrack to playright George C. Wolfe’s satric stage take on the subject, The Colored Museum. With edgy lyrics punctuating body-mov ing rhythms on such songs as the title track, self-esteem themed “Beautiful Me,” the minstrel-like backhanded “Big Black Buck,” and the cutting “Our New National Anthem,” a no-holds barred Donnie tunefully illustrates that The Colored Section can be a beautiful place, indeed.—GM

SIRRUG RÓS
PRODUCERS: Sirurg Ró, Ken Thomas
MCA 088 113 091
Leave it to Icelandic outfit Sirurg Ró to shine up the world’s highly praised Agatís Bjartur with the strangely titled /. Quirky title aside, / is an album that seeks to be embraced. Each of the eight untitled tracks play like monumental gems from as many indie films—complete with piercing melodies that make more sense satis factorily with each repeated listen. Track four is a stand-out, baring into life via demanding drumbeats and hitting the stride midway through when Sirurg Rós frontman Jón Pór Birgísson graces it with his glistening voice. Like Agatís Bjartur, the main challenge is Sirurg Rós’ invent ed ‘Hopelandic’ language, but after several listens, it’s pretty difficult to refrain from taping along. Tellingly, the suggested lyric translation for track 2 (found on Sirurg Rós’ Web site) is: “You must listen harder.”—SA
**SPLENDER** The Loneliest Person I Know

Know: 3.32

**PRODUCER: Mark Endert**

**WRITER: W. Beene**

**PUBLISHERS:** Tortured Angel/Hit & Run Music/E.Music, ASCAP

American/Atlantic 21239 (CD promo)

SPLENDER comes to draw attention to its J Records debut, To Whom It May Concern, with this pleasing melodic outing. Vocalist/songwriter Waymon Boone focuses his efforts on spinning on top of a wave. Vocalist Michael Reynolds and guitarist Steven Mackey make a return to the airwaves in this long overdue release. Vocalist/songwriter Waymon Boone...

**AALYAH** Miss You (4:08)

**PRODUCER: Teddy Bishop**

**WRITERS: T. Bishop, J. Austin**


Although it has been slightly more than a year since Aaliyah's death, the singer's presence continues to resonate in the world of R&B music. Her latest single, "Miss You," is yet another showcase of a talent that was taken too soon. The singer's breath now rests in the midsommer rock ballad a natural bid to succeed—only music fans are chosen the chance to make it amid programmers' obsession with all things rock and rap. J Records has certainly proved its mettle against the odds; be that's hope that Splendor is yet another victim of this dark time for melodic pop music...—CT

**SUSAN TESDECHI** Alone (3:48)

**PRODUCER: not listed**

**PUBLISHER: not listed**

**Tidal Cool/Artensis 1787 (CD promo)**

With a roster that includes burgeoning new material from the Pretenders, Lisa Lisa, Steve Earle, Peter Wolf, Josh Joplin Group, and now, Grammy Award-nominated Susan Tesdechi, Artensis Records is becoming a champion of the kinds of melodic acts that most major labels are blind to these days. "Alone," the first single from Tesdechi's upcoming Wait for Me, was written by Tommy Sims, co-writer of Eric Clapton's "Change the World," and it offers the soulful blues artist's most promising bid yet at commercial success. There's a playfulness about the horn-waving track in which Tesdechi begs her wayward man to make a reappearance. Comparisons with Bonnie Raitt's finer mainsteam moments are hard to ignore in the singer's time-worn, been-there-done-it-all vocal stamp, which introduces the sort of spirited tenacity which is often hard to find in the more mature young woman named Donna Summer headed to Europe in search of fame that falls far short of the singer's native America—and boy, did she ever find it. It seems absurd now to think her gifts could have ever been overlooked, but history is sadly speaking itself with Anatacha, which Epic has worked in earnest to break without success in the U.S. Songs like "One Day in Your Life" and "I'm Outta Love" simply could not be more genetically driven—and the rest of the world knows it, having propelled this sexy, gritty singer/songwriter to deserved superstar status. Anatacha's latest offering is an intense power ballad—her first—and it's a killer, with a vocal that neatly blends passion and a melody that doesn't betray the singer's edge. Surprisingly, it's AC that's leading the way, with some out-of-tune actually playing the song. What is it going to take for 40 top programmers to realize what a big, consistent hitmaker they have in Anatacha? Not every hit has to have a rapper in tow, you know. —CT

**NELLY** Air Force Ones (4:31)

**PRODUCERS: Trackboyz**

**WRITERS: Nely, Kyjuan, Ali, M. Lee, Trackboyz**

**PUBLISHERS: Jackie Frost Music/BMG/DA Bass Music/Universal/Simplex Lee Young Dudes, ASCAP Universal 20895 (CD promo)**

There's no dilemma here. Following two of the biggest hits of the year—which, combined, spent a total of 17 weeks at the Top of The Billboard Hot 100—Nelly can do no wrong at radio. The third single from his sophomore, four-times platinum Nellyville will again send the kids into the streets with hands in the air—or maybe more accurately, their feet. "Air Force Ones" is all about basketball sneakers. Yep, it does. "I like the all white high top strap with the gum bottom/Therethis 'boutdem that's dirty why I got 'em leave um strapped and lace and come up out um/Thelast person that touch 'em I barely shot'em." Nobody's going to confuse the rap with a Shakespeare sonnet, but the "soleful" refrain that goes down between Nelly and track mates Kyjuan, Ali, and Murphy Lee is more or less background fodder to the focal chorus chart of "big boy" approaching nearly every line, complete with Village People machismo. Nike should be doing a happy dance over the free publicity that will be generated from "Air Force Ones," destined to be the most popular commercial in radio history. Slam dunk.—CT

**TAMARA WALKER II Only (3:52)**

**PRODUCERS: Don Cook, Chris Waters**

**WRITERS: T. Walker, C. T. James**

**PUBLISHERS: Mike Curb Music/Sony/ATV/Tree Publishing/Dyad/Wixon Music/Still Working for the Man, BMI**

**Curb Records 1716 (CD promo)**

Nashville-based Tamara Walker has established a seven-base of fans via recent AC hits from the Coyote Ugly and Angel Eyes soundtracks. Now she's got the full-length length treatment courtesy of Curb Records, previewed with this intoxicating new single. Written by Walker, Cynthia Well, and Tommy Lee James, "If Only" is a timeless ballad, something that would stand the test of time and a passionately delivered message of love and longing. Walker gently walks the line between country and rock, and this song is clearly intended for an adult pop audience. AC stations are getting a format-exclusive hit right here to the public, and the song is perfect for something they can feel and sing along with and will stop here, breathe a sigh of relief, and then drink in the beauty of this perfectly crafted pop ballad. Please search out Angel Eyes, already in the racks.—CT

**CONTRIBUTORS:** Deborah Evans Price, Rachael Hall, Chuck Taylor

**EDITOR:** Chuck Taylor

**SPOTLIGHTS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. **NEW & NOTEWORTHY:** Exceptional releases by new or upcoming artists.**POSS:** New releases/predicted to hit the top half of the chart in the coming month. **CRITICS CHOICE:** New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate businesses.
Phil Collins
The Billboard Interview

BY MELINDA NEWMAN

There are many sides to Phil Collins: There's the young actor who had a cameo in A Hard Day's Night and appeared in Oliver! as Artful Dodger in London's West End. There's the Phil Collins who, at 19, auditioned for Genesis as the drummer and ultimately ended up the lead singer of one of the world's most successful rock groups.

Then there's the Phil Collins who leapt from stardom to superstardom when he embarked on a solo career more than 20 years ago. There's the Phil Collins who produced Eric Clapton's Behind the Sun, Philip Bailey's Chinese Wall and Howard Jones' hit, "No One Is to Blame." And, most recently, there's the Phil Collins who won an Oscar, a Golden Globe and a Grammy for his work on the Disney film Tarzan and is working on three more projects for the Mouse, including a stage version about the boy raised by apes.

They all converge at the Peninsula Hotel in Beverly Hills, where, over a two-day period in September, a warm and candid Collins spent more than five hours recalling his musical past, present and future. Phil Collins was born Jan. 30, 1951, in the Chiswick section of London, the youngest of three children. His earliest inclinations and memories were musical. His uncles gave him his first drum when he was 3, "and, apparently, my shunter went off the day I got it," recalls Collins, "because I can picture me and my mum in this living room where I used to spend all my Christmases, and I remember that day. I remember really taking to this drum, and I was always talking about it and bashing it."

Weaned on the Beatles and records from Motown and Stax/Atlantic (with tunes from his brother's favorite, Elvis, and his sister's love, pop idol Tommy Steele, thrown in), Collins started drumming in bands while still in his teens. In 1970, he joined Genesis and embarked on a 25-plus-year journey that included such multimillion-selling albums as Abacab, Invisible Touch and We Can't Dance. In 1981, Collins put out his first solo album, Face Value, and saw his fame and sales skyrocket with each subsequent release. In the U.S., his top-selling project remains 1985's No Jacket Required, which has sold more than 12 million copies stateside and snagged the Grammy for Album of the Year.

Collins' latest solo album, Testify, comes out Tuesday (12), bolstered by the first single, a remake of the Leo Sayer hit "I Can't Stop Loving You."

Collins now lives in Switzerland with his third wife, Orianne, and their toddler, Nicholas. Together, the couple has started the Little Dreams Foundation, which funds children's goals, such as buying equipment for athletes and instruments for musicians. It's one of Collins' many philanthropic endeavors:

On Wednesday (13), he'll be honored by the City of Hope in New York. "Basically, I feel very lucky and getting vastly overpaid for doing something I like," says Collins. "I don't need everything I've got, so you tend to sort of plow it back in somewhere."

Doing "something I like" has garnered Collins seven Grammys for his solo work, plus one during his time with Genesis. Between his own projects and Genesis' records, his albums have sold more than 250 million copies around the globe, and, as he makes clear below, he's not done yet.

What did your dad do for a living?
He was a manager in a department of Sun Alliance insurance in London. He went on the same train into the city every day for years. I found out something about my dad which completely changed my opinion of him a few months ago: I found out from my brother that my dad ran away to sea and his dad made him come back because he worked in the office. But he was frustrated all his life. I can see now that maybe he was a little envious that I'd managed to get away and do what I wanted to do.

And your mom was a talent agent.
She ran a toy store when I was a kid. She was a friend of this lady who ran a dancing school and who wanted to start an agency, so she started running the firm from home. And it got bigger, and she still does it today.

Were either of them musical?
No. My dad loved boats, so he and some friends and my mother all formed a boat club in the '30s, of which I am now the president. It's in Richmond on Eel Pie Island, which is a very famous little island where the Stones once played. And we always used to do shows there. My dad would sing and do this country humpkin kind of character. My mom was always involved, as were my sister and my brother. I was a youngster, but I was already playing drums.

Who gave you your first drum kit?
My uncle gave me a drum, a little plastic thing, when I was 3. When I was 5, they actually made my first little drum kit that I could fit into a suitcase. I used to assemble it and play it in the living room while everyone else sat and watched television. Eventually, I suppose, it got loud and I got sent upstairs.

When I was 12, I bought my first proper drum kit. I sold my train set—which I later found out was my brother's train set—but, for years, I was telling the story like I made the ultimate sacrifice. He said to me, about six or seven years ago, "You know, I keep reading [that you sold this] and it was actually my train set." I got like £10 for it. My mom and dad put the rest of the money toward the drum kit.

Many British rockers were influenced by American blues, but you were more affected by Motown and Stax/Atlantic. How did that happen?
Around '64 or '65, there was an English mod band called the Action, which were probably about as important to me...
Phil,

Thanks for thirty years of unstinting professionalism, faith, friendship & fun.

Tony

Tony Smith
Personal Management
THE BILLBOARD INTERVIEW
Continued from page 28

as the Beatles. They played a lot of [R&B] covers, so I would want to hear what the original songs were like. I was exposed suddenly to two completely different sets of music: one was Motown and another was Stax/Atlantic stuff, and I just would absorb everything.

Do you remember the first album you bought?
I would have thought it would be the Best of the Shadows or something. I remember buying the first Stones album. The first live gig I ever saw was the Yardbirds, the day Jeff Beck joined. I went to see him play at the Marquee Club.

How did you make the transition from acting?
In those days, you could not be a professional musician until you left school. So, I was kind of treading water [by acting] until I grew up. I finally got to the point where I couldn't stand it anymore and just said, "I'm going to go out there and try and make my living as a musician." My dad was very unhappy about it because in his office in London, people would [ask how I was]; and he was like, "He's a drummer." "Oh, how terrible. We're so sorry." As opposed to, "Oh, actually, he's on the West End stage." "Oh, how wonderful!"

You started playing in bands in your teens and had your first success with a group called Flaming Youth.
I was frustrated because we didn't work that much. We had a big, critically acclaimed record, which was kind of new. It was my first and last one [laughs]. But it didn't really sell. I started to look elsewhere. On the back pages of Melody Maker, I came across this ad for what turned out to be Genesis.

What was your audition like?
It was another world to me. I was from Hornsby, which is suburbia—not poor, but certainly not rich. I went down to Surrey with my friend, Ronnie Caryl, and we saw these impossibly wonderful and colorful gardens. We got out of the car, and the piano is out on the patio, and [Mike] Rutherford had his little jacket on with slippers, and I thought, "Eccentrics—three o'clock." I was a couple of drummers early—so I heard them do their thing and make their mistakes, and I learned the stuff—big pair of ears I've got. So I went in there and didn't make it look hard, but didn't make it look like I knew it, and I washed the floor; I sanded it. I found out later that Peter [Gabriel] was convinced that I was the man for the job, and Tony [Banks] was too, but Mike wasn't so sure.

In the mid-'70s, you were also part of Brand X. Did that give rise to your solo career?

I was wanting to play music outside of Genesis. I was getting a little...not frustrated, but a little stifled just playing one kind of thing. It was great fun, because it was like having a wife and a mistress. I'd started to write songs, and, before I had my first marriage break up, I kind of figured my solo thing would be more like Brand X. Then, of course, when [the divorce] happened, I started to write songs that I couldn't stop myself from writing. And they were songs with very important words, so then I became a singer. And it wasn't intentional to make a record either; it was just what I was doing in my spare time, because I'd kind of said to the guys [in Genesis] that I was going to leave and go to Vancouver [to follow my family].

You came back and started working on Face Value.
Yeah. I started writing and started to get used to recording with this machinery at home. I was a bit reclusive. I drank too much in those days, you know, kind of very morose, but I enjoyed it, in a funny, weird sort of way. [Collins' manager] Tony Smith [heard the songs] and said, "These are great. I will do anything you want me to do to get this record made." I said, "I can't face doing it again; I'm going to use [the demos]." I only had eight tracks, so, by the time you get three stereo keyboards, a drum machine and a voice, you've used up your stuff, so I had to copy those demos to 16 tracks. Then we just got some guys to come in and help me.

Although you have many different styles, the eerily, thick drum on "In the Air Tonight" became a signature sound for you. How did that come about?
With the divorce, I told Peter Gabriel, "I'll be your drummer" because the family wasn't there, so I just wanted

Continued on page 34

Dear Phil,
To a great performer and a great friend.
Congratulations.

With love,

Tony Bennett
20/20:
Twenty years of vision and inspiration.

PHIL COLLINS - HITS

I DON'T CARE ANYMORE
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100 million in sales,
7 Grammy Awards,
countless hit singles,
and his new album,

TESTIFY
The legacy continues.

www.americanradiohistory.com
Atlantic Execs “Can’t Stop Loving” Phil Collins

Recalling A Hit-Filled History, They Look Forward To Marketing His Latest

By Jim Bessman

The arrival of Phil Collins’ album Testify—his first set of all-new solo material in six years—gives Atlantic Records executives an opportunity to reflect on Collins’ extraordinary career and to hone their strategy to propel it forward.

“We’ve been blessed by having had some very, very important artists whose names evoke a whole set of memories,” says Atlantic Group co-chairman/CEO and Atlantic Records founder Ahmet Ertegun. “Names like Aretha Franklin, Ray Charles, the Rolling Stones, Led Zeppelin, Eric Clapton, Otis Redding, Bette Midler, Bobby Darin—all these, and all kinds and all types of artists. And one of the greatest names we’ve ever had is Phil Collins.”

Atlantic Group co-chairman/CEO Val Azzoli goes so far as to cite Collins as “one of the last [true] artists around,” and surely one of the most important ones currently at the label.

“He grew with Atlantic, starting with Genesis, and when he went solo he stayed with us and evolved, as we evolved with him,” Azzoli says. “The biggest problem in the industry today is that we don’t sign artists [so much as] sounds that we think will get on the radio. But Phil is truly an artist who has lasted the test of time, whose music has changed dramatically over the years while remaining at the top.”

Collins, adds Azzoli, is “one of a handful of worldwide artists [who is] big in Spain, Italy, Germany, Japan and South America, as well as the U.S. And he’s one of the hardest-working, professionally reliable artists I’ve ever had the pleasure of working with. When he comes to New York to do interviews, he starts at 8 a.m. and ends at midnight, and he’s never late or floats around for a four-hour lunch or three-hour dinner. He just works, works and works. And he’s like that all around the world.”

THE NEW ALBUM

Marketing Testify is not difficult, especially now that the album’s first single, “Can’t Stop Loving You,” has found overwhelming out-of-box acceptance.

“It got huge phones in virtually every major market, and was top-10 on all the AC charts in the first two weeks, so he’s back and solidly planted at radio,” says Atlantic Records senior VP of marketing Vicky Germaine. “And my sense from everywhere is that everyone’s happy to hear Phil’s voice again: It’s like a warm blanket when you come home at night, and he’s being welcomed back with open arms.”

One of the main promotional aspects of Testify is Toyota’s use of “Can’t Stop Loving You” in a major TV ad campaign for its Avalon model, which ties both Collins and Testify in the spot.

“We couldn’t have written a better script,” says Germaine. “The commercial was eight weeks ahead of the album to give it a boost, and we’ve been tagging all our point-of-purchase and merchandising pieces with the tag line ‘as featured in the new Toyota Avalon commercial’ and their logo. We’re stockering the album with it, too, because it’s such a music-heavy commercial and immediately recognizable with Phil, and then his name pops up.”

As significant as the Toyota tie-in is, however, Atlantic has other promotional plans for Testify. Germaine reports that

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DEAR PHIL

CONGRATULATIONS ON YOUR OUTSTANDING SOLO ACHIEVEMENTS OVER THE PAST TWO DECADES

ALL MY LOVE

ELTON
P H I L C O L L I N S : 2 0 Y E A R S O F H I T S

ATLANTIC MARKETING
Continued from page 32

the label will host a private Collins concert for winners of contests run at Clear Channel-affiliated AC radio stations, to be held in New York on the album's release date Tuesday (12). The concert will be simulcast on the Clear Channel network, and Atlantic is creating a joint Web site with Clear Channel to program it thereafter.

Collins will also appear on Late Night With David Letterman that night and will follow three days later with a performance on The Today Show's concert series. TV appearances slated to follow include Weekend Today, The View, The CBS Early Show and The CBS Saturday Early Show.

"We've bought 30-second spots on all of those shows in the six major markets, and also on the Lifetime and E! Entertainment networks in those markets," says Germaine. "At radio, we're also running some 'fill'er-up' promotions, where we're buying gas for people for a year. And Phil will be receiving the Spirit of Life Award from the Fashion and Media Industry for the City of Hope at a black-tie event in New York on Wednesday (15), together with Conde Nast Publications president/CEO Steve Florio. He'll do an hour-long concert there, and it should be a great media opportunity."

While Atlantic's marketing focus is understandably behind Testify, the label remains committed to promoting Collins' catalog. Germaine notes that a second single from the new album is scheduled for release around Valentine's Day, "traditionally also the time when we dust off the Phil Collins catalog every year and give it a new push. We'll do a whole catalog campaign and reposition the new album to launch the second single, which will also have a Toyota [marketing] component."

Noting "tremendous excitement across-the-board" regarding Collins and Testify, Germaine relates that Atlantic's head of sales has received voicemails from two key retail buyers "who [usually] aren't excited about anything anymore, who were raving about Phil's record and were so excited to have him back and in really good form and will do everything they can. It's like James Taylor and Bruce Springsteen: Adults are out in force buying music again, and Phil's on that list. He's certainly a voice people are happy to hear again."

But Collins is more than that to Ahmet Ertegun.

"everyone's happy to hear phil's voice again: it's like a warm blanket when you come home at night, and he's being welcomed back with open arms."

—VICKY GERM A I N E

"He's an endless source of talent," says Ertegun, admitting initial uncertainty when Genesis decided to replace original lead singer Peter Gabriel with the band's then-drummer Collins. But he recalls that Collins instantly won him over—and everyone else at the venue where he first caught the new Genesis lineup.

"He reaches everyone who has a feeling for music, with a very personal sound," says Ertegun. "He's a dedicated musician, great composer and fantastic singer—and one of the nicest guys I've ever known in my life. An incredibly warm, interesting and ethical person, with great depth of feeling that comes out in his music. I can't imagine Atlantic Records without him."

THE BILLBOARD INTERVIEW
Continued from page 30

to immerse myself in work. This is an uncharted part of the story actually—many people have not even heard about this—but I went to live with him.

He [was recording] his third album with Hugh [Puddifoot]; I was playing, and Peter stopped me and said, "Don't do anything but just that for 10 minutes." Peter didn't want me to use any cymbals on the records because that was one of his little principles that he was adhering to at that point, you know. And it became the rhythm for [Gabriel's] "Intruder." Me and Hugh looked at each other and said, "This is pretty special what we've done here." We went back to The Townhouse [studio] to do the drums, and, on "In the Air Tonight," we used the same room, same studio and we kind of get a similar sound. And that was it. It really started with Peter's album.

How was recording solo different from recording with Genesis?

With Genesis, we always used to leave the vocals for last, and I thought, "I'm going to get the vocals on early and fit things around it." With this album, I set up my microphone and just started singing, "I can feel it coming in the air tonight..." And it was so potent that I thought, "That's the way to do it." And that's the way I've done it, with varying degrees of success.

Many of the songs on the album deal with the breakup of your marriage to your first wife, Andrea. Did you have any hesitation about talking so openly about your private life?

Nope. No, I didn't. I mean, my ex-wife had problems with it, but I didn't have any problem with it at all. You know, I've always figured that the only reason to do it is to say the Continued on page 36
More than 100 million records sold?
And to think, we knew you when you were just a drummer.
THE BILLBOARD INTERVIEW

Condensed from page 34

truth about you and let people see what “you” is, so I never really worried about it. I started off in the worst possible place by telling everyone exactly what was going on in my head. I had nowhere else to go at that point.

From the start, your albums were very different from Genesis, musically, but also lyrically because Genesis songs didn’t have obvious personal reflections.

That’s because Mike and Tony Banks are the kind of writers that tend to hide things. They would always find a way to imply their love, as opposed to me just coming out and saying it. I thought of [this album] as something I was really proud of, and people liked it, and I thought, “I can do this, and I have something else to do.

Was sitting at home and watching sports never an option?

Well, I really love what I do, and that’s always tricky. It’s always dangerous when you like what you do. It’s not like when you can’t wait to get home from the bank.

How hard was it to come up with material for your second solo album, 1983’s Hello, I Must Be Going?

After face value, I thought, “How the hell am I going to write any more songs?” There’s a lot of anger on that album: “I Don’t Care Anymore,” “It Don’t Matter to Me,” “I Can’t Believe It’s True,” “Do You Know, Do You Care?” I was quite happy by this point, I was just angry that this person not only had left, but now was asking me for all kinds of things, you know what I mean? For said enough.

Both these albums got massive support from MTV, which was born the same time as your solo career. How do you feel the channel contributed to establishing you as a solo artist?

While everyone else had scantly clad women and tenuous plots, I was just being funny. I think being self-deprecating—which is easy for me to do—didn’t fit in with the American way. Everyone takes themselves pretty seriously [here]. So, I was this goofy Englishman coming out and making fun of myself, and I think that worked for me.

You produced some high-profile projects around this time, like 1984’s Chinese Wall for Philip Bailey, which had your smash duet, “Easy Lover,” on it.

Philip wanted to make a record because he liked what I did, and then he was given a lot of pressure by the black record community and DJs who said, “Don’t make [a] white record.” At the end of every rehearsal, every track, he would turn to [famus] Nathan East and say, “What did you think?” And I said, “You’re supposed to be asking me... All I want to do is make the record you want to make.” And, from then on, it was [great], Chinese Wall is one of my favorite albums.

Then you produced Eric Clapton’s 1985 album Behind the Sun. When did you first meet him?

I started working with John Martyn in the late ’70s, and he knew Eric. One night he said, “Let’s call Eric up, see what he’s doing.” So we met Eric in a pub in Guildford. We became very good friends. In ’78, Genesis played live nights at the Hammersmith Odeon. And I remember saving to Eric and [his wife] Pattie, “Do you want to come to the show tonight?” And he said, “What’s this?” He didn’t even know I played in a band. He knew I was a drummer, but he didn’t know I was in a band, let alone a lead singer in band.

You’re kidding.

No, because there was a lot of heavy drinking, a lot of partying and a lot of party-crashing, and he had his friends there that didn’t care whether he was a musician, and I was one of those friends. One day, out of the blue, he said, “Do you want to produce my record?” I got him to buy a studio to put in his house, and I gave him a keyboard that I had, and I got him a cassette recorder, and I said, “Write.” Those are the songs that became Behind the Sun. It’s a period he doesn’t like to talk about because he was drinking heavily and there were lots of drugs and all that stuff—but you know, it was a part of my life that I would never want to forget because I put loved it.

While you were producing Clapton in 1984, you had your first No. 1 with the title song from the movie Against All Odds. What did hitting No. 1 mean to you?

I can’t remember what I felt, I just remember that I was amazed that I’d arrived somewhere. It was a big jump. “In the Air Tonight,” although that’s a huge song now, was not the big song that everyone thinks it was—it was top 20.

Your pleasure must have been diminished slightly when “Against All Odds” got nominated for an Oscar, but the Academy declined your offer to sing at the ceremony. Did the letter telling you not to bother really come to Phil Cooper?

Yes [laughs]. Atlantic picked up that we were batting for this, and they were the ones that made a fuss about it. I didn’t. I just said, “Okay, you don’t want me? I won’t do it.” So there I was in the audience, and it had blown out of proportion, and then [Anne] Reinking started the song and people started looking around at me and I felt awkward for her, because she was only doing what was asked of her. Any- way, we didn’t win.

In 1985, you released No Jacket Required, which became a worldwide smash. The album represented a change in style for you. It was much more upbeat. Why?

I was trying to write some dance-y stuff because that was so far out from what people thought I was capable of.

Continued on page 38
Congratulations
Phil Collins
on 20 Years of Hits!

from your friends at
The Walt Disney Studios
Collins' Writing Yields Hits For Many

Phil Collins' songs have been covered by various artists who have scaled the charts in the U.K. and U.S. with versions of his material.

One of the most notable was the pairing of Mariah Carey and Irish boy wonders Westlife, whose version of Collins' 1984 smash, "Against All Odds," reached No. 1 in the U.K. in September 2000.

Other Collins covers include last year's version of "One More Night" by Cee-lo, "Another Day in Paradise" by DNS featuring Joey, and covers of "In the Air Tonight" by Euro dance act Airheadz and by U.S. rapper DMX as "In the Air Tonight (aka I Can Feel It)."

Meanwhile, 2001's Urban Renewal album saw a host of R&B acts paying tribute to Collins. The project was initiated by Michelle de Vries, creative director at Collins' publisher, Hit & Run Music in London, after she noticed an increasing number of urban and R&B artists had requested permission to sample or adapt Collins' copyrights over the years.

Three years in the making, the album was executive produced by De Vries along with Rich Christina for Atlantic Records. The album spawned the hit version of "Another Day in Paradise" by Brandy and Ray J, and Lil' Kim had a hit with her version of "In the Air Tonight." The album also includes "Sussudio" by O' Dirty Bastard; "Something Happened on the Way to Heaven" by Deborah Cox; "This Must Be Love" by Dane Bowers and Kelis; "I Don't Care Anymore" by Kelis; "Can't Turn Back the Years" by Joe; "Do You Remember" by Debelah Morgan; "One More Night" by Changing Faces; "All of My Life" by TQ; "I Wish It Would Rain Down" by Brian McKnight; "Against All Odds" by Montell Jordan; and "Take Me Home" by Malik Pendleton.

Collins' reaction to the project and his unexpected popularity in the R&B genre? "Contrary to critical opinion," he says. "I may be hipper than previously suspected!"

Dear Phil:

Your talent is beyond Measure.

Thanks for letting me into your musical world.

Luv,

Rob Cavallo
Phil—

I have been a fan of yours for more than 20 years. It was a great honor to finally meet and play with you at the Queens Jubilee this year.

Congratulations and here's to 20 more years of hits.

Much love and respect,

OZZY
Colleagues Say Phil Is Funny, Personable, and A Great Drummer Who Can Sing

A drummer who can sing—that's how everyone thinks of Phil Collins, simply because that's how they feel, he sees himself. Friends and colleagues describe him as a guy with a funny personality, a great talent and, ultimately, someone who is comfortable in his own skin.

"Phil is one of the really genuine people, in that he is exactly the same whether he's off or on stage," says concert promoter Larry Magid with Clear Channel. "A large part of his success has been due to the fact that he puts people totally at ease. He's a caring person, and I think audiences feel that. You can say that about only a few performers from each generation. As a business person in entertainment, you can get jaded. But when someone like Phil Collins comes around, you can say, 'This is why I'm in this business.'"

Even before his solo career, Collins was always the consummate performer. Tony Smith of Hit & Run Management, who represents Collins, has often said Collins is serious about his work but never takes himself too seriously. "He still thinks of himself as a drummer," says Smith. "I always say that for someone to be a great performer, as he is, there has to be a bit of humanity. They've got to be able to identify with people."

Bassist Nathan East agrees. "Phil's a people person. It's amazing. Sometimes people say they're on the road and you'll ask, 'Where's Phil?' He'll be in his room for hours filling out Christmas cards, handwriting envelopes and writing a message to everybody. He's just one of the most down-to-earth artists I've ever worked with," he says.

Keyboardist Greg Phillinganes joined East and Collins in the making of Eric Clapton's August album, "I was a lover. He recalls, "Eric's manager thought he'd extend that lovehearton by—just the four of us. It was an unbelievable time. The big part was that Phil single-handedly kept us in stitches. We were laughing all the time. I have a lot of video footage of us together, and most of it is laughing. He's just a nut!"

In 1990, Doug Morris, today chairman and CEO of the Universal Music Group and formerly head of Atlantic Records, offered this remark to Collins at a T.J. Martell Foundation event: "One night [at Atlantic] a group of us were sitting around rating the artists. We were giving them grades from 1 to 10 in a lot of different categories—professionalism, personality, songwriting, musicianship and what kind of person we felt they were and what they meant to us personally. We all know you are no. 1. "But we were the only 10." Morris today adds, "Phil would always come and say hi to everyone in the company, making everybody feel comfortable. He's a warm, nice man who has an extraordinary ability to write songs. He's great in the studio, but he was the highlight of my career."

Down-to-earth and honest are not always qualities associated with stars, but Art Mardin, VP and co-general manager of Manhattan Records, says, "Phil's success comes from his honesty. He's a very unassuming person. Far from a male diva, Phil's extremely modest and a total musician. I had the pleasure of working with him on two No. 1 records for Atlantic. He says, 'I'm a drummer who can sing.' I'd call him a great singer who can play great drums."

Fellow Genesis bandmate Tony Banks has known Collins for more than 30 years, and still calls him a friend. "He's short! And he's bald! I'm better with Italian food and vegetables, but I've always liked him!" he says. When Collins auditioned to be drummer for Genesis, says Banks, "We chose him not only because he was a good drummer, but because his personality fit in with us. It's tough to talk about him, because we've been friends for over 30 years. But that should say something important about him.

Queen's Brian May seconds that emotion. "Phil is incomparable, unique and annoyingly talented! When he sits down behind you on the drums, you don't have to turn around to know who's thrashing the kit. He's inimitable—great singer, great songwriter, performer and actor. And very funny. And, I have to say, a great bloke!"

Steve Hackett joined Genesis about three months after Phil. "When I met him, he was the drummer. I didn't know much about his singing background," he says. "One day, we pulled into the gas station, and he broke into song in the back of the vehicle. I remember saying to him, 'You've got a great voice, Phil.' When we were trying to find a replacement for Peter Gabriel, I was keen on the idea of Phil becoming the vocalist. While I was in the minority with the other bandmates at first, others did agree. Jon Anderson came up to me at Phil's wedding and said, 'Why don't you get another instrumentalist and have Phil as the lead singer?'

The band didn't want to lose Phil as the drummer, but he would always demonstrate the vocals to those singers auditioning, and they could never live up to Phil, so the band finally relented, says Tony Smith.

"It has been amazing watching Phil go from drummer to composer; not being too confident at first but gaining confidence with his debut solo album," says Genesis bandmate Mike Rutherford. "Confidence helps you to be braver each time. It's weird when someone leaves the band. You miss the personality, but things change and it can't be like it was. It's nice for him finding peace in his life with his wife and children. He's comfortable with himself. While we've all done our solo projects, we still get on remarkably well."

The fact that his former bandmates stay in touch with Collins has a lot to do with Collins' humor. "Phil always had a great sense of humor when things got a little too intense in the rehearsal room," says Hackett. "He was able to crack a joke. We'd see the funny side of it."

Concert promoter Ron Delsener says, "Phil is one of the most forward-thinking artists of our time."

Genesis, always known for its fabulous light show, has been working with Vari-Lite on sound and lighting since the early '80s, and Collins has continued the tradition of staying on the cutting-edge of concert production. "Phil has always been an extremely versatile performer and a remarkable musician," says Rusty Brutsche, CEO, Vari-Lite International.

Quincy Jones agrees. "About a year before I recorded Q's Jook Joint, I received a totally unexpected fax from Phil. It was like a musical love note and described how much the big band work that was on the Listen Up soundtrack touched and excited him," he says. "When he agreed to be on Jook Joint, I just knew that he would end up hooked on big bands. Next thing I knew, he was announcing a big-band tour of the U.S., and we're performing at Royal Albert Hall for Nelson Mandela and Queen Elizabeth."

"For a man who said he didn't know anything about big bands," continues Jones, "theure learned quickly. His honest and magical simplicity opened up a whole new side of Phil Collins to the world. It was really amazing to watch him just follow his heart. He's a truly beautiful person."

Promoter Jules Belkin, VP of Clear Channel in Cleveland, says, "When Peter Gabriel left Genesis, there was a feeling of 'What's going to happen to this group?' But, it was a natural transition. Phil is a warm person. One of the more personable artists we've dealt with over the years. There's a
THE REASON WE INCLUDE SOUND SYSTEMS IN ALL OUR VEHICLES. CONGRATULATIONS, PHIL ON TWENTY YEARS OF HITS.

GET THE FEELING

TOYOTA
Hit & Run Management And Warner Music International Team Up To Spread Collins’ Music World Wide

By Paul Sexton

Phil Collins’ manager Tony Smith has a pretty clear memory of the first time they met. But he also remembers that some of Collins’ personality was literally hidden from view at the back of the stage.

“It was 1971, 72, as a promoter, I remember seeing Genesis when they were supporting Lindisfarne,” says Smith. “Apart from Peter Gabriel, who was a strong presence on stage, the next thing that struck me was the drumming, which was very tight and very inventive. Phil used to step forward and do one song in the early Genesis set, but it was only a hint. It wasn’t until later, when he started getting a lot more involved, that I realized there was a lot more here than first met the eye.”

Three decades on, 20 years into a solo career, and countless millions of record sales later, the pair is still working together as Collins unveils *Testify*, his first studio album in six years. Smith, whose Hit & Run Management has represented the singer from the start of his solo career, says that Collins’ eye is still on the creative prize.

“He’s always been the ultimate perfectionist; that struck me from the word go,” says Smith. “He doesn’t want to do anything unless he can do it really well. He never takes himself too seriously, but he takes his work very seriously.”

Jay Durgan, senior VP of marketing, Warner Music International, speaks of WMI’s “global commitment” to *Testify*, complimenting the efforts of Atlantic Records in the U.S. Durgan notes that an enthusiastic programming response to its lead single, “Can’t Stop Loving You,” meant that, even by early October, the company was “ahead of plan at radio across the globe.”

“Can’t Stop Loving You” [a cover of Leo Sayer’s No. 6 U.K. hit from 1978] will serve two purposes,” says Durgan. “It’s a competitive single, and it gives us the opportunity, especially with the early signs from radio, to go out and appeal to a younger-demographic consumer, as well as Phil’s traditional fans.”

“Certainly in the U.K., it’s a lot more difficult to get exposure at radio; playlists are a lot tighter,” Smith says. “But the track is to get a good song, produced and performed well, and if it’s good enough, radio will play it and people will respond.”

In terms of marketing *Testify*, Durgan says, “We’re not overthinking it. It’s the ‘guy next door,’ unpretentious fellow that is Phil. We’re going out very heavily with TV adver-

LONG TIME COMING

The six-year hiatus since Collins’ last studio release, *Duces Into the Night*, has only enhanced expectation for the new release, especially as he closed out the decade with the hugely successful *Hits* retrospective. While Collins’ career explorations into big-band jazz and film soundtracks held no risk of confusing his audience, says Durgan, “Confusion? No, I don’t think so. His core fans appreciate the musicianship that went into those projects.”

Collins’ multifaceted musicianship has been much appreciated by his international audience. The popularity of his catalog received further confirmation in 2001 with WEA Germany’s *Urban Renewal*, a 15-artist, R&B-themed album of Collins covers. From that album, a cover version of “Another Day in Paradise” by Brandy and Ray J was a pan-European hit.

But in the U.K., harsh media coverage of Collins’ private life in the ’90s helped prompt his departure from his homeland and his decision to become a Swiss resident. While he racked up 11 U.K. hits in the first decade of his solo career between 1981 and 1990, in addition to all of his success with Genesis, Collins has had only two Top-10 hits back in Britain since.

Nevertheless, East West U.K. director of marketing, Richard Hinkley, believes that a reaction against the
Great Talent...
Great Friend!

For the good times,
Thanks
Larry Magid

Dear Phil,
Congratulations on this well deserved tribute.

Love,
Michael Farrell
PHIL COLLINS
Great Man
Great Musician
Dear Friend

Arif

Dear Phil,

Congratulations on all these years!
From your serious friends
this side of the world.

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THOMAS JOHANSSON
EMC Telstar - Sweden

STEEN MARIBOE
Flemming Schmidt
DKB Motor - Denmark

RUNE LEM
GE Concerts - Norway

current crop of TV-driven pop acts will be very much in
Collins’ favor. “I actually think this is a great time to come
out with a new album from Phil,” he says. “There’s a good
deal of skepticism toward all the various trends that have
been hyped to people over the years, when what they
really want is simply great songs by artists they can trust to
deliver. Phil is such an artist, and the new album is full of
just great songs.

“In many ways, the ‘cynical’ U.K. is becoming tired of
trends and is looking again to artists like Phil to produce
great music,” continues Hinkley. “And he’s
great to work
with. He’s a very warm individual and a consummate pro-
fessional. The album’s shaping up very
well in the
U.K. At
the recent retail conferences and presentations, it was
an
album that surprised and
excited retailers.”

WMI has
all of
Collins’ solo
catalog for the world,
excluding
the
U.K., with
Durgan singling
out 1985’s
No
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Seriously
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Durgan
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is
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and
Tony
Smith
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of
“most or
all”
of that
cat-
alog on
the
DVD
Audio format.

“The sonic
quality of
the
albums, in my
mind, provides great potential,” he
says.

Smith adds that
Collins has no fewer
than three new
Disney projects in development, all of them due
by June 2003. One is an animated feature
with
the
working title
Brother Bear, due out in 2004. Tarzan
II is
also
in the
works, along with a Tarzan musical.

Meanwhile, Durgan says that even before he joined WMI,
he admired the artist’s proactive, international attitude.

“Looking at Phil’s videos, tour schedules, personal appear-
ance schedules—even when he was living in England—he’s
always been amazingly aware of the world. Some artists have
to learn to grow and appreciate that, but this guy’s a citizen
of the world.”
"Congrats"

"Smashing"

"Wow, 20 years"

From all of us at Vari-Lite, congratulations Phil. Thanks for more than 20 years of your friendship and support.
I am. They got it with No Jacket, with... But actually, they got it with Face Race. But then you do something that you really think is your best work, and people don’t really want that. I mean, people were saying, “Where’s your sense of humor?”

Around this time, you left Genesis to focus on your solo career.

Mike and Tony, when I told them I was leaving, said they were surprised I’d stayed as long as I did. Most people would have taken the normal, easy way out. But there was a bit of me that wasn’t in my own thing, and I actually quite enjoyed the Genesis thing. The camaraderie is always one thing, but also the chemistry of actually sitting down and going, “Wow. How did we get there? How did we write that?”

Your next solo album, 1996’s Dance Into the Light, seemed like a reawakening for you after having gone through another rough patch in your personal life with your divorce from your second wife, Jill.

I tried to do something different, and, obviously, I tried to find a tie that gave an example of how I was in my life. I was out of the darkness and back into the sunshine, you know? And I was very influenced by West African music.

One of the album’s best tracks is “Wear My Hat,” where you address overzealous fans.

I have a fantastic relationship with [my] audience, without a doubt. I can get up [on stage] and open myself up, and they feel like they know me. I can say things, and they’ll laugh. It’s an entertaining evening... But there are people omnipresent at every gig, and you think, “How do they get tickets for every gig in the front?” They look at you, and you know it’s a bit unhealthy. I mean, you should really get a life of your own, you know.

Have you ever resorted to going out in disguise?

No, I wear my hat and sunglasses and walk... and they say, “Hey Phil.” So it doesn’t really work. And the other thing is, around the time of the tabloid hell [regarding my second divorce], which was after Both Sides and before Dance Into the Light, I really didn’t want to be me anymore. I really didn’t like the things that [press was] saying about me because they weren’t true, most of the time, some of the time they probably were. My daughter was besieged at her school, my ex-wife was besieged at her home, people were in the garden taking photographs. [I felt like], “You fucking take my hat. You be me.”

Disney executives approached you in 1995 about working on Tarzan. What was your first reaction?

Quite frankly, I was very apprehensive and very scared because of the history of Disney music. Those songs are in our subconscious. From “When You Wish Upon a Star” to “Heigh Ho,” there are hundreds of them. I thought, “I can’t write comedy songs. I can’t write this lighthearted stuff. I can’t be Alan Menken, for God’s sake. What if I’m the one who fucks it up, who does the film that flops?”

You weren’t originally intended to sing “You’ll Be in My Heart,” were you?

It was only after my demos arrived and they just loved the way I did it that the idea occurred to them. They thought Glenn Close could sing “You’ll Be in My Heart,”
**Charts Track The Peaks Of Collins' Success**

**BY KEITH CAULFIELD**

Throughout his career, both as a solo artist and a member of Genesis, Phil Collins has been a consistent presence atop the Billboard charts. His album, No Jacket Required, spent seven weeks at No. 1 in 1985. Four years later, ... But Seriously also reached No. 1, where it spent three weeks. Along with his bandmates in Genesis, Collins has racked up five top-10 albums, including 1987's In the Air Tonight, which reached No. 3. On The Billboard Hot 100, Collins has collected eight No. 1s (with and without Genesis), including "Another Day in Paradise," "Against All Odds (Take a Look at Me Now)" and "Groovy Kind of Love."

In the following career chart, titles are listed in order of their peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the charts, and then in the top 10 or top 40, depending on where the title peaked.

**THE BILLBOARD 200**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>No Jacket Required</td>
<td>No. 1</td>
<td>March 9, 1985</td>
<td>Atlantic</td>
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<td>2.</td>
<td>...But Seriously</td>
<td>No. 1</td>
<td>Dec. 2, 1989</td>
<td>Atlantic</td>
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<td>3.</td>
<td>Invisible Touch</td>
<td>(Genesis)</td>
<td>No. 3</td>
<td>June 28, 1986</td>
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<td>4.</td>
<td>We Can't Dance</td>
<td>(Genesis)</td>
<td>No. 4</td>
<td>Nov. 30, 1991</td>
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<td>5.</td>
<td>Tarzan (Soundtrack)</td>
<td>No. 5</td>
<td>June 5, 1999</td>
<td>Walt Disney</td>
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<td>6.</td>
<td>Face Value</td>
<td>No. 2</td>
<td>March 14, 1991</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7.</td>
<td>Abacab</td>
<td>(Genesis)</td>
<td>No. 7</td>
<td>Oct. 17, 1981</td>
</tr>
<tr>
<td>8.</td>
<td>Hello, I Must Be Going!</td>
<td>No. 8</td>
<td>Nov. 27, 1982</td>
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<tr>
<td>9.</td>
<td>Genesis</td>
<td>(Genesis)</td>
<td>No. 9</td>
<td>Oct. 29, 1983</td>
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<tr>
<td>10.</td>
<td>Genesis</td>
<td>(Genesis)</td>
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**THE BILLBOARD HOT 100**

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<tr>
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<td>&quot;Against All Odds (Take a Look at Me Now),&quot;</td>
<td>No. 1</td>
<td>Feb. 25, 1984</td>
<td>Atlantic</td>
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<td>4.</td>
<td>&quot;One More Night,&quot;</td>
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<td>(Genesis)</td>
<td>No. 1</td>
<td>May 31, 1986</td>
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<td>&quot;Easy Lover&quot;</td>
<td>(with Philip Bailey)</td>
<td>No. 2</td>
<td>Nov. 24, 1984</td>
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<td>10.</td>
<td>&quot;In Too Deep&quot;</td>
<td>(Genesis)</td>
<td>No. 3</td>
<td>April 25, 1987</td>
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<td>11.</td>
<td>&quot;I Wish It Would Rain Down,&quot;</td>
<td>No. 3</td>
<td>Nov. 28, 1984</td>
<td>Atlantic</td>
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<td>12.</td>
<td>&quot;Tonight, Tonight, Tonight&quot;</td>
<td>(Genesis)</td>
<td>No. 3</td>
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<td>13.</td>
<td>&quot;Throwing It All Away&quot;</td>
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<td>&quot;Land of Confusion&quot;</td>
<td>(Genesis)</td>
<td>No. 4</td>
<td>Nov. 1, 1990</td>
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<td>No. 4</td>
<td>April 28, 1990</td>
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<td>&quot;Don't Lose My Number,&quot;</td>
<td>No. 4</td>
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<td>18.</td>
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<td>(Genesis)</td>
<td>No. 5</td>
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<td>20.</td>
<td>&quot;I Can't Dance&quot;</td>
<td>(Genesis)</td>
<td>No. 7</td>
<td>Feb. 2, 1992</td>
</tr>
</tbody>
</table>
Dear Phil,

HUGE CONGRATULATIONS!

20 YEARS ON......

love Hugh X

WE ARE PROUD TO BE INVOLVED

JOHN GIDDINGS AND ALL AT SOLO

and Glenn just couldn't sing it. It wasn't the singing as much as the rhythm, because I write all on the off-beat. She has a good Broadway voice, but for this it didn't feel right. As soon as I realized it was working, I knew the audience would buy into it, as well.

"You'll Be in My Heart" was a massive hit on AC radio after what had been a dry spell at radio for you and began a great relationship between you and Rob Cavallo, who produced your new album.

It was incredible. I knew I could still write the songs, but it was great that people were still interested. I told Walt Disney Music president Chris Montan, "I don't want the responsibility of producing this single because what if I fuck it up?" So we agreed that we should look for someone else to do it.

Do you have any more clout now that you have an Oscar for "You'll Be in My Heart"?

No. In the end, if the songs can't hold their story for three minutes, then they're going to want it in a minute and a half, two minutes. If you go into these things like, "I'm going to do it my way," then you're not going to survive. I had an interesting conversation with Sting, when he'd just signed on to do 'The Emperor's New Groove' and I'd just finished 'Tarzan', and he said, "Did you enjoy it?" And I said, "Yeah, it's interesting the way they make you change things or shorten things." And he said, "Change things? I'm not going to change anything. Fuck that." I thought, "Well, OK. You will find out."

You're now doing some music for 'Tarzan II' and also working on the theatrical version of 'Tarzan'. How is the stage play going?

I've got to blank out the first six months of next year to write another half-dozen songs. I'm going to be totally involved in it from day one until it opens—wherever it...
Mancina. They're trying to nurture me, and I'm prepared to be nurtured. I've been trying to get into film music. It's just a stepping stone toward getting a little more mature, a little older. It's fun. It's all out there, it's a question of whether you put your blinder on and don't look at it or you actually say, "You know, I've never done that. I'm going to have a go at it."

Speaking of new things, in 1999 you released A Hot Night in Paris from the Phil Collins Big Band. In the liner notes, you wrote, "I'm back doing what I belong, drumming." Do you feel at any point you or your audience forgot that's what you do?

I've been playing drums since I was 5 years old, really, and that's 46 years. And sometimes I kind of feel like I should never forget that's what I do best. The project started off in 1996 at the Montreux Jazz Festival. I live 45 minutes from Montreux, 30 minutes from Geneva. We decided not to do other people's songs, but to do my songs because no one else had ever done that or could ever do that. [Quincy Jones] dished the [songs] out to some friends of his who were arrangers. The charts came back, and I realized as soon as I heard the tape of them how much work it would be because I didn't play brushes. I invented my own little sort of way of writing the music out because I don't read or write music. The other musicians would come around and laugh. We did 10 or 11 shows in Europe and put it out as an album.

Since you've been so busy with other stuff, it's been six years since you put out a solo record. This month, you're releasing Testify. Is that too long between solo albums?

Some fans and certainly, I think, some journalists don't count for anything, and they don't count the Big Band. In a way, I'm hoping the people will listen to it with fresh ears and go, "Wow, I forgot, this is pretty good," as opposed to "Oh no, another Phil Collins record," which is quite possible [laughs].

Like your other solo albums, this album is on Atlantic, which you've always been on in the U.S. and are now on worldwide [through Warner Music International]. It seems you have a very special relationship with Ahmet Ertegun.

When I was growing up in the '60s, his name appeared somewhere related to most of the records I loved. When Genesis was with Buddah Records—when we started in America—and our contract was up, I said, "Let's go to Atlantic, because Atlantic has got such a great heritage with music," thinking that if we were with Atlantic, maybe we'd sound blacker [laughs]. We hit it off straightway. He saw the uniqueness with Genesis. With me, we related more as musicians. He just had endless stories. It gave me great pleasure that he chose me to give him the Nordoff-Robbins Award in London. He wanted me to do it, because he said...
Our warmest congratulations Phil for creating yet another fine record.

We’re proud to have been of service for all of your 20 years around the world.

Well done that man!
From your friends at Rock-it Cargo

Félicitations PHIL!
What a career since 'More Fool Me'!

The Musical Box
Keeping early Genesis shows alive.

Cheers, Phil.

from your friends at
Sabian

PHIL COLLINS

THE BILLBOARD INTERVIEW
Continued from page 49

to me once that I was a bit like the son he’d never had.

Like Dance, much of this album is very “up” lyrically. It’s an album that I think is very positive and obviously very happy. I wasn’t in any hurry to do another record, because I didn’t want to go on tour. As soon as it was agreed upon that I wouldn’t be made to, then I went into a relief situation and finished it. And also the songs were there, I couldn’t not put them out.

While you were making this record, you got a very debilitating infection in one ear.

It’s a viral infection called “sudden deafness” [that] attacks at random. One day I was in L.A., and it just went. In a crowded room, it’s difficult for me to pick out conversations. In loud music, it becomes pretty much unbearable. At the Queen’s Jubilee concert, for example, I was going to sing with Queen, but it was so loud I couldn’t do it. I’ve gotten so used to it, but that is the reason why there’s no touring and, in a way, the reason why I’m kind of doing other things. But it’s all been very smooth, you know?

Do you think you’ll be able to tour again someday?

I hope not. I don’t care if I never tour again. Not in the big sense. But in terms of doing one-off shows, there’s no problem with that. Maybe next year, depending on what happens with the record, I was thinking of doing a week in a New York theater, a week in a London theater and somewhere in Europe.

What about a Genesis reunion?

I’ve often said that I would do the drums if the five of us got back together. If someone said, “How about doing a dozen shows or something? I would do it. I’d want to stop when it stopped being fun, but to me it would be a nice thing to do. I’ve discussed it with Tony and Mike, but I think they would feel that people would think they couldn’t do it without me. And Peter kind of feels like he spent 15 years trying to get rid of the Genesis title, so why go back now?

What’s left for you?

I’m just beginning things like the musical or the score for the next film. Even if it’s just another album from me, it’s still gotta be written, it’s still gotta be right. So that’s a challenge. I’ve been so lucky that, not only have I been able to make my own music and I’ve been with a great band, but I’ve been able to sleep around and play with all these other musicians whose records I bought and whom I loved. There’s nothing I’ve done that I wish I hadn’t, but at the same time, it’s kind of nice to move forward without resting on your laurels, you know?

COLLEAGUES
Continued from page 48

lot of interaction with the promoter, which in many instances you don’t get. He has always been very anxious to find out about our world, as well as his world, because the worlds work together. Phil attends to business. He’s always out there doing his sound checks. A lot of bands would come in and forget to do that. Phil is a real student of his music.

“Comfortable and fun to be around” is how Phil Bailey describes Collins, as he fondly remembers working together on “Easy Lover.” “Phil has amazing humor and personality. Working with Phil was the highlight of my solo career. Not only was it the most successful thing that I’ve done as a soloist, but it was the most enjoyable.”

When Collins agreed to produce his album, it was more than Bailey had ever hoped for. Along with Nathan East, the guys went to London to record. “It was a great magical time with people from different walks of life and different genres of music who got together for the love of the art,” says Bailey. “Looking at the video, it was spontaneous—a beautiful thing. We were actually just filming the process of trying to figure out what the video was going to be. We ended up winning an MTV Award for it. People have asked me over and over, ‘Will you ever do anything together again?’ But, when something magical happens, it’s tough to re-create.”

Nathan East sums it up. “Even after all of these years, it’s still fun on stage with Phil. Every night before we go on stage, Phil says, ‘Let’s go have some fun...but first let’s go do the show.’”
Congratulations Phil on a glittering career (haha)...

Hope it extends for many years to come.

Love from your old pal,
Eric C.
702 Is Ready To Be A ‘Star’
Motown Has Platinum Expectations Of The Trio’s Latest Album

BY RASHAUN HALL

The “girls” are back—and they’re all grown up. The ladies of 702—Rameelah Williams and sisters Mishia and Irish Grimstead—are returning after a four-year hiatus with a more mature attitude and look on their latest Motown set, Star, due Nov. 19. The Las Vegas trio is eyeing another chart tenure with its Neptunes-produced current single and title track “Star,” which features Clipse. “Pharrell [Williams of the Neptunes] came up with the idea for the song in the studio,” Irish Grimstead says. “He was coming up with ideas as we were all getting a feel for each other and figuring out where the direction we wanted to go in. It was a blessing working with Pharrell. We learned a lot, from watching him [play] the drums live to all the other instruments.”

OTHER ‘STARRING’ ROLES
Motown Records senior VP of promotions and marketing Michael Johnson notes that the label’s initial push will focus on the single. “The primary focus on ‘Star’ is to leverage two of the hottest commodities in today’s marketplace, the Neptunes and the Clipse, both on the song and in the video,” Johnson says. “The video, directed by Diane Martell, was added to BET and accepted at MTV. Radio is also coming around. So we believe ‘Star’ will pay dividends for those reasons.” Managed by Todd Russaw for New York-based Pedigree MGI, 702 is no stranger to the charts. The group’s 1999 smash, “Where My Girls At?” (written by Missy Elliott), peaked at No. 4 on The Billboard Hot 100 and No. 3 on the Top R&B/Hip-Hop Singles & Tracks chart. The group’s eponymous sophomore set, also released in 1999, peaked at No. 7 on the Top R&B/Hip-Hop Albums chart and No. 34 on The Billboard 200.

Following the success of 702’s, the group decided to take a break. It left Motown and changed management, and Williams ventured out for a solo career. While she was briefly re- placed by Crystal Freema last year, before long the original trio reunited and was back at it in the studio crafting “Star.”

“We not only missed each other but also missed our fans,” Williams says. “This is our passion. We had taken time off, and it was a much-needed break. Now we’re much stronger as a group than we’ve ever been. This is the most fun we’ve ever had making an album.”

ON-CAMPUS EDUCATION
With the group back together and ready to work, Motown has crafted a college promotion program that have campuses nationwide growing. “Tatia Adams, product manager for 702, was instrumental in putting together the first Motown Battle of the Bands promotion,” Johnson notes. “Historically Black Colleges and Universities’ bands have and will perform ‘Star’ during half time at their homecoming games. Their performances will be taped and submitted to Motown. The winning school will receive a $10,000 prize. We have 21 competing schools, each with their grass-roots campaigns at each of those colleges. This, along with the right strategic TV appearances, will help us get the word out that the girls are back, the original group is in tact, and they have a record coming out.”

According to Johnson, new media will also play a big role in Star’s promotion; he notes, “We believe in new media first, not also. Toward the end, the label has launched a new 702 site with aggressive promotions as well as an online street team to further promote Star.”

Career promotional opportunities for the group, booked by Phil Casey for ICM in Los Angeles, include an appearance on the soundtrack to the upcoming John Leguizamo film Corpus Christi, due in December. The act is also among the spokespersons for Rush Communications’ Rap the Vote Campaign. Also on the group’s schedule is an appearance on MTV’s Total Request Live, and several Divas guests include Clipse, Fat Joe, Nelly, and DeVon Franklin.

WHERE ARE THEY NOW? Gregory Abbott’s sensual “Shake You Down,” a 1986 No. 1 R&B/pop crossover hit, notched honors as BMI’s pop song of the year. The singer/songwriter is back with his first album in four years, Eyes, Whispers, Rhythm, Sex. . . It’s being issued through independent distributor Music International (MIR).

Still mining familiar sensual ter- ritory on tunes like “Sexual” and “I Like What You Do,” Abbott veers in a jazzy R&B direction this time around with Caribbean spicing. The New Jersey-based artist penned all the tunes except for the Otis Blackwell classic “Handy Man.”

“I get the itch every so often,” Abbott says about recording again. “I’d been working on some songs and figured I’d compiled an album’s worth. This is the first time I’ve had this much freedom: I’ve put out other records and licensed them to Sony and other entities. There’s a lot more freedom for artists now, with them having more control of their careers and owning labels. That’s healthy and breeds diversity.”

In addition to planning spot gigs in the U.S. and tours in Europe and the Caribbean, Abbott is also busy pursuing acting and film/TV writing projects. MIR may be reached through gregoryabbott.com.

SCREEN SCENE: Zoo’s Culture’s weekly TV program, Hip-Hop Nation: Notes From The Underground, is now being syndicated nationally by BKS Entertainment and Heritage Baruch. Hosted by Kevin Thomas, who co-created the 30-minute show with Sue Herzog, Hip-Hop Nation is airing on 100 stations, including KTLA Los Angeles, WPWR Chicago, and WATL Atlanta in association with presenting sponsor Universal Records. Upcoming guests include Clipse, Fat Joe, Nelly, MC Lyte, Ja Rule, and Common.

Corey Smyth, CEO of Blacksmith Management (De La Soul, Res, Talib Kweli), is the new musical director/talent buyer for Dave Chapelle’s sketch comedy show bowling In January 2003 on Comedy Central. Confirmed musical guests include Mos Def, Fat Joe, Common, Amerie, and Kweli.
BY RASHAUN HALL
NEW YORK—Tank knows what works for him. Following in the footsteps of his 2001 debut, Force of Nature—which sold 770,000 units according to Nielsen SoundScan—the R&B singer/songwriter has crafted another everyman-inspired collection of songs for his sophomore Blackground release, One Man.

"The success of the first album was surprising," Tank admits. "I wanted it to be super, super big. The record sales were real cool. But based upon the people's response, it doesn't seem to match. I feel like I have another million or so copies of the record that were pressed and sold out on the streets on bootleg or something."

STRIVING FOR NEW HEIGHTS
Building upon that success, Blackground president Jomo Hankerson believes One Man will be Tank's true breakthrough set. "This record is going to be the one that breaks him through to platinum status," Hankerson predicts. "It shows tremendous growth creatively-wise, and we have a real good shot at going platinum."

In order to do that, the label is putting an emphasis on the lead single and title track "One Man" to fuel the project. The song is currently No. 63 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"We're making sure that the single performs, because the music is what sells and people buy what they hear," Hankerson says. "So there has been a heavy emphasis on radio promotion and getting the record exposed as much as possible."

The single, like Tank's 2001 hit "Maybe I Deserve," sticks closely to the accessible, "average Joe" theme that pervades much of his music.

"I wanted to stay with that story format like with 'One Man,' with the guy who's working and doing all he can," says the singer/songwriter, who publishes through Tank 1176 Music (ASCAP). "Once he gets where he's going, he, in turn, gives back to that girl who's been holding him down all the while. I like to take a story from top to bottom like that. Those kinds of lyrics have proved to be extremely successful for me. I took that formula, and I've put it into all my ballads."

Although known primarily for his ballads, Tank made a concerted effort to craft more uptempo singles for One Man: "We had uptempo on the last album, but we have more noticeable uptempo on this album," the artist admits. "When they come on, you feel them—instinct club bangers. We didn't have those on the last album. We wanted to get at least a couple of those on this record—so we could do the club thing, and people can have something to dance to instead of sitting down the whole concert. Plus, quite frankly, it helps me connect in a stronger, deeper way with the younger audience."

BUILDING GREATER VISIBILITY
Up to and since the Oct. 29 retail impact of One Man, Blackground has orchestrated a marketing plan that focuses primarily on creating visibility for Tank.

"We're heavily concentrating on television," Hankerson says. "We've been very successful with custom commercials in the past with Aaliyah, so we shot this cool spot that will be shown on BET."

"Traditionally, for artists to get an aggressive television advertising campaign budget going [on an album], it would be in the second phase of the program, after certain other elements of the project were established," he continues. "For this record, we're doing it out of the box—very much akin to the way film studios market movies."

With Aaliyah's untimely death, Tank has become Blackground's flagship R&B artist—not to mention the first Blackground artist to be released under a new pact with Universal (Billboard, Dec. 8, 2001). "From a sales standpoint on the R&B side, Tank is definitely the future of Blackground," Hankerson notes. "There is no doubt that we are in the middle of a transition, and we're going to do a little bit of experimenting with different ideas and concepts before we can even begin to consider filling the void that Aaliyah left. Tank is the first step—and a fine one."

Managed by Plent Coleman for Los Angeles-based Goodgame Entertainment and booked by Blackground, Tank says he hopes to spend some time on the road performing songs from both Force of Nature and One Man before the end of the year. Plans for a tour are currently under consideration.

On a more fanciful note, the artist also notes that he's striving to broaden his horizons far beyond the parameters of music.

"I hope to be at the next Olympic Games," Tank says with a laugh. "I hope to get into some acting, but I really want to play a bad guy. I don't want someone to make me Mr. 'Maybe I Deserve'; I don't want to play that guy. Hopefully, I'll get a movie role like John Travolta had in Swordfish—one of those cunning bad guys."

R&B/HIP-HOP

Blackground’s Tank Is A ‘Man’ With A Story

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BILLBOARD NOVEMBER 16, 2002
### Top R&B/Hip-Hop Albums

**Week Ending November 16, 2002**

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<th>Title</th>
<th>Label</th>
<th>Weeks at Number</th>
<th>Weeks at Number</th>
<th>Total Sales</th>
<th>Peak Position</th>
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<td><strong>54.</strong></td>
<td><strong>LIL’ FLIP</strong></td>
<td><em>Daddy’s Little Girl</em></td>
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<td><em>The Eminem Show</em></td>
<td>10</td>
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<td>800,000</td>
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<td><em>Nellyville</em></td>
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<td>600,000</td>
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<td><strong>51.</strong></td>
<td><strong>Kanye West</strong></td>
<td><em>Late Registration</em></td>
<td>6</td>
<td>6</td>
<td>550,000</td>
<td>3</td>
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<td><strong>50.</strong></td>
<td><strong>Sliding Doors</strong></td>
<td><em>Smoke A Hoes, Luv A Hoes</em></td>
<td>4</td>
<td>4</td>
<td>450,000</td>
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<tr>
<td><strong>49.</strong></td>
<td><strong>Kanye West</strong></td>
<td><em>Late Registration</em></td>
<td>6</td>
<td>6</td>
<td>550,000</td>
<td>3</td>
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<td><strong>Peace</strong></td>
<td><em>Peace</em></td>
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<td><strong>Mary J. Blige</strong></td>
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<td><em>More Than A Woman</em></td>
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<td><strong>42.</strong></td>
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**Latest Chart Information**

- **Latest Chart Update:** November 16, 2002
- **Chart Position:** Updated weekly
- **Weeks at Number:** Number of weeks a title has spent at the top of the chart
- **Total Sales:** Cumulative sales in units
- **Peak Position:** Highest position achieved by a title on this chart
- **Label:** Distribution label
- **Artist:** Recording artist
- **Title:** Album title

**Additional Notes:**

- All data is as of the week ending November 16, 2002, and is for the United States market only.
- Sales data is compiled from a national subset of core R&B/Hip-Hop stores by Nielsen SoundScan.
- The charts are updated on a weekly basis.

**Contact Information:**

- [www.billboard.com](http://www.billboard.com)
- [Billboard](http://www.billboard.com) Magazine
- Nielsen SoundScan

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South Florida: Branching Out

Miami and Miami Beach continue to be meccas for all things Latin, though other genres are beginning to make a mark.

BY LEILA COBO

On a recent Wednesday night, Latin Grammy nominee Circo, a Latin rock band from Puerto Rico, performed at Billboardlive in Miami Beach. On hand were a veritable who's who of the local Latin music industry—from record execs to publishers to publicists—all anxious to see a live performance from a promising band in the market for a major-label deal.

The evening was, in many ways, emblematic of the music scene in Miami: A place where decisions are made and people meet, but also a place where live music flounders and where much of the talent continues to be imported—and rarely bred.

Despite this, now more than ever, Miami continues to be the epicenter of Latin music, both nationally and internationally, with the major labels and many publishing houses and producers stationed here. At

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The City of Miami Beach

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Dennis Leyva, Entertainment Industry Liaison, Economic Development Department 305-604-2477
South Florida has become home to many established stars. You can't open a tabloid these days without bumping into either a resident or a famous frequent visitor doing something eye-catching on the streets of South Florida.

But it's also emerging as a hotbed of local talent. Most of the following names and faces might not be on the national pop-culture radar yet, but each has generated that elusive buzz factor. And South Floridians will get to say, "We knew all along."

CHRISTINA CHRISTIAN
In terms of exposure, you can't be more exposed these days than young Christina Christian, the supple-voiced singer who charmed audiences this summer on the explosively popular American TV series, American Idol.

Christian, 21, grew up in North Miami Beach and currently lives in nearby Pembroke Pines. She's on the road these days with nine of her fellow American Idol finalists on a lavish tour. She's also one of the 10 vocalists to lend her pipes to the recent RCA album American Idol: Greatest Moments. That's Christian singing Bill Withers' '70s classic, 'Ain't No Sunshine,' arguably the best track on the disc.

"It's so amazing," she explains. "My parents knew this was going to happen someday. When they named me, they said, 'It's a star's name.' I got teased my whole life," laughs Christian, who says that growing up in South Florida was a definite plus.

"South Florida has so many different cultures—my own background being Caribbean," she says. "There's the Latin influence—a lot of that is in my heart. In this place, you can experience all kinds of cultures. I wouldn't have wanted to grow up in any other place."

THE GABE DIXON BAND
It's a long-and-winding road from the manicured lawns of the University of Miami campus in Coral Gables to sharing a stage with ex-Beatle Paul McCartney in New York, but keyboardist-vocalist and UM Music School graduate Gabe Dixon made the journey.

While recording his band's debut album in a Los Angeles studio last year with fellow UM grads, bassist Winston Harrison, drummer Jano Rix and reed player Chandler Webber—produc-

Kahne had signed onto produce McCartney's Capitol LP, Driving Rain. "I was blown away when David asked me to do it," Dixon says. "I feel lucky to have had that opportunity to work with someone who is a living legend."

Not long afterward, Dixon played keyboards for McCartney at last fall's New York concert to raise spirits after the Sept. 11 terrorist attacks.

"My mom freaked out when she got to meet Paul," says Dixon. "She remembers being a teenager screaming for Paul. It's come full circle."

Dixon might soon be on the receiving end of those screams. His band's CD, On a Rolling Ball (Reprise), straddles styles, blending jazz, pop and rock.

"I couldn't not do this band," he says. "This is an important time for us."
the same time, the city has become a breeding ground for Latin rock, despite the lack of commercial airplay. And R&B, hip-hop and dance are finding a base here, thanks to local consumer interest in the music and its performers, coupled with several high-profile events dealing with these genres.

Today, Miami is host not only to the Billboard Latin Music Conference and Awards, but also to the Billboard-AURN R&B/Hip-Hop Conference and Awards, the Winter Music Conference and DanceStar Awards, the Billboard/Airplay Monitor Radio Seminar and Awards and, most recently, the first-ever MTV Video Music Awards Latin America and Club Musica Latina Awards. This year, the city also hosted the Source Awards and a holiday spectacular from Miami Beach featuring Marc Anthony, Jessica Simpson and Tony Bennett.

“There definitely is a broad perspective of different musical genres that are looking at Miami Beach as the backdrop for their award shows and music-related conventions and events,” says Dennis Leyva, entertainment industry liaison for the city of Miami Beach. “It’s a pretty good cross section. And it’s a tremendous increase of activity compared to, say, three years ago.”

“Everybody who is in Latin music knows that Miami is the city where they have to be in order to find songs or to find a label.”
—Totty Saizarbitoria, creative director, Deston Songs

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There are musical riches to be mined from the South Florida club scene, it just takes some detective work.  

BY LEILA COBO

WHEN I FIRST moved to the city of Miami from Los Angeles, I spent my initial year wondering, “Where in the world is the live music?”

As time went by, I realized that, unlike New York or Los Angeles, live music in Miami wasn’t something you could just stumble upon. Rather, finding it was something of an insider’s job, and you had to be vigilant and open-minded about your search. Music for tourists abounded—lots of salsa cover bands and Gipsy Kings soundalikes—but stuff that really made you sit up and listen, that took some serious scouting.
When I first arrived, people spoke of other times, not that long ago, when Miami and Miami Beach had thriving live music scenes and local talent. To this day, people talk wistfully about the Mavericks, Neil Lara and Albita.

As time went by, I realized that, unlike New York or Los Angeles, live music in Miami wasn’t something you could just stumble upon. Finding it was something of an insider’s job.

Today, things are sparser, but far from non-existent, thanks to a venue’s tenacious longevity in some cases or constant reinvention by others.

On the longevity side is the venerable Tobacco Road, where daily doses of blues, rock and jazz are served in various settings. Although acts are mostly local and state favorites, national touring artists also stop by from time to time, drawn by the good, homey vibe of the place.

Another stalwart, Churchill’s, continues to be arguably the area’s best rock club, also drawing a variety of acts to one of the coziest—and most fun—venues in town.

Folk can be heard at Main St. Café in Homestead, which hosts an Up-Close and Personal Concert Series in a relaxed setting.

So where does the industry flock to? Few places, to be quite honest, but two have emerged as reigning queens in the showcase circuit: Billboardlive and Café Nostalgia.

Billboardlive, which opened its doors in September of last year, was designed with industry showcases, press conferences and major live acts in mind. Stymied by Sept. 11, the venue began to pick up steam late last year with several major label showcases, as well as high-profile concerts from the Strokes, Tommy Lee and Fito Páez.

The smaller Café Nostalgia, which only programs Latin music, started the year with a series of “industry showcases,” in addition to its occasional featured-artist nights. This fall, the venue shut down its Miami Beach operation and set up shop close to Tobacco Road, in a slightly bigger venue.

Meanwhile, the original Café Nostalgia on Calle 8, a tiny, cozy spot, is now called Hoy Como Ayer and features more traditional Cuban music. The club has gained notoriety with its Thursday night “Fuácata” gig, where a Latin band called Spam Allstars jams with DJ Le Spam, mixing electronica with Latin and African rhythms. In Miami Beach, Macarena, which, for a long time, showcased tourist-friendly flamenco music, is now opening up to rock en español on Thursday nights. Yuca, which was home base to Albita, has almost entirely dropped live music but does host songwriter showcases regularly.

Dance and electronica, Miami Beach mainstays, can be found in virtually every corner, but famed DJs are fond of spinning at Crobar, Opium Gardens, Spin and, most recently, Nikki Beach.

For full-fledged concerts, Miami has found a new venue in Billboardlive, which fits more than 1,500 people, a good size for up-and-coming acts. Also popular are the Jackie Gleason Theater and the James L. Knight Center downtown, which is a particular favorite among Latin acts because of its 5,000-plus capacity.

More intimate soirees can be found at the smaller Lincoln Theater in Miami Beach or at the Coconut Grove Playhouse.

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BRANCHING OUT
Continued from page 60

The growth isn’t limited to South Beach. The past three years have seen the rise of two major venues—the American Airlines Arena in Miami and the Office Depot Center near Fort Lauderdale—that have contributed to the multiplication of musical events of all genres in the area.

"It’s tough when you’re competing with a market that’s know for Latin [music]. But it’s kind of cool, because I can be a big fish in a small pond." —Eric Knight, artist/label owner

Eric Knight
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**BRANCHING OUT**
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I've been here. And, despite the general recession and the problems plaguing the music industry, new labels and production houses have sprung up and are doing healthy business. Maverick, Música, Giocan Music (mostly dedicated to Cuban artists), Belanica (specializing in Latin rock), Slip 'N Slide (rap), Muxic Latina (pop and regional Mexican) and Deston Entertainment (multiple genres) are among them.

In hip-hop, Miami is benefiting from exposure in multiple high-profile videos and films, as well as the perennial presence of celebrities like P. Diddy.

Further north, in West Palm Beach, 226 Records has opened shop, also focusing on Latin.

**LATIN IS STILL KING**

Without a doubt, the most visible player in town continues to be Latin music—but with a twist. Where Cuban musical influences once reigned, Miami's Latin scene is now far more cosmopolitan, with talent coming from Argentina, Mexico and, most of all, Colombia, where producers and songwriters are providing material and input for some of Latin music's biggest stars, including Thalía, Carlos Vives, Shakira and Alexandre Pires.

"Everybody who is in Latin music knows that Miami is the city where they have to be in order to find songs or to find a label," says Totty Saizarbitoria, creative director for Deston Songs, the publishing arm of Deston Entertainment. "This is certainly true in the pop field and, to a degree, the regional Mexican and tropical fields, especially given the fact that all the Latin divisions of the major labels (save for Univision and..."
Fonovisa) are headquartered here. Miami is also home base for a growing number of Latin acts, including Shakira, Enrique Iglesias and Ricky Martin. Its proximity to Latin America and Spain, coupled with the media companies based here (Univision, Telemundo, MTV Latin America, Editorial Televisa, HTV and Terra.com, among others), make it an ideal location from which to operate and promote at a competitive cost.

Of equal importance, some of the genre's biggest producers and songwriters—Rudy Pérez, Emilio Estefan, Kike Santander, Estefano, Bebu Silvetti, Alejandro Jaén and Juan Vocente Zambrano—are stationed here and have thriving production/songwriting teams that attract a wide variety of talent.

"A lot of times I find talent in the recording studios," says Eddie Fernández, VP of A&R for Universal Music Latino. "Generally speaking, the producers track down excellent singers who can do back-up or record demos for established artists." Also, adds Fernández, "There's movement because Latin American talent is coming here. They evidently know this is the launching pad for the labels, and excellent talent from many countries gets signed here."

Examples abound. Multicultural trio Bacilos, for instance, was signed to Warner Bros. with a push from its publishing arm, Warner Chappell, which had signed lead singer-songwriter Jorge Villanueva to a publishing deal. Crescent Moon's Gian Marco also attracted the attention of Emilio Estefan, in part through his songs, which had been performed by the likes of Emmanuella. Donato Poveda—one part of the duo Donato y Estefano and who, like his former partner, wrote for other acts—now has branched out into a solo career.

The new Waterfront Theatre at AmericanAirlines Arena is an intimate theatre within the AmericanAirlines Arena. Located in downtown Miami alongside Biscayne Bay and minutes from South Beach. This new state-of-the-art 3000 to 6000 seat theatre comes complete with a ceiling to floor acoustic curtain, proscenium stage, theatrical lighting, carpeted aisles and beautiful chandeliers. The Waterfront Theatre is designed to stand alone as a completely separate venue from the AmericanAirlines Arena with its own special entrance and convenient on site parking.

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DANCE, DANCE, DANCE

But, while much outside talent comes here looking for the big time, the development of homegrown acts remains elusive, in part because the live music scene in Miami is just not happening.

The most successful genre in Miami, as far as attracting audiences, is dance music, with the biggest DJs in the world routinely playing in the myriad clubs on the beach. This year, Fort Lauderdale-based Neurodisc, which specializes in electronic music and world fusion, celebrated its tenth year. Neurodisc owners John Wai and Tom O'Keefe.

HOT SHOTS

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NAT CHEDIAK

When one thinks of Grammy-winning producers living in Miami, names like Barry, Robin and Maurice Gibb of the Bee Gees come to mind, as well as Emilio Estefan and the recently deceased Tom Dowd.

Now add Nat Chediak to the list. He won a Latin Grammy for his production work on Bebo Valdes Trio's Blue Note disc, El Arte del Sabor. To suggest he's thrilled would be an understatement.

In one of the more unlikely, not to mention fortuitous, career changes of late, Chediak went from being the controversial founding director of the popular Miami Film Festival, a position he held for some 18 years, to jumping headlong into his other love: jazz.

Earlier this year, Chediak was a first-time contender for a Grammy Award for his production work on the multi-artist Calle 54 soundtrack. He saw another Latin jazz album triumph: Charlie Haden's Nocturne.

But Chediak has no hard feelings. He presented a concert Oct. 10 at the Coconut Grove Playhouse featuring the album's players: bassist Haden, saxophonist David Sanchez and Miami residents, keyboardist Gonzalo Rubalcaba, drummer Ignacio Berroa and violinist Federico Britos Ruiz.

"When you love Latin jazz, you love everything that is good," he says. "I've given this album as a present to a lot of people."

TONY FERNANDEZ

Tony Fernandez is young, good-looking and can work a stage. So what's he doing singing Sinatra-era jazz? Don't pop performers make more money?

Maybe so (don't tell Diana Krall). Still, jazz is in Fernandez's blood, and he's packing them in at South Beach's Van Dyke Cafe, a traditional jazz stalwart. So who's complaining.

"I just love the music. Ever since I was infected at 18 listening to a Frank Sinatra CD. My love for jazz has grown tenfold since," he says.

For the past few years, Fernandez, 26, has basically owned Tuesday nights at the Van Dyke, sending Sinatra's "I've Got You Under My Skin" and "Fly Me to the Moon" to the rafters. But he's switching gears, shifting to his other love: rock music. The singer is writing songs and putting together a band.

"I wasn't doing anything original. I'll continue to study jazz," he says, "but rock music will reflect what goes on in me. I try to tell the truth, based on life experiences."
10th anniversary with a South Beach party during the WMC. Founded by Tom O’Keefe and John Wai, the Capitol-distributed, producer-driven label specializes in putting together compilations of European dance music that sell at domestic prices. Neurodisc has also signed several acts (including flamenco guitarist Eric Hansen) and puts out a handful of artist-driven projects every year.

“The label is definitely growing, we’re making money, and we think a lot of that has to do with where we’re located,” says O’Keefe, citing the diversity of visitors and influences to be found in Miami Beach. “I would say it’s one of the top five locations [in the world] for this kind of music.”

In hip-hop, Miami is benefiting from exposure in multiple high-profile videos and films, as well as the perennial presence of celebrities like P. Diddy.

As far as homegrown talent is concerned, its most recent high-profile act is Miami-born-and-bred Trick Daddy.

In Latin music, too, for the first time since Gloria Estefan and her protégé Jon Secada, labels are actually signing Miami acts, most notably rock band Volumes Cero (Warner Music Latina), Jorge Moreno (Maverick), who won a Latin Grammy for Best New Artist, area 305 (KRFU/Univision) and Selena (BMG).

As for other genres, namely rock, Miami isn’t exactly the most fertile city, but even so, the resourceful can thrive.

“It’s tough when you’re competing with a market that’s known for Latin music,” admits Eric Knight, whose Eric Knight Band opened up for Aerosmith at a recent concert and who releases albums on his own label, 28 Records. “But it’s kind of cool, because I can be a big fish in a small pond.”

“South Florida continues to be a prolific provider of diverse musical talent, from world beat to jazz to blues to Latin pop and rock,” says Ed Bell, producer/host of local cultural arts show South Florida Arts Beat, which airs on public radio station WLRN. “The talent here is amazing and needs further development.”

“I personally believe Miami is in a growing mode as far as attracting talent,” says Oscar Llord, chairman of Sony Discos. “What I see are some fusions coming into play as a result of all this talent residing in Miami and collaborations taking place between songwriters, arrangers and producers. What was called at one time the Miami Sound, there’s nothing I’ve heard recently that makes me believe a new sound is emerging. But I think there’s a much higher grade of quality being produced now, with so many talented songwriters and producers.”
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Nettwerk’s FC Kahuna Brings ‘Soul Through Machinery’

BY ERIC SCHNALL

NEW YORK—“We wanted this record to be defiantly electronic,” Daniel Ormondroyd of U.K.-based duo FC Kahuna reveals, referring to its debut album, Machine Says Yes (Nettwerk America, due Nov. 19).

“Jon [Nowell, his musical partner] and I wished to create something totally contemporary with the equipment and computers at our disposal,” he continues. “But above all, we wanted to try and convey some sort of soul through machinery.”

Released earlier this year by City Rockers U.K., Machine Says Yes—which features guest turns by alt-country rocker Eileen Rose, Simon Jones of the Verve, and Gruff Rhys of Super Furry Animals—is a futurist journey that is at turntable and haunting, a willful affirmation of the power and beauty of machines. At the same time, it runs the gamut from ambient tone poems to electro-fueled stunners, replete with squiggly synth lines and an ever-present chorus of Atari-era beeps and gurgles.

“Previously, when we made tracks, we tried to sample a lot of organic instuments but it has absolutely nothing to do with the Thelma Houston classic of the same name,” Daniel Ormondroyd confirms. “Don’t Leave Me This Way” does recall such powerful club tracks as Serious Intention’s “You Don’t Know” and Jaydee’s “Plastic Dreams.”

“FC Kahuna” is a perfect tech-pop jam sung by former Gugsius chanteuse Hafdis Huld. The track was serviced to rhythmic and college radio last month. Remixes by Tiga and Leila and Ponomarev were also serviced to clubs. A commercial 12-inch single arrives Nov. 12.

Ormondroyd and Lowell met in Leeds more than 20 years ago. They saved their way through the acid-house movement in North England before landing in London. In 1994, they founded Big Kahuna Burger, a rousing weekly party that nurtured the emergent sounds of big beat, abetted by the turntable skills of Fatboy Slim and the Chemical Brothers. The duo eventually switched gears, launching Headstart at Turnmills, where it experimented with a more futuristic electro sound while returning to the anything-goes aesthetic of acid house.

As Headstart’s popularity grew, the pair dove into remix projects. Operating under the guise of FC Kahuna, the hounds reworked tracks for Luke Slater, Morcel, and Felix da Housecat.

According to Ormondroyd, the recording of Machine Says Yes spanned 2½ years and was heavily influenced by the duo’s sonic explorations at Headstart. “While we continued to be inspired by our early days of clubbing, we were also experimenting with new sounds that weren’t very fashionable at the time.”

To introduce the act to the U.S., Nettwerk America director of marketing Alison Pember says that the label has devised a two-pronged marketing strategy: The first phase will break FC Kahuna into the electronic market using traditional Internet, club, and street marketing. This will be followed early next year by an aggressive campaign aimed directly at the alternative marketplace. Pember says the centerpiece will be the set’s second single, “Hayling” (also featuring Huld).

Pember believes this downtempo track has major crossover potential, and it is the focus of the second phase of a more aggressive Internet, street, and radio promotion to take FC Kahuna beyond traditional dance/electronic-vocal hits. (The U.S. version of the album includes the Super Furry Animals remix of “Hayling,” which is not found on the original.)

On the TV front, “Hayling” was featured on a recent episode of CSI: Miami. Another album track, “Nothing Is Wrong,” is featured in the Hummer H2 ad. Hummer is also promoting the band on its Web site (hummmer.com), which allows visitors to vote for the band, obtain information about the band, and link directly to FC Kahuna’s Web page on Nettwerk’s site (nettwerkamerica.com).

Brian Beck, host of the Ultra sound show on KEXP in Seattle, has been playing several tracks from the album since its import release. “Their style is somewhere between the production perfection of the Chemical Brothers and the signature deep sound of Warp Records,” he says. “They’ve created one of the best electronic albums of the year.”

Having recently completed a DJ tour of the U.S., FC Kahuna is scheduled to tour the U.K. with Norwegian duo Röyksopp later this year. FC Kahuna is managed by Paul Benney of Daddy Management in London and booked by Gerry Gerrard of New York-based Chantica.

BREATHE AGAIN: Earlier this year, Catalogue/Capitol issued Télépromusik’s full-length Genetic World (Billboard, May 4). Except for a handful of trend-setting radio and club DJs who wholeheartedly embraced it, the set’s lead single—the sublime “Breathe” (featuring Scottish chanteuse Angela McCluskey)—went virtually unnoticed. That, is until now.

Thanks to its inclusion in the TV ad for the Mitsubishi Outlander SUV, “Breathe” is now being widely recognized. Once again, Mitsubishi looked to dance/electronic music to provide the musical backdrop for its unique, exotic ads.

In case you’ve forgotten, it was the Mitsubishi Eclipse campaign that brought “Days Go By” by Dirty Vegas (another Capitol act) to a much larger audience. Both campaigns were created by advertising agency Deutsch LA.

“After the success of Dirty Vegas, we continued sending Deutsch lots of music,” Capitol VP of global marketing Rob Gordon says. “They’re always looking for different things, and they loved ‘Breathe.’

Since the 30- and 60-second spots began airing last month, modern rock and top 40 radio have begun playing the jazz-tinted track, even though Capitol isn’t servicing these formats until Nov. 19 and Jan. 21, 2003, respectively.

“Radio is responding to ‘Breathe’ the same way it did to ‘Days Go By,’” Gordon notes, reeling off such stations as WBBM Chicago; WFYQ Orlando, Fla.; WBLI New York; KNRT Seattle; and KROQ Los Angeles. “The same stations that initially picked up on Dirty Vegas via the ad are the first ones responding this time.”

At the same time, the label is seeing a definite spike in the album’s sales. Since the launch of the Mitsubishi Outlander SUV campaign, Genetic World has experienced a 76% increase in sales, according to Nielsen SoundScan. To date, the disc has sold 13,000 units.

“People are recognizing the song, relating to it, and buying the album,” Gordon says. “We’re now in the process of educating both retailers and consumers about this project. We’re connecting all the dots.”

Télépromusik is confirmed to perform Saturday (9) at the MTV Europe Awards in Spain. A.U.S. tour is scheduled for early next year.

PERFECTO: With many in the club community commenting on the need for dance/electronic acts to tour live, along comes DJ/producer Paul Oakenfold and his upcoming tour. In support of his latest release, Bunkka (Maverick/Warner Bros.), the DJ/producer hits the road Nov. 25 at the Optum Garden nightclub in Miami for a four-week tour that sees him making his debut as a live performer.

“For the past several years, I’ve been giving much thought to touring live with a band,” explains Oakenfold, who salutes the Chemical Brothers, Crystal Method, and Prodigy for laying the groundwork for other dance/electronic acts to play live. “In the back of my mind, the obvious next step was to go live. This thought was present throughout the recording of Bunkka.”

Oakenfold says each evening’s performance will begin with him doing a one-hour DJ set. Following this, Oakenfold, handling keyboard and programming duties, will be joined onstage by musical director/drummer John Tonks (Tricky) and bassist/guitarist Tim Hutton (Grove Armada).

“Guest vocalist Perry Farrell, Tiffany Lacey, and Crazy Town’s Shifty Shellshock (featured on current dance/crossover hit “Starry Eyed Surprise”), among others, will appear as images on a 30-foot screen behind the band. In one instance, Oakenfold’s “visual experience” will spotlight ‘Perry dancing around the Eiffel Tower. Such imagery adds a new storyline to the show.’” He notes that some dates may even include in-the-flesh live appearances by the vocalists.

“The way forward for dance/electronic music is for artists to tour live,” Oakenfold explains. “Obviously, I don’t need to do this—each night I’ll be putting myself on the line. But dance music needs live acts if the genre is to grow. Hopefully, other artists will follow, which will only help the scene to grow again.”

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**E-N Featuring Cecevox, “Don’t Leave Me This Way” (Star 69 single). Producer Ian Appell combines forces with singer Cecevox for this industrial/strong house jam. While it has absolutely nothing to do with the Thelma Houston classic of the same name, “Don’t Leave Me This Way” does recall such powerful club tracks as Serious Intention’s “You Don’t Know” and Jaydee’s “Plastic Dreams.”

**Oakenfold, “James Bond Theme” (Bond vs. Oakenfold) (Warner Bros. single). With Oakenfold, James Bond may have very well found its musical counterpart. Working with David Arnold’s original production from the new Bond film, Die Another Day, Oakenfold’s Dialog mix features jangly guitars, metallic go-go beats, and cleverly placed bits of movie dialog.

**Stephanie Cooke, “Rain (Let It All Fall Down)” (King Street Sounds single). Cooke has worked with some of clubland’s house masters, including “Little” Louie Vega. Blake, and Big Moses. The Bill Lee-produced “Rain,” which the artist co- penned, is easily Cooke at her finest. Dennis Ferrer’s Rainforest mix overflows with Latin-charged beats, while Jay Hernandez’ Moulton Studio re- stops something for house music purists.

**Murk vs. Kristine W, “Some Lovin’” (Tommy Boy single). Murk revisits its 10-year-old underdog hit with this new production that finds club diva Kristine W. handling vocal duties. “Some Lovin’” remains a hypnotic stomper, complete with tribal percussion, caustic synth stabs, and funk-up vocals.

**Beth Orton, “Anywhere” (Heaven/Recordings/Nettwerk single). Culled from the artist’s Daybreaker album, “Anywhere,” as reconstruct- ed by Photek, is poised to dominate many a dancefloor in the coming weeks. Though the track was also recently remixed by Two Lone Swordsman and Adrian Sherwood, it is Photek’s hypnotic Tektub mix that is pure peak-hour bliss.

---

**Michael Paolella
### Club Play

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>INSATIABLE</td>
<td>DNA</td>
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<tr>
<td>TWO MONTHS OFF</td>
<td>ASTRID &amp; YO</td>
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<td>IRRESISTIBLE</td>
<td>TEMPO THUMP'S #1 SQUAD</td>
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<tr>
<td>SERVE THE EGO</td>
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<td>5</td>
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<tr>
<td>SEARCH 'N DISCOVER</td>
<td>GTS Featuring Karon White</td>
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<tr>
<td>DIES ANOTHER DAY</td>
<td>YOUS SING</td>
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<tr>
<td>MR. LONELY</td>
<td>DANCE MIXES</td>
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<td>DANCE TO THE MUSIC</td>
<td>PETER RAUHOFER REMIXES</td>
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<tr>
<td>BODY (REACH OUT)</td>
<td>WIDELIFE &amp; HARD ATTACK MIXES</td>
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<td>GOTTA GET THRU THIS (THE PASSAGGER &amp; STELLA BROXWNE REMIXES)</td>
<td>LIVING VEMATIONS</td>
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<td>STEVE MQUEEN (JAM PONIC INTERVIPE)</td>
<td>SHARRY CREW</td>
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<td>TROY (THE PHOENIX FROM THE FLAME)</td>
<td>JASON WENT</td>
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<td>LOVE STORY</td>
<td>IMPORT FEVERS DROPS</td>
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<td>I DON'T WANT U (DEEZERIO MIXES)</td>
<td>KALI</td>
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<td>STARRY EYED SURPRISE</td>
<td>BONESHAKERS REMIX</td>
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<td>SANGUEита &amp; DJ DANCE WARRIORS</td>
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<td>WAKE UP WITH YOU (I WANNA SONG) (REMIXES)</td>
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<td>HOW MANY</td>
<td>CHANCE &amp; VEGAS JOE</td>
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### Maxi-Singles Sales

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### New Breakouts

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### Billboard Top Electronic Albums

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ASCAP Gives Jackson, Crowell Special Honors

By Deborah Evans Price

NASHVILLE—Alan Jackson and Rodney Crowell took home special honors from the 40th annual ASCAP Country Music Awards at Nashville’s Opryland Hotel Nov. 4, while Darrell Scott was named songwriter of the year.

Jackson was honored with the songwriter/artist of the year award and received ASCAP’s prestigious Golden Note Award. The honor was presented by ASCAP CEO John LoFrumento and Marty Gamblin, Jackson’s first publisher, who gave a heartfelt speech and acknowledged the role Jackson’s wife, Denise, played in getting her husband’s music heard early in his career.

In accepting the award, Jackson recalled that on the way to his first ASCAP dinner, Denise told him she was pregnant with their first child. At the time, his first single was dying on the chart. “I did a lot of drinking that night,” he quipped.

Crowell was presented with the ASCAP Creative Achievement Award. The Texas native has penned numerous hits, including “Leavin’ Louisiana in the Broad Daylight,” “She’s Crazy for Leavin,’” “I Couldn’t Leave You If I Tried,” and “It’s Such a Small World.”

One of the evening’s highlights was when Crowell was joined onstage by members of his 80s band, Right offtown. Accompanied by Vince Gill on guitar, Tony Brown on piano, Eddie Bayers on drums, Michael Rhodes on bass, and guitarist Hank DeVito and Roger Bennett, Crowell performed “Stars on the Water.”

Crowell’s former boss, Emmylou Harris, joined him for “Ain’t Livin’ Long Like This.”

It was the first time that Scott—who wrote the Sara Evans hit “Born to Fly” (with Evans and Marcus Hummon) and the Travis Tritt hit “It’s a Great Day to Be Alive”—picked up the songwriter of the year title. “This is really wild,” Scott told Billboard after accepting his accolade. “I feel really proud of the songs. They are songs I really like and songs I wrote because I had to. To get this kind of attention is unbelievable.”

EMI Music Publishing was named ASCAP’s publisher of the year. BMI writers were responsible for such songs as “Complicated,” “Down-time,” “Don’t Happen Twice,” “It’s a Great Day to be Alive,” “My Next Thirty Years,” “One More Day,” “Two People Fell in Love,” “When I Think About Angels,” “Where Were You (When the World Stopped Turning),” and “Wrapped Around.”

There was a tie for song of the year, the accolade recognizing the most-performed ASCAP song during the year. Sharing the honor were the Brooks & Dunn hit “ Ain’t Nothing ‘Bout You” —written by Rivers Rutherford, Tom Shapiro, Steve Diamond, and Keith Follesé and published by Memphisto Music and Universal Music Publishing Group—and Lonestar’s chart-topping “I’m Already There,” written by Gary Baker, Frank Myers, and Lonestar’s Richie McDon-ald and published by Josh Nick Music, Swearby It Music, and Zomba Enterprises.

The ASCAP Partners in Music Award was presented to the Flora-Bama Lounge. The accolade is presented each year to ASCAP licensees who are exceptional in promoting and expanding the reach of country music,” according to ASCAP. Owned and operated by Joe Gilchrist, the Pensacola, Fla., lounge is the venue where the annual Frank Brown International Songwriter’s Festival originated. The venue encompasses 16 venues, from clubs to church- es, along the Florida/Alabama coast (Billboard, Nov. 9). It was named for the late Frank Brown, former night watchman at the Flora-Bama, who suggested a songwriter’s festival to boost busi- ness during the off-season.

Hosted by LoFrumento and ASCAP senior VP Connie Bradley, this year’s gala sported a Jungle theme. ASCAP VP John Briggs assisted Bradley in presenting awards to the organization’s top songwriters and publishers. Multiple songwriter recipients included Jackson, Rutherford, Scott, Kenny Beard, Rosie Dean, Carolyn Dawn John-son, Kelley Lovelace, Brad Paisley, Annie Roboff, Don Schlitz, Anthony Smith, Neil Thrasher, Kim Trible, Phil Vassar, and Diane Warren.

For a complete listing of ASCAP winners, log on to billboard.com/awards.

‘I’m Already There’ Wins BMI Country Song of The Year

By Phyllis Stark

NASHVILLE—The Lonestar hit “I’m Already There” took top honors at the BMI Country Awards held Nov. 5 at BMI’s Nashville offices, where it was named song of the year. The “I’m Already There” was written by Lonestar’s Richie McDon-ald along with Gary Baker and Frank Myers.

The song of the year award is given to the song tainting the most broadcast performances during the eligibility period of April 1, 2001, through March 31, 2002. A previous Lonestar hit, “Amazed,” was BMI’s country song of the year in 1999.

Sony/ATV Music Publishing was named publisher of the year, an award given to the company accumulating the highest percentage of copyright ownership among the awarded songs. The company placed 16 songs on the most-performed list through its companies Sony/ATV Tree and Sony/ATV Acuff Rose. President/CEO Donna Hilley accepted on behalf of the company.

Tom Shapiro and Troy Verges shared honors as BMI’s top songwriter. Veteran writer Shapiro previously won that honor from BMI in 1993, 1996, and 1997 and has received numerous other BMI awards during his career. It was Verges’ first win in the songwriter of the year category.

Each wrote four of the 50 songs honored at the ceremony. Shapiro was honored for “ Ain’t Nothing ‘Bout You,” recorded by Brooks & Dunn, “ In Another World,” recorded by Joe Diffie, “Just Let Me Be in Love,” recorded by Tracy Byrd; and “Loving Every Minute,” recorded by Mark Wills.


Artist/songwriter Bill Anderson was the surprise recipient of BMI’s Icon Award. Anderson, a member of the Country Music Hall of Fame, has charted 80 songs in his career as an artist, including seven No. 1 hits on the Billboard Hot Country Songs & Tracks chart. He has received more than 50 BMI country and pop awards throughout the course of his career. As a songwriter, Anderson has been enjoying a new surge of popularity in recent years.

Steve Wariner paid tribute to Anderson by performing a medley of the Icon winner’s compositions, including “Still,” “City Lights,” and “Two Teardrops.”

Of the 54 songwriters honored at the ceremony, six received two awards apiece: Casey Beathard, Brett James, Wayne Kirkpatrick, Jef-rey Steele, Steve Wariner, and Phillip White. Twenty of the 54 songwriters honored at the ceremony have reached the status of BMI Million Air, which means they have accumulated at least 1 million broadcast performances. Two songs were cited in that category for the second consecutive year: multi-Million-Airs “I Hope You Dance” (BMI’s 2001 country song of the year, written by Tia Sillers and Mark D. Sanders and recorded by Lee Ann Womack) and “One More Day” (written by Bobby Tomberlin and Steven Dale Jones and recorded by Lonestar).

For a complete list of winners, log on to bill- board.com/awards.

A Golden Moment. Alan Jackson was honored with ASCAP’s prestigious Golden Note Award during the organization’s 40th annual Country Awards gala. He was also named songwriter/artist of the year. Pictured, from left, are ASCAP CEO John LoFrumento, Jackson, ASCAP senior VP Connie Bradley, and Marty Gamblin, Jackson’s first publisher.
### Billboard Top Country Albums

**Greatest Gainer**

- **Anne Murray**
  - Country Croonin' (+11)

- **George Strait**
  - The Best Of George Strait - 20th Century Masters - The Millennium Collection

- **Tim McGraw**
  - Greatest Hits Volume I

- ** Alan Jackson**
  - Greatest Hits Volume 3

- **Travis Tritt**
  - This Side

- **The Nitty Gritty Dirt Band**
  - Will The Circle Be Unbroken, Volume III

- **Lee Ann Womack**
  - Something Worth Leaving Behind

- **Tanya Tucker**
  - Tanya Tucker

- **Kenny Chesney**
  - Set This Circus Down

- **Alison Krauss + Union Station**
  - New Favorite

- **Various Artists**
  - Totally Country

**Pacesetter**

- **Brooks & Dunn**
  - If We've Been Wrong About You

- **Delbert McClinton**
  - Room To Breathe

- **Randy Travis**
  - Rose And Shine

- **Daryll Worley**
  - I Miss My Friend

**Top 10**

1. **Rascal Flatts**
   - What Hurts The Most

2. **Dixie Chicks**
   - Wide Open Spaces

3. **Kenny Chesney**
   - Greatest Hits

4. **Shania Twain**
   - Come On Over

5. **Soundtrack**
   - Absolutely Anything

6. **Toby Keith**
   - Greatest Hits Volume One

7. **Faith Hill**
   - Breathe

8. **Willie Nelson**
   - One Hope You Dance

9. **Travis Tritt**
   - Down The Road I Go

10. **Alabama**
    - The Best Of Alabama: 25th Anniversary Edition

**Last Week**

- **Rascal Flatts**
  - What Hurts The Most

- **Dixie Chicks**
  - Wide Open Spaces

- **Kenny Chesney**
  - Greatest Hits

- **Shania Twain**
  - Come On Over

- **Soundtrack**
  - Absolutely Anything

- **Toby Keith**
  - Greatest Hits Volume One

- **Faith Hill**
  - Breathe

- **Willie Nelson**
  - One Hope You Dance

- **Travis Tritt**
  - Down The Road I Go

**This Week**

- **Brooks & Dunn**
  - If We've Been Wrong About You

- **Dixie Chicks**
  - Wide Open Spaces

- **Kenny Chesney**
  - Greatest Hits

- **Shania Twain**
  - Come On Over

- **Soundtrack**
  - Absolutely Anything

- **Toby Keith**
  - Greatest Hits Volume One

- **Faith Hill**
  - Breathe

- **Willie Nelson**
  - One Hope You Dance

- **Travis Tritt**
  - Down The Road I Go
## HOT COUNTRY SINGLES 

**#1**

**Title:** SOMEBODY LIKE YOU  
**Artist:** Keith Urban  
**Producer:** Creative Adams  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** MCA Nashville  

**#2**

**Title:** NOVEMBER 2000  
**Artist:** Alan Jackson  
**Producer:** Jim papulis  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** MCA Nashville  

**#3**

**Title:** WORK IN PROGRESS  
**Artist:** Trisha Yearwood  
**Producer:** Jim papulis  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** MCA Nashville  

**#4**

**Title:** WHO'S YOUR DADDY?  
**Artist:** Terri Clark  
**Producer:** John Carter  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Mercury Nashville  

**#5**

**Title:** BEAUTIFUL MESS  
**Artist:** Rodney Atkins  
**Producer:** Kent Blakk  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Warner Bros.  

**#6**

**Title:** WHERE WOULD YOU BE  
**Artist:** Terri Clark  
**Producer:** John Carter  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Mercury Nashville  

**#7**

**Title:** I'M GONNA GETCHA GOOD!  
**Artist:** Shania Twain  
**Producer:** Tim McGraw  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Mercury Nashville  

**#8**

**Title:** RED RAG TOP  
**Artist:** Tim McGraw  
**Producer:** Tim McGraw  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Mercury Nashville  

**#9**

**Title:** AMERICAN CHILD  
**Artist:** Kenny Chesney  
**Producer:** Mark Bright  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Arista Nashville  

**#10**

**Title:** FORGIVE  
**Artist:** Rebecca Lynn Howard  
**Producer:** Jeff Koons  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Mercury Nashville  

## HOT COUNTRY SINGLES ALBUMS

**#1**

**Title:** SOUNDTRACK  
**Artist:** Original Soundtrack  
**Producer:** None  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Star Trax  

**#2**

**Title:** THE NITTY GRITTY DIRT BAND  
**Artist:** The Nitty Gritty Dirt Band  
**Producer:** Jim papulis  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Capitol  

**#3**

**Title:** ALISON KRAUSS + UNION STATION  
**Artist:** Alison Krauss  
**Producer:** Gregflix  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Rounder  

**#4**

**Title:** DOLLY PARTON  
**Artist:** Dolly Parton  
**Producer:** John Carter  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** MCA Nashville  

**#5**

**Title:** AT THE END OF THE DAY  
**Artist:** Kellie Coffey  
**Producer:** Dave Pruett  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Warner Bros.  

**#6**

**Title:** CHROME  
**Artist:** Trace Adkins  
**Producer:** Billy Ray & Tonie  
**Radio Data Systems:** Nielsen SoundScan  
**Label:** Warner Bros.  

## Billboards

**#1**

**Title:** I'M NOT BREAKIN'  
**Artist:** Shania Twain  

**#2**

**Title:** WAITIN' ON JOE  
**Artist:** Steve Azar  

**#3**

**Title:** CRY  
**Artist:** Faith Hill  

**#4**

**Title:** BEAUTIFUL GOODBYE  
**Artist:** Jennifer Hanson  

**#5**

**Title:** THE BABY  
**Artist:** Blake Shelton  

**#6**

**Title:** FAMILY TREE  
**Artist:** Daryl Worley  

**#7**

**Title:** PRACTICE LIFE  
**Artist:** Andy Griggs  

**#8**

**Title:** THERE'S NO LIMIT  
**Artist:** Randy Houser  

**#9**

**Title:** A MEMORY LIKE I'LL NEVER BE  
**Artist:** Tanya Tucker  

**#10**

**Title:** MY OLD MAN  
**Artist:** Rodney Atkins  

## HOT STATION DEBUTS

**#1**

**Title:** UP  
**Artist:** Shania Twain  

**#2**

**Title:** WAY TOO DEEP  
**Artist:** Sixpence None The Richer  

**#3**

**Title:** I DROVE ALL NIGHT  
**Artist:** Pammy Monroe  

**#4**

**Title:** LIFE GOES ON  
**Artist:** LeAnn Rimes  

## BILLBOARD NOVEMBER 16, 2002

### HOT COUNTRY SINGLES

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Sony's Arjona delivers 'Saintly Sin'

There are also plans for a heavy push in Spain, where Arjona has not previously been heavily marketed. There, the disc will be issued in first-quarter 2003. In Mexico, Arjona's home base, Sony plans to take a more "spontaneous" approach to the marketing, according to Sony Mexico president Kevin Lawrie.

"Apart from some standard things, we want to do some dates—small showcases and special gigs and some things that will bring people closer to Ricardo," Lawrie says. "It's a very deep album, and of course the idea is to work the single but also to get the album opened up very early and get people listening to it as a whole album."

In fact, Santo Pecado will include a video-CD featuring a mini-concert, on which Arjona performs eight tracks with his band. Arjona is one of the highest-grossing touring artists in the region and typically plays 100- plus dates every two years.

Following a tradition

Arjona, who was raised in Guatemala and attended public university when the repressive government in his country was at its height, is one of a tradition of politicized songwriters—including Silvio Rodríguez and Pablo Milanés—who have used their music to comment on the chaos around them.

But from the onset, Arjona also explored a more mundane, romantic side of music and readily admits that his first motivation to write songs was to overcome his timidity and pick up chicks. "On the one hand, you wanted to protest, and on the other, you wanted to romance," he says. "I'm still divided. And many people accuse me of it: [They say,] 'Hey, how can you do 'Jesus Verbo No Sustantivo' [Jesus, Verb Not Noun] and then 'Senora de las Cuatro Décadas' [Woman of the Four Decades]? Well, because I want to. Because life is like that. I'm a victim of my surroundings, and I like that. I believe in frivolity. I think it's fantastic to talk about frivolities, as it is to talk about profound matters."

That duality is evident in Santo Pecado, where Arjona swings from lambasting the woman who takes off, leaving behind the underwear he gave her, to the more nostalgic "La Nena" (The Baby), a harrowing chronicle of the kidnapping of a 9-year-old girl. Long and emotionally draining, it is the track Arjona chose to play for Lawrie on his guitar as a preview of the new album. And while "La Nena" hardly represents the album as a whole, in a way, it does represent Arjona.

"I played it for colleagues who've told me up front that there's no need to include such a depressing track," Arjona says. "But the need was with myself. I felt I had to include it. I never know where my songs will end up."
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**Latin Pop Albums**

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**HOT SHOT DEBUT**

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**Last Week's Number 1**

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**Number 1 This Week**

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**Previously on Billboard Latin Tracks**

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**Previously on Billboard Latin Airplay**

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Tango Reissues To Reap Pesos?

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—Almost a whole century has passed since the first phonographs played tangos pressed by the legendary Casa Lepage, a pioneering Argentine record store where customized albums could be put together in the back room on an individual basis. Today, the local record industry is looking with new interest at this rich catalog of tango music, the most widely recognized Argentine music in the world.

The reason is the devaluation of the national currency, the peso. A decade of economic stability in Argentina—during which the peso had parity with the dollar—was brutally modified after the onset of the economic and political crisis. Now, $1 equals 3.70 Argentine pesos.

In Panama: A nightclub parking attendant has filed a copyright-infringe- ment lawsuit against Emilio Regueira, lead singer/writer with Panamanian rock group Rabanes. In the suit, filed Oct. 17 in Panama's federal court, lawyer Gonzalo Moncada Luna alleges that his client, Domingo Guardia, is the author of the song “Bam Bam,” from Rabanes' album Money For That (Crecent Moon/Sony). Guardia alleges that when he worked as a parking attendant in a Panamanian nightclub, he sang the song for Regueira, who then decided to record it for his album. Regueira is listed as the author of “Bam Bam” on the disc “Thank Your,” where he deceived the guy in the parking lot to be mustard. Now, $1 equals 3.70 Argentine pesos.

In Mexico: After a four-year absence, Mexican singer Yuri returns via a new label Music Latina with her 28th album, Evangélica (In Love). During her “voluntary” retirement, Yuri, a Christian, concentrated on singing gospel and Christian songs but now returns to ballads and rhythmic pop pieces. First single “Ya No Vives en Mi” (You No Longer Live in Me) will launch the album's promotion. Banda el Recodo is celebrating its 64th anniversary. As part of the festivities, “La Madre de Todas las Bandas” (The Mother of All Bands) performed Oct. 29 during the annual Fiestas de Guadalajara for an audience of 20,000 people at the Auditorio Benito Juárez. Banda el Recodo will also celebrate with a concert Nov. 19 in its hometown of Mazatlán. The group's new single, “Las Vías de Amor” (The Paths of Love), will be the theme tune of an upcoming soap opera of the same name.

In Brazil: Brazilian singer/songwriter Toquinho has released a new album without label support. El Bar (Deal Is a Natural Thing), with a live show Oct. 25 that included guest appearances from various Brazilian hip-hop and techno acts. Bitman & Roban are José Antonio Bravo and Cristián Powidtch. Their 2001 debut album, hurts (Thiefs), also hinted at the idea of theft or sampling as artistic strategy. The duo's albums are released through indie Chilean label Big Sur.

In Chile: Electronic duo Bitman & Roban celebrate the release of their sec- ond album, El Bar (Deal Is a Natural Thing), with a live show Oct. 25, which included guest appearances from numerous Chilean hip-hop and techno acts. Bitman & Roban are José Antonio Bravo and Cristián Powidtch. Their 2001 debut album, hurts (Thiefs), also hinted at the idea of theft or sampling as artistic strategy. The duo's albums are released through indie Chilean label Big Sur.

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LATIN

Jazz Notes™

BY TERESE AGUILERA

AMÉRICA LATINA...

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Wright, Blum’s New Software Offers Millions Of Mix Options

BY CHRISTOPHER WALSH

Among the thousands of audio professionals attending the 113th Audio Engineering Society (AES) Convention last month in Los Ange-

les was producer/engineer Toby Wright. Wright, who first took on surround sound with his mixes of Alice in Chains’ songs for the

Music Bank: The Videos and Greatest Hits compilation—a posing on the DVD-Video and Super Audio CD (SACD) formats, respectively—used that experience to develop a new tool for multichannel remixing, one he hopes will enable a greater number of surround-sound mixes.

Wright, in cooperation with producer/partner Scott Blum is known, is a software-based tool that creates a 2.5 million distinct surround mixes of an existing stereo mix, based on various parameters. “It recursively goes through the entire mix,” says Blum, who has a background in artificial intelligence. “And based on what the track is and how it was recorded, it takes all those parameters and does a rough mix of those 2.5 million: Was it recorded in mono, stereo, or quad? Was it primary—a lead vocal—or more of a supportive instrument?” “The problem is,” Blum continues, “when you do a stereo mix going to a 5.1 mix, there’s three times as many speakers and it’s exponentially more complex. To make a balanced mix is very time-consuming, usually, if you want to do it [with] the technique that Toby pioneered with Alice in Chains, which is using the entire space as a single environment. That’s very time-consuming, and that’s where the software comes in.”

“This company is tailored for any producer/engineer who is interested in surround mixing,” Wright explains. “We come in and set up, get the song up and balanced, and then the producer/engineer/artist in charge can sit down. It allows more time to live with the music and really think about what’s special. Once we present it to them in a certain way, I’m sure that there will be changes they will love to do and will do. That’s what their engineer and producer are there for. We blend into the background, and whatever their taste may be, that’s what we can deliver to them.”

“This isn’t designed to replace producers or engineers,” Blum notes. “It’s supposed to be used as a tool to help speed up the process and to save money.”

Wright summarizes, “There are no million-dollar DVDs out there right now. We’re hoping that, given time and product, we can help bolster the sales of DVD-Audios up to [CD] standards.”

Blum adds, “That’s where we were coming from at the beginning. Other than making something that really sounded great, it just seemed to make a lot of business sense to bring that [production] cost down as low as possible and the quality up as high as possible.”

GO YOUR OWN WAY: Producer/engineer Ken Caillat, best-known for his work with Fleetwood Mac and his pioneering surround-sound mix work, has left the Los Angeles-based 5.1 Entertainment Group and formed a new company, High-

way Studios.

The new venture with engineer Claus Telby is a full-service production company, focusing on artist development; album production; studio design; audio post-production for video, including HDTV; format transfer and archiving; and, of course, 5.1 recording, mixing, and mastering.

Caillat attributes his departure from the 5.1 Entertainment Group, which released the first DVD-Audio title—Sewing in the Fences by Gordon Goodwin’s Big Phat Band—on its Silverline label, to “creative differences,” while also acknowledging that his work there was complete. “For four years I’ve been with 5.1, and I’ve been out of the music business—just in the management business, really,” Caillat explains. “Claus and I were in England for three months with Christine McVie [of Fleetwood Mac], and it was so much fun being back in the production saddle.”

“We want to get into the production business,” continues Caillat, who co-produced, recorded, and mixed Fleetwood Mac’s Rumours, Tusk, and Mirage albums, among many others, and created the 5.1 mix for the Rumours DVD-Audio. “I’ve gotten better with age—production actually gets better with age. You get a bit more mature, and you can deal with things with a little more focus, on a broad level. Sometimes the artists think things are an emergency, and they’re not. It’s just music: There are no such things as musical emergencies.”

Great minds think alike: Caillat lists Steinberg’s Nuendo digital audio workstation (DAW) platform and Yamaha’s DM2000 digital con-

sole among his primary production tools, mirroring one 5.1-channel mixing setup employed by producers/engineers Greg Ladanyi and Elliot Scheiner—who, like Caillat, have created 5.1-channel remixes for albums they originally recorded and/or mixed for stereo release.

Caillat further reveals that he and Telby are considering a joint foray with Ojaic, Calif.-based Audio International Recording. “They have an incredible tracking room,” Caillat says, “and probably the best selection of microphones, I’ve done two albums there, and Oja is very comfortable, very relaxing. We’re looking at, maybe, a long-term relationship with them, mainly because [a mix studio] out here in Ventura County.”

Caillat and Telby are also looking to London, where they have been recording with MCA at Sphere Studios, for another possible flagship studio location. “I think [that would be] a real gold mine,” Caillat says. “Many of the indie labels in England have a lot of content that we could get and remix and put out. I’ve found two locations in London to set up another facility.”

A London studio would make all of Highway’s audio services more widely available, including format transfers and archiving: U.K.-based labels reluctant to ship masters across the ocean to a U.S. studio may employ transfer facilities at a London studio. A digital master could proceed to the remix destination, while original masters plus an analog or digital copy return to the content owner.

Such an arrangement could help such companies as the 5.1 Entertainment Group, which announced an agreement to license Sanctuary Records content for multichannel remixing and DVD-Audio release in February (Studio Monitor, March 30). “If I set up a 5.1 studio there, I’m certainly not planning on stealing business from my old company,” Caillat says, “but I could act as an intermediary for them. And we’ll get to live in England.”

One of the first projects in Highway’s ambitious plans for the future is the 5.1 remix of Tusk. “Our studios certainly are going to be 5.1,” Caillat says. “The second album we’re doing is Christine’s, finishing her new album in stereo and 5.1 for DVD.”
North Star Lights Publishing Way

BY JIM BESMAN

If nothing else, North Star Media’s Ron Sobel and Joyce Lapinsky have proved that there’s life after the Internet.

After a brief sojourn in the volatile tech world, the former music-publishing executives returned to their old haunts some two years ago, this time forming their own full-service music-publishing and administration company. The Los Angeles-based North Star has since acquired a diverse music catalog while initiating industry-wide music placements and providing worldwide publishing-administration services.

“Joyce and I used to be humans in the business,” says North Star president Sobel, who has served 16 years at ASCAP, most recently as VP and head of the L.A. office. “We both went underground and worked for Internet companies that blew up and disappeared after about a year—then we resurfaced with this new venture.”

For her part, Lapinsky, now North Star’s VP of creative, brought her own extensive publishing experience at Chappell/Intersong, Warner/Chappell Music, EMI Music, and Zomba Music. Aiding her and Sobel at North Star is VP of administration Dan Kirkpatrick, himself a publishing veteran as former director of administration at Songwriter Services and president of the National Academy of Songwriters.

PRESTIGIOUS PUBLISHING

Even while ensconced in Internet initiatives, Sobel and Lapinsky remained committed to music publishing, “I got distracted by the Internet for five years, and when the bubble burst it was time to get back to my roots,” Sobel says.

Lapinsky, who ran the music division for a major Internet company, adds, “Ron and I have always known each other but never worked together directly, so when he secured the funding for North Star it was really a blessing.”

“Ron used to be Ron, and Joyce used to be Joyce,” Sobel continues, alluding again to the pair’s past publishing reputations. “But in less than two years, we acquired the prestigious Basically Gasp Music catalog of Jonathan Hornsby—Bruce’s co-writer brother—which includes such hits as ‘Mandolin Rain,’ ‘Jacob’s Ladder,’” and ‘The Valley Road.’ We also acquired the master recordings of musicblitz.com’s MusicBlitz Records, including 80 singles by such artists as Taj Mahal, Kurupt, Screaming Trees, Wayne Kramer, Coolio, Pete Dregoe, Mudhoney, Pato Banton, Andrew Tosh, Bobby Womack, Maxi Priest, John Doe Thing, DeeDee Ramone, Elastica, and Kool Keith.”

Sobel says another key North Star acquisition is the music of writer/producer Tena Clark, whose songs include Dionne Warwick’s “Reservations for Two,” Sara Evans and the Warren Brothers’ “That’s the Beat of a Heart,” and Vestal’s “The Morning.” Her songs have also appeared in film and TV, including “Where the Heart Is,” “Hope Floats,” My Best Friend’s Wedding, French Kiss, Turtles, The Five Heartbeats, CBS This Morning, and Entertainment Tonight. Additionally, Clark wrote the theme song for NASA’s International Space Station and oversees the programming and licensing of music for United Airlines and Air Force One and Two. She wrote the consultation with other media and entertainment projects, including Library of Concerts, a DVD production venture, and Audiosphere Records, which manufactures specialized retail point-of-purchase CD compilations. On the placement side, it has placed its music in such network and cable TV shows as Dark Angel and The Shield and feature films including Nicholas Cage’s upcoming Sonny.

Currently, North Star is “definitely in acquisition mode,” Lapinsky says. “We’re looking to indie artists because we do single-song acquisitions, but we’re also very open to taking on and representing indie-artist catalogs for potential film and TV placement. Most small companies don’t offer standalone administration services to writers who don’t necessarily co-publish. But we do, and that’s a real plus, because it allows us to tap into their catalogs creatively and structure our deals creatively so that it’s win-win for everybody if we get placements or covers on top of the administration services we provide.”

North Star’s principals now seek to continue representing and nurturing “eclectic and talented writers,” says Sobel, who also serves on the board of directors of the California Copyright Conference. He adds that the company is also looking into developing screenings for music, and he points to its acquisition of MusicBlitz Records.

“Owning masters is a fun way for us to expand our publishing holdings, since we can pitch and place them for film and TV,” he says.

Lapinsky adds, “Most companies don’t own masters, so it helps us become recognizable—because so many of the [MusicBlitz artists] names are recognizable.”

As Edwards notes, Music Sales (formed in 1930 in England as a print-publishing house) houses everything from the vaudeville and British music-hall era to the big-band music of the 40s through classic rock and the rap/hip-hop of the 90s.

“Words &Music”

MUSIC SALES GETS THE KNACK: The Music Sales Group—the international independent music-publishing company with offices in New York, Los Angeles, London, Paris, Sydney, Tokyo, Copenhagen, Madrid, and Berlin—has made a number of recent high-profile acquisitions.

It now represents the Carly Simon catalog through new sub-publishing deals in Australia, France, Scandinavia, Spain, and Portugal. It has also acquired the Deborah Gibson catalog and has purchased a 50% share of Survivor singer/songwriter/guitarist Frankie Sullivan’s catalog, featuring the Rocky III theme, “Eye of the Tiger.”

The company has wholly acquired the catalog of R&B songwriter Herb Middleton (Faith Evans’ “Don’t Be Afraid,” Mary J. Blige’s “I Never Wanna Live Without You”) and has acquired worldwide the works of Jefrey Osborne.

Music Sales has also entered into an agreement with Sherlock Holmes Music to sub-publish the Woody Guthries’ Justin Hayward’s Nightwood BV catalog in the U.S., Canada, France, Scandinavia, Spain, and Portugal. Finally, it has completed a 50% worldwide copyright acquisition of the catalogs of the Knack’s songwriting team of lead singer Doug Fieger and guitarist Berton Averre.

“We’ve added more great music to our ever-expanding catalog,” says Music Sales president Carrie Edwards, asserting that the newly secured assets further enhance the company’s already “well-rounded selection of nine decades of wonderful songs.”

“Have You Had Your Break Today” jingle for McDonalds, as well as music for other national commercial campaigns, including those for 7-Up and Pillsbury.

More recently, North Star signed emerging Los Angeles writer/producer Joleen Belle, who wrote Mis-Teeq’s U.K. hit “Roll On.” Another new signing is Wyn Cooper, the poet whose poem “Fun” inspired Sheryl Crow’s “All I Wanna Do.” He then continued a unique collaboration with his friend, acclaimed novelist Madison Smartt Bell.

“He wrote song lyrics to be included in Bell’s new novel, Anything Goes, which is about a band,” Sobel says. “Now Bell is recording an album of the songs for [North Carolina indie] Gaff Music.”

Sobel—who signed the likes of Lenny Kravitz, Pearl Jam, Soundgarden, and Dave Mason while at ASCAP—furthers cites the eclectic nature of North Star’s holdings in noting its representation of catalogs and single-song acquisitions of other indie songwriters and artists spanning a variety of genres.

“We exclusively represent virtuoso bluegrass banjo player Dick Weissman—who has nine albums—and Latin artist Paco,” Sobel says, “as well as the catalog of Up With People. That next to Kurupt and Coolio!”

EXPANDING ITS GALAXY

Additionally, the company is involved in licensing, clearances, and

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All Together Now: Japan Falls For Compilation Culture
To Give A Boost To The Overall Market, Labels Tap Into The 25-Plus Demographic With Themed Hit Collections

BY STEVE McCUIRCE
TOKYO—Faced with falling sales, Japanese labels have gone "compilation crazy."

With attractively packaged collections of international catalog product boasting such titles as Feel, Fine, Delicious, and Woman, Japanese labels have tapped into this country's increasingly important 25-plus demographic.

In the vanguard of the compilation boom are the Japanese affiliates of the big five majors, which through the '90s saw sales of overseas repertoire (yoyaku) fall steadily. To counteract that trend, they decided to exploit their respective catalogs by putting together thematic collections of foreign product.

"Compilations have become a very important genre in an age where original albums are no longer selling as well," Sony spokesman Kyoh hekisaku says. Sony has done very well with its top-selling Max series of yoyaku compilations, and recently—like other Japanese labels—released collections of theme songs from popular Japanese TV dramas (such as the Chommage compilation of Samurai drama themes).

OLD GOLD
Japanese labels also believe that promoting compilations—especially those featuring oldies—through TV-based marketing campaigns is an effective way of reaching Japan's middle-aged consumers, whom labels have historically tended to ignore in Japan's youth-obsessed music market. But as the under-25 demographic steadily shrinks relative to the rest of the population, record companies here are acknowledging that they need to release even more music with an "adult" appeal.

"For older and middle-aged groups who don't listen to music that much, we think that compilations or theme-based composite works are the most effective way to reach them," Victor Entertainment (VE) president Toshiki Shihuya says. VE recently released several collections of catalog material by domestic acts.

Aki says catalog compilations are aimed at the now-middle-aged Japanese who in the '70s and '80s made their own cassette compilations from FM broadcasts and rental records. "Now that they can afford it, they are investing in the music they listened to in their teens," Aki says.

These CDs are not only nostalgic, they also seem very reasonably priced, because of the number of the hit songs they include.

The best way to reach middle-aged consumers, Japanese labels believe, is through TV advertising, despite its high cost. "TV spots and in-store promotion are vital concerning international products," one label source says. "There are many cases in which women influenced by TV commercials go to record stores to buy domestic hit albums, take a look at the in-store display and are hit with nostalgia, and end up buying a compilation CD of international hits as well."

WMU senior executive VP Toshikazu Kikuno says a typical budget breakdown for a WMU compilation album promotion spend is 85% for TV, 10% for newspapers, and 5% for radio.

COLLABORATE AND SURVIVE
Underlining both the strength of the compilation boom and industry-wide concern about the parlous state of the market, Japanese labels have recently begun pooling their resources and releasing an unprecedented series of inter-label compilations featuring material from their catalogs.

Sometimes such collaborative compilations feature material from two or more labels on one album, such as the Toshiba-EMI/Universal Music K.K. 2001 joint effort Music of the Millennium, which featured tracks by such international acts as John Lennon, Pink Floyd, Otis Redding, the Who, and ABBA.

Alternatively, labels have launched joint compilation album series together but with individual labels handling each release separately. For example, this month sees Toshiba-EMI, Universal Music K.K., and WMU launch a new series of current-repertory compilations titled Hits Now. Its first album will be released and promoted with a large-scale TV and retail campaign by Toshiba-EMI, which is projecting sales of 500,000 units by the end of the fiscal year next March.

But inter-label joint projects have their drawbacks, notes Norio Yoneyama, director of BMG Funhouse's strategic marketing group. "Joint-venture albums are major projects that require an immense amount of time and energy to realize," Yoneyama says. "The majors are still testing the waters."

Most recently, there has been a move toward genre/trend-oriented compilations, such as Sony's Disco Nights, which the label says has sold some 400,000 copies since its release in June.

"There have especially been some good new-age, punk, Brazilian, reggae, and club-music compilations," Tower Records Japan COO Kei Cahoon says. "Often they serve as a lead-in to a new genre of music for the buyer. But he notes that there can be a downside. "Sometimes, rather than trying to develop foreign acts based on a moderate following or a single hit, the maker just takes the hit song and puts it on a compilation, usually with the artist getting lost in the package."

LONG-TERM DOUBTS
"So how long will the boom last? "We're not sure how much longer this trend will continue," a Universal Music K.K. spokesman admits, "but we hear from our customers that the compilation albums are very 'convenient,' so we think compilations will sell for a while."

Another industry source notes: "Too many compilation CDs are being released at too fast a rate right now. Every compilation CD seems to have the same sort of content. The same songs are being used too many times."

"Competition is going to become much tougher," notes Shun Morii, a GM of A&R in Toshiba-EMI's strategic marketing division.

HMV Japan president Paul Dezelsky adds a note of caution: "The industry should not rely too heavily on compilations. The obvious point is that without new and original material in the first place, there would be no compilations. So there has to be a balance."

In my opinion, the trend is continuing. It seems that compilations are becoming the mainstay of the Japanese music market. The reason is that Japanese consumers are not as interested in new releases as they used to be. They prefer compilations because they can find all their favorite songs in one place. Compilations are also a way for labels to sell older material to a new generation of consumers. In addition, compilations are a cost-effective way for labels to release new albums. They can save money on production costs by reusing existing master recordings. In conclusion, the future of compilation albums in Japan looks promising. They are likely to continue to be a popular choice for consumers and labels alike.
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<td>MAI KURAI; JAMROST STUDIO</td>
<td>TOSHIKI KADOMATSU</td>
<td>THE ROLLING STONES</td>
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<td>AN ALBUM FROM AYON</td>
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### COMMON CURRENCY

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

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Listeners Tune In To CB’s Wavelength

‘Amazing Brass’ Is Set To Build On Canadian Quintet’s Classical-Crossover Success

BY LARRY LEBLANC
TORONTO—During a career spanning 32 years and a 50-album catalog, the Canadian Brass (CB) has built a venerable classical-crossover domain while setting the standard for brass chamber ensembles globally.

That remarkable standard is evident on the CB’s current album, Amazing Brass, a two-disc, 51-song recording, set for release Tuesday (12) in Canada by Linus Entertainment and distributed nationally by Warner Music Canada. The album was issued in Europe Oct. 15 by Hamburg-based Pinnock Records. Further releases are to follow.

Booked by International Creative Management, Toronto-based CB has a sizeable international following and plays around 100 dates a year. It has performed with leading symphony orchestras in the U.S., Canada, Europe, and Japan.

The quintet, comprised of two founding members, Gene Watts (trombone) and Chuck Daellenbach (tuba), as well as Ryan Anthony (trumpet) and Jeff Nelson (French horn), who joined in 2001, is led by Joe Ristil (trumpet), who joined last year.

Produced by Dixon K. VanWinkle, the 17-track album is a newly recorded retrospective of familiar CB repertoire with a few new pieces that are "recently made history," as they would put it. Glenn Miller Songbook, and Michael Kamen’s composition, "Quintet," specifically written for CB.

"People at performances had been asking what we had with the new guys on it," Daellenbach says. "We didn’t have anything, so we planned these sessions to display the incredible talents of these young players." Through the配合 of the group’s leader, Jeff Kuliowick is jubilant about landing CB, which has previously recorded for such major labels as CBS Mastersworks, Phillips, and RCA. "They are a household name in Canada," he says. "When I found out they were recording without having a label, I looked in touch."

Daellenbach says the match-up with the Toronto-based indie was fortuitous. "We wanted to take more control of our destiny and create our own product," he says. "Then we hit it off with Geoff. He’s really into this."

Much of CB’s success can be attributed to its members breaking down the rigid conventions surrounding classical music while reaching a wider musical public that most of their tradition-bound colleagues didn’t dare to admit existed. Also, they expanded the range for brass ensembles by extending their repertoire from baroque and classical to the newest sounds in concert music and jazz.

"Brass repertoire is not something that many people race out to buy," points out Thom McCalliffe, specialty music buyer at HMV Canada, which has 92 stores nationally. "A quintet that has made brass-music popular is a rare thing. But the Canadian Brass has been so original and so innovative." Daellenbach recalls. "When we began, there was an idea (by critics) that our performance was too approachable. We couldn’t be classical music, and they knew it wasn’t pop—what was it? We were trying to figure out how we could make performances interesting so audiences would want to see us again."

Early on, CB’s comic high-jinks onstage earned it the moniker the "Max Brothers of classical brass," and humor remains an integral part of its performances. "We are comfortable enough onstage to be ourselves," Daellenbach says. "When something is funny, it’s funny. We are just being ourselves and sharing what we find exciting about music."

CB came together in 1970 under the impetus of Watts, then playing in the National Ballet Orchestra in Ottawa, who sought musicians to play permanently with him. Eventually, they gathered together the original lineup of CB, at first named the Canadian Brass Ensemble. In 1971, CB joined the Hamilton Philharmonic in Hamilton, Ontario, as artists-in-residence. Under its contract, it played as part of the Hamilton Philharmonic and did CB concerts for the Hamilton audiences.

By 1973, the band had met Eileen Sniderman—then-wife of Toronto music retailer Sam Sniderman, who operated the national Sam the Record Man chain. She negotiated a recording deal for it with Toronto-based Record Boots, co-owned by Canadian country music icon Stompin’ Tom Connors, and produced its first album, Canadian Brass (1974).

A break with the Hamilton Philharmonic occurred in 1977, when CB was invited to do a 10-date tour of China. "China was a thrill of a lifetime," Daellenbach says. "We were the first foreign musicians there after the smashing of the Gang of Four (the dominant political group) in China. They closed all the tours of China during the early 1970s, which was removed from power after Chairman Mao’s death in 1976."

"We caught a slice of history that was quite special," he continues. "These new and great voices were quite interested about us playing ragtime. If they saw a title they recognized like that, they crossed it off."

"Today, while Watts guides CB’s musical direction, Daellenbach handles its business interests, including overseeing a collection of 200 brass works and four educational books published by Hal Leonard in Milwaukee.

"The Hal Leonard relationship has been fantastic for us," Daellenbach says. "(Sales of the educational books have gone over the 400,000-unit mark."

"A CBS deal, plus international tours, means we don’t come up with those books and ask us to autograph them."

Head Of Universal Japan In Front Line Of Battle For Carey

BY STEVE MCLURE
TORONTO—Universal Japan president/CEO Kei Ishizaka is going into battle for Mariah Carey.

"An attack led by a competitor in the market that can lead to maximum success, like the shoguns did in history," Ishizaka says, explaining why he is personally leading the promotional team pushing Carey’s new single, "Through the Rain."

On Oct. 30, Ishizaka and members of Universal’s special 20-strong "Murah Room" promotional team began visiting key FM radio stations in Tokyo, Yokohama, Nagoya, and Osaka to push "Through the Rain," which Universal is releasing Nov. 27 here.

It’s almost unheard-of for a Japanese record-company president to take such a direct part in a promotional effort. "I felt that a great deal of experience and leadership were needed to ask the media directly for their cooperation in aggressively promoting this single," Ishizaka says. "I have awaited this kind of opportunity for a long time."

"Mariah is a best-selling artist and a popular icon in Japan," he adds. "I am proud to bear that she was born in Japan and that her stature and deepening relationship with the Japanese market. I needed no convincing to be part of Mariah’s promotion team, and I look forward to proving her popularity in this market with great sales figures."

Virgin Megastores and Ivors Live, a subsidiary of the British Academy of Composers and Songwriters, have partnered with the House of Commons to host a special event on May 12.

The Virgin-Megastores deal, the retailer becomes title sponsor and headline sponsor of the Ivors Live concert, which will premiere May 23, 2003, at London’s Royal Albert Hall, the day after the annual lunch and awards gala. More than 4,000 tickets will be sold for the event, which will feature performances by 2003 Ivors nominees, plus guests from past events. "We are delighted to be able to offer our members and customers an exclusive advance chance to purchase Ivors Live tickets. The event offers some fantastic opportunities for the industry," said Jo McEvoy, general manager of the Ivors. Virgin will also support the event by running a special promotion at its stores and online.

Spain’s CB-driven TV-music phenomenon (Opera Triunfo) has been awarded two awards in the 46th Premios Orus, organized by Radio Barcelona to acknowledge achievements in radio, TV, cinema, and music. The Premios Orus ceremony will be held Nov. 29 in Barcelona, but winners are always announced in advance. There are 11 music categories, with the winners selected by a music industry and media jury. There are also two special achievement awards. The best album award was shared by all the CDs that were released under the Operation Triunfo banner, which collectively sold several million units in Spain. The TV talent show also won an award for Davide Diabol, whose album, Confiado Latino (Latin Heat), on indie label Vole Music has shipped nearly 1 million units in Spain, according to the company. Opera Triunfo was also named best television entertainment program.

HOWELL LEEWELYN

London-based music-venue/festivals operator Mean Fiddler Music Group (MFMG) has relaunched the city’s country music station, Ritz 103.5, as Mean Country 1035, promising an updated take on the genre. The new name reflects the London AM station’s change of ownership following its acquisition earlier this year by MFMG from former owners the Ritz Music Group. On Oct. 18, the station changed its format from "Britain Today" to a "Country-Oldies" format, although it retained the Ritz country music format for in-market promotions.

MFMG chairman/CEO Steve Price says, "We’re going to take on a new identity, new name, and new theme to update the station. Hal Leonard will handle its sales, and we will change its image to better reflect the style of music it will play.

The annual MidemNet conference in Cannes will run to a second day for the first time in January 2003, with a number of senior industry figures, including MidemNet keynote speaker Hilary Rosen, chairman/CEO of the Recording Industry Assn. of America, on hand to offer their thoughts on how the global music industry can survive the onslaught of digital delivery formats and capitalize on new technology. Stéphane Gambaie, program and conference director for the MIDEM trade fair and Midsnet, says: "Midsnet will be on Saturday, Jan. 18, 2003. Then, on the following day, we’ll have two mentoring sessions. These will allow participants to address specific points to MidemNet panelists and ask tough questions that concern their individual businesses. It’ll be much more constructive."

In addition to Rosen, other high-profile speakers will include Michel Labont, president of Europe’s independent labels association IMPALA and co-chairman of the Belgian music group PiAS; David Fester, GM of Microsoft’s digital-media division; and Dave Steward, U.K. artist and entrepreneur.

THE U.K.’S COPYRIGHT TRIBUNAL has been called on to intervene in a dispute between the Performing Rights Society (PRS) and the Assn. of British Concert Promoters (ABCP) over the collecting society’s plans to raise the tariff applied to live-classical concerts. The ABCP opposes a PRS plan to increase the fee it receives from promoters, event organizers—and, in some cases, venue owners—for large concert events featuring music by its members.

The fee has been rising in annual increments since July 2000; the plan is to raise it from the 2000 level of 3.3% of ticket receipts to 7.3% by 2007. It currently stands at 4.8%. PRS maintains that its classical members have long held that they are not properly compensated for U.K. performances of their works and claims that the planned tariff increases “will bring the U.K. nearer to parity with European states.” A hearing on the matter is expected in first-quarter 2003.
As Domestic Sales Decline, Australia’s Sanity Sees Future In U.K. Market

This story was prepared by Chris-tie Eliexier in Melbourne and Lars Brandle in London.

Faced with a decline in comparable-store sales for the three months to September in its native Australia, Sydney-based music retailer Sanity Music Entertainment is looking for a greater share of the U.K. market; the company’s founder suggests that in a few years, its turnout from Britain could outstrip that of the Australian operation.

One year after purchasing 17 outlets in the under-performing Our Price chain from Virgin Entertainment Group (VEG) (Billboard, Oct. 13, 2001) and immediately claiming 5% of the U.K. music-retail market, Sanity announced Oct. 24 that it has acquired 41 more VEG stores.

Sanity’s parent owner, Braizi, will only pay for inventory valued at £28 million ($44.4 million) and take over the stores’ leases, with £1 million ($1.56 million) of that cash in the form of a loan from VEG, repayable in early 2004. The U.K. stores, currently trading under the name V-Shop, will all become Sanity outlets. Fixtures, fittings, and computer equipment are being acquired at nil value. According to Braizi, six of the stores have subsi-dy-waiver agreements until agreed sales targets are met. No job losses are expected.

Sanity Entertainment U.K. managing director Shane Fallscheer says that about 15 stores from the earlier deal with VEG have been rebranded since the acquisition; he claims double-digit sales growth for all of them.

“All the signs for the Sanity refits are very strong, and we intend to break the back of the rest of the stores that aren’t yet refitted next year,” he says. Sanity founder and CEO Brett Blundy says this would double the chain’s U.K. market share.

According to Andy Randall, man-aging director of VEG’s Virgin Retail division, the deal with Sanity was precipitated by “significant success” in its Europe-wide sales across the U.K. and Ireland, under the Virgin Mega-store Xpress banner. “We’ve been looking for an opportunity to possi-bly offload [the remaining V-Shops],” he notes. “At the stroke, we get rid of stores that really wouldn’t have fig-ured in our portfolio for years to come. We didn’t see them suitable for conversion.”

Randall says the new Mega-store Xpress outlets offer “more range and more authority.” He cites extra sales on reggae, hip-hop, R&B, metal, and a larger range of DVD product. “You can quite clearly see our intent there,” he says. “We are consistently seeing turnarounds of 30% as a result of the conversion to Megastore Xpress.” To date, VEG has converted 18 V-Shops to the Megastore Xpress brand, and its plans call for the rebranding of 37 other V-Shops within the month. “We will end up with 167 stores,” Randall says, which in a store number makes up the biggest single-brand-ed [music] retailer in the U.K.

U.K. music-market leader HMV currently has 155 stores in the U.K. and Ireland. It will have 163 by the end of the year, with its 150th outlet in the U.K. alone due to open within this month. HMV claims 25.2% of the U.K. music market in volume terms, according to figures from the Official U.K. Charts Co.

Fallscheer says he expects the new batch of former VEG stores to make a profit of $1 million Australian ($560,000) between now and June 30, 2003. In the long term, Braizi aims to have 200 Sanity stores in the U.K.; it has 300 in Australia, trading as Sanity Music and as Dance Arena. Like many retailers in Australia, Sanity promotes itself both as a music outlet and a DVD store. Ac- cording to recently published fig-ures from the International Federation of the Phonographic Industry, recorded-music sales (based on ship- ments) in Australia were down 6% in value and 3.8% in unit terms in the first six months of 2002, com-pared with the same period last year. Blundy describes the current situa-tion as “the worst I’ve seen in my 22 years in music retail. It’s going to be tough for a couple more years.”

But DVD offers a different picture. According to the Australian Musi-cians Retail Assns., DVD sales are still growing. Down Under increased tenfold in the past 12 months. Nonetheless, Blundy insists DVD suppliers are “being brutal about making their sales without any regard for the business in the long run. They [should] keep prices up and create a value in DVD rather than give the wrong percep-tion to customers.” He predicts a cut within 12 months, “DVD will be 50% of our business in the U.K. and not much behind that in Australia.”

Elsewhere, Sanity expects to have a profit early in the year. Although its focus on the U.K. will keep it out of the U.S. for the time being, Blundy says, “We would love to be in America, but there’s noth-ing on the horizon. In Spain, as with the other markets, we’ve got several shots at the goal. It’s a different market, and there’s too much to do in the U.K.”

Spain Calls For Government Support On Music Exports

BY HOWELL LLEWELLYN

MADRID—Spanish music-industry insiders have slammed the Spanish government for failing to keep up with their European neighbors in providing state assistance in selling domestic music abroad.

The criticism was aired Oct. 30 during a multi-industry debate here called “Spanish, An Asset With an International Voca-tion,” organized by the Spanish Institute of Foreign Trade (ICEX), the Casa de America private cultural foundation, and Spain’s authors and pub-lishers society, SGAE.

Several European countries now have offi-cial cultural export offices, which include boosting the overseas sales of national music. Referring to such govern-ment initiatives, SGAE secretary general Francisco Galindo says, “I have nothing but envy for the Belgians, Scandinavians, the Dutch, and especially the French.” Galindo says the Spanish government “believes the country does not need support.”

But subsequent to the debate, Bill-board has learned that one new music-export initiative will debut early next year. Unlike the efforts in other countries, though, this will be a private-sector venture. Under the banner BOA International, the initiative will launch at the MIDEM trade fair January 2003 in Cannes. The prime mover in the scheme to boost exports is Madrid-based indie distribu-tor, the Spanish Institute of Foreign James Ploenes, Latin direc-tor of Germany’s annual PopKomm trade fair—held each August in Cologne—said he was regularly in touch with German-industry music pro-moters and was “very excited that Spanish music has little importance in Germany, compared to French music, for example. Spanish acts have a disadvantage in Central Europe in general.”

Ploenes cited the French music-export bureau as an example of how governments should relate to their domestic music industries. “In 1992, French does not mean 20 million olleons outside France. The bureau was set up in 1993, and by 2000, sales of French domestic repertoire abroad were up to 52 million albums.”

Looking further afield, Inma González, the cultural attaché of the Spanish embassy in Beijing, noted that the Far East was “a huge poten-tial market in which nobody in Spain has yet invested a minimum of time or money.”

Sony Music Entertainment Spain president José Maria Cámara claim-ed, “The [Spanish] administration is not grasping the opportunity of this. It looks the other way, while Spanish CD pirates sell illegally in the streets with impunity. What Spain needs is a multi-national Spanish label or a process of a new language awareness within multinational-als that have offices here.”

Noting that the International Fed-eration of the Phonographic Indus-try’s figures show Spain as the world’s seventh-largest music market, Cámara said: “Somebody should tell the administration to take the initiative and create incentives to export Spanish music.”

France To Get More Music On TV

Music Channels Will Feature Heavily On New Digital-TV Platform

BY EMMANUEL LEGRAND

PARIS—The French music industry has welcomed an announcement that music channels will heavily feature on the country’s new terrestrial digital-TV platform, due to be launched at the end of 2004.

On Oct. 23, broadcasting authority the CSA allocated slots on the free digital service to 16 projects, of which two are music channels—the La-gardière conglomerate’s (MCM and broad-caster RTL) RTTU M6 Music (which is already available on satellite and cable platforms). Leading French radio group NRJ was also allocated a slot on the free service for NRJ TV, which will include a music component in its programming.

The prospect of having “2½” music channels on the digital platform has pleased French record labels. “This was a happy surprise,” says Jerome Roger, director general and manager of organization UPFI. “We knew there would be at least one, but 2½—that’s a lucky draw.”

Hervé Rony, his counterpart at Interna-tional Federation of the Phonographic Industry affiliate SNEP, says, “This is a good configura-tion. The most pessimistic were confounded, and we will not be able to say any longer that there is no music channel in France.”

NRU Group chairman Jean-Paul Baudecroix was delighted by the outcome. “We are very happy—this is a great decision for us,” he says. “And the surprise for many, I guess, is that it is not [completely] a music channel, even if we are going to play a lot of music. This is a brand-new area for us to get into. It’s a new business, but it remains connected to our core radio business.”

UPFI and SNEP jointly lobbied the CSA to ask for more than one music channel. As a terrestrial channel, M6 had the automatic right to one channel, and it was certain that M6 Music would be chosen. The labels bodies were adamant that this would create a quasi-monopoly by M6—which is partly owned by Bertels-man’s RTL Group—in the field of music TV. “We were worried,” Roger admits, “and that’s why we activated it. It is not that we were against M6, but we were concerned that there would not be enough diversity of operators. There is a lot of diversity in music, and we were not sure that only one channel would be sufficient.”

Terrestrial digital TV is expected to launch in France at the end of 2004 and should replace analog distribution. Con-sumers will access the digital platform by acquiring a decoder (or TV) which will cost 155 euros ($146.50). “As opposed to cable or satellite, access to the digital platform will be very easy, as it will just take a few euros for the decoder [and] access [to] many free channels,” Baudecroix says. “We are strong believers in the potential of the technology.”
American Culture, presented 456-7777.

Town Cipriani, Honoring Phil Collins and Steven Netherlands. noorderslag.nl.

NATIONAL Assn. for Jazz Education

Washington, 212-245-5440.

Media Nacional, Hofstra &

88 newcomers

Dec. 609-279-1700.

Dec. 2002

MTV Europe Music Awards, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.


JANUARY


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

FOR THE RECORD

The title of Columbia R&B newcomer Vivian Green's debut album is A Love Story, due in stores Tuesday (12) (*A Classic Love Story, Billboard, Nov. 9). The singer/songwriter's lead single is "Emotional Rollercoaster."

SMOKEY'S MIRACLE: Singer/songwriter Smokey Robinson will entertain guests at the 2002 Covenant With Youth Dinner Gala Nov. 13 at the Regent Beverly Wilshire hotel in Los Angeles. This year's dinner will raise money for the Employment Skills Program, which provides educational assistance and job-readiness training for homeless, at-risk youth. Contact: Camilla Fong at 323-957-7425.

PICTURING FREEDOM: Country star Kenny Rogers is among the artists who captured their idea of freedom on film for Freedom: A Story in Pictures, an exhibition/auction featuring the photographs of celebrities in music, sports, TV, and movies. Presented by the Starbright Foundation, the money raised by the auction will go toward programs that help seriously ill children live with their illnesses. The photographs are available on ebay.com until Nov. 12. Contact: Claire Cook at 615-329-2303.

DOWNLOADABLE LOVE: "Love Will Come Through," the new track featured on the Moonlight Mile soundtrack by U.K. rock group Travis, will be available Nov. 15 as a paid download on the band's official Web site. Proceeds from the single will benefit the U.K.'s Spinal Injuries Assn., in recognition of the spinal injuries suffered earlier this year by Travis drummer Neil Primrose in a swimming accident. More information, log on to travi-sonline.com.


FEBRUARY

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


MARCH

March 1-2, Global Entertainment and Media Summit, Le Bar Bat, New York. 973-228-4450.

March 10, Fourth Annual Best Cel- lars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, South by Southwest (SSXW) 2003 Music Conference and Exhibition, Austin Convention Center, Austin. 512-467-7979.

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 Whitmore at Billboard, 2055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmore@billboard.com.

Breathe In. Sixpence None the Richer recently shot the video for its current single, "Breathe Your Name," at an abandoned hotel in Los Angeles, utilizing some 100 extras in the clip. Pictured on the scene, from left, are Sixpence's Matt Stocum and Leigh Nash and director Brandon Dickerson of Merge Films. "Breathe Your Name" is currently inside the top 20 on the Billboard Adult Top 40 chart (see story, page 19).

The single was part of A Tramp Shining, which was nominated for an album of the year Grammy and went No. 4 on The Billboard 200.

Donald Gooch, of complications from surgery, Oct. 30 in Los Angeles. Gooch began a long career as a recording engineer in Motown, later recording for acts like Jefferson Airplane and Crosby, Stills & Nash. He is survived by three children.

Lonnie Donegan, 71, Dies

'Skiffle King' A Major Influence On Rock'n Roll

BY PAUL Sexton

LONDON—Lonnie Donegan, widely known as "the king of skiffle," died in his sleep in the early morning hours of Nov. 3 in the city of Peterborough in England. He was 71.

Donegan collapsed suddenly while staying with friends during a U.K. tour and died later in the presence of his wife, Sharon, and son Pete, one of his seven children by three marriages.

Born Anthony James Donegan on April 29, 1931, he was hailed by a subsequent generation of U.K. performers—including George Harrison, Mark Knopfler, and Van Morrison—as its chief musical inspiration in the nascent days of rock 'n' roll. He first charted with a version of Leadbelly's "Rock Island Line" in January 1956, a U.K. No. 8 that also reached No. 8 on The Billboard Top 100. He went on to have 16 more U.K. top 10 hits through 1962, including the No.1 singles "Cumberland Gap," "Gamblin' Man/Puttin' On The Style," and "My Old Man's a Dustman."

Donegan established his own publishing company, Tyler Music, in the mid-'50s, enjoying notable successes in the '60s with international hits by Tom Jones and the Moody Blues. He continued to tour in recent years despite a series of heart attacks; his last live performance was Oct. 30 in Nottingham, England. A private funeral is being arranged, to be followed by a more public memorial.

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Hastings Finds Strength In Diversity

CEO Relates How A Variety Of Product Keeps The Specialty Music Chain Afloat

BY ED CHRISTIAN

AMARILLO, Texas—Hastings Entertain ment’s broad product offering is helping the chain remain healthy, despite the weakening performance of its music category. That’s the message that Hastings CEO John Marmaduke sent to vendors during a presentation and QA session with them during the chain’s Oct. 1 convention, held here.

“While the average consumer has added 300 hours a year for entertainment,” he said. “But today’s consumer is ag gnostic on formats and configuration. There isn’t a loyal consumer. If you find one, let me know.”

Consequently, Hastings Entertainment’s diverse offering—which includes books, magazines, music, videogames, software, movies, candy, and a café—meets all the consumers’ entertainment needs. While other music merchandisers for the past five years have been moving to duplicate the broad home entertainment software concept that Hastings has pioneered since its founding in 1972, their hea vier dependence on music has most of them suffering declines in comparable-store sales this year. Hastings, meanwhile, enjoyed a 4.9% same-store increase during its second fiscal quarter ended July 31, according to its most recent financial filing with the Securities and Exchange Commission.

NOT IMMUNE TO LOSS

But even that strong performance wasn’t enough to stop the company from suffering a net loss of $1.3 mil lion, or 14 cents per share, on sales of $115 million during that quarter. For the six-month period ended July 31, Hastings had a net loss of $1.65 million, or 9 cents per share, versus sales of $180.6 million. Operating loss during that time was $1.4 million.

In other financial news, the company’s revolving credit facility, suppli ed by Fleet Retail and the CIT Group/Business Credit, has been upsized to $10 million to $80 million and extended for two years so that it now matures on Aug. 20, 2005. By July 31, Hastings had drawn down $42.3 million in outstanding borrowings and had availability under the loan’s bor rowing formula of $22.5 million, of which $11.0 million was subject to be held in reserve.

“We build a category killer for small-town America,” Marmaduke told ven dors. That strategy, for example, allows Hastings to “steal” the candy department that you could afford on a stand-alone basis, so the sum is bigger than the parts.”

Hastings traditionally has stayed in tertiary markets with populations of 30,000 to 50,000 but is looking to mine opportunities in even smaller markets, suffering a decline in sales is because the consumer is shifting to discounters like Wal-Mart, Target, and Best Buy. Marmaduke says that shift is causing the industry to lose out on impulse sales, because with that type of merchants, impulse music sales are only one-third of their volume, while at music specialty stores like Hastings, impulse purchases account for 50% of sales.

“Even with more loss leading on hit music than ever and an overall decline in the price of music, why are sales not increasing?” he asks. “Because we have the same or less number of customers making less impulse pur chases and making less frequent pur chases, all of which equals declining unit sales. That’s a recipe for disaster.”

In an interview with Billboard, Marmaduke said, “Discount stores drive traffic primarily with price, and they mainly sell hits.” But with sales drop ping, “the discounters will edit down the catalog they carry. Consequently, impulse purchases go through the floor, because the product is gone, and there,” he added. The music industry will miss impulses: sales as the “discounters commoditize the business.”

In specialty stores, the store design, adjacen cies, and merchandising are important to generate impulse sales, “which is our life blood,” he said. Con sequently, the chain is always focusing on store design and experimenting with different things.

Instead of going to more populated markets, “we will run to daylight,” Marmaduke said. But while it will open stores in smaller markets, Hastings will stay in its existing trading area of 21 states for at least the next two years before looking to expanding into new states.

In fact, Hastings has been phasing in its 3-year-old “concept 3” stores, moving away from the racetrack design that has music as its center to a three across format—thus the name. That format designs the store so that in the front, customers can find all product lines and cash registers, with video and DVD on one side and a newsstand, café, and books on the other: music, videogames, and accessories are in a center bulle p area. So far, the chain has opened about 30 concept 3 stores to a plan of 30 to concept 3 stores, with plans to remodel 20 stores a year to that format.

Sometimes, in redesigning its stores, Hastings’ management has found ways to improve business through luck. For example, because of a building code in one town, Hastings had to shift the way it laid out the store and flipped the video-rental and book sections, moving the former from the back to the front, and generated better than expected business in the departments, Marmaduke related.

In another move, the chain decided to put music and videogames in a bulle p area for security reasons. With that arrangement, “business went ballistic,” Marmaduke said. “What we didn’t think about was that the game customer was also the music and T-shirt customer, so the gamers started browsing those departments and the business went up. It happened by accident, we will take it any way we can get it.”

All those changes have helped Hastings appeal to a broader demographic. “The older demos don’t mind shopping in a big mess, they don’t want to rush shoulders with them,” Marmaduke said. In an interview, he said, the old store “appealed to Gen X, Gen Y, and the baby boomers. The new store has broader appeal and caters to the mature and upscale customers, as well.”

Macrovision Pacts With Midbar, TTR

BY BRIAN GARRITY

NEW YORK—In a move that brings together three of the music industry’s leading developers of CD copy-protection technology, Santa Clara, Calif.-based Macrovision has entered into separate agreements to acquire the assets and operations of Midbar Technology and the copy-protection and digital-rights management assets of TTR Technology.

Financial terms of the Midbar deal were not disclosed; TTR’s assets will be sold for about $5 million.

Macrovision previously handled U.S. market- ing for Israel-based TTR under a strategic alliance in which the companies were co-developing copy-protection solutions. Under the acquisition deal, the alliance—which included a revenue-sharing arrangement—has been terminated, and TTR will fold.

Midbar, which is also based in Israel, is in talks to sell its staff of more than 20 join Macrovision. Following the merger, the combined research and development teams will work on projects aimed at facilitating con trolled CD burning and export of music files to consumer electronic devices. Launch of the combined companies’ technology is set for second quarter 2004.

All three companies had been developing their own technologies. Joining them, Macrovision president/CEO Bill Krejcik says, will “shorten the development time required to bring a complete solution to the music space that serves the needs of all constituents.”

Brian McPhail, VP/GM of Macrovision’s consumer software division, adds, “It’s imperative that standardized [intellectual-property] manage ment technologies emerge for the music industry to guard the digital rights of content creators while allevi ating consumers the freedom to enjoy music with ease and convenience.”

Midbar’s copy-protection technology has been deployed on 45 million CDs, with particularly widespread use in Asia and Europe. The Macrovision/TTR solution has largely remained in the testing phase with labels.

Pat Adam Sexton, VP of marketing for Macrovision’s audio group, says on every CD player they own. Labeling of copy-protected CDs is not currently a requirement; however, the International Federation of the Phonographic Industry has introduced a standard symbol that can be applied to such discs on a voluntary basis. The sticker program has met with support from labels and retailers in markets around the world.

Meanwhile, in the U.S., Universal Music Consumer Group—has licensed commercially released copy-protected CDs (four titles in all)—has labeled all of them. Music City Records, the one indie that has issued a copy-protected title—through Macrovision rival Suncomm—is also labeling its CD.
Sea Level Keeping Well Above Water

Label/Retail Entity Does Steady Business By Selling, Promoting Indie Music

BY ERICA IACONO

With its one-year anniversary around the corner, Sea Level Rec-
cords—the retail arm of A.M. Records—has an image that
of the same—making its mark on the Los Angeles music scene as
an alternative to such larger area retailers as Amoeba and Rhino.

Located on Sunset Blvd. in the Echo Park section of L.A., the 1,500-
square-foot store was formed last December by owners Todd Clifford and
Greg MacRae, a pair of college-
radio promoters. Six months earlier, the Sea Level Records label had pro-
duced its first release, a split 7-inch by John Vanderslice and Sunset Valley.

Today, the store has a total inventory
7,000 SKUs, 10% of which
is vinyl. Sea Level also sells music from the label through its Web site (scale-
records.com). Customers may download order forms and mail them to the
store to receive Sea Level records.

Although the burgeoning economy cer-
tainly hasn’t helped business, the store’s location has definitely worked
to its advantage. While Echo Park is an up-and-coming neighborhood popu-
lar among artsy types, the store has a
area with cheap rent and little competition. For MacRae, the location was a logical
choice. He says, “The East Side is a
pretty amazing place. There weren’t
any other record stores in the area.”

While the store does provide an out-
let for sale Sea Level’s releases, the moti-
vation behind opening the retail arm
was a desire to see more independent
music in L.A. music stores.

“The whole place is so big, there’s no
scene bringing them all together,” says
MacRae, who hails from the Northwest.
Clifford was also disillusioned with
the vastness of the L.A. music scene.
For all the record stores that could be
found in the city, it seemed that it was
too difficult to find the alternative
music he and MacRae enjoyed. Clifford
says, “We would go looking for certain
CDs in town, and no one knew what
we were talking about.”

But Sea Level is creating a modest
find of its own, thanks to its retail arm.
MacRae’s location in offices above the retail
space. Big Wheel Recreation—
a unidentified independent label
that is home to Jimmy Eat World’s early recordings and the band—also rents
offices above the record store. In
fact, Big Wheel’s adoration of Sea
Level’s efforts was a big selling point
for working in the same building.

“That’s why I picked that space there,” Big Wheel executive Rama
Mayo says. “They pick stuff that
won’t just sell but [that will] inspire people to get involved in a music community.”

In an effort to capture the nature of community, the store actively hosts
all-ages in-store shows that take place
on weekday evenings and weekend
afternoons. Since the store’s opening, 40 different bands have performed.

The in-store shows have served as a publi-
licity tactic, as well. “From when they first started with the in-stores to now,
there’s a huge difference in atten-
dance,” Mayo says. “It’s a good indica-
tion of the power of the store.”

While the store focuses on indie
music—top sellers include Interpol, Radar Brothers, and Sahara Hot-
nights—it’s not unusual to find a Brit-
ney Spears or N Sync CD among the
mix. “The way I see it, some people who
enjoy indie music also have a little
brother or sister who likes pop music,” Clifford says. “Or sometimes, they just
have a guilty pleasure of their own.”

Meanwhile, Clifford and MacRae—
who met while working at Spectre, a
college-radio promotion company
based in L.A.—are working on deve-
loping the store into one of the area’s
best independent labels. In spring 2001, with help from
indie label Barsuk, MacRae produced
and released the split 7-inch by John
Vanderslice and Sunset Valley. Since then, the Sea Level label has released six
records from artists including Esther Lee, Pine Marten, and
Silver
Pickups. Its latest release—an
emphatic debut from Kennedy, a
progressive one-man alternative ad-
nointed Sext

Because of limited time con-
straints, most of the label’s interest in
new acts is in local bands. It also wel-
comes submissions through its Web
site, which has resulted in about one
submission a week. A disclaimer on the
Web site warns aspiring musicians:
“If you want to be a rock star, then that’s great. But what’s the point of
being someone else’s time and
with someone else’s money. We want

to work with artists who are serious
about telling stories, painting pictures with words, and can’t help but try some-
ting a little different.”

That willingness to try something
different is earning Sea Level respect
from the likes of Mayo, who says:
“They’ve created their own label, opened their store—what more
could you ask for?”

Declarations
Of Independents

by Chris Morris

FLAG WAVING: “We’re all ready to do the Sea and Cake duties,” the Chica-
go band’s songwriter/vocalist Sam
Prekop says. “Everything else is on
hold for a while.”

The group will release its sixth full-
length album, One Bedroom, Jan.
23, 2003, on hometown label Thrill Jockey.
The album comes more than two years after the quartet’s last album,
Out, three years separated that set and 1997’s The Fawn.

Part of the reason for the long lay-
off is that all the members of the Sea and Cake have other creative
innovations in the fire. Guitarist Archer Prewitt
is a solo artist in his own right. Bassist Eric Clapidle is an artist/
illustrator. Drummer John McEn-
tire is one of the Windy City’s busiest producers and a core member of
Tortoise, which has been recording
a new album. And Prekop is being focused on his painting and pho-
tography (he took the cover shot for
One Bedroom.)

“I wonder what would happen if
I worked on the Sea and Cake con-
tantly,” Prekop muses. “I think it’s
good and necessary to step back from it... It’s important to get a dif-
fferent perspective on it.”

But all bands were ready to meet
the challenge of cutting another
hand effort. “We decided to go at it
a little bit looser,” Prekop says. “All
the tunes were together when we went
into the studio, but we knew we
were going to stretch it out... Part of the plan [was] to see what happens.”

The result is some of the band’s
most expansive and arresting pop to
date. The nine originals and a cover
of David Bowie’s “Sound and Vis-
ion” all betray the Sea and Cake’s allegiance to a divergence of influ-
ences, from krautrock titans Neu! to
Brian Wilson, whose impact is felt
in Prekop’s breathy vocals. But the
singer notes, “there’s never any spe-
cific homage to certain records.”

The Sea and Cake will tour Japan and Australia, then a trip back to States in late January;
the promotional shots in New York and London will follow. A full-blown U.S.
tour commences in late February.
Apple May Start Selling iPods At Target

Apple Computer is planning to sell its iPod digital-music players in Target stores, a source familiar with the company says. The move is seen as a strategic effort to distribute the M3G devices "further down the food chain" during the holidays. Apple and Target have not announced the deal; company representatives were unavailable for comment.

The latest 20GB iPod model can store up to 6,000 MP3 music files—twice the capacity of the original iPod. The $499 device features a free software upgrade that enables users to manage personal information, photos, and videos.

Investment bank Needham & Co. has projected that Apple will sell 500,000 iPods during the fourth quarter. The company currently sells the devices at its own retail stores and Web site, as well as retailers that include CompUSA and Best Buy.

ERIK GRIENWEDEL

Dion, DaimlerChrysler, Sony Pact For Car Promotion

DaimlerChrysler, Sony Music Entertainment, and Celine Dion have announced a multi-year partnership in which the singer will be featured in print, broadcast, and Web advertising for Chrysler cars, starting in early 2003. A key element will be an original song created specifically for the campaign.

The partnership will center on the upscale 2004 Chrysler Pacifica and Crossfire models. Dion will make appearances on behalf of Chrysler and will participate in consumer promotions, dealer tie-ins, interactive and retail initiatives, and TV programming.

Dion also starts a three-year residency at Caesar's Palace in Las Vegas in March 2003. The deal comes amid a wave of promotional alliances between car makers and the music industry. Late last year, for example, Toyota Motor Corp. entered into broad alliances with Warner Music Group parent AOL Time Warner and Universal Music Group parent Vivendi Universal to promote its cars.

CHUCK TAYLOR

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MERCHANTS&MARKETING

Retail Track

NEW DEAL: Alliance Entertainment Corp. (AEC), the industry's largest one-stop, has been involved in negotiations that would result in the acquisition of either the entire Music Network one-stop operation or some of its assets, sources say. Now, sources say the latter scenario is more likely.

In addition to the one-stop, Music Network consists of a 162-store retail chain and a racking operation; it is unclear how a sale would affect product fulfillment to its stores or its racked accounts.

The deal originated because Music Network ran into trouble after taking on debt to finance its acquisition of 61 independent stores. Music Network paid for those stores by borrowing $19.8 million in cash from its revolver and signing $6.1 million in notes due to Cerberus Partners, Windward's owner.

The debt load and weak performance at the stores that resulted from a decline in music-industry sales forced the chain to miss product payments to the majors in May, leading to an agreement to pay it off in installments in August and September. But the ongoing decline in music sales is also why it balked at that obligation.

As a way to resolve its problems, Music Network was going to sell its one-stop inventory of $15 million for cost to AEC and throw it in its customer list. But instead, it has reached an agreement with all five majors where by Music Network will give back their inventories in return for the elimination of its debt to each of them. AEC will still get the Music Network one-stop customer list and some other assets in a deal that sources suggest will result in a minimal payout over time.

Financial sources believe the deal will happen if "everyone stays calm." One of these sources says, "This should work out, and Music Network will be current by year's end." Not only are the majors on board with the plan, but so is the chain's bank, sources say.

Music Network executives were not available for comment. An AEC source says reports that negotiations are occurring are "a bad rumor that is inaccurate."

STARS AND ENVELOPES: Retail Track attended the Hastings Entertainment convention last month (see story, page 89), where we saw some of the finest artist showcases in a long time.

The highlight of the convention was the night Kelly Willis and the Derrilers provided the knockout one-two punch, with Cross Canadian Ragweed opening to boot. Similarly, the night Feel and Ok Go went back to back also had the convention hopping. I missed out on seeing Deana Carter and Gone Blind perform, but they got great reviews from attendees. In addition, a number of authors made appearances at the convention and some were also featured speakers, including Baxter Black, Nicholas Sparks, Linda Cobb, Phillip Gully, and Chaplain Ray, with the highlights said to be Eric Von Lustbader, Kevin Anderson, and Bruce Campbell. Campbell, the star of Sam Raimi's "Evil Dead trilogy, brought the house down.

In addition, employees were honored at the convention with associate of the year awards. April Gentry won in accounting/finance, Aaron Rubitscheck was named in store operations, Shane Hepler got the nod in information systems, and Bill Tucker was recognized in marketing/advertising. Also named as recipients of the award were Sylvia Everett in purchasing, Tom Trimble in the distribution center, and Christie Word in human resources.

DION, KARL GARRITY

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AIMSTER INJUNCTION IN PLACE: A U.S. District Court judge has ordered file-swapping site Aimster to begin using filtering technologies to block the trading of unauthorized copyrighted works on its network. The ruling is the result of a request for a preliminary injunction filed by the Recording Industry Assn. of America, which is suing Aimster—now known as Madster—for copyright infringement.

U.S. District Court Judge Marvin A. Day of the Northern District of Illinois first ruled in favor of a preliminary injunction Sept. 4. After issuing that opinion, he asked for proposals from the parties for the language of the injunction. The court has adopted the registered companies and music publishers’ proposed injunction in full after Aimster failed to submit its own language. Aimster argued that it is impossible to filter out illegal recordings.

Under the terms of the injunction, Aimster must immediately prevent its users from uploading and downloading copyrighted works, or it must shut down its operations until it can do so. It also must employ technological measures to prevent copyright infringement and keep the court updated on its efforts to prevent infringement.

BMG FOR BURN: Subscribers to listen.com’s Rhapsody music service can now burn tracks from BMG Entertainment. Under terms of a licensing deal between listen.com and BMG, tracks can be burned directly to CD for 99 cents each. Listen.com already had a deal with BMG to offer on-demand streams from the major.

With the addition of the BMG catalog, Rhapsody subscribers may now burn more than 90,000 tracks available through the service. The BMG deal comes on the heels of similar burning pacts that listen.com has inked with Universal Music Group and Warner Music Group (Billboard Bulletin, Oct. 24).

MP3 RELAUNCH: MP3.com, which is marking its fifth anniversary, has relaunched its site. The retooled site will feature digital-music tutorials for newcomers, more editorial coverage of digital gadgets and software, expanded artist information, 40 channels of streamed radio via partner Radio Free Virgin, and a chart tracking the site’s most popular downloads, in addition to its chart of top streams. MP3.com’s new look is also intended to create opportunities for advertisers, including larger and higher-profile positions on the site, rich media messaging capabilities, and unique sponsorship and promotional packages, such as a gift guide for last-minute holiday shoppers.

To promote the redesign and the anniversary, mp3.com will launch a campaign called “New Track Attack,” which will feature rare and never-before-released music and videos from major-label acts. The campaign, which runs through Nov. 15, will allow each day to one major label to promote its artists. All five majors will participate. The promotion kicks off today with an exclusive MP3 download of a special remix of the new Madonna track, “Die Another Day” (Warner Bros.). San Diego-based mp3.com is a division of Vivendi Universal.

WIPPIN’ UP SOME DOWNS: London-based peer-to-peer music subscription company Wippit has independently developed a download application that can be used with Shazam, the U.K.-based mobile identification service.

Shazam’s flagship service, currently available only in Britain, allows users to learn the name of a song and its artists when an audio sample is “classified” from a mobile phone handset. After dialing Shazam’s four-digit number, the service responds with a message containing the song details. Wippit subscribers can now take this message and forward it to a friend’s mobile phone; when the user returns to their PC, the service will reveal if the song is available as an MP3 or ring tone for download.

Wippit offers music from 168 labels—including such acts as Elvis Presley, Santana, and Public Enemy—as well as thousands of ring tones for an annual subscription fee of $46.

TRAFFIC TICKER

Top Retail Sites

Traffic in September

<table>
<thead>
<tr>
<th>Site</th>
<th>Total Visitors (in 000s)</th>
<th>Average Minutes/Per Visitor/Per Month</th>
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<tr>
<td>Amazon</td>
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<tr>
<td>blueint.com</td>
<td></td>
<td>1.36</td>
</tr>
</tbody>
</table>

Source: Nielsen/NetRatings, September 2002. Rankings edited by Billboard. Data is based on audience measurement of more than 62,000 U.S. inholds who have dial-up and home Internet access.

SIZZLING ACTION WAY OFF CAMPUS

Partying, sun bathing, and Spring Fever have possessed throngs of lusty coeds in Spring Break: Greatest Moments & Best Of. From ditching their thongs on the beach to getting naked on the dance floor, the action is non-stop. Two shows in one!
When it comes to credit risk, the music industry has long embraced the old axiom—"Don't put all your apples in one basket." But consolidation is creating even larger retailers, which means that music suppliers have to ante up even more credit to those accounts.

Meanwhile, the banks that supply revolving credit loans to retailers are getting more conservative in their lending practices, which means that labels will feel pressure to supply an even larger amount of credit to make up for any shortfalls.

Revolvers generally utilize a formula that lends credit against inventory, and, in the case of wholesales, also against receivables. Most loans nowadays have a lending formula in which the loan amount available for borrowing is in the 50%-65% range of an account's inventory. But, because of the Valley Media Chapter 11 liquidation, "That has all changed," says one label credit manager. "While the lending percentage might be the same, the reserve is now getting larger, which effectively lowers the percentage," he says. For example, Wherehouse Entertainment may have a revolver for $150 million, but, at the end of its most recent fiscal period, the loan's availability was $82 million. At that time, Wherehouse had drawn down $59 million, which means that it still had $92 million in credit. But there was a $15 million reserve, which lowered the available credit to $88 million. If the chain borrowed more than $8 million, it would be considered in technical default of the loan.

In fact, even though Wherehouse was never in technical default of its loan, for reasons that are still unexplained, Cerberus Partners, principal owners of the chain, stepped up and guaranteed $10 million of the loan. That move heartened the major labels because it showed that Cerberus was not thinking about abandoning the weak-performing chain. It also shows that even though the chain was in compliance with the loan, its bank, in an unusual move, apparently required the guarantee.

Given that most revolvers are now asset-based loans like the Wherehouse arrangement, the majors are put in a secondary position to the banks—and independent suppliers are placed much lower on the totem pole. Since the banks are secured, they are often calling the shots on whether or not to support chains when things get tight.

HITS OVER CATALOG

In the case of Valley, major-label financial executives believe that the bank, Congress Financial, pulled the plug too soon, forcing the subsequent bankruptcy and liquidation. They suggest that the bank should have tried to work with the majors to prop up the company. At the very least, even if those efforts failed and the company was liquidated, such a strategy would have yielded a larger recovery for creditors, the majors argue.

"Quite frankly, when we work with troubled accounts nowadays, it all falls back to what the bank does," says one major-label financial executive. "We are behind an asset-based lender, so we wait to see what the bank does. Our initial response is to be supportive. If you decide to pull the plug first, you could put them out of business." In addition, "We try to work together with our sales guys, so that it won't cause friction between sales and us," he adds. They tell us to push catalog to a troubled account so they can buy the hits. All the way around, we are all working together: more closely than we ever had before.

But another financial executive takes a cynical view of dealing with troubled accounts. "There is an illusion that, if you work with a sick company, they will come back to life," he states. "They don't get well; they get sicker and sicker and then die." In fact, he says that credit managers—by doing their job of trying to minimize bad debt loss—hasten the process and drive accounts into Chapter 11 faster. Even when suppliers try to work together with other vendors, there usually are too many egos involved to make a decent deal, he claims: "All the credit managers can sit in a room and say, 'What we really need to do is this.' But then we would go back to our companies, and our bosses would get involved and throw the apple cart in the air by asserting their own agenda, so the thing explodes on you."

But the first executive argues that there is a way to work with troubled accounts and still protect exposure. "We try to tighten up collateral, and try to get more if it is possible," says this executive. He says the majors try to get secondary secured positions, so that they remain ahead of other creditors—if still behind the bank. "Also, in the past, we were more flexible with credit; now we are setting credit lines," he adds. "Historically, we never said, 'Your line is X.' We are now. We are looking ahead and letting the account know where they are."

INSURING RECEIVABLES

Another way of protecting against too much downside is to insure receivables from the retailers, and, of course, labels can insure receivables from their distributors. Currently, Kmart is operating under Chapter 11 protection, and a number of suppliers have considered taking insurance out against the product they provide on credit in the post-petition environment. Melissa Green Anderson, VP of Collectables, says that, for the first time, the Archstone Pa., principal owner of Collectables, is looking into the cost of insuring its receivables from Kmart, although she declines to reveal either figure. "This is the first time, but we are trying to go forward, insuring ourselves, the way the environment is," she says.

Another financial executive with a major says that insurance costs can be expensive. "Ten days ago, they quoted us a rate of 1.25% on your receivable, with a strike of 95," he relates. "Yesterday, it was up to 2%...That means that, if you pay an insurance rate of 2% on $1 million, if Kmart defaults, the insurance company pays you 95% of the balance. It would cost you $20,000 a month, and you can elect on how long you carry it." In the end, he opted to not do it.

Other executives agree that receivable insurance is too expensive. "The insurance companies are willing to give it to you for accounts like Wal-Mart, but, for the accounts you really need it for, it's hard to get," says one financial executive. Another adds that many of the insurance companies insist on doing it for receivables from all accounts—not just some—which makes premium payments higher while defusing the insurance company's risk.

However, Michael Catain, president of Universal Capital, which often acts as a consultant to banks that supply revolving credit facilities, says receivable insurance is too expensive, but, at the end of the day, you should...
W ith music sales still falling, dragging with them the val-
uations of media and enter-
tainment companies, music publish-
ing has emerged as an at-	ractive alternative area for
vestment in the music industry.
But what’s more notable, accord-
ing to some involved in music publish-
ing, is how, for the first
time, it’s attracting Wall Street
players.
“It’s always been a healthy
business,” Lionel Conway,
president of Los Angeles-
based Mosaic Music Pub-
lishing, says of the field.
Publishing companies col-
lect a variety of royalty rev-
ues, including mechani-
cal (from music sales),
performance (from radio
play and live performance)
and synchronization (from
the use of music in film, te-
elvision and advertising). In
general, that makes publishing
companies less susceptible to
the swings experienced by record
labels, whose revenues rise and
fall according to how their albums
are selling. Says Conway, “Pub-
lishing doesn’t suffer the way
music companies do.”
The result? “It’s remarkable to
observe that, with only momenta-
tory exception, it has been a steady
pace forward,” in terms of the
growth of revenues and valuations
of music publishers, says John T.
Frankenheimer, co-chairman of
law firm Loeb & Loeb. Franken-
heimer has experience in transac-
tions involving music-publishing
assets, including the largest one
this year: Gaylord Entertainment’s
sale of Acuff-Rose Music Publish-
ing to Sony/ATV Music Publishing
for $157 million in cash.
EMI Music Publishing, the
largest, accounted for 57% of
parent EMI Group’s total oper-
ing profit in the fiscal year
ended March 31, 2002, despite
contributing just 17% of total rev-
ues. Analysts at Bear Sterns in
London noted in a recent
research report that the publish-
ing unit’s 26% operating margins
were nearly three times the level of
EMI Recorded Music. “The
superior operating performance
is due to the low capital require-
ments, coupled with the absence
of funding music releases with
their high distribution and pro-
duction costs, which are all asso-
ciated with music recording.”
OVERSHADOWED ASSETS
Four years ago, EMI Music Pub-
lishing’s revenues were $2798
million ($467 million), and its oper-
ating profits were $89.7 million
($141 million). With the exception
of a 3% decrease in operating
profits three years ago, EMI Music
Publishing has shown growth in
both categories every year since,
with revenues of £416.4 million
($653 million) and operating prof-
it of £107.9 million ($169 million)
in the latest fiscal year.
This has come despite a decline
in music sales in recent years, as
EMI Music Publishing’s sales mix
indicates. According to Bear
Sterns, mechanical revenues
accounted for 62% of the divi-
sion’s revenues four years ago but
55% in the latest fiscal year. Over
that same period, performance rev-
ues rose from 21% of the total to
24%, while synchronization rev-
ues rose from 9% to 13%. (Other
revenues held steady at 8%).
Some suggest that the decline in
music sales had been overshadow-
ing the value of music-publishing
assets. Last December, at UBS
Warburg’s Media Week conference
in New York, EMI Group chair-
man Eric Nolli told a crowd of
investors that EMI Music Publish-
ing’s 600-plus employees delivered
nearly a third of EMI Group’s
operating profit. Yet, since last
December, as the fall-off in
music sales have dominated
the headlines, EMI’s share
price has declined about
50%. Says one person famil-
 iar with the market, “Publishing
was the baby that was getting
thrown out with the bathwater.”
Now, people are paying at-
tention to music-publishing
assets—and paying money
for them. Music-publishing
companies are now being
more widely recognized as assets
that, like film libraries, deliver con-
sistent, predictable returns.
For companies that are already
exposed to the music market, such
as Sony, music-publishing assets
leverage a valuable, steady revenue
stream.
Yet, according to Franken-
heimer, there are now also Wall
Street buyers—major investment
banks, buyout firms, insurance
companies and pension funds—
that weren’t in the market at all
five years ago. The reason, he says,
is that music-publishing assets
have shown themselves to be rela-
tively recession-proof, delivering
stable, predictable returns. Given
current volatility in the financial
markets, music publishing has become “a very appealing invest-
ment for professionals.”
HIGH PRICES
In response to this outside
interest, Frankenheimer says the
major record labels—all of which
have substantial publishing oper-
at ions—have redoubled their
efforts to retain their share of the
music-publishing market, which
has driven up prices.
“Prices are extremely high
right now,” says Ron Kenan,
president of Saban Music Group,
which was formed after entre-
preneur Haim Saban sold his full
of the Fox Family Worldwide TV
network to Walt Disney Co. for
$1.5 billion last year. Los Angeles-
based Saban has earmarked $250
million for music acquisitions,
including publishing assets, inde-
dependent record labels, distribu-
tion companies and artist-man-
agement and booking firms.
The firm, which bid on Acuff-Rose,
has yet to make any music-pub-
lishing buys.
“Multiples are still going up,”
says Mosaic’s Conway, referring to
the way a publishing company is
valued by applying a multiple to
its net publisher’s share. Conway
says it’s not unusual to see a mul-
Continued on page 100
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There very well may never have been such a thing as a simple music lawyer, but some say that, as the Internet adds more complexities to the music industry, the tasks of music attorneys have grown more complex as well. In addition to handling all the rights issues opened up by the emergence of digital and Internet music, music lawyers are also dealing with artists who, thanks to the opportunities of the Internet, are more entrepreneurial—via Web sites, online fan clubs and the like.

"What a [music] lawyer is supposed to do is negotiate a contract and get a good deal," notes Steven Masur, founder of New York entertainment law firm Masur & Associates. "But the digital realm gives rise to a lot of different licensing agreements." Lawyers are now "part of the business of the artist," Masur adds. Artists "are a lot more entrepreneurial than they used to be. They're sort of independent promotion companies."

"Artist lawyers at some point saw the transfer of music to digital platforms," says one attorney with experience in entertainment and business. "Many of them made it a point to educate themselves on the technology. I think that they evolved with the need that the artist now feels to control more of the ancillary revenue streams."

MANY MORE RIGHTS
Not everyone agrees that the Internet is changing the music-law landscape in a meaningful way. Entertainment attorney Don Pasisman of Los Angeles-based Gang, Tyre, Ramer and Brown, says that, even in the digital age, lawyers are still "dealing with the issues of the rights, what's a fair division of the economic pie and who should get what and how should it get owned. When I started doing this, record contracts were maybe 20 pages. And now they're maybe 80 to 100 pages. And it's just because, every time something new comes along, another three or four pages get added, and you end up with a lot of history. For example, when home video came along, nobody knew what home-video deals should look like, but we all had to figure it out. Certainly, when CDs first came along, there was no pattern as to what the royalties should be, so people had to learn how to do that. It's just that the world has gotten more complex. "Currently, we're all dealing with what's a fair resolution for electronic transmissions and digital downloads, because there's no real market for it yet, and there's no pattern as to what it's going to mean. Certainly, some of the music lawyers have taken much more to the high-tech stuff than others, but I think, for the most part, in the mainstream, we're still doing pretty much what we did. We just need to understand the other rights areas in order to be able to deal with the marketplace."

INVESTMENT ADVICE
Also helping to broaden the role of the music lawyer are the new entertainment and technology firms that have sought to marry music, entertainment and the Internet.

Masur says his own role has morphed, "from that of a straight lawyer" to a strategist, as he began helping the upstart entertainment companies he was advising write business plans, raise money, strike licensing agreements and compose contracts. His firm also maintains entmedia.com, a Web site with resources "for artists and entrepreneurs to find quick answers to common legal and business questions." Masur has done work for the likes of Digital Club Network, which owns and exploits the rights to performances and a variety of clubs and concert halls via its Web site and traditional music releases.

Another law firm, Thelen Reid & Priest, is studying the viability of...
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S U R V I V A L  S T R A T E G I E S

Continued (from page 91)

understand the environment you are dealing with, and, in this environment, it is probably not a bad idea."

If you don’t take out insurance,

GET THE CASH

But, if the bank’s secured loan looks like it will tie up all the retailer’s assets, then suppliers

one way of protecting yourself is changing the terms of sale. Particularly, in a post-petition environment, after the account has

and take a charge against the outstanding amount, he says. If the account makes it, you can always put the reserve back on as profit.

have no choice but to sell for cash, another executive warns. In such instances, the majors often ask for payments in cash—usually $1.50 for every $1 of product sold, so the amount owed can be worked down.

For independent distributors or labels, it’s a completely different ball game. For example, most independent distributors don’t have the clout to demand to see an account’s financials to ponder the credit risk. Similarly, while the majors can set credit limits for retail accounts and tell them about it, the independent vendor may impose credit limits—but it wouldn’t dare tell the account for fear of retribution.

“It is tricky; you have to keep them open and try to put a ceiling on your exposure,” says the owner of an independent distributor. “If you cut them off, they won’t pay what they owe, so you have to control when you ship orders.”

On the flipside, independent distributors used to take credit risk in selling retailers; nowadays, many of them require their labels to share in the risk. “The labels are your partners,” says the owner of one

independent distributor. “If the labels don’t participate in the credit risk, then, in a large retail Chapter 11 filing, the distribution company could go under, which means that its labels would get nothing.”

LIENS AND MEANS

Another option is consignment, but, as many an independent learned in the Valley liquidation, you have to perfect your claim by filing Uniform Commercial Code liens on the inventory. Otherwise, the consigned product becomes part of the Chapter 11 estate. Most accounts resist consignment, however, because their revolving loans usually allow them to borrow against the inventory, which requires the retailers to take title to the inventory.

The independent vendor is truly at the bottom when a situation goes bad and a Chapter 11 filing occurs. One executive sums it

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Mike Dresce, CEO of independent retailer Newbury Comics, wonders: If some of the larger chains get in trouble, can their independent suppliers withstand a couple of Chapter 11 filings? That’s why he wants to see financial data from independent suppliers to ensure that, if things get dicey for them, Newbury can rest easy knowing it won’t get stuck with obsolete product from a failed supplier. Another way for retailers to protect themselves is to make sure that payments only total 50% of purchases at any given point in time. So, in addition to not receiving timely payments, independents could be on the hook for even larger amounts in the future, if retailers using such practices ever find themselves in trouble.

from the estate, and then your $1 million in inventory that is a part of the Chapter 11 estate gets stepped on three times and is trading on the open market for 15 cents, but it gets bought by a large retail account, and you have to take it back and give them a credit at full price. Thank you very much, and have a nice day.”

Mike Dresce, CEO of independent retailer Newbury Comics, wonders: If some of the larger chains get in trouble, can their independent suppliers withstand a couple of Chapter 11 filings? That’s why he wants to see financial data from independent suppliers to ensure that, if things get dicey for them, Newbury can rest easy knowing it won’t get stuck with obsolete product from a failed supplier. Another way for retailers to protect themselves is to make sure that payments only total 50% of purchases at any given point in time. So, in addition to not receiving timely payments, independents could be on the hook for even larger amounts in the future, if retailers using such practices ever find themselves in trouble.

8,000 copyrights in all.
“There are quite a few interesting smaller catalogs out there that we’re considering,” says Conway, who has also served as president of Madonna’s publishing company, Maverick Music, and as president of Island Records. “If we feel like they’re underlicensed, that’s what’s of interest to us.” Of growing importance are such ancillary royalty sources as video games, mobile ring tones, karaoke, emerging international markets and educational CD-ROMs. And, while the Internet has clearly cre-

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Home Video Makes Post-Holiday Plans

BY JILL KIPNIS

LOST ANGELS—Before consumers are sitting down to Thanksgiving dinner or opening gifts on Christmas morning, home video companies have traditionally already released their blockbuster titles and spearheaded multi-faceted marketing campaigns to target fourth-quarter buyers. The early first-quarter period, however, is turning into a prime occasion for big titles and campaigns as a result of the success of this year's Jan. 2 release of The Fast and the Furious (Universal Studios Home Video) and the expected onrush of new DVD hardware owners.

The Fast and the Furious kicked off 2002 with then-record-setting first-week sales of 2.9 million DVD units, according to Universal (Billboard, Jan. 19). The company hopes to dominate early 2003 with The Bourne Identity (June 21), About a Boy, Blue Crush, and Undercover Brother (Aug. 1).

...We anticipate that the market product with a box office [of] almost $250 million, says Craig Kornblau, president of Universal's home-video division. "We wanted to offer something for everybody."

Universal will pursue an "event-marketing" approach to its Jan.-Feb. 2003 release slate, says Kornblau. "This is a conscious strategy. We're focusing on a wide variety of high-profile titles that will appeal to different audience segments, and we're capitalizing on the excitement of the upcoming holiday season to create a buzz around these releases."
<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>PRICE</th>
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<td>E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN)</td>
<td>Henry Thomas, Dee Wallace</td>
<td>PG</td>
<td>29.95</td>
</tr>
<tr>
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<td>Adam Sandler, Winona Ryder</td>
<td>PG-13</td>
<td>27.95</td>
</tr>
<tr>
<td>E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.)</td>
<td>Henry Thomas, Dee Wallace</td>
<td>PG</td>
<td>29.95</td>
</tr>
<tr>
<td>MR. DEEDS (FULL SCREEN)</td>
<td>Adam Sandler</td>
<td>PG-13</td>
<td>27.95</td>
</tr>
<tr>
<td>BEAUTY AND THE BEAST (SPECIAL EDITION)</td>
<td>Animated</td>
<td>G</td>
<td>29.95</td>
</tr>
<tr>
<td>WINSTALKERS</td>
<td>Nicolas Cage, Adam Beach</td>
<td>R</td>
<td>26.99</td>
</tr>
<tr>
<td>MONSTERS, INC.</td>
<td>Billy Crystal, John Goodman</td>
<td>G</td>
<td>29.99</td>
</tr>
<tr>
<td>COCOYOOO (PAN &amp; SCAN)</td>
<td>Freddie Prinze Jr., Sara Michelle Geller</td>
<td>PG</td>
<td>29.95</td>
</tr>
<tr>
<td>INSOMNIA (WIDESCREEN)</td>
<td>Al Pacino, Robin Williams</td>
<td>R</td>
<td>26.99</td>
</tr>
<tr>
<td>Y TU MAMA TAMBIEN</td>
<td>Gael Garcia Bernal</td>
<td>NR</td>
<td>19.98</td>
</tr>
<tr>
<td>JAMES BOND DVD GIFT SET</td>
<td>Sean Connery, Roger Moore</td>
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Statement of Interest For In-house Catering and
Concession Services At the Kansas City
Convention and Entertainment Center

The Kansas City Convention Center, operated by the City of Kansas City Missouri, is soliciting Statements of Interest from firms interested in providing nonexclusive catering sales and exclusive concession sales in its facilities.

For the period 9/1/01 to 9/30/02 concession sales at the facility were $1.3 million and catering sales, on a non-exclusive basis, were $3.8million. The anticipated effective date for the new contract is May 01, 2003. This will apply only to the Kansas City Convention Center and not the American Royal Center.

Interested firms should provide a statement of interest by no later than Friday, November 21, 2002. Preproposal conference will be held on December 12, 2002 location to be determined. Proposals will be due January 10, 2003. In order to receive the proposal materials please include in statement: Company Name, name of contact person, address, telephone (include fax number), and email address. Each request must be accompanied by a check or money order in the amount of $50.00 to cover the cost of handling. Please remit to:

Carol Gavin, Project Manager
Kansas City Convention and Entertainment Centers
301 W. 13th Street, Suite 100
Kansas City, MO 64105-1629
email Carol_Gavin@kcmo.org

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**IDOL TALK:** Love it or hate it, **American Idol** has been a ratings bonanza for the Fox network (*Billboard*, Aug. 3), and a second season will begin airing in January 2003. The first single from **American Idol** winner Kelly Clarkson—the double-A side “Before You Leave”/“The Way I Look At You”—is the best-selling U.S. single of the year.

Now comes word of an **American Idol** movie, which has the working title *From Justin to Kelly*. The two confirmed stars are Clarkson and Couric. **American Idol** second-place contestant Justin Guarini. Like Clarkson, Guarini has signed a representation deal with 19 Entertainment, the management/publication company behind **American Idol** and *From Justin to Kelly*.

The movie is described as a musical comedy, with Clarkson and Guarini playing themselves in a plot based partly on real-life situations and partly on scripted entertainment. Production on *From Justin to Kelly* begins early next year in Miami. The movie will be distributed by 20th Century Fox and has a targeted release of summer 2003.

Clarkson says she’s aware that people may consider her a flash in the pan because of her connection to **American Idol**. But she points to the success of Will Young and Gareth Gates, who were, respectively, the winner and second-place contestant of the U.K.’s *Pop Idol*. “Their careers haven’t died,” she says. They’re still selling.

Guarini adds that the friendships among the **American Idol** finalists weren’t manufactured for TV. “We’re close friends in real life. It’s not an act.”

The Clarkson/Guarini movie will play itself in her feature-film debut, she doesn’t hesitate to say which actress she would like to play her on the big screen: “**Reese Witherspoon**. Absolutely adore her.”

In related news, the second season will continue with three judges: the returning Simon Cowell, Paula Abdul, and Randy Jackson. Elektra recording artist Angie Martinez has joined as a fourth judge but quit after less than a week (*Billboard*, Oct. 31). Martinez left because “it became too uncomfortable for me to tell contestants to give up on their dream.”

**IN BRIEF:** Goo Goo Dolls will host the Independent Film Channel’s Indie Rocks marathon, which airs Nov. 16-17. The marathon will feature indie movies with a rock’n’roll attitude, including Gimme Shelter and SLC Punk.

*Mos Def* has landed a starring role in off-Broadway play *Fucking A*, which premieres Feb. 25, 2003, at the Public Theater’s Anspacher Theater in New York. The drama will reunite him with playwright Suzan-Lori Parks, who wrote the Pulitzer Prize-winning *Topdog/Underdog*, in which *Mos Def* made his Broadway debut.

**Premiere Radio Networks has canceled** several of its nationally syndicated programs, including “Rockline,” “Rhythm Top 30 Countdown” and “Ellen K. and *American Top 40 Flashback: The 90s*, with the final shows set to air in December. Premiere is also discontinuing some of its prep services and production libraries. As a result, Premiere has laid off about 100 staffers... American Urban Radio Networks will launch the American Smooth Jazz Network in January 2003. Modern rock WRBZ-FM, Nashville music director Russ Schenck adds PD duties... KIKK Houston has switched from country to jazz, under the new call letters KHJZ..."
Lights, Camera, Action: The soundtrack from 8 Mile, which marks rapper Eminem’s first starring role in a major motion picture, commands both The Billboard 200 and Top R&B/HiP-Hop Albums. Selling a hefty 702,000 units in its first week, it becomes the first soundtrack to debut at No. 1 on the big chart since 1997, when Howard Stern Private Parts rang up sums that were impressive even by today’s standards.

Although soundtracks have been conspicuous on The Billboard 200 during the SoundScan era—accounting for 76 weeks at No. 1 in the past 11 years—8 Mile is only the 18th soundtrack to reach the pole position since the dawn of the ’90s.

That’s not all: Aside from 8 Mile, new arrivals from Christina Aguilera (No. 2, 230,500) and Nirvana (No. 3, 224,000) help lift album volume by roughly 11% over the previous week (see Market Watch, page 101).

The last two weeks of 1999’s Christmas selling season, when her No. 1 debut album, Unchained Melody/The Early Years had the previous record for first-week sales by a country artist’s second album, selling 166,000, when it bowed in 1997. Dixie Chicks’ second charting album, Fly, sold 341,000 when it opened at No. 1 on the big chart in 1999, but the trio had already released some independent albums before its first for Sony Music dropped in 1998.

Also raising country’s flag on The Billboard 200 is veteran Anne Murray. She wins the Pacesetter on a 50.2% gain, the chart’s second-largest percentage hike. More than a third of her album’s current sum (10,500) comes from TV-fed direct-to-consumer sales.

Ripped from the Headlines: On the sad news of the slaying of Run-D.M.C. DJ Jason “Jam Master Jay” Mizell (Billboard, Nov. 9), the act’s recent hits album stirs a 327% gain, re-entering The Billboard 200 at No. 117 and Top R&B/HiP-Hop Albums (No. 33). Meanwhile, the historic DVD bow of Spider-Man (see story, page 1) causes its soundtrack to almost triple prior-week sales, snaring the big chart’s Greatest Gainer (184-63).

In 1994, MTV Unplugged in New York—the band’s first album after Kurt Cobain’s suicide—surpassed 300,000 units when it started at No. 1 and again during Christmas week of that year.

Still, while each of the current chart’s top three albums outsell the top three titles from the same week last year by a score of 1.27 million units to 847,000, the problem is that every other album on the chart beyond No. 3 sells less than the same-ranked title from The Billboard 200 in the Nov. 17, 2001, issue, so this is yet another week when album volume lags behind the same week of the prior year. It’s starting to look like Easter will mark the only time in 2002 when album sales meet or beat those of the same week last year.

Rascal Flatts: The artist-development story of the week belongs to Rascal Flatts, which opens with 169,000 units, the largest opener of any country sophomore since the Nielsen SoundScan era. The sum places the group at No. 5 on The Billboard 200 and No. 1 on Top Country Albums. Its first album, released in 2000, peaked at No. 43 on the big chart earlier this year and is No. 2 on Top Pop Catalog Albums after spending three weeks at No. 1 on that list.

LeAnn Rimes’ Unchained Melody/The Early Years had the previous record for first-week sales by a country artist’s second album, selling 166,000, when it bowed in 1997. Dixie Chicks’ second charting album, Fly, sold 341,000 when it opened at No. 1 on the big chart in 1999, but the trio had already released some independent albums before its first for Sony Music dropped in 1998.

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Speed of Light: Sean Paul’s first chart single on The Billboard Hot 100, “Gimme the Light,” becomes his first top 10 hit as it climbs 11-10. Last issue, we mentioned that “Light” broke the record for the slowest climb to the top three on Hot R&B/HiP-Hop Singles & Tracks, needing 30 weeks to reach that plateau. Paul’s ascension on the Hot 100 took almost as long, clocking in at 29 weeks. That trails only Faith Hill’s “This Kiss” for the slowest climb to the top 10 in a single chart run, as “Kiss” hit the top in the Oct. 10, 1998, issue, in its 30th week. In 2000, Creed’s “Higher” (36 weeks) and LeAnn Rimes’ “Amazed” (38 weeks) each logged two separate chart runs as they made their slow jumps to the top 10. “Light” was almost subjected to a dual chart run when it stood at No. 70 in its first week on the Hot 100. (Songs move to recurrent status if they have been on the chart for more than 20 weeks and fall below No. 50.) An exception was made that week for “Light” because it earned a bullet as it logged its fourth consecutive improvement in rank (Singles Minded. Billboard, Sept. 21).

Capitol Gains: For the first time in three decades, a track on the venerable Capitol trademark appears atop Hot Country Singles & Tracks for a fifth consecutive week, as Keith Urban’s “Somebody Like You” continues its ferocious grip on No. 1. Capitol song has lived this long inside the chart’s top box since Freddie Hart’s “My Hang-Up Is You” spent six weeks there in 1972.

With a relatively small decline of 62 detections, Urban’s single claims 5,920 spins and is separated from the No. 2 challenger’s 5,777 plays. Up 275 spins, Dixie Chicks’ “Landslide” stands impatiently poised to replace Urban next issue, but stiff competition from Rascal Flatts’ “These Days” (6-3) may interfere. That title takes the chart’s biggest increase, up 490 detections to 5,268 plays.

Elsewhere on the chart, Kid Rock’s pair of “Picture” duets with Sheryl Crow and Allison Crow are well-placed (at Nos. 13 and 16, respectively). Foo lead vocalist Dave Grohl is kept from the No. 1 slot by this issue’s re-recording of features that surfaces him, as his former band, Nirvana, spends a fourth consecutive week on top with “You Know You’re Right.” Grohl also makes an uncredited appearance on the chart, playing drums on Queens of the Stone Age’s “No One Knows,” which rises 14-16.

Can’t Knock His Hustle: Following a performance of the song on Saturday Night Live (Nov. 2), “ ‘93 Bonnie & Clyde” by Jay-Z featuring Beyonce Knowles advances into the top 10 of the Hot R&B/HiP-Hop Singles & Tracks chart at No. 7, increasing its radio audience by 12.5%. This is Jay-Z’s 12th top 10 on the chart, including his stints as a featured artist, bying him with P. Diddy for the most top 10 singles by a rap artist. “Clyde” is the first top 10 for Jay-Z since last year’s “Girls, Girls, Girls,” despite 13 other chart appearances in the interim.

The Long Run: April Lavigne’s “Complicated” hangs on to the No. 1 spot on the Adult Top 40 chart for a 16th consecutive week, extending her record for most weeks at the top of that chart by a female artist. Natalie Imbruglia held the prior mark, as her “Torn” rested at the pole position for 14 weeks from April through July of 1998. (See Chart Beat, page 6.)
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### Billboard Top Blues Albums

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<td>Delbert McClinton</td>
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<td>2</td>
<td>Steve Ray Vaughan &amp; Double Trouble</td>
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<td>3</td>
<td>Shemekia Copeland</td>
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<td>4</td>
<td>Roy Rogers</td>
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<td>5</td>
<td>Etta James</td>
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<td>Joe Bonamassa</td>
<td>So It’s Like That</td>
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<td>Tyrece Davis</td>
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<td>8</td>
<td>Tab Benoit &amp; Jimmy Thackery</td>
<td>Whiskey Store</td>
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<td>Delbert McClinton</td>
<td>Nothing Personal</td>
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<td>10</td>
<td>Etta James</td>
<td>You’re Gonna Miss Me</td>
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<td>Little Milton</td>
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<td>12</td>
<td>John Lee Hooker</td>
<td>Wishing Well</td>
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<td>13</td>
<td>Willie Clayton</td>
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<td>Stevie Ray Vaughan &amp; Double Trouble</td>
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### Billboard Top Reggae Albums

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<td>Beenie Man</td>
<td>Tropical Storm</td>
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<td>3</td>
<td>Ky-Mani Marley</td>
<td>Me I We [EXCLUSIVE LTD EDITION]</td>
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<td>4</td>
<td>UB40</td>
<td>The Very Best Of UB40 [EXCLUSIVE LTD EDITION]</td>
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<td>5</td>
<td>Various Artists</td>
<td>Reggae Patches: The Heartbeat Of Jamaica</td>
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<td>6</td>
<td>Bob Marley and The Wailers</td>
<td>Legend [Deluxe Edition]</td>
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<td>Shaggy</td>
<td>Mr. Lover Lover (The Best Of Shaggy... Part 1)</td>
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<td>Various Artists</td>
<td>Dwayne: Greensleeves Rhythm Album #27</td>
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<td>Damian &quot;Jr. Gong&quot; Marley</td>
<td>Hallway Tree [EXCLUSIVE LTD EDITION]</td>
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<td>Sizzla</td>
<td>Truth Revolution</td>
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<td>My Bad [EXCLUSIVE LTD EDITION]</td>
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### Billboard Top Gospel Albums

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<td>Mary Mary</td>
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<td>3</td>
<td>Fred Hammond</td>
<td>Speak Those Things [Vol. Chapter 3]</td>
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<td>4</td>
<td>Yolanda Adams</td>
<td>Stellar Awards 2002 Best Nominated</td>
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<td>5</td>
<td>Hezekiah Walker &amp; The Love Fellowship Crusade Choir</td>
<td>I Love You Today</td>
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<td>6</td>
<td>Karen Clark-Sheard</td>
<td>Electric Arteries</td>
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<td>Newsboys</td>
<td>Shout To The Lord</td>
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<td>8</td>
<td>The Blind Boys Of Alabama</td>
<td>Spirit Moves In The Dark</td>
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<td>Smokie Norful</td>
<td>I Need You Now</td>
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<td>Shekinah Glory Ministry</td>
<td>30 Day Praise &amp; Worship Pack</td>
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<td>Dottie Peoples</td>
<td>Live Without Limits</td>
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### Billboard Top World Albums

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<td>Down The Old Plank Road/The Nashville Sessions</td>
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<td>Sinead O’Connor</td>
<td>In The Name Of Love</td>
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<td>3</td>
<td>Various Artists</td>
<td>Red Hot + Blue Music &amp; Spirit Of The World [EXCLUSIVE LTD EDITION]</td>
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<td>4</td>
<td>Israel Kamakawiwo’ole</td>
<td>Alone In A World</td>
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<td>Salif Keita</td>
<td>Sona/Keita &amp; Guitare Gobiram</td>
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<td>6</td>
<td>Cesária Evora</td>
<td>The Very Best Of Cesária Evora</td>
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<td>Baha Men</td>
<td>Move It Like This</td>
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<td>Moussoun Wedding</td>
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<td>Virginian Wedding</td>
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<td>Paul Montenegro</td>
<td>Desahoya [EXTENDED LIMITED EDITION]</td>
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<td>Soundtrack</td>
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<td>Nothing’s In Vain</td>
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<td>5</td>
<td>MercyMe</td>
<td>Talking To Strangers</td>
</tr>
<tr>
<td>6</td>
<td>Michael W. Smith</td>
<td>Nothing’s In Vain</td>
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<tr>
<td>7</td>
<td>P.O.D.</td>
<td>Satellites</td>
</tr>
<tr>
<td>8</td>
<td>Lifehouse</td>
<td>Dreams And Reality</td>
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**Note:** Sales data compiled by Nielsen SoundScan.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
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<tr>
<td>TORI AMOS</td>
<td>Epic 65032</td>
<td>EPIC/65032</td>
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<tr>
<td>PHISH</td>
<td>ELECTRONIC DESK</td>
<td>Live Phish 13: 10.31.94 Glass Rocks Civic Center, Glass Rocks, New York 112</td>
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<td>PHISH</td>
<td>ELECTRONIC DESK</td>
<td>Live Phish 15: 10.31.96 The Omni, Atlanta, Georgia 144</td>
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<tr>
<td>PHISH</td>
<td>ELECTRONIC DESK</td>
<td>Live Phish 14: 10.31.95 Roseland. Horizons, Roseland, Illinois 146</td>
</tr>
<tr>
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<td>ELECTRONIC DESK</td>
<td>Live Phish 16: 10.31.98 Thomas &amp; Mack Center, Las Vegas, Nevada 139</td>
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<td>SANTANA</td>
<td>A&amp;M 0507</td>
<td>Shama 4</td>
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<td>ROD STEWART</td>
<td>A&amp;M 0507</td>
<td>It Had To Be You... The Great American Songbook 16</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>A&amp;M 0507</td>
<td>Footloose videodisc 1</td>
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<td>GRATEFUL DEAD</td>
<td>A&amp;M 0507</td>
<td>Go To Heaven 11</td>
</tr>
<tr>
<td>THE ROLLING STONES</td>
<td>A&amp;M 0507</td>
<td>Forty Licks 14</td>
</tr>
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<td>ELVIS PRESLEY</td>
<td>RCA 51450</td>
<td>Elvis At 40 11</td>
</tr>
<tr>
<td>CHRISTINA AGUILERA</td>
<td>RCA 51450</td>
<td>Stripped 2</td>
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<tr>
<td>NORAH JONES</td>
<td>BLUE NOTE 80273</td>
<td>Come Away With Me 18</td>
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<tr>
<td>NIRVANA</td>
<td>Geffen 51403</td>
<td>Let It Flow 35</td>
</tr>
<tr>
<td>NICK CHICAS</td>
<td>CHILDREN OF LUMA DANCE</td>
<td>Now Or Never 17</td>
</tr>
<tr>
<td>FAITH HILL</td>
<td>BMG/CAPITOL</td>
<td>Cry 6</td>
</tr>
<tr>
<td>FLEETWOOD MAC</td>
<td>BMG/CAPITOL</td>
<td>The Very Best Of Fleetwood Mac 44</td>
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<td>BUCK HOLLOW</td>
<td>BMG/CAPITOL</td>
<td>Skidaddle! 165011/HOLLYWOOD 11</td>
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<td>JAMES TAYLOR</td>
<td>BMG/CAPITOL</td>
<td>October Road 46</td>
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<td>RASCAL FLATTS</td>
<td>BMG/CAPITOL</td>
<td>That's Why God Made The Radio 10</td>
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<tr>
<td>DIANA KRALL</td>
<td>BMG/CAPITOL</td>
<td>Live In Paris 41</td>
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<tr>
<td>PETER GABRIEL</td>
<td>BMG/CAPITOL</td>
<td>Us 91</td>
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<td>VARIOUS ARTISTS</td>
<td>BMG/CAPITOL</td>
<td>The Time-Lose Treasury Of Christmas 132</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>BMG/CAPITOL</td>
<td>The Story Of The Rings: The Fellowship Of The Ring 112</td>
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**Notes:**
- The Billboard Top Pop Catalogs ranks the best selling albums in the United States, based on data collected by Nielsen SoundScan. The chart measures sales, including traditional physical albums, digital downloads, and streaming. The data is compiled for the week ending November 16, 2002.
- The chart covers the top 25 albums based on sales data from the previous week.
- The data includes both physical sales and digital downloads.
- The chart is updated weekly and reflects the most recent sales for the previous week.
- The chart is updated by Nielsen SoundScan, a leading provider of retail sales data to the music industry.
Yo-Yo
Monchy
Mississippi
Ismael Miranda:
Donnie McClurkin:
Martina McBride:
Mannheim Steamroller:
Lord
Jennifer Lopez:
Mayer:
RBH 15; RP 13; RS 18
HA 16; RS 26; HSS 4, 35
Lips
Rita
RMS 26
The
Nieves:
The
Creek: B200
LPS 17;
HSS 18; HA 21
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HSS 18; HA 21
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**Top 40 Tracks**

1. **JOSIE YOURSELF**
   - Artist: You & Me

2. **UNDERNEATH IT ALL**
   - Artist: Weezer

3. **THE GAME OF LOVE**
   - Artist: Michelle Branch

4. **ONE MORE MINUTE**
   - Artist: Matthew Good

5. **YOU'LL ALWAYS BE ALONE**
   - Artist: Fall Out Boy

6. **TO LOVE YOU MORE**
   - Artist: Rolling Stones

7. **WHAT YOU DO TO ME**
   - Artist: Justin Timberlake

8. **IN THE SUN**
   - Artist: Mariah Carey

9. **BABY**
   - Artist: Alicia Keys

10. **IF IT FEELS GOOD...**
    - Artist: Jimmy Eat World

11. **LUCKY**
    - Artist: Nickelback

12. **ALL I WANT FOR CHRISTMAS IS YOU**
    - Artist: Mariah Carey

13. **GOODBYE TO YOU**
    - Artist: Matchbox Twenty

14. **KEEP YOUR FRIENDS CLOSE**
    - Artist: Britney Spears

15. **WALK THIS WAY**
    - Artist: Aerosmith

16. **SOMEDAY**
    - Artist: The Strokes

17. **LOVE IS A DOOR**
    - Artist: Match

18. **DO YOU CALL MY NAME**
    - Artist: The Black Crowes

19. **GOODBYE TO YOU**
    - Artist: Matchbox Twenty

20. **ALL MY LIFE**
    - Artist: Faith

21. **MY LITTLE GAMES**
    - Artist: All Time Low

22. **WHERE THE STREETS HAVE NO NAME**
    - Artist: U2

23. **I DON'T GIVE A**
    - Artist: Daughtry

24. **ALL THE SMALL THINGS**
    - Artist: Blink-182

25. **BREAKING BEATERS**
    - Artist: The Prodigy

26. **HELLO**
    - Artist: Bon Jovi

27. **HELLO**
    - Artist: Bon Jovi

28. **HELLO**
    - Artist: Bon Jovi

29. **HELLO**
    - Artist: Bon Jovi

30. **HELLO**
    - Artist: Bon Jovi

31. **HELLO**
    - Artist: Bon Jovi

32. **HELLO**
    - Artist: Bon Jovi

33. **HELLO**
    - Artist: Bon Jovi

34. **HELLO**
    - Artist: Bon Jovi

35. **HELLO**
    - Artist: Bon Jovi

36. **HELLO**
    - Artist: Bon Jovi

37. **HELLO**
    - Artist: Bon Jovi

38. **HELLO**
    - Artist: Bon Jovi

39. **HELLO**
    - Artist: Bon Jovi

40. **HELLO**
    - Artist: Bon Jovi
Quick.
How many of your label’s songs hit the Billboard Hot 100 in the past five years?

Billboard Research
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• WEEKLY AND ANNUAL CHART PACKAGES
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Amid Changes, Local PDs Still Call Shots On Music

Continued from page 1

about the ways that PDs function. Virgin senior VP of promotion Stu Leids says even record labels have long held the misconception that programmers “sit around all day listening to records, waiting for us to call.” That’s never been the case, according to Leids. “It’s always been a challenge to get to the decision-makers. The job is to generate audience share and ratings,” he says. And one of the ways they do that is through music.

The PD has long performed this function with the input of consultants, group PDs, brand managers, and indie promoters. But musical passion remains an important piece of the picture.

“For you to be successful, the passion for the music still has to be there,” says Danny Howard, PD at Bahakel-owned AC WORE (Sunny 92.3) Chattanooga, Tenn. “If you’re really into radio, that’s your first love and passion. [For] most PDs and music people, that’s the best approach.” Howard feels the PD needs to maintain that creative and artistic control over that product.

McDonald’s Radio

Still, Hidden Beach Recordings founder and president Steve McKeever complains of a sameness in radio across the country—“like when you go into any McDonald’s, you know what you’re going to get.” McKeever adds that there’s no surprise or local flavor when you turn on a radio station, no matter where you are.

Some radio executives have cited McDonald’s-like consistency as a model for their stations. Clear Channel, for instance, names many of its top 40 outlets across the country “Kiss,” after its flagship top 40 property in Los Angeles, KIIS. Even the logos are similar. The logic goes that if a listener is in Austin; Chicago; Cincinnati; Cleveland; Dayton, Ohio; Des Moines, Iowa; Harrisburg, Pa.; Las Vegas; Pittsburgh; or Toledo, Ohio—all homes to Kiss stations—they can instantly recognize the format logo and brand and have a good idea of what they are going to hear.

Consistent? Yes. Identical? No. Consider the distinctions between Clear Channel’s FM outlets and its “Kiss-FM” top 40 outlets in Chicago and Dallas, respectively. According to Nielsen Broadcast Data Systems (BDS), the top five most-played songs on Clear Channel’s Top 40 WMXW on Oct. 20 at WKSC were Cam’ron Featuring Juelz Santana, Eminem, Justin Timberlake, Avril Lavigne, and No Doubt Featuring Lady Saw. The top five at KQKS were Kelly Clarkson, No Doubt, Lavigne, John Mayer, and Creed. Similar, but not identical. More telling, WKSC was just picking up on TLC that week, while KQKS was introducing its listeners to Missy “Misdemeanor” Elliott, O-Town, and Craig David.

CORPORATE PD NOT A QB

Despite such evidence, McKeever cites an L.A. DJ who uses a football analogy to describe radio today, “[H] used to be the quarterback who called the plays . . . and also had interaction with the players on the field. Now it’s the offensive coordinator, up in the high booth—not on the field—looking at a computer program: That’s the person calling the plays. That’s the best thing that’s wrong with radio.

While that view is shared by many, the programming practices at the chains are not that simple—or uniform. At Infinity Radio—with more than 180 radio stations—regular conference calls are held, with programmers from similarly formatted stations discussing what music is working in their markets.

This networking is intended to allow programmers to maintain control, while enhancing the information upon which they can base music decisions. Keith Clark, Infinity’s operations manager for its Pittsburgh stations, says, “We don’t have any kind of corporate structure for deciding what records are played.

In September, that arrangement was augmented by the addition of divisional senior VPs of programming to operate parallel to the eight divisional senior VPs of radio. The new senior VPs oversee a certain number of stations in their home cluster, work with the PDs in their markets to help with local content, and may also have a format specialty they can apply to similarly formatted stations. Additionally, brand managers serve as internal consultants.

Senior VP of programming Tom Owens—to whom the divisional senior VPs of programming report—says the structure does not remove autonomy from the local PDs. “We believe in recruitment excellence over micromanagement,” he says. “A group of our size dictates decentralization. We have to balance our obligation to manage with respect for local autonomy. There continues to be no suitable substitute for strong local product leadership.”

At Cumulus, number of 260 stations, the corporate programming department appears to have more interaction with local PDs than the central programmers at other chains. Chieff says that if a Cumulus PD has an outlet that has direct daily interaction with one of the chain’s seven format specialists.

It’s executive VP John Dickey’s job to oversee the company’s programming, marketing, and engineering—“everything that comes out of the speakers,” says Chieff. “It’s a k of a lot of communication between the corporate programming guys and the local PDs.” They’re in daily contact, going over airchecks, providing feedback, and talking about music.

There are regular music calls where the corporate programmers discuss in-house research on songs to help the local PDs make music decisions. Lew Dickey says, “We try to focus as much as we can on the process of picking good music and not be swayed by promotion.”

Cox, which has 79 stations, also has format experts. “We have some smaller surrounding markets. In September, that arrangement was augmented by the addition of divisional senior VPs of programming to operate parallel to the eight divisional senior VPs of radio. The new senior VPs oversee a certain number of stations in their home cluster, work with the PDs in their markets to help with local content, and may also have a format specialty they can apply to similarly formatted stations. Additionally, brand managers serve as internal consultants.

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Clear Channel’s Owens says, “Autonomy is commensurate with ability, not market size. If the local programmer is in need of support services or greater supervision, we would provide them—with the goal of growing the talent toward increasing self-reliance. Generally, local PDs have complete authority with respect to music additions. They are encouraged to consult with their brand managers and share relevant research data as part of the decision process.

Leeds sees several situations in "tertiary markets" where "the staffing scenarios are forcing out-of-market PDs" to make musical decisions. "But that's the exception." Leids says he is confounded that such situations are not acknowledged by those involved. He will call a station and be told that the music decisions come from so-and-so at another station, but when he calls that other station, he is told that that person has nothing to do with the music at the first station. He says, "That's frustrating, and I don't understand why [they] are pretending."

Veteran programmer Paul Drew says even before there was consolidation, there were group PDs. That's the role he played for the RKO chain in the 1970s. He would meet with the local manager at the station where he would listen to the RKO station for a few days and then "meet with the PD to let him know what I heard or didn't hear," Drew says. "There were times I was the authority I had to remove, modify, or contribute to a station's programming," but that was not acted out as a national mandate to all RKO stations.

HOW INDIES FIT IN THE MIX

In addition to maintaining varied programming philosophies, today’s PDs are allowed to have differing approaches to working with independent promoters. Typically, an indie promoter stakes out an exclusive relationship with a single station. This means that the programmer of a station will talk with no other independent promoter and in some cases no record-label representative. The independent promoter becomes the exclusive link between the label and the station.

For this exclusivity, the station or chain gets financial compensation from the promoter company. The indie then charges a record label every time the client station adds a record.

This arrangement allows corporate radio to maintain control of the radio without being tied directly to airplay of a specific song—although the indie can charge the label per song. If a radio station is compensated for playing a specific record and is not directly paid, the air, it is in violation of the law.

With consolidation, many of the indie deals have moved to the corporate level. While the revenue is realized nationally, it is unclear how such deals trickle down to affect programming on the local level.

The role of indies is questionable enough that at least one radio company, Cox, recently announced it would not renew contracts with independent promoters as they come due. (Billboard's Neil tells Billboard that the potential appearance of impropriety helped fuel the decision.

Leids says, "If you just look at the relative size of the indie to the indie and the radio stations, which was: 'We're going to be the exclusive rep of the station... and in return for that, you're going to get some... we're not going to call it,'" it was hard to explain that that relationship did not translate into the indie having control over a station. "They don't, but the appearance... (Continued on next page)
Jackson ‘Drives To CMA Victory

Continued from page 1

ranations was quite overwhelming already.”

Drew spawned double nominations in the single and song categories, as both “Where Were You (When the World Stopped Turning)” and “Drive (For Daddy Gene)” were nominated in both categories, with “Where Were You” ultimately winning both. He debuted the song—a reaction to the tragedy of Sept. 11, 2001—on last year’s CMA Awards broadcast, stealing the show.

As to how he plans to continue in the wake of such a huge hit, Jackson laughed and said, “I’m ready to go back to them drinking songs now.”

RRL DOMINATES

RRL artists also dominated other categories. RCA’s Martina McBride won her second award for female vocalist of the year. (The first was in 1999.) Arista duo Brooks & Dunn picked up its 10th win in the vocal duo of the year category, and the label’s Brad Paisley won music video of the year for “I’m Gonna Love Me Again.”

Continued from preceding page

pace just doesn’t look good.”

On the other hand, Cumulus embraces independent promotion. The chain has a deal with Jeff McCluskey and Associates. Cumulus chief Dickey says it is largely a matter of efficiency. The indie talks with the corporate-level program¬mer “rather than have indies out there talking to PDs and taking up a lot of their time.” That way, Dickey says, the front-line PD can re¬main “focused on the sound of their radio station.”

Dicky credits the inde¬pendent promoter’s “very focused access to the company at the corpo¬rate level!” as providing “just one more data point” for the corporate programmer “to take in when discussing music with the PD.”

Clear Channel, too, maintains relationships with various inde¬pendent promoters. Unlike the Cumulus model of corporate con¬tact, Clear Channel’s independent promotion is based in major cities and independent local PDs—but with restrictions. “Independent contact with the pro¬gram or music directors is limited to once per week of an inde¬pendent programmer’s discretion,” Owens says. “The independents assign specific personnel to deal with each radio station. The labels have unrestricted access to the programmers and local decision makers, as always.”

Regardless of the current rela¬tionship between the chains and the indies, U.S. record companies are still looking to spur promotional efforts. Earlier this year, the Recording Industry Assn. of America approached several members of Congress in hopes of initiating an investigation of these relationships (Billboard, Jan. 19). But the issue failed to gain wide attention in Washington, D.C.

Sheridan Tops List At SESAC Country Awards

BY PHILLIS STARK

NASHVILLE—Nashie Sheridan was the top winner at this year’s Country Music Awards, held Nov. 7 at the company’s Music Row home. The Canadian-born, Canadian-raised Sheridan was named SESAC’s country songwriter of the year, and his song “Young,” a hit for Kenny Chesney, was awarded SESAC’s country song of the year honor.

Sheridan also won a performance award in the Americana category for “Devil’s Bridge,” which was performed by Sheridan and Walt Wilkins and recorded by Wilkins. In addition, Sheridan’s publishers—BMI Canada, Multicons, and Ross Cahill Music—were named SESAC’s country publishers of the year.

The SESAC Legacy Award was presented to Karen Taylor-Good and Burton Collins for their song “How Can I Help You Say Goodbye,” a 1994 hit for Patty Loveless. The SESAC Legacy Award has been presented only twice before in the company’s 72-year history.

In 1998, SESAC became the first performing-rights organization to give awards in the Americana format. Continuing that tradition, SESAC honored American artist/writers Wilkins, Sheridan, Kevin Welch, and Bob Dylan with performance awards this year.

Albert E. Brumley & Sons received a performance award for the gospel classic “I’ll Fly Away,” written in 1939 by Albert E. Brumley. The song has enjoyed a recent commercial revival as part of the hit soundtrack to O Brother, Where Art Thou? and the companion live album Down From The Mountain.

In addition to songwriters, publisher, and song of the year awards for the country genre, seven country sin¬gers received performance activity awards, which recognize significant recent airplay during the past year. They are:


Kerlikowske says Jackson has been the best-selling artist in Tower’s CMA nominee campaign, and he says the album will sell briskly following Jack¬son’s five wins.

Galante is counting on it. “Based on the fact that it’s almost history-making in terms of five awards, we expect to see a really big pick-up all through the fourth quarter,” he says. “[Given that] he’s got another single coming and the spillover from the CMAs, it should be an enormous fourth quarter for him.”
First Artists Confirmed For 2002 Billboard Music Awards

Avril Lavigne, Creed, Nelly, and Puddle of Mudd are the first artists confirmed to perform at the 2002 Billboard Music Awards, set to air live Dec. 9 on Fox from the MGM Grand Garden Arena in Las Vegas. The 13th annual awards will honor the year's most successful acts as determined by the Billboard charts. The show's hosts, additional performers, and finalists will be announced in the coming weeks.

Other artists scheduled to appear at this year's awards include Justin Guarini from American Idol, Snoop Dogg, Master P, Lil' Romeo, 'N Sync's JC Chasez, Joe, and Nick Carter.

Creed is a two-time winner of Billboard's rock artist of the year honor, and Nelly was a finalist in four categories last year. This will be the first appearances at the Billboard Music Awards for Lavigne and Puddle of Mudd. Lavigne's debut album, Let Go (Arista), and Puddle of Mudd's Come Clean (Flawless) were both certified platinum this year.

R. Kelly was the big winner at last year's awards, taking home six trophies, including R&B/hip-hop artist of the year and R&B/hip-hop album of the year for TP-2.com (live). Destiny's Child and Tim McGraw picked up five awards each.

For more information on the 2002 Billboard Music Awards, call 646-654-6600 or email billboardawards@vnuinc.com. For hotel information, call 800-929-1111 or visit www.mgmgrand.com.

**upcoming events**

**Billboard Music Awards**  
Dec. 9  •  MGM Grand Garden Arena  •  Las Vegas  
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**COMING THIS WEEK:** U2 chronicles the second decade of its career with The Best Of 1990-2000, featuring such hits as “One” and “Mysterious Ways” alongside two new songs (see story, page 15). In comments exclusive to Billboard.com, U2 guitarist The Edge offers track-by-track insight into the new collection's treasures.

Billboard.com will also feature reviews of the soundtrack to the Eminem-starring film 8 Mile (Shady/Interscope); Dave Matthews Band's concert set Live at Folsom Field (RCA); and eclectic New York instrumental combo Out Hud's S.T.R.E.E.T. D.A.D. (Kranky).

The site will also offer a report from the Chicago kickoff of Peter Gabriel's first full-scale North American tour in nearly a decade.

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**Halloween Treats**

DVD Entertainment Group, a Hollywood-based trade association, donated 80 DVD players and more than 500 DVD titles to the City of Hope Cancer Center during the annual City of Hope Halloween Trick or Treat Parade. Acknowledging the occasion are, from left, Emel Petrose, chairman of the DVD Entertainment Group; Anne McCune, senior VP of Medical Center Operations for City of Hope; and Bob Chapek, president of Buena Vista Home Entertainment and the DVD Entertainment Group.

**Straight Up**

Paula Abdul shows Sesame Street's Zoe and Elmo all the right moves in a new home video Zoe's Dance Moves, currently in production. Abdul stars as the muppets' dance teacher in this direct-to-video special, developed to introduce preschoolers to the joy of dance. The production is due in stores in March.

**Fast Track**

Elektra's Third Eye Blind took a break from recording its upcoming Croato Baller (Feb 11, 2003) to hang out with driver Jeff Green at a NASCAR race in Martinsville, Va. Pictured, from left, are Green and Third Eye Blind's Arion Salazar, Stephan Jenkins, Tony Fredianelli, and Brad Hargreaves.

**Picture This: Bryan Adams**

Although he has forged a successful career based on sound, Bryan Adams also likes to picture what he has accomplished as a singer/songwriter. The Canadian artist is an avid photographer whose work has appeared in books, galleries, and magazines around the world. His passion began as a way to document his own life and times through the years—things like album covers, touring, recording sessions, and television appearances. "Then I did a couple books to raise money for breast cancer, and that led to being asked to do things for magazines and then on to what I'm doing now," Adams says.

Which, at this moment, is a shoot of Robert Plant for his tour promotion, commissioned by Cadillac. The pair hooked up in an abandoned warehouse in London, where Adams positioned the rock legend around a series of new and classic Cadillacs and shot to his heart's desire. "It's great to work with," Adams says of Plant. On a near-daily basis, Adams carries a Contax T2 camera with him to capture life unfolding. His favorite cameras are a Leica M7 and a Rolleiflex. He also favors the Mamiya RZ.

"I started primarily doing things for myself that involve nature, but I've ended up including them with portraits and fashion work," he says—including a particularly memorable shoot with Kate Moss: "I used my kitchen as a photo studio for a long time. A couple years ago I was getting ready to do a shoot of Kate while my builders were working in the next room. When Kate arrived for the shoot, she wore only black eyeliner and fishnet stockings... My builders couldn't believe it. I don't think they ever got over it."

Adams has exhibited his photographs at two galleries in Canada and at the Satchi Gallery in London. The solution to this week's puzzle can be found on page 48.
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Contact: Pat Rod Jennings 646.654.4614  •  pjennings@billboard.com
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