

\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

NEWSPAPER

# Billboard



THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • AUGUST 24, 2002





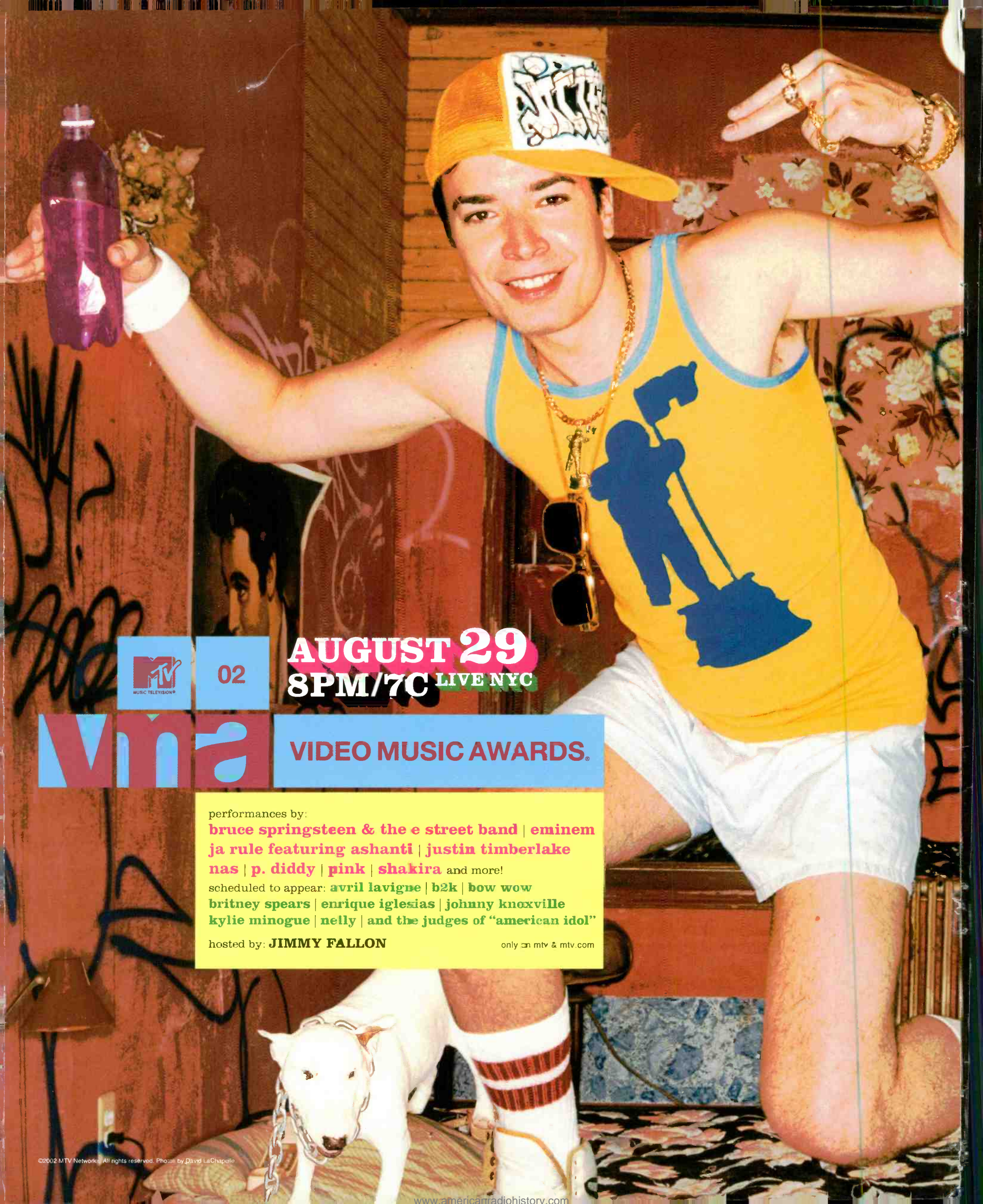


\$6.95US \$8.95CAN 34>



0 71486 02552 8

Advertisement



02

**AUGUST 29**  
**8PM/7C LIVE NYC**



**VIDEO MUSIC AWARDS.**

performances by:  
**bruce springsteen & the e street band | eminem**  
**ja rule featuring ashanti | justin timberlake**  
**nas | p. diddy | pink | shakira** and more!  
scheduled to appear: **avril lavigne | b2k | bow wow**  
**britney spears | enrique iglesias | johnny knoxville**  
**kylie minogue | nelly | and the judges of "american idol"**  
hosted by: **JIMMY FALLON** only on mtv & mtv.com



YES WE'RE  
**OPEN**  
GARDEN LIKE  
VIEW INSIDE

Welcome To  
**MILON**

Welcome To  
**Panama II**

YES WE'RE  
**OPEN**

**LA SH**  
**JURA**  
74-62

**ROYAL IN**



 02

**AUGUST 29**  
8PM/7C **LIVE NYC**

**vma**

**VIDEO MUSIC AWARDS.**

# Billboard

\$6.95 (U.S.) \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 24, 2002



## Dixie Chicks Come 'Home' To Sony

**BY PHYLLIS STARK**  
NASHVILLE—The title of the new Dixie Chicks album, *Home*, works on a number of levels. For starters, it's the group's first major-label effort recorded in its home state of Texas, as opposed to Nashville. The Chicks co-produced the album with singer Natalie Maines' father and well-known Texas musician/producer, Lloyd Maines, and worked up the arrangements in Natalie's living room in Austin.

The title also reflects a newfound domestic tranquility for the three members of the group—

Maines, Martie Maguire, and Emily Robison—as well as the fact that they are coming out of a self-imposed break of a year-and-a-half. During that time, Maguire got married and Maines gave birth to a son. Robison is expecting her first child, also a son, in mid-November.

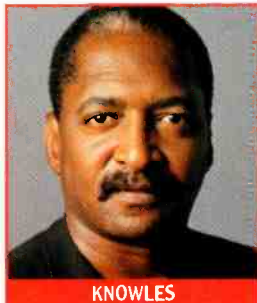
Finally, the title describes the trio's return to its longtime label home, Sony Music, after a contentious, year-long legal battle marked by back-and-forth lawsuits during which the group sought to be freed of its Sony con-

(Continued on page 78)

## R&B/Hip-Hop Confab Urges Independent Spirit

**BY GAIL MITCHELL**  
MIAMI—Nurturing the music industry's entrepreneurial spirit was the overriding theme at the third annual Billboard R&B/Hip-Hop Conference held Aug. 7-9 here.

The general consensus among attendees and panelists at the conference, held in association with sponsors American Urban Radio Networks and Heineken, is that the same independent vision behind the Motowns and A&Ms of yesterday could provide the impetus needed to jump-start an industry beset by consolidation, lackluster sales,



KNOWLES

downloading, and CD burning.

"It's time to get your network on. The whole key is you," said Destiny's Child manager and Music World Entertainment president/CEO Mat-

thew Knowles, talking to an audience of fledgling songwriters, producers, artist managers, and label owners at the Aug. 8 opening panel, "What's the 411? Everything You Need to Know About the Music Industry." Knowles cited such nontraditional projects as the June release of an eight-song, \$8 mini-CD by Play, a Swedish pop group co-managed by Music World Entertainment.

(Continued on page 31)

## With Four Awards, Alicia Keys Tops Winners List At Confab

**BY RASHAUN HALL**  
MIAMI—Up to 400 stations will begin broadcasting the second annual Billboard R&B/Hip-Hop Awards as early as Saturday (24), thanks to American Urban Radio Networks (AURN), which is syndicating portions of the Aug. 9 show.

R&B artists dominated the awards. Alicia Keys walked away with four honors at the event, which was staged at Miami's BillboardLive club. In addition to the award for top new

R&B/hip-hop artist, the J Records songstress earned honors for top R&B/hip-hop album for *Songs in A Minor*; top R&B/hip-hop artist, female; and top R&B/hip-hop albums artist.

Arista Records artist Usher picked up three awards of his own: top R&B/hip-hop artist; top R&B/hip-hop artist, male; and top R&B/hip-hop singles artist.

"I know that this is the least politi-

(Continued on page 31)



## RCA's 'ELVIS' Aims To Spur Conversation And Action

**BY BRIAN GARRITY**  
NEW YORK—When RCA Records releases its Elvis Presley retrospective, *Elvis 30 #1 Hits*, Sept. 24 amid a worldwide blitzkrieg of publicity typically reserved for a Hollywood blockbuster, more will be at stake than just another multi-platinum sales opportunity for one of the record industry's most bankable sellers. To hear company executives tell it, the project represents a bid for the very soul of BMG Entertainment's cornerstone music asset.

"This is not just a-

nother compilation album," RCA Music Group chairman Bob Jamieson says. Rather, the goal of the collection—which is referred to in shorthand fashion as *E1*—is to "create a catalyst that will take Elvis to a whole new level . . . We're [setting up] not just to sell this record [but future sets]."

Twenty-five years after his Aug. 16 death, the King, it seems, is showing signs of commercial atrophy among younger music consumers—especially those raised on

(Continued on page 79)

DVD Sales Chart Expands; U.K. Shipments Off In Second Quarter: Page 7 • Paid Downloads To Save Music Business? Page 10

**LATIN MUSIC 6-PACK**  
FOLLOWS PAGE 38

**RETAILERS' HOLIDAY BUYING GUIDE**  
BEGINS ON PAGE 61

**P.O.D. Satellite**  
Limited Edition CD & DVD

- LIMITED EDITION RE-RELEASE OF SATELLITE IN STORES AUGUST 27TH!
- 2-DISC SET FEATURES EXCLUSIVE AUDIO REMIXES PLUS A BONUS DVD VIDEO DISC WITH LIVE AND BEHIND THE SCENES FOOTAGE
- SATELLITE APPROACHING TRIPLE PLATINUM!
- INCLUDES THE HIT SINGLES "ALIVE," "YOUTH OF THE NATION," "BOOM," & "SATELLITE"
- SEE P.O.D. ON **Ozzfest** ALL SUMMER!
- LOOK FOR THE P.O.D. LONGFORM DVD COMING THIS FALL

PRODUCED BY HOWARD BENSON • CO-PRODUCED BY P.O.D. • MIXED BY CHRIS LORD-ALRE • ENGINEERED BY RANDY STAUB

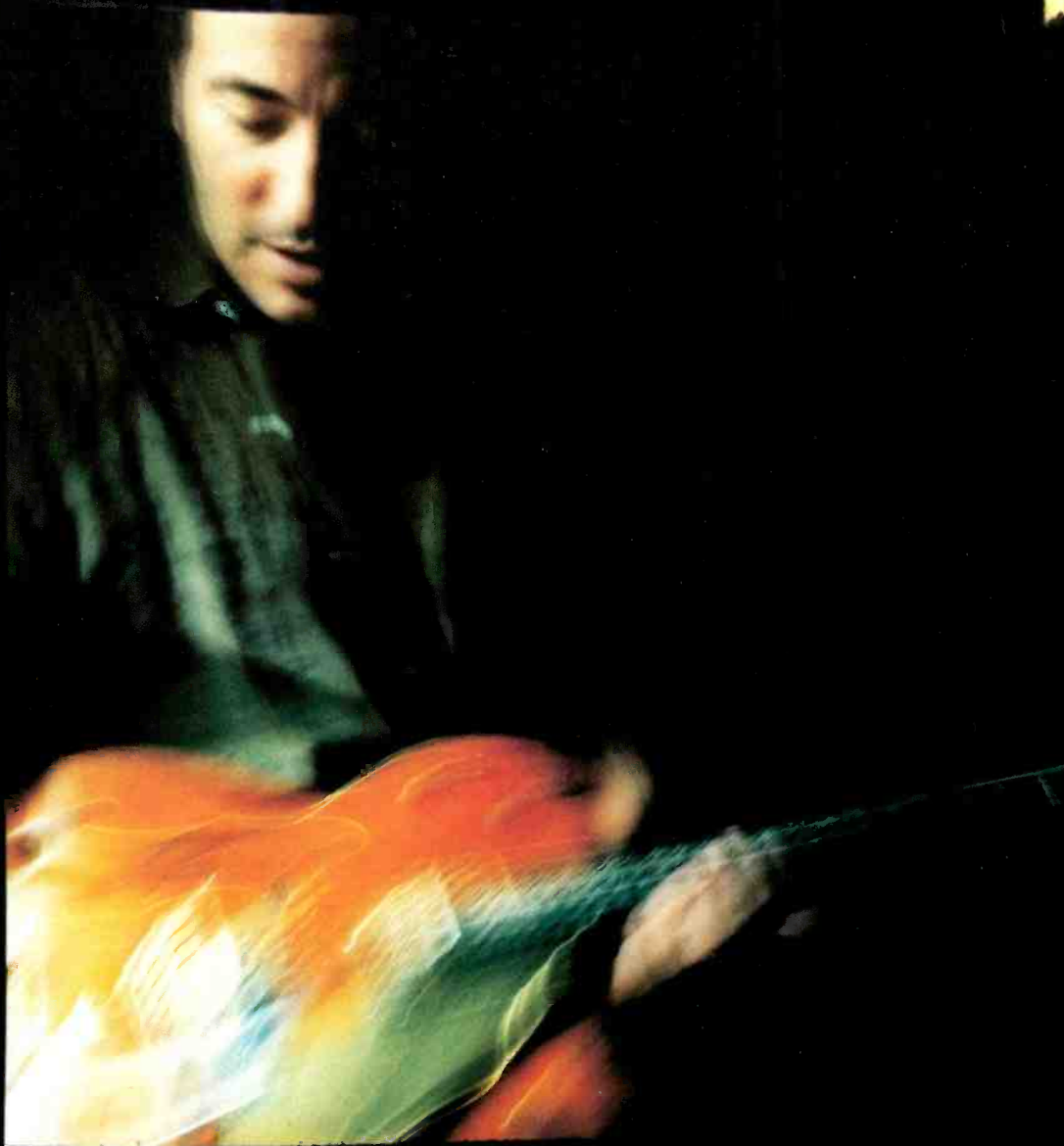
WWW.PAYABLEONDEATH.COM

© 2002 ATLANTIC RECORDING CORPORATION, WARNER MUSIC GROUP, AN ACN, INC. WARNER COMPANY

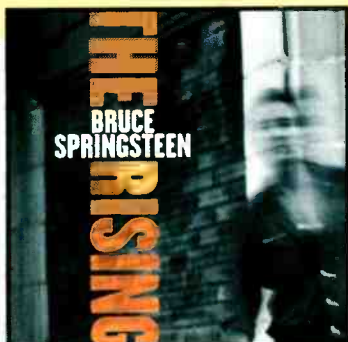


ADVERTISEMENT

# BRUCE SPRINGSTEEN THE RISING



APPEARING AUG. 29 AT THE  
MTV VIDEO MUSIC AWARDS  
AND OCT. 5 ON  
SATURDAY NIGHT LIVE  
NOW ON TOUR WITH  
THE E STREET BAND  
PRODUCED BY BRENDAN O'BRIEN  
JON LANDAU MANAGEMENT:  
JON LANDAU, BARBARA CARR



WWW.BRUCESPRINGSTEEN.COM WWW.COLUMBIARECORDS.COM  
\*Columbia\* and ® Reg. U.S. Pat. & Tm. Off. Marca Registrada / © 2002 Bruce Springsteen

## #1 ALBUM IN 12 COUNTRIES

USA, United Kingdom, Canada,  
Germany, Spain, Italy, Holland, Sweden,  
Denmark, Norway, Belgium, Finland

### #1 on the European Music & Media Top 100 Albums Chart

★★★★★ "A singular triumph"  
-Kurt Loder, *Rolling Stone*

"Springsteen is again writing about  
work, hope and American life as it is  
lived this very moment. The songs are  
sad, but the sadness is almost always  
matched with optimism, promises of  
redemption and calls to spiritual arms.  
There is more rising on 'The Rising'  
than in a month of church"  
-Josh Tyrangiel, *TIME* cover story

"...understated eloquence and grace.  
'The Rising' sounds like nothing  
Springsteen has ever done before"  
-Alan Light, *The New Yorker*

"A major work (with) powerful  
visceral impact...takes an honored  
place in the Springsteen canon"  
-Jim Fusilli, *The Wall Street Journal*

"Springsteen himself sounds as if he's  
risen...few others could have pulled it off"  
-David Browne, *Entertainment Weekly*

★★★★ (out of 4 stars)  
"Vivid writing...wrapped in brightly  
crafted, radio-ready melodies"  
-Dan Aquilante, *The New York Post*

"This record is a triumph"  
-Ray Waddell, *Billboard* Spotlight Review

"An amazing collection"  
-Glenn Gamboa, *Newsday*

"Might be the most important  
album Springsteen (has) ever made"  
-Neva Chonin, *San Francisco Chronicle*



Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
BRUCE SPRINGSTEEN	The Rising	82
BLUEGRASS		
SOUNDTRACK	O Brother, Where Art Thou?	83
BLUES		
ETTA JAMES & THE ROOTS BAND	Burmin' Down The House	84
CONTEMPORARY CHRISTIAN		
MARY MARY	Incredible	84
COUNTRY		
TOBY KEITH	Unleashed	81
ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	48
GOSPEL		
MARY MARY	Incredible	84
HEATSEEKERS		
NO SECRETS	No Secrets	85
INDEPENDENT		
KHIA FEATURING DSD	Thug Misses	85
INTERNET		
BRUCE SPRINGSTEEN	The Rising	82
LATIN		
LOS TEMERARIOS	Una Lagrima No Basta	44
POP CATALOG		
DEF LEPPARD	Vault—Greatest Hits 1980-1995	26
R&B/HIP-HOP		
SCARFACE	The Fix	31
REGGAE		
VARIOUS ARTISTS	Reggae Gold 2002	84
SOUNDTRACK		
	XXX	86
WORLD MUSIC		
ISRAEL KAMAKAWIWO'OLE	Alone In Iz World	84

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
NELLY FEATURING KELLY ROWLAND	Dilemma	91
ADULT CONTEMPORARY		
JOSH GROBAN	To Where You Are	89
ADULT TOP 40		
AVRIL LAVIGNE	Complicated	87
COUNTRY		
KENNY CHESNEY	The Good Stuff	81
DANCE/CLUB PLAY		
KIM ENGLISH	Treat Me Right	88
DANCE/MAXI-SINGLES SALES		
DJ SAMMY & YANOU FEATURING DO	Heaven	46
HOT LATIN TRACKS		
JENNIFER PENA	El Dolor De Tu Presencia	43
HOT R&B/HIP-HOP		
NELLY FEATURING KELLY ROWLAND	Dilemma	35
RAP TRACKS		
NELLY FEATURING KELLY ROWLAND	Dilemma	29
ROCK/MAINSTREAM		
RED HOT CHILI PEPPERS	By The Way	89
ROCK/MODERN		
RED HOT CHILI PEPPERS	By The Way	89
TOP 40 TRACKS		
AVRIL LAVIGNE	Complicated	87

Videos

TITLE	PAGE
TOP VHS SALES	
TARZAN & JANE	74
DVD SALES	
RESIDENT EVIL	74
HEALTH & FITNESS	
DARRIN'S DANCE GROOVES	71
KID VIDEO	
TARZAN & JANE	73
MUSIC VIDEO SALES	
BRITNEY SPEARS: LIVE FROM LAS VEGAS	71
RECREATIONAL SPORTS	
NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP	73
RENTALS	
COLLATERAL DAMAGE	74

Unpublished

No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
JOHN MCDERMOTT/ANTHONY KEARNS/ROMAN TYMAN	The Very Best Of The Irish Tenors
CLASSICAL Crossover	
TIM JANIS	An American Composer In Concert
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
JIM BRICKMAN	Love Songs & Lullabies
NEW AGE	
JIM BRICKMAN	Love Songs & Lullabies



BBMAK

Top of the News

**12** Universal Music Group and its parent company, Vivendi, report mid-year results.

Artists & Music

**12 Executive Turntable:** Kenny MacPherson is named president of Chrysalis Music Group, North America.

**18** BBMAK returns with a sophomore set on Hollywood Records.

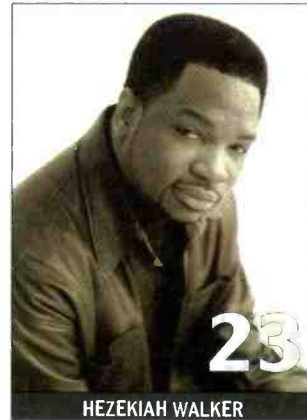
**18 The Beat:** Producers Elliot Scheiner, Al Schmitt, and Ed Cherney launch Bop City Records.

**20 Continental Drift:** *Slow Burn Avenue* showcases singer Andy Northrup's smooth sounds.

**21 Jazz Notes:** Saxophonist Tim Berne combines improvisation with remixing for his latest New World and Screwgun sets.

**22 The Classical Score:** Britain's ASV celebrates 21 years in the business with its Platinum series.

**23 Higher Ground:** Vertical's Rock'N'Roll Worship Circus offers a unique approach to Christian music on its eponymous set.



HEZEKIAH WALKER

**23 In The Spirit:** Hezekiah Walker aims for crossover success with *Live at Radio City Music Hall—Family Affair II*.

**24 Touring:** The Other Ones' fall tour serves as a Grateful Dead reunion of sorts.

**25 Boxscore:** Country fest in rural Ohio grosses \$3 million.

**26 Reviews & Previews:** Maná, Aimee Mann, and Skeleton Key take the spotlight.

**29 R&B:** Six Questions with Universal's Jackie Rhinehart.

**34 Words & Deeds:** Super producer Jazze Pha balances a radio show and recording sessions.

**36 Latin Notas:** Colombian indie YoYo Music thrives, thanks to low costs and a growing catalog.

**47 Beat Box:** Dave Jurman's recent exit from Columbia strikes a blow to the club community.

**50 Country:** Songwriter Randy Sharp makes the transition to recording artist with *Connection* for 33rd Street Records.

**53 Songwriters & Publishers:** New York's the Living Room is a singer/songwriter haven.



AIMEE MANN

**54 Studio Monitor:** New York's Unique Studios goes digital with new Pro Tools interface.

International

**55** British record suppliers react to the pending closure of six Tower Records stores.

**56 Hits of the World:** Bruce Springsteen's *The Rising* tops six international albums charts.

**57 Global Music Pulse:** French hip-hop outfit Saïan Supa Crew teams with RZA on his forthcoming album and their own set.

Merchants & Marketing

**69** Koch Entertainment Distribution celebrates its 15th anniversary.

**70** Declarations of Independents: Declarations of Independents celebrates its 10th anniversary.

**71 Retail Track:** Richard Cottrell's departure leaves a void at the top of EMI Music Distribution.

**72 Music & Money:** Artist-Direct vice chairman Marc Geiger launches iMusic imprint.

**73 Home Video:** Actor Ryan Reynolds offers a behind-the-scenes look at *National Lampoon's Van Wilder*.

Programming

**77 Music & Showbiz:** Hip-Hop culture is celebrated at the sixth annual Urbanworld Film Festival.

Features

**10 Market Watch**

**60 Update/Good Works:** The second annual Music & Entertainment East Coast Golf Tournament benefits the City of Hope National Medical Center and Beckman Research Institute.

**75 Classifieds**

**81 Between the Bullets:** Bruce Springsteen's *The Rising* is still No. 1, despite a decline in sales.

**93 Billboard.com:** What's online this week.

**94 The Billboard BackBeat**



JAZZE PHA

At a Glance

**87 Chart Artist Index**

**92 Chart Song Index**



Chart Beat by Fred Bronson

**LUCKY 13:** Remember the good ol' days, when consumers rushed out to stores to buy singles, and those singles raced up the chart? There's a taste of that on The Billboard Hot 100 this issue, as the commercial release of *Dixie Chicks*' "Long Time Gone" (Monument) propels them into new territory on this chart.

"Long Time Gone" debuts at No. 1 on the Hot 100 Singles Sales chart. Combined with its airplay at country radio, the song breaks away from the pack and flies 30-13 on the Hot 100. That's an appropriate position, given that "Long Time Gone" is the 13th Dixie Chicks song to chart on the Hot 100. It is the trio's highest position to date, besting the No. 19 ranking of the controversial "Goodbye Earl" in May 2000.

Most country songs that do well on the Hot 100 do so because of airplay and thus peak somewhere between No. 20 and No. 30. With a single available at retail, consumers have spoken and sent the Dixie Chicks into territory previously occupied by such artists as *Shania Twain* and *Faith Hill*.

On Hot Country Singles & Tracks, which is based solely on airplay, "Long Time Gone" advances 3-2, as *Kenny Chesney* is comfortably ahead in spins to remain No. 1 for the fifth week with "The Good Stuff" (BNA).

**WHAT, INDEED:** "Whatchulookinat" (Arista) is the 35th Whitney Houston song to debut on The Billboard Hot 100—and, at No. 96, is her

lowest-debating single to date. Until now, "It's Not Right but It's Okay," which opened at No. 87 in May 1999, was her lowest debut as a solo artist. That song peaked at No. 4, so a low debut does not preclude a big finish.

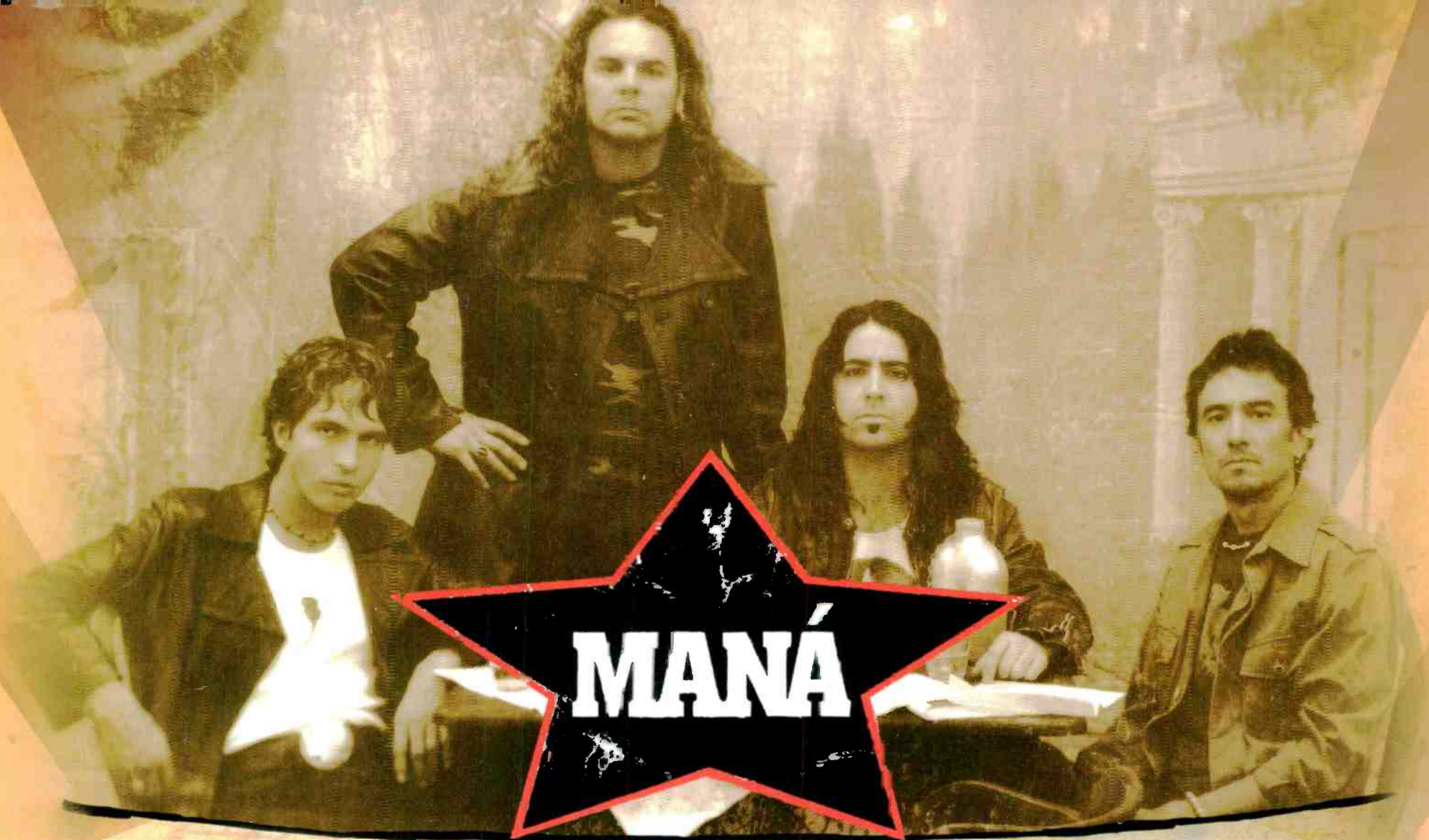
"Whatchulookinat" is available as a commercial single and enters the Hot 100 Singles Sales chart at No. 71. The song has not appeared on Hot 100 Airplay yet.

For the record, Houston's lowest debut before "Whatchulookinat" was her first chart entry. "Hold Me," a duet with *Teddy Pendergrass*, debuted at No. 89 in June 1984 and peaked a month later at No. 46.

**'WHERE,' INDEED:** After a record-setting 21-week reign at No. 1, *Celine Dion*'s "A New Day Has Come" (Epic) has finally been dethroned. Succeeding Dion is an artist she touted on *Oprah Winfrey's* show, *Josh Groban*. His first AC chart entry, "To Where You Are" (143/Reprise), is also his first No. 1 song. That makes Groban the first artist to reach the AC pole position with a first chart entry since *Dido* did so with "Thank You" in June 2001. Groban is the first male artist to have a No. 1 song with his debut effort since *Bob Carlisle* began a seven-week run at the top with "Butterfly Kisses" in May 1997. The only other solo male artists to reach No. 1 on that chart since the millennium are *Marc Anthony*, *Don Henley*, and *Enrique Iglesias*.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



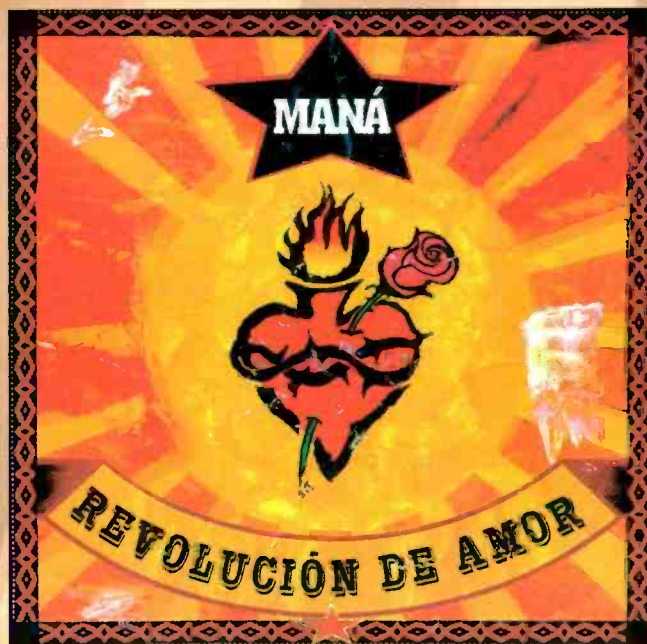


# REVOLUCIÓN DE AMOR

New Studio Album in Store August 20

World tour kicking off the US in October in various cities:

Denver - San Diego - Sta. Barbara - San Jose - Los Angeles  
Houston - Dallas - San Antonio - Miami - Boston, - New York



Featuring the hit single  
"ANGEL DE AMOR"



WARNER MUSIC  
LATINA

An AOL Time Warner Company

# Digital Revenue To Rise Dramatically?

## Forrester Forecast Says Subscriptions Will Claim 17% Of Pie By 2007

BY BRIAN GARRITY

NEW YORK—Despite a current lack of meaningful sales from digital music offerings and projections of rampant online piracy in the next few years, a new forecast from Forrester Research predicts that within five years, digital music subscription and downloads will be responsible for 17% of all music revenue, exceeding \$2 billion by 2007.

As for the near term, Forrester projects that business will continue to be negligible for the next two years. But it says that by 2005, sales will pick up as a result of the industry's adoption of downloading standards that allow for burning and the transfer of music to a greater range of portable devices.

Meanwhile, Forrester indicates that piracy is not responsible for the 15% drop in music sales seen in the past two years.

"We see no evidence of decreased CD buying among frequent digital-music consumers," Josh Bernoff, principal analyst at Forrester, said in a statement. "Plenty of other causes are viable, including the economic recession and competition from surging videogame and DVD sales."

The music industry has been critical of studies implying that file-sharing is either neutral or even beneficial in its impact on music sales. Research

from the Recording Industry Assn. of America contends that higher downloading activity by consumers leads to fewer sales.

Regardless of its relationship to spending patterns, the downloading of free music via pirate networks looks set to remain popular for the foreseeable future. A new report from the Yankee Group forecasts that consumers will continue to flock to such unlicensed file-sharing services as Kazaa, Morpheus, and LimeWire because they offer unlimited content at no cost.

The study says that consumers aged 14 and older downloaded 5.16 billion audio files in the U.S. via unlicensed file-sharing services in 2001. It projects that that figure will grow to 7.44 billion audio files downloaded in 2005.

The study concurs with the For-

rester contention that legitimate music services will begin to take root in 2005. But their arrival won't mean that free file sharing will die out. Rather, usage declines are anticipated—unlicensed downloads are expected to dip to 3.9 billion by 2007.

The study maintains that while the rise of commercial online music services will "undoubtedly cause retail revenues to decline," new revenue streams and cost reductions will ultimately enhance record-label bottom lines.

"Efforts by the labels to use the courts to quash music piracy have failed, and legitimate online music services have had little impact," says Michael Goodman, senior analyst for the Yankee Group's Media & Entertainment Strategies research practice. "The future of music, however, resides on the Internet."

# Altnet, Labels Explore Peer-To-Peer Opportunities

BY BRIAN GARRITY

NEW YORK—Although the music industry has staunchly opposed free file sharing, some labels are experimenting with distributing secure promotional and/or commercial downloads via digital trading services.

Label ventures operated by AOL Time Warner and Best Buy are teaming with Altnet, the secure file-swapping service that runs simultaneously with the Kazaa peer-to-peer (P2P) network, to promote their artists. So far, Altnet has deals in place with Maverick Records (which is part of AOL Time Warner-owned Warner Music Group) and Best Buy's Redline Entertainment, as well as agreements with Microsoft and Palm Pictures, Altnet CEO Kevin Bermeister says. (Maverick and Redline executives were not available for comment at press time.)

While a chance to market to an audience the size of that offered by Altnet via Kazaa—which has a reported file-sharing universe of more than 60 million users—is naturally appealing, industry collaborations with the company are nevertheless unconventional, as Kazaa is the target of a copyright infringement lawsuit from the Recording Industry Assn. of America.

But Bermeister is quick to point out that Altnet and Kazaa are separate and distinct companies. Altnet's content is secured by Windows Media digital-rights management technology and offers labels and content partners a sponsorship-driven search-engine system in which companies pay for preferred placement in P2P search results. That means that when a Kazaa user searches for an artist, the paid listings from Altnet appear first. Free listings then appear below the paid options.

Free MP3 files are listed further down. The business model is similar to those of online companies like Google.

All music being offered via Altnet—a collection that includes the track "Baby's Got a Temper" by the Prodigy (Maverick); music from the *1 Giant Leap* soundtrack (Palm); and Noise Therapy's latest album, *Tension* (Redline), in its entirety—is promotional. But all the downloads eventually timeout, at which point consumers are offered a chance to purchase the track.

"We are a great pre-radio promotional vehicle," Bermeister says. "We are going to build awareness and build it quickly. The next step for all of the artists we are working

with is to sell their music." Bermeister says that Altnet plans to offer commercial downloads later this year, when its commerce engine is ready to launch. The company says it is developing a system that can process payments on small transactions of less than \$5, known as micro-payments. Bermeister says the average track offered via Altnet is expected to cost less than \$1. But any purchase offers will be an appeal to the better nature of consumers, who he believes will pay for higher-quality content but have not had the opportunity. All tracks offered for sale will still be available for download as free MP3s.

Meanwhile, Altnet claims interested takers in free content. EMI-distributed 2K Sounds rap duo Madd West has had an overwhelming audience response through TopSearch, with three promo songs receiving more than 1.5 million downloads. Downloads for independent act Johnny Virgil have reportedly exceeded 1 million in only 30 days.

ALTNET

# Epic, Monument Merge

BY ANGELA KING

NASHVILLE—Catching a wave of consolidation that has been sweeping Music Row for the past several years, Sony Music Nashville has combined two of its imprints and restructured its promotion teams. Epic and Monument Records are now one entity, Epic/Monument Nashville. Sony's Columbia and Lucky Dog imprints remain separate.

Monument VP of national promotion Larry Pareigis has been promoted to senior VP of Epic/Monument; he continues to report to Sony Music Nashville president/CEO Allen Butler. Epic VP of national promotion Rob Dalton retains that title for Epic/Monument and reports to Pareigis.

Five promotion staffers exit, including Columbia director of national promotion Mike Rogers. The lay-

offs are part of the 100 cuts Sony announced earlier this month, according to a representative.

Epic director of national promotion Rick Hughes segues to the Southeast regional spot for Epic/Monument. At Columbia, Southeast regional Buffy Rockhill is promoted to director of national promotion. Columbia VP of national promotion Ted Wagner remains in place.

Additionally, Sony Music Nashville senior director of artist development Deb Haus has been upped to VP of artist development, and associate director of A&R Tammy Brown is promoted to manager of A&R. Bo Martynovich has been elevated to manager of national country promotion for the Lucky Dog imprint and will also handle secondary market promotion for the company's other labels.

# Market Watch

A Weekly National Music Sales Report

## YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	449,918,000	390,378,000	(↘ 13.2%)
Albums	426,753,000	382,431,000	(↘ 10.4%)
Singles	23,165,000	7,947,000	(↘ 65.7%)

## YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	395,318,000	361,995,000	(↘ 8.4%)
Cassette	30,596,000	19,510,000	(↘ 36.2%)
Other	839,000	926,000	(↗ 10.4%)

## OVERALL UNIT SALES

This Week	11,952,000	This Week 2001	14,279,000
Last Week	12,610,000	Change	↘ 16.3%
Change	↘ 5.2%		

## ALBUM SALES

This Week	11,719,000	This Week 2001	13,746,000
Last Week	12,401,000	Change	↘ 14.7%
Change	↘ 5.5%		

## SINGLES SALES

This Week	233,000	This Week 2001	533,000
Last Week	209,000	Change	↘ 56.3%
Change	↗ 11.5%		

## TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	21,035,000	19,516,000	(↘ 7.2%)
Middle Atlantic	54,908,000	47,739,000	(↘ 13.1%)
East North Central	59,595,000	54,459,000	(↘ 8.6%)
West North Central	24,882,000	22,623,000	(↘ 9.1%)
South Atlantic	75,931,000	69,484,000	(↘ 8.5%)
South Central	58,267,000	53,453,000	(↘ 8.3%)
Mountain	29,314,000	26,855,000	(↘ 8.4%)
Pacific	71,386,000	67,868,000	(↘ 4.9%)

ROUNDED FIGURES

FOR WEEK ENDING 8/11/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

# Drowning Pool Singer Williams Found Dead

BY TODD MARTENS

Drowning Pool frontman Dave Williams, 30, was found dead Wednesday (14) on the band's tour bus in Manassas, Va., near where the group was to perform Thursday (15) in Bristow, Va. The cause of death was unknown at press time.

The Dallas-based hard-rock band had been appearing on the main stage of this year's Ozzfest. This was the Wind-up Records group's second Ozzfest run; the act played last year in support of its debut album, *Sinner*. A Wind-up spokesman says the band may yet find a way to fulfill its Ozzfest commitment: "At this point, tour plans for the band remain undecided." The festival wraps Sept. 8 in Dallas.

It's unknown if any Drowning Pool material remains to be released or if the band was working on a follow-up. The band's cover of Metallica's "Creeping Death" will appear on *Ozzfest 2002: The Live Album*, due Sept. 3 via Columbia.

*Sinner* has sold 1.2 million units to date, according to Nielsen SoundScan, and peaked at No. 14 on The Billboard 200. The album's single, "Bodies," peaked at No. 6 on the Billboard Mainstream Rock Tracks tally last summer.



# BEENIE MAN



## tropical storm

THE NEW ALBUM FROM REGGAE SENSATION BEENIE MAN IN STORES NOW!

- ★ #1 MOST ADDED @ URBAN RADIO!
- ★ #1 MOST ADDED @ RHYTHM RADIO!
- ★ #1 MOST ADDED @ TOP 40!
- ★ 30 MILLION IN AUDIENCE AFTER ONLY 3 WEEKS @ RADIO!

- ★ SOUL TRAIN AUGUST 18
- ★ SHOWTIME AT THE APOLLO AUGUST 25

BEENIE MAN + JANET JACKSON + THE NEPTUNES = A HIT!

# FEEL IT BOY

ALBUM ALSO CONTAINS

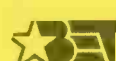
- "Real Gangsta" produced by Irv Gotti
- "Street Life" produced by Stargate
- "Bossman" feat Sean Paul & Lady Saw



EDITED  
VERSION ALSO  
AVAILABLE.



[www.virginrecords.com](http://www.virginrecords.com) [www.beenieman.net](http://www.beenieman.net)  
©2002 Virgin Records America Inc.



# UMG, Vivendi Report Lower Mid-Year Results

BY MATTHEW BENZ

NEW YORK—Universal Music Group (UMG) reported results for the first half of 2002 lower than the same period last year. Meanwhile, parent Vivendi Universal (VU) posted a huge loss on write-downs and provided an update on its restructuring efforts.

UMG had first-half operating income of 169 million euros (\$166 million), down 28% from the same period last year. Excluding gains on the sale of a stake in MTV Asia to Viacom and the sale of real estate related to office moves, operating income fell 45%. A&R costs rose and margins shrank, which analysts say was a result of discounting and a product mix featuring lower-margin soundtracks, such as *O Brother, Where Art Thou?* Revenue fell 4% to 2.87 billion euros (\$2.82 billion).

Universal Music & Video Distribution continued to dominate U.S. market share: Through June 30, it accounted for 30.2% of current U.S. album sales, up from 27.8% in the same period last year, according to Nielsen SoundScan (*Billboard*, July 20).

In the second quarter, UMG had operating income of 142 million euros (\$139 million), down 14% from last year; without the special gains, income fell 38%. Revenue fell 2% to 1.51 billion euros (\$1.48 billion); excluding foreign-exchange fluctuations, sales rose 0.2%.

Overall, VU had a first-half net loss of 12.3 billion euros (\$12.1 billion), or 11.32 euros (\$11.10) per share, stemming from an expected goodwill-impairment charge of 11 billion euros (\$10.8 billion). The charge, which reflects declines in the value of assets VU has acquired, includes 3.5 billion euros (\$3.43 billion) related to music. In the first half of last year, VU had net income of 22 million euros (\$21.6 million), or 0.02 euros (\$0.02) per share. Thanks to acquisitions made within the past year, revenue rose 8% to 29.99 billion euros (\$29.43 billion). Despite its "extraordinarily strong international assets," chairman/CEO Jean-

René Fourtou says VU has a "liquidity problem" because of how its 19 billion euros (\$18.64 billion) of debt is structured. Fourtou says this will be eased by a 3 billion euro (\$2.94 billion) credit facility that VU hopes to finalize by the end of this month. Even so, rating agencies Standard & Poor's and Moody's Investors Service both cut their ratings on VU further, citing concerns about cash flow. VU now carries a below-investment grade, or "junk" rating, from both firms. To improve its credit rating, VU will sell at least 10 billion euros (\$9.8 billion) of assets during the next two years, beginning with "non-core" holdings and publisher Houghton Mifflin. For now, analysts and media executives consider a sale of UMG unlikely, given its solid results and an apparent absence of able or willing buyers. A complete strategic plan will be finalized at VU's Sept. 25 board meeting.



chairman/CEO Jean-

René Fourtou says VU has a "liquidity problem" because of how its 19 billion euros (\$18.64 billion) of debt is structured. Fourtou says this will be eased by a 3 billion euro (\$2.94 billion) credit facility that VU hopes to finalize by the end of this month. Even so, rating agencies Standard & Poor's and Moody's Investors Service both cut their ratings on VU further, citing concerns about cash flow. VU now carries a below-investment grade, or "junk" rating, from both firms. To improve its credit rating, VU will sell at least 10 billion euros (\$9.8 billion) of assets during the next two years, beginning with "non-core" holdings and publisher Houghton Mifflin. For now, analysts and media executives consider a sale of UMG unlikely, given its solid results and an apparent absence of able or willing buyers. A complete strategic plan will be finalized at VU's Sept. 25 board meeting.

René Fourtou says VU has a "liquidity problem" because of how its 19 billion euros (\$18.64 billion) of debt is structured. Fourtou says this will be eased by a 3 billion euro (\$2.94 billion) credit facility that VU hopes to finalize by the end of this month. Even so, rating agencies Standard & Poor's and Moody's Investors Service both cut their ratings on VU further, citing concerns about cash flow. VU now carries a below-investment grade, or "junk" rating, from both firms. To improve its credit rating, VU will sell at least 10 billion euros (\$9.8 billion) of assets during the next two years, beginning with "non-core" holdings and publisher Houghton Mifflin. For now, analysts and media executives consider a sale of UMG unlikely, given its solid results and an apparent absence of able or willing buyers. A complete strategic plan will be finalized at VU's Sept. 25 board meeting.

René Fourtou says VU has a "liquidity problem" because of how its 19 billion euros (\$18.64 billion) of debt is structured. Fourtou says this will be eased by a 3 billion euro (\$2.94 billion) credit facility that VU hopes to finalize by the end of this month. Even so, rating agencies Standard & Poor's and Moody's Investors Service both cut their ratings on VU further, citing concerns about cash flow. VU now carries a below-investment grade, or "junk" rating, from both firms. To improve its credit rating, VU will sell at least 10 billion euros (\$9.8 billion) of assets during the next two years, beginning with "non-core" holdings and publisher Houghton Mifflin. For now, analysts and media executives consider a sale of UMG unlikely, given its solid results and an apparent absence of able or willing buyers. A complete strategic plan will be finalized at VU's Sept. 25 board meeting.

René Fourtou says VU has a "liquidity problem" because of how its 19 billion euros (\$18.64 billion) of debt is structured. Fourtou says this will be eased by a 3 billion euro (\$2.94 billion) credit facility that VU hopes to finalize by the end of this month. Even so, rating agencies Standard & Poor's and Moody's Investors Service both cut their ratings on VU further, citing concerns about cash flow. VU now carries a below-investment grade, or "junk" rating, from both firms. To improve its credit rating, VU will sell at least 10 billion euros (\$9.8 billion) of assets during the next two years, beginning with "non-core" holdings and publisher Houghton Mifflin. For now, analysts and media executives consider a sale of UMG unlikely, given its solid results and an apparent absence of able or willing buyers. A complete strategic plan will be finalized at VU's Sept. 25 board meeting.

## Executive Turntable



TNT



DiMONA



ROSEN

**ARTIST SERVICES:** TNT is named national mix-show manager for Cornerstone Promotion in New York. He was head of national street promotions for Bloodline/Def Jam Records.

**PUBLISHING:** Kenny MacPherson is named president of Chrysalis Music Group, North America. MacPherson was senior VP of A&R at Warner/Chappell. He is based in Los Angeles.

BMI promotes Joseph DiMona to VP of legal affairs and Stuart Rosen to assistant VP of legal affairs in New

York. They were, respectively, assistant VP of legal and regulatory affairs and senior attorney.

**BROADCASTING:** David Goodman is named executive VP of marketing for Infinity Broadcasting in New York. He was CEO of LockStream.

Angela Fleming is promoted to VP/director of marketing for Clear Channel Radio in New Orleans and Chicago. She was director of marketing and promotions for WPEG-FM, WBAV-FM, and WGIV-AM.

# Fuerte Targets Underserved Latinos

Cookman, Blair, SRC Bring Latin, Pop, Hip-Hop Experience To New Marketing/Promo Firm

BY LEILA COBO

MIAMI—In a nod to the growing U.S. Latino population and the commercial potential it represents, Latin music manager Tomás Cookman has joined forces with Jerry Blair, president of Mariah Carey's Monarc Records, and the Steve Rifkind Co. (SRC) to form Fuerte, a marketing and promotions firm aimed at the Latino youth market (*Billboard Bulletin*, July 23).

Although Fuerte—whose literal meaning is "strong"—was born out of a perceived need for marketing in the Latin music industry, Cookman says the company's range extends beyond music: "We can easily be working a new album by Café Tacuba as well as working a new line of makeup or a pick-up truck."

Fuerte will operate out of Los Angeles and New York. It will benefit from Cookman's expertise in the Latin world, Blair's expertise in pop, and SRC's expertise in hip-hop, urban marketing, and street teams (a term SRC trademarked).

Since helping break Ricky Martin in the U.S. while at Columbia, Blair says he has been waiting to launch a proj-

ect like Fuerte. The Latino audience, he says, "is a population with a voice that has spent tens of billions of dollars on entertainment alone, whether it's sports or films or music; and it's only getting bigger and bigger."

SRC's Rich Isaacson says, "This is a natural evolution as far as I'm concerned, because the Latino community and youth market have been underserved and not marketed appropriately."

Fuerte's aim is to be "the bridge from corporate America to Latino youth," providing advice on the proper way to communicate with Latino culture—specifically. Latinos living in the U.S. Cookman, a New Yorker whose mother is Puerto Rican, says, "When I was growing up, I never felt that anyone addressed me. It's the classic experience of many Latinos. My mom spoke to me in Spanish. I understood every single word, but I answered in English."

Many in the Latin music biz contend that the bilingual portion of the Latino market has been underserved—particularly when it comes to music, where the bulk of marketing efforts is geared toward Spanish speakers only. In an effort to retain that



# Houser Succumbs Only Weeks After Leaving Road

BY RAY WADDELL

Guitarist Michael "Mikey" Houser, 40, founding member of popular jam band Widespread Panic, died Aug. 10 at his home in Athens, Ga., of complications from pancreatic cancer.

Houser, along with vocalist John Bell and bassist Dave Schools, formed Widespread Panic while attending the University of Georgia in Athens in the early 1980s. Later, drummer Todd Nance, percussionist Domingo "Sunny" Ortiz, and keyboardist John "JoJo" Hermann filled out the lineup, and the hard-touring Panic developed into one of the most popular bands of the genre. The band has released seven studio and three live albums, including this year's *Live in the Classic City* (Sanctuary).

Last month, Houser pulled out of the band's annual summer tour because of his illness. His last gig was July 2 at the U.S. Cellular Arena in Cedar Rapids, Iowa. "I never saw someone hold up with so much dignity, warmth, and caring about other people during his illness," says Buck Williams, co-

manager/agent for Widespread Panic. "His concerns were never about his personal needs—always about the band, management, fans, and music."

George McConnell on guitar and Randall Bramlett on saxophone both served as guest musicians on the summer run. "Michael Houser was not replaced on guitar," Williams says.

"The band's view has been [that] if Michael isn't there, the music assumes somewhat of a different direction, with George on guitar and Randall on sax."

No tour dates have been canceled, and the band was to resume touring Aug. 17-18 at the Seven Fiddlers Festival at Fiddlers Green Amphitheatre near Denver. A compact run of dates is tentatively set to begin Oct. 31 and run into November.

Private services for Houser were held Aug. 12 in Athens. Survivors include Houser's wife, Barbette, and his son, Waker. Houser's family requests that memorials be sent to the Michael Houser Music Fund, Athens Academy, P.O. Box 6548, Athens, Ga. 30604.



HOUSER

piece of the market, EMI Latin announced late last year a new initiative called the New Alternativa, designed to aggressively develop and market EMI's alternative acts. Prior to that, while at Arista Records, Blair also created a marketing initiative aimed at alternative acts in conjunction with BMG U.S. Latin.

Cookman says that aiming for a more youth-oriented audience would not only boost the sales of alternative Latin music but also those of Latin music as a whole.

## In The News

- Sources say former Warner Bros. Records president Phil Quartararo has signed a letter of intent to join EMI Recorded Music as executive VP of North America, reporting to vice chairman David Munns. EMI declined comment.

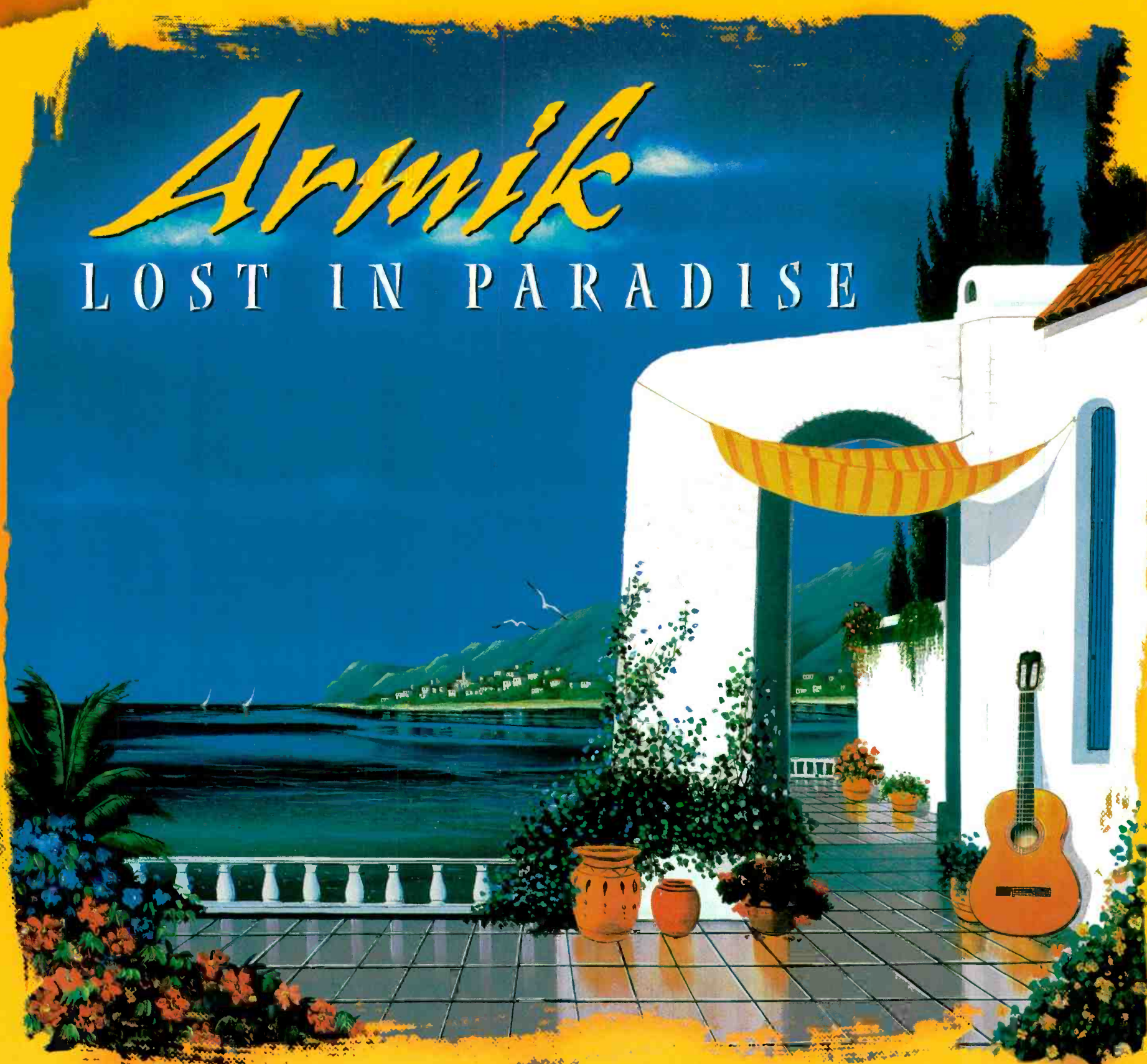
- On Aug. 15, California Sen. Kevin Murray (D-L.A.) pulled back the state bill he introduced in January that would have repealed the music industry's exemption to the state's "seven-year statute." Instead, he will introduce a legislative package on artists' rights next year that will encompass the seven-year bill, label accounting practices, and artists' health-care and pension benefits. Murray says he withdrew the bill at the request of artists' reps after it was folded into another bill that had an immediate hearing date. The exemption to the statute allows labels to sue artists for undelivered albums at the end of seven years. Artist rep/attorney Jay Cooper called the decision to introduce an amended bill next year "a good idea." The Recording Industry Assn. of America declined comment.

- An auction process for the Napster assets is under way; proposals from qualified bidders are due Aug. 21, and the auction will commence Aug. 27 at U.S. Bankruptcy Court in Delaware. Napster's unsecured-creditors' committee has hired an investment banking firm to drum up increased interest in the assets. The creditors are said to be seeking \$25 million. Bertelsmann has already loaned Napster \$85 million and in May pledged to bid \$8 million to acquire what remains of it. After a management shake-up, the German company's interest in the online service is in doubt.

- The U.K.-based Beggars Group has finalized its 50% acquisition of New York-based Matador Records. In addition to ongoing distribution through Alternative Distribution Alliance, Matador maintains its direct-sales activities with mom-and-pop accounts.

# Armik

## LOST IN PARADISE



From the world-renowned Flamenco guitarist, *Armik*, a much anticipated brand new recording, "**LOST IN PARADISE**" released on Bolero Records.

Escape to paradise in the musical euphoria of Armik. Experience Armik's guitar mastery and his captivating inimitable style. Feel his passionate exuberance and his gifted artistry...

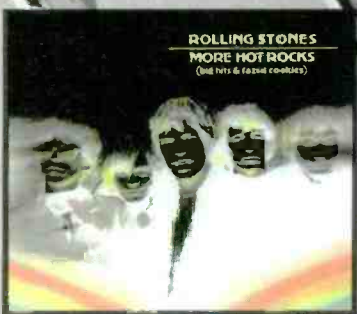
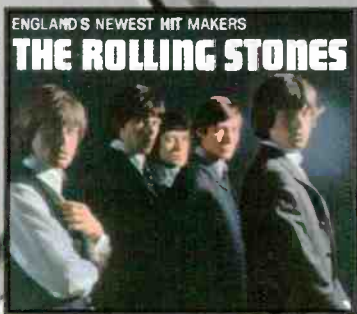
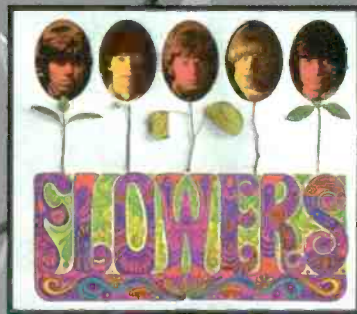
*Armik*... ONE OF THE WORLD'S FINEST AND BEST SELLING NUEVO FLAMENCO MASTER GUITARIST.

Distributed by Ryko Distribution / Paras Group

**BO LERO**  
RECORDS

18653 Ventura Blvd. Suite # 314 Tarzana, CA 91356 U.S.A.  
Tel: 818-888-1059 Fax: 818-884-0395  
e-mail: info@Bolero-records.com [www.Bolero-Records.com](http://www.Bolero-Records.com)

**STREET DATE**  
**August 20, 2002**



# Get Stoned in a Whole New Way.

## ABKCO'S THE ROLLING STONES REMASTERED SERIES

In 1963, The Rolling Stones changed the way we listen to music. Now, ABKCO Records and SACD technology are about to change the way we listen to the Stones.

ABKCO's The Rolling Stones Remastered Series features 22 classic Stones albums, including Let It Bleed, Beggars Banquet, 12x5, and Hot Rocks, as well as four UK releases never before available in the United States. And now, for the first time, you can hear them on dual layer hybrid Super Audio Compact discs™.

### 22 CLASSIC STONES ALBUMS!

- 4 previously unavailable releases!
- Playable on both standard CD and SACD machines!
- Painstakingly replicated in individual digipaks, capturing the look and feel of the original LPs!
- Restored and remastered to the highest possible standards using DSD™ technology.

*The Rolling Stones - remarkably raw,  
totally pure, incredibly true...  
the way they were meant to be heard.*

In Stores August 27th

[www.abkco.com](http://www.abkco.com)

SACD and DSD  
are trademarks of  
Sony and Philips.

**abkco**

**Billboard**® advertising opportunities

**CLOSING  
AUG 19**

**Kenny G  
Classical Music**

**call today!**

## ARTIST MANAGEMENT

Billboard's Artist Management spotlight looks at the world of artist management in today's competitive climate. We'll survey top artist managers around the globe and highlight recent success stories, the work of the Music Managers Forum (MMF), and profile this year's Peter Grant Award winner. Call now!

**issue date: sept 21  
ad close: aug 26**

Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

## TOURING QUARTERLY 3

Billboard's third Touring Quarterly Spotlight of the year features a year-to-date touring update and looks at some of the current trends in arena, amphitheater, and large event security. TQ3 also profiles the latest in event production technology. Reserve your ad today!

**issue date: sept 21  
ad close: aug 26**

Cynthia Mellow 615.321.9172 • cmellow@billboard.com  
Lee Ann Photoglo 615.321.4294 • laphctoglo@billboard.com

## STUDIOS & RECORDING EQUIPMENT

Our Studios & Recording Equipment spotlight features the world's top studios, hot producers, and the latest equipment making a buzz in Pro-Audio. We examine economic changes and the studios' shift towards multi-operational roles and expansion into new cities. Bonus distribution at the AES Convention!

**issue date: sept 28  
ad close: sept 3**

Aki Kaneko 323.525.2299 • akaneko@billboard.com

## UPCOMING SPECIALS

DANCE & ELECTRONIC MUSIC - Issue Date: Oct 5 • Ad Close: Sept 10  
AUSTRALIA - Issue Date: Oct 5 • Ad Close: Sept 10  
FILM & TV MUSIC - Issue Date: Oct 12 • Ad Close: Sept 17  
EUROPEAN QUARTERLY 3 - Issue Date: Oct 12 • Ad Close: Sept 17  
FESTIVAL RECORDS 50th ANNIV. - Issue Date: Oct 12 • Ad Close: Sept 17  
LATIN MUSIC SIX-PACK V - Issue Date: Oct 19 • Ad Close: Sept 24

## CISAC

We look at CISAC and their crucial role in the music industry during this pivotal time for creators and copyright holders. We talk to top executives from the world's leading rights societies for their view on the state of the music industry, preview this year's World Congress, and more. Bonus distribution at CISAC!

**issue date: sept 28  
ad close: sept 3**

Christine Chinetti 44.207.420.6067 • cchinetti@eu.billboard.com  
Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

New York  
646.654.4696

Los Angeles  
323.525.2307

Nashville  
615.321.4297

London  
44.207.420.6072



# ARTISTS & MUSIC

## Christian's 'Genius' To Be Showcased On Columbia/Legacy

BY CHRIS MORRIS

LOS ANGELES—Hoping to create an icon on the order of bluesman Robert Johnson, Columbia/Legacy will issue *Charlie Christian: The Genius of the Electric Guitar*, a four-CD boxed set devoted to the pioneering jazz guitarist, Sept. 24.

The 98-track set—elaborately packaged as a replica of a vintage Gibson amplifier—collates the guitarist's 1939-41 work with clarinetist Benny Goodman's bands. These recordings were the first to spotlight the electric guitar in a jazz context.

Michael Brooks, who co-produced the collection with Michael Cuscuna, says, "His phrasing is like a trumpet player or a saxophone player. He's not like a rhythm [player]. There were plenty of jazz guitar soloists in the '30s, but . . . he's really like a front-line player."

Born in 1916 in Texas and reared in Oklahoma City, Christian was influenced early on by electric blues guitarist and close friend T-Bone Walker and by such regional Western swing steel guitarists as Bob Dunn (of Milton Brown's Musical Brownies) and Leon McAuliffe (of Bob Wills' Texas Playboys).

Urged by producer John Hammond to audition for Goodman's band, Christian joined the group in the summer of 1939.

He recorded as a soloist with both Goodman's sextet and orchestra; he also sat in on jam sessions at the New York club Minton's, the incubator of bebop. But he suffered from chronic tuberculosis and died March 3, 1942, at age 25.

*Genius of the Electric Guitar* contains almost all of Christian's studio work, including 17 hitherto-unreleased alternates that were apparently stolen from Columbia's vaults in the '40s. Brooks says he discovered copies of these tracks in the collection of Arthur Hill, a retired English businessman and jazz fan.

Brooks recalls, "I said, 'Is there any way we can get these?' [Hill] said, 'Well, you can't have them, but if you want to take them away and copy them, you're more than welcome.' So I took them up to a friend of mine at the BBC in London, [and] we

made transfers. I took them back to him and said, 'What do you want for these?' He said, 'I don't want anything.' I said, 'Well, can I take you and your wife out to dinner?' He said, 'That would be lovely.' So I gave him a very nice dinner, and he was overjoyed."

Legacy Recordings VP of jazz marketing Seth Rothstein says of the campaign for the set: "Christian was a mythical figure. He came on the scene very quickly; he left very quickly, and he left a fantastic body of work. He really changed the language of the instrument. Everything we're doing is geared toward taking it out of the jazz world."

To that end, Legacy has obtained testimonials from such guitarists as Bill Frisell, Warren Haynes, B.B. King, Joe Satriani, Brian Setzer, Duke Robillard, Vernon Reid, and Jimmy Vaughan. These will be used in the package, in promotional materials, and on a dedicated Web site, charlie-christian.com, which also includes music samples, photos, and press information.

Legacy has priced the box at \$49.98 and also created an \$8.98 commercial sampler, *Charlie Christian—The Original Guitar Hero*, with notes by *Guitar World* editor Brad Tolinski. "We're going to try to get it everywhere we can," Rothstein says. "The idea

behind it was to really whet the appetites of people who may not be able to get into a whole boxed set." He says Legacy will also create an electronic press kit and hopes to form promotional ventures with Gibson Guitars, whose ES-150 model was Christian's instrument of choice.

Jessica Serna, jazz buyer at 380-store Borders Books & Music in Ann Arbor, Mich., says, "It's a gorgeous package. Charlie Christian is of such monumental importance to jazz and to guitar that it would thrill me if this was the beginning of a renaissance of recognition for him."

Bob Perry, owner of Blue Note Records in North Miami Beach, Fla., says, "It's good timing for it, and so little [music] has been available [on CD]. I'm always asking for his material. I'm looking forward to it."



CHRISTIAN

## Coe's 'Iron Horse' A Wild Ride Cleveland International Disc Targets Bikers, Kid Rock Fans

BY JIM BESSMAN

David Allan Coe's latest album, *David Allan Coe—Live From the Iron Horse Saloon*, exploits the artist's annual Biketoberfest concert in the legendary Ormond Beach, Fla., watering hole. The venue is also a stamping ground for Daytona Beach, Fla.'s October gathering of thousands of motorcyclists—who make up, arguably, Coe's most rabid fan base.

The Aug. 27 release is Coe's second for Cleveland International Records (CIR) and also the first from Coe Pop, a Select-O-Hits-distributed joint-venture deal between the artist and CIR. It will be followed by the first set of *David Allan Coe Presents* titles, to be made up of licensed reissues of rerecorded hits by personal Coe favorites like Roger Miller and Conway Twitty.

Also forthcoming this year on Coe Pop is an audio book, in which the colorful and controversial, heavily tattooed and pierced Coe—whose bio includes reform school, prison, cave dwelling, and country music stardom—will recount his life experiences.

"Right now, he's the Ozzy Osbourne of country music," says CIR head Steve Popovich, who released Coe's *Songwriter of the Tear* album last year. "He continues to do 200 dates a year, and if CMT had someone following him around with a camera, it would be the most explosive thing on TV. Kid Rock sang about him on his hit 'American Bad Ass,' which opened up a whole new audience. As soft as retail is right now, with few acts selling 15,000 a week of anything, here's a guy who sells that many copies a week of 20 Columbia catalog titles and our own little album, all by word-of-mouth."

Coe accompanied Kid Rock on the American Bad Ass tour, and the connection is bolstered on *Live From the Iron Horse Saloon* by two Coe/Kid Rock co-writes, "Wreckless" and "59 Cadillac, 57 Chevrolet," as well as such Coe hits as "Take This Job and Shove It" and "The Ride."

Coe now resides in Ormond Beach, but the self-managed, Bill Quisenberry-booked road war-

rior says he only gets home twice a year for 10 days each, during Daytona Beach's two big biker events. "I've been playing the Iron Horse probably 30 years," he says. "They know all the words to my songs and sing along."

Coe, who writes for his New Music for Me Music company (BMI), produced *Live From the Iron Horse Saloon*, which was conceived and executive-produced by Popovich's son, Steve Jr., and mixed aboard Coe's tour bus. The senior

Popovich is advertising in South-west Wholesale's dealer catalog and is focusing on Americana radio outlets. But Popovich is counting on word-of-mouth and press coverage, and notes that a recent issue of men's magazine *FHM* included a four-page Coe spread that further solidified the artist's growing reputation beyond country circles. "They called him one of the top rock singers of all time," he says. "It had a great photo of him at home with his belly hanging out, and [it] focused on his crazy life."

Tim Petersen, country music buyer for Albany, N.Y.-based Trans World Entertainment, notes how Coe "crosses so many fan bases, whether you're talking country or bikers or rough-and-tumble college kids." The new album should do well in the college market, he says, especially because of the Kid Rock connection. "But his regular catalog is such a steady seller—like Willie and Waylon," Petersen adds. "He's on the road over 200 dates a year, and his new fans are always looking for his records."

Coe now looks to increase his product flow via Coe Pop's *David Allan Coe Presents* midline series and is penning liner notes to forthcoming reissues from Miller, Twitty, Patsy Cline, Joe Tex, Merle Haggard, and the Kendalls. Coe is also working on his first DVD release and has finished an album collaboration with Pantera.

He may be proudest, though, of the emergence of his son Tyler in his band. "It's every father's dream," he says, "for his children to be onstage with him."



COE

**CENTURY WEST BMW UNIVERSAL CITY**

4245 Lankershim Universal City

www.centurywestbmw.com

E-mail: info@centurywestbmw.com

**800-447-8871**



2001  
**740i**  
(VIN# DN88710)

MSRP \$66,460  
**\$56,888**

2002  
**530i**  
(VIN# CE92099)

MSRP \$46,195  
**\$41,888**

2002  
**M Coupe**  
(VIN# LK61008)

MSRP \$45,938  
**\$41,888**

2002  
**525i**  
(VIN# GF42398)

MSRP \$42,295  
**\$39,888**

2002  
**330Ci**  
(VIN# JU39017)

MSRP \$42,010  
**\$38,888**

2001  
**525iT**  
(VIN# GD86006)

MSRP \$45,850  
**\$37,888**

2001  
**525iA**  
(VIN# GX25299)

MSRP \$43,795  
**\$36,888**

2002  
**Z3 3.0 Coupe**  
(VIN# LM14043)

MSRP \$41,420  
**\$36,888**



Hours:  
9am - 9pm M-F  
9am - 7pm Sat  
10am - 7pm Sun



All prices + sales tax. Drive offs include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit. Ad expires close of business 08/24/02

"Where the stars buy their cars."

All prices Plus Tax, Lic, and Doc Fees.

# BBMak Documents Its Growth

**Trio's Sophomore Set On Hollywood Showcases New Confidence, Maturity**

BY CHUCK TAYLOR

For the past six years, the members of BBMak have spent at least five days a week together, first developing their act, then recording, promoting, and touring—in each other's faces pretty much non-stop.

So what did Christian Burns, Mark Barry, and Ste McNally do once they wrapped up the final leg of a two-year tour in support of their debut, *Sooner or Later*?

"We took two weeks off for Christmas and then started writing songs for the new album," Burns says. "We started recording in January and finished in June."

McNally adds, "We're still all kicking the ball in the same direction. It's great that we have the same goals, and we know how to get there together."

The group's solidarity has already made them one of the brighter beams on the millennium pop horizon, when they became one of a scant handful of British acts to break in the U.S. in 2000: BBMak's debut single, "Back Here," landed at No. 5 on The Billboard Hot 100 and No. 1 on the AC chart, pushing U.S. sales of its debut album to 862,000, according to Nielsen SoundScan.

On Aug. 27, the guys return for a second takeover attempt with *Into Your Head*, a robust 10-song collection on Hollywood Records that offers a healthy return on their two years in the industry trenches. The trio co-wrote every song on the set, Burns and McNally play guitars throughout, and

they all had a hand in the recording process from the first beat.

"We've done so many live shows in the past two years and we've become better players over that time. We were more confident in the studio with this album," Barry acknowledges. "Lyrically, we felt



things in a more mature way; we've all grown up and we wanted to express that."

*Into Your Head* was produced with *Sooner or Later* executive producer Rob Cavallo, as well as Al Clay (Del Amitri, Stereophonics), and it showcases a meaty, grittier instrumental handle, exemplified by the guitar-fanned first single "Out of My Heart," No. 68 on the Hot 100 and an immediate add in a number of top-20 radio markets.

"BBMak balances the radio station, and I think this song solidifies them as vocalists and artists more than just as performers," says Michael Chase, music director forWSTR Atlanta, where the

song is in the top 20.

Elsewhere, the album builds upon the BBMak knack for runaway hooks and celestial harmonies. Among the standouts is "The Beginning," which wistfully reflects on the twilight days of a relationship. "We picked up our guitars and put the whole song down into the Dictaphone in 10 minutes," Barry says. "We came back on Monday and added the words and [then] we were done with it and moved on to the next song."

The rock-centric "Staring into Space" illustrates the power of proactive thinking, while the melancholy "Runaway" tells of a guy trying to wash away his girl's insecurities. McNally says, "With each song, we were trying to paint little pictures in people's heads and then put them to music."

Transporting those vignettes into the public consciousness at large began in late June, with an extensive tie-in between Hollywood and AOL. The videoclip for "Into Your Head" debuted on AOL, followed by an exclusive in-studio performance and chat by BBMak, scheduled to air Aug. 16 on Music's SessionsAOL.

In addition to a barrage of TV appearances and TV advertising, several promotions are also in place to generate awareness among the group's core young female demographic, including a discount incentive between music retailer FYE and the Wet Seal apparel and accessory chain, BMW Mini Cooper giveaways, and online lifestyle retailer Alloy.

"We're creating third-party promotions that not only generate impressions but also provide the band with really positive associations," says Daniel Savage, senior VP of sales, marketing, and synergy for Hollywood Records.

A DVD single is currently available at retail, which will be followed by a DVD-plus features in October and a commercial CD single with unreleased B-sides. "We want BBMak to have a constant presence in the marketplace," Savage says.

BBMak's focus will remain in North America through much of the rest of the year; the album will see an early 2003 release on Warner Bros. in much of the rest of the world. (It will be on Telstar in the U.K.) But wherever they are, the members of BBMak are poised for action.

"We've been so busy for the last year writing and recording," Burns says. "We really believe in these songs, and we know what we've got to do now. We can't wait to get back out on the road and kick some ass."

BBMak is managed by Diane Young of Daytime Entertainment and booked by Craig Bruck at Evolution talent. The band's songs are published by Stronghold/ASCAP.



**BE BOP CITY:** Producers/engineers Elliot Scheiner, Al Schmitt, and Ed Cherney have launched jazz label Bop City Records.

Although the trio's collective experience includes virtually every genre of music, the threesome felt that jazz was most in need of their help. "We're really jazz lovers, and jazz artists are getting dropped all over the place," says Cherney, best-known for his work with the Rolling Stones and Bonnie Raitt. "Jazz is an idiom that's getting left behind, and this is our way of keeping a place for it."

The label, which is funded by record and film production company Doc Hollywood and is finalizing distribution through RED, is promoting itself as artist-friendly.

Acts signed to multi-album deals will receive no advances but will get an 18% royalty rate. Additionally, they will be responsible for recouping only 18% of their costs. "We'll absorb 82% of the recoupment costs instead of none, which is what most labels do," says Scheiner, who's worked with Steely Dan, Jimmy Buffett, and Eagles.

As if that weren't a good enough deal, artists signed to the label will be produced by one of the three principals for free, if the act so chooses. "We get some points, but no engineering or production fees," says Schmitt, who's well-known for his work with Jackson Browne, Jefferson Airplane, and Diana Krall.

Cherney says the production for the albums is budgeted at \$40,000 per record and that the break-even point will be around 10,000 units.

First signing to Bop City is Steve Lukather, who will release a Christmas album, *Santamental*, this fall, that includes appearances from Eddie Van Halen, Slash, and Steve Vai. In addition to Lukather, the label has signed 17-year-old pianist Taylor Eigsti and female vocalist L.M. Pagano; the label will release Les Brown's last album and is trying to ink an already-completed Charlie Watts project.

The marketing plan is simple, says Bop City VP/director of A&R Benjamin Osgood. "We want to brand Bop City Records so the unsophisticated jazz consumer who may not know what to buy will know they can trust the name," he says, "just like how dance labels Moonshine or Strictly Rhythm have marketed their stuff." Releases will come in DigiPaks instead of jewel boxes and within a year, the label will have enough releases out to create Bop City listening stations.

**WALK MOSAIC'S WAY:** After buying the ZZ Top catalog in February, Mosaic Music Publishing (MMP) has extended its holdings by purchasing 50% of Aerosmith's early catalog.


MMP, with its partner CDP Capital Communications, bought the catalog for an undisclosed price from Daksel and Seldak, companies operated by Aerosmith's early managers Steve Leber and David Krebs. Aerosmith, which did not have to approve the sale, retains ownership of the other 50%. The 112-song catalog covers tunes copyrighted between 1973 and 1982, including such Aerosmith classics as "Walk This Way," "Back in the Saddle," "Sweet Emotion," and "Dream On," as well as songs from the Joe Perry Project.

"I'm a huge fan of the classic-rock genre, because there are so many outlets for it," says MMP president Lionel Conway. "It also exports well."

Conway says one of MMP's first moves will be to service an Aerosmith sampler to ad agencies and music supervisors. "Aerosmith still has approval rights so we wouldn't want to do anything untoward. Aerosmith has allowed songs to be used in certain commercials, and we'll try to get others placed."

**STUFF:** Shania Twain, who parted ways with manager Jon Landau recently, is headed to Peter Mensch and Cliff Burnstein's Q Prime for management, according to sources. A Q Prime rep declined to comment. Twain's new album is due this fall on Mercury . . . Norah Jones, Natalie Cole, Diana Krall, Martina McBride (with Take 6), Michelle Branch, and Lee Ann Womack are some of the artists paying tribute to the legendary Patsy Cline on *Remembering Patsy Cline* (Billboard, June 8). The set also features the late Cline performing "Walking After Midnight" set to a new backing track and comes out Oct. 1 on MCA Nashville, the same day the label is releasing a remastered version of Cline's *Greatest Hits . . . Sinéad O'Connor's Sean-Nós Nua* will be released Oct. 8 in the U.S. through Vanguard Records. The album, which Vanguard has licensed from Dublin's Hummingbird Records, is a collection of traditional Irish songs. O'Connor's affiliation with Vanguard is limited to this project, a label representative says . . . Westlife has switched from Arista Records to RCA in the U.S. (the group is on S Records/RCA in the rest of the world). Its RCA album, *World of Our Own*, arrives Oct. 8 in the U.S.






Mercedes-Benz


## Order Your New E-Class Today!

New generation E320 & E500 arrive September 2002. New sporty design. New roomier cabin. Superb performance. Superior safety-8 airbags.

**2003  
E 320**



[www.TeamMercedes.com](http://www.TeamMercedes.com)



**TEAM ALEX LIVADAS**

House of Imports • (714) 562-1134

Why did Team Livadas sell over 1000 new Mercedes in the last three years? We make it easy to buy a Mercedes. Call Alex Livadas at (714) 562-1134 and we'll bring your new Benz to your office.

**HOUSE OF IMPORTS**

BUENA PARK • CALL ALEX 1-800-637-2333 Ext. 1134

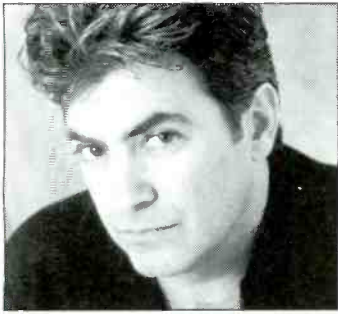
[www.TeamMercedes.com](http://www.TeamMercedes.com)

Don

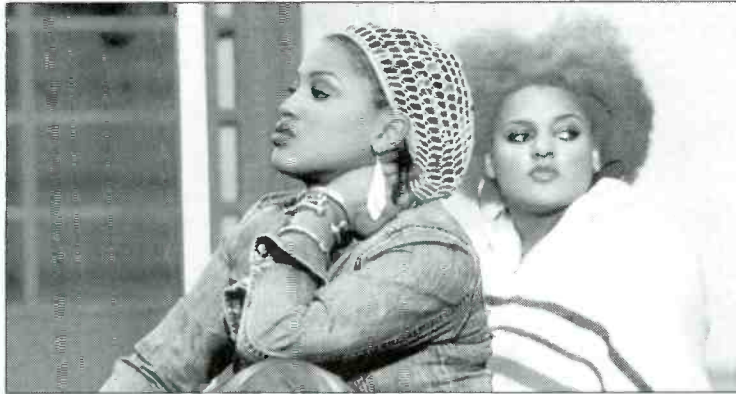


sure going to miss you Don,  
with love from your  
warner chappell family.





**Get Sharp.** Singer/songwriter Todd Sharp is currently working his WannaPlay Records set, *Walking All the Way*, which features appearances by Delbert McClinton and Bekka Bramlet. He says he's enjoying the promotion process. "Being on the road is always an adventure. It's all about playing music and connecting with people."



**Feel the Flow.** After earning marks for writing for artists including Michael Jackson, Glenn Lewis, and Jill Scott, London-based duo Floetry are winning critical praise for their own A Touch of Jazz/DreamWorks recording, *Floetic*. The set boasts what Marsha Ambrosia, right, describes as "poetic delivery with musical intent." Natalie Stewart adds, "[Our material is] like poetry, but it's like you're flowing. My flow goes with Marsha's singing to stress the meaning of our songs. We are a songstress and a floacist."

## Continental Drift™



by Larry Flick

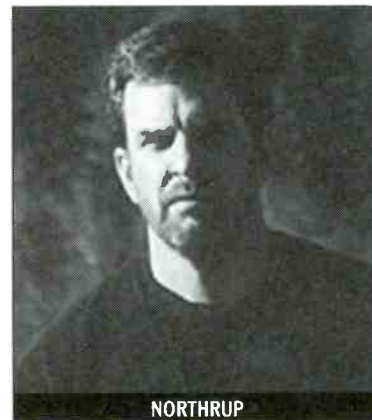
**FEELING THE BURN:** Andy Northrup is the kind of artist who sneaks up on you with his music. He grabs you from behind, just when you think you're listening to another dime-a-dozen folkie weaving the same ol' familiar tales.

That's the ultimate pleasure of the music that fills Northrup's sterling debut, *Slow Burn Avenue*; its songs initially deceive the listener with a smooth, seemingly simplistic surface. But once you investigate the material closer, you realize that the singer/

commissioned by Fringe Theatre Adventures for its *Imagine* program in Canada.

"Being exposed to the situations I'm confronted with in my work does influence me," he says.

Beyond his songwriting skills, the anchor of this collection is Northrup's voice. He has a rich, baritone range and a strong, undeniably masculine delivery that gives his songs an edge often missing from other male acoustic-rock/folk recordings (which aim to be so sensitive and intimate that too many male artists wind up sounding impotent and whining).



NORTHROP

*'Being exposed to the situations I'm confronted with in my work does influence me.'*

—ANDY NORTHROP

songwriter is smarter than your average guitar-toting troubadour. His lyric construction is palpably sophisticated, though he also infuses an earthy, I've-lived-every-word sincerity. He's particularly effective on the radio-ready title cut, which unfolds like a heartbreaking, wholly relatable audio movie.

"It's about being in a place where you're watching life go by," he says. "You're enduring life as opposed to enjoying it. The toughest decision is to change that complacency."

"Slow Burn Avenue" is only one of 11 songs that takes personal ideas and experiences and casts them in a framework that enables the listener to climb inside and make each tune his own. Particularly strong is the plaintive "Peace of Mind" and "The Moment That You Know," which deftly combines jangly rock elements with a surprisingly effective Motown-esque beat.

Part of what clearly adds depth to Northrup's songwriting is his sideline interest in writing material for musical theatre. He's composed music and lyrics for four musicals, including his latest *The 7th Circle*, with Citadel Theatre playwright-in-residence Marty Chan and Edmonton Symphony Orchestra composer-in-residence Allan Gilliland. *The 7th Circle* was

All of this adds up to an artist and material that not only click in recorded form but demand to be heard in a live setting. At the moment, Northrup is sticking close to his Canadian home base, though a wise A&R exec or two could (and should) easily bankroll a showcase in the States—where a strong fanbase could be his for the taking.

For more information, visit the artist's Web site ([anorthrup.com](http://anorthrup.com)).

**ELECTRONIC DELUXE:** As the chasm dividing mainstream-minded electronic music and more esoteric ambient/chill-out fare widens, *Vertigo Deluxe* arrives with an appealing, deftly crafted sound that incorporates elements of both sectors.

The brainchild of composer/producers Ferry and Roger Wade, the Los Angeles act mostly sticks to a recipe of dreamy, often ethereal keyboards, anchoring each track with a firm, usually funk-fortified beat. The ingredients that render each song a treat are sticky melodies and vocals by alternating lead vocalists Michelle Crispin and Carissa Mondavi. Both bring a smokey quality to the material that is reminiscent of Dido. Crispin is particularly effective on the single-worthy "My Time to Fly."

The act recently issued a fine, full-length eponymous set. For additional details or to buy the album, go to [vertigodeluxe.com](http://vertigodeluxe.com).

**Top Country Singles 1944-2001**

If you love your Country, Joel Whitburn's *Top Country Singles 1944-2001* covers it like never before with complete chart stats, artist facts, and all you need to know about every charted Country recording. Get the full story at 800-827-9810, 262-251-5408, or [www.recordresearch.com](http://www.recordresearch.com).

JUST \$69.95
HARDCOVER
608 PAGES

# Jazz Notes™



by Steven Graybow

**FRICION:** Even in a genre filled with iconoclasts, saxophonist **Tim Berne** personifies the do-it-yourself aesthetic so essential to jazz. As if composing, performing, and recording his own music were not enough, Berne founded his own Screwgun label in 1996, operating it out of his home and beckoning fans with e-mail messages touting his upcoming releases.

Occasionally, however, Berne records for other labels, as is the case with *The Sevens*, released on New York-based New World Records June 26. The project stands out among his recorded output because of the amount of control he surrendered in the process of recording the music and shaping its direction. *The Sevens* took root when Berne was commissioned to compose and perform two



BERNE

pieces with Switzerland's **ARTE Quartett**, a group of saxophonists rooted in classical tradition, which on the surface would seem anathema to Berne's spontaneous method of composition and performance.

"I tend to do things quickly and move on to something else," Berne says. "The Quartett is a classical group, so they need everything written out, but when we began playing the music, I was impressed by how open-minded they are in the way they approach a composition."

When New World wanted to put out a recording of the work, Berne was faced with the dilemma of finding additional music to fill out the CD. Instead of composing more music, Berne engaged the assistance of guitarist/producer **David Torn**. Torn took the original tracks, along with several instrumentals by guitarist **Marc Ducret**, and remixed the material, developing a series of completely new compositions from the original sources.

"The hardest thing was that I totally surrendered control," Berne says. "In a very abstract way, this process sort of tapped into the heart of improvisation, where you run with an idea without knowing how it will turn out."

That concept continued with the recording of *Science Friction*, Berne's latest Screwgun release. Working

with Torn, Berne—along with keyboard player **Craig Taborn**, drummer **Tom Rainey**, and Ducret—went into the recording studio armed with new compositions but with far less rehearsal than the saxophonist generally affords his bands. While the ensemble was recording, Torn electronically enhanced and manipulated the sound of the instruments, giving Berne the option of alternating between the band's "live" sound and the processed tracks.

"Instead of being so precious about the written music, I got into a mind-set where I enjoyed the freedom of throwing things away," Berne says. "I felt like a painter who finished 85% of a painting and then handed it over to David to finish it. This process opened a door to the next chapter in my work."

Both *Science Friction* and Berne's 2001 double-disc release *Open, Coma* (featuring the **Copenhagen Art Ensemble**) were initially sold by Berne exclusively via mail order, but both have been made available to retailers this summer due to consumer demand. "Usually I start off selling my music by mail, and if I find that there is enough interest, I'll put the discs in stores" says Berne, who prefers to utilize such distribution companies as Forced Exposure, Cadence, and Carrot Top that focus on independent retailers.

"People who want to purchase my music search it out, and having a grassroots approach appeals to them," he continues. "They want to feel like they are a part of something, so it means more to them to buy records directly from me or from a retailer that specializes in independent music. When someone buys from me, I scrawl their address right on the mailing label, and they know everything is the way it is because I want it that way. It makes it a little more human."

**AND:** Blue Note's delayed *Duke Ellington 1969: All-Star White House Tribute* set will be released Aug. 27. Recorded at a celebration of **Ellington's** 70th birthday, where the composer was awarded the Medal of Freedom by then-president **Richard Nixon**, the disc includes a previously unreleased three-minute Ellington piano improvisation titled "Pat," named for Nixon's wife.

Unfortunately, this year's 10th annual Charlie Parker Jazz Festival, to be held Aug. 24-25 in New York's Marcus Garvey and Tompkins Square parks to celebrate what would have been Bird's 82nd birthday, is expected to be the last. Declining corporate and government funding and support for the arts are cited as the reasons. This year's performers include **Hank Jones**, and **Jimmy Heath**, with planned tributes to both **Etta Jones** and **Ray Brown**.

## ARTISTS & MUSIC

# Amber Gets Sexy, Reinvents Herself

### Singer Reveals A Different Formula On New Tommy Boy Set 'Naked'

BY MICHAEL PAOLETTA

Tommy Boy artist Amber feels the need to be naked. For proof, look no further than the cover of her new full-length collection, *Naked*, due Tuesday (20).

If additional proof is needed, consider some of the album's provocative song titles: "Dirty Thoughts," "Sex & the City," the James Joyce-referencing "Yes!," and "The Need to Be Naked."

The latter two tracks have topped *Billboard's* Hot Dance Music/Club Play chart, leading to ample radio play on stations like WFLZ Tampa, Fla., and WKTU New York.

"Do such titles draw attention? Absolutely!" the singer declares with a chuckle. "I like to mess with peoples' minds in this way. But if you dig a little deeper and really listen to the lyrics, I'm dealing with sexuality on a more spiritual level."

The buoyant *Naked* finds the self-managed Amber, whose songs are published by Marie-Claire Music (ASCAP), reinventing herself and pushing beyond the confines of the dancefloor.

"For too long, I was being pushed into a dance corner only," she offers. "I'm much more than that. This album shows me in *my* space. It's an

expression of *my* musical diversity."

No longer collaborating with the Berman Brothers—who helmed her 1996 breakthrough hit, "This Is Your Night"—*Naked* finds Amber working with producers Wolfram Dettki, Chris



AMBER

Cox, Twin, and Anne-Mieke de Vroomen. Songwriters contributing to the recording include famed tunesmiths Billy Steinberg and Rick Nowels, as well as Amber herself.

"This album marks a natural evolution for Amber," Tommy Boy GM Victor Lee notes. "While it has the up-tempo stuff she's known for, it also shows her branching out as an artist.

With *Naked*, Amber is taking dance to another level."

WKTU APD/music director Jeff Z concurs, adding, "Amber is one of our core artists that tends to push the boundaries, both lyrically and musically. Female listeners respond very well to her edgy, suggestive lyrics—even if they are just double-entendres."

Amber, who is booked by Bernadette Brennan of Nightlife Productions in New York, will remain on the road throughout the summer and fall.

"Touring is something I have never not done," Amber notes. "For me, the challenge is to always become more professional onstage, and this is best accomplished by performing live onstage. The other challenge is to become more successful as an artist."

"With this new album, I'm looking to now cross over in a bigger way," she continues. "And it will happen." After a slight pause, she adds, "But if the album isn't a commercial success, at least I did it my way. I can be content with myself, which makes me happy."

At the present time, Tommy Boy is readying the set's next single, "Anyway (Men Are From Mars)," which boasts remixes from DJ Encore and King Britt.

"...the latest revelation in TANGO JAZZ. The sound of Aires Tango will sweep you off your feet."



#### AIRES TANGO

Javier Giroto saxes  
Alessandro Gwis piano, keyboards  
Marco Siniscalco electric bass  
Michele Rabbia percussions



CamJazz.com

## Elektra's Blindside Eyes Stateside Success

BY ADAM G. KEIM

With *Silence* (due Aug. 20), Elektra is hoping that Blindside will become the latest Swedish export to strike U.S. pop gold.

Since 1994, the band members, who all grew up together, have been performing under the name Blindside. Since then, they've toured Europe extensively. They're hoping that a similar attack on the stateside market will help them grow.

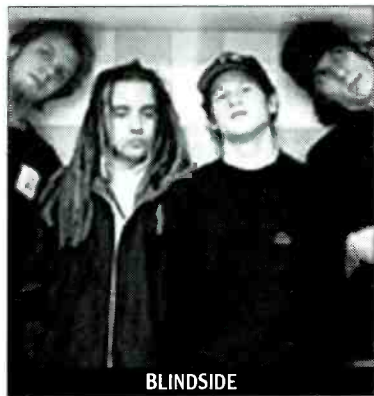
"It's a huge change," guitarist Simon says. "We came over in the summertime, and now we are moving over to the States permanently and working as a band. It's a little tough, but we know it's what we want to do."

Elektra will assist the group by doing a heavy street push on *Silence*. "They are Elektra's biggest push in the rock area right now," notes Dana Brandwein, the label's VP of product management.

The label's marketing plans also include focusing on indie retailer and striking deals with, among others, clothing stores. "It's been about wanting to connect the audience with a band, not just a song," Brandwein says.

Much of Blindside's success can be credited to its friendship with the members of P.O.D. The act met

Blindside at a music festival in 1998; after Blindside's performance, the members of P.O.D. approached the band and told them how much they enjoyed their music. Friendship between the bands ensued. They've even joined each other on tours.



BLINDSIDE

"Now that they have become big in the rest of the world, it's amazing to see how they are doing," Simon says. "They have taken us under their wing and opened doors for us. It's cool to see how they have stayed the same way they were before their success. They are definitely role models."

Having already released a few independent albums, the band is

hoping that *Silence* will be the one to break through the massive clutter of new rock bands. Using the creativity that bands such as Tool and Pulse Ultra have mastered, Blindside has an edge on the competition with its syncopated drumming, powerful lyrics and vocal presence, and strong guitar work.

The entire band focuses on writing the music together, whereas singer Christian writes the lyrics.

"Either we play it over the phone or come up with an idea and jam," Simon says. "We wouldn't put a song together if everyone didn't like it. Everyone has to agree on it."

The band's songwriting skills are prominent on such cuts as the ear-pleasing "Cute Boring Love" and the pulsating "Midnight."

"Pitiful," the harsh and heavy first single from *Silence*, is already in rotation on mainstream rock radio stations and MTV2.

The band will tour the U.S. in September with Hoobastank and then join P.O.D. for dates through the end of the year.

Blindside is managed by Tim Cook of Oklahoma-based Cook Management. The act is booked by Michael Arfin of New York's Artist Group International.

## The Classical Score



by Steve Smith

**SOUND AND VISION:** In the U.S., a 21st birthday typically signals little more than the legal drinking age, but in England it once signified considerably more. With that in mind, raise a glass this month to British independent label Academy Sound and Vision (ASV), which celebrates 21 years in business with the release of its new Platinum series. Issued July 1 in the U.K., the mid-price line arrives in American shops Aug. 27 via Port Washington, N.Y.-based distributor Koch Entertainment. The unique series combines both old and new recordings to celebrate ASV's past, while redefining its present and providing a tantalizing glimpse of its future.

Founded in 1981 by former Argo label director **Harley Usill** and

what was needed was a wake-up call to remind people of the riches in the ASV catalog. Seizing upon the impending 21st birthday, the two selected 21 composers that represented ASV's range, from well-known names like **Mozart** and **Schumann** to such less-heralded figures as **Dohnányi** and **Martucci**. Most of the label's key artists are represented in the Platinum series, including pianists **John Lill** and **Shura Cherkassky**, clarinetist **Emma Johnson**, string quartet **the Lindsays**, the Philharmonia Orchestra and, naturally, the Academy of St. Martin in the Fields.

On each well-filled disc, a mix of orchestral, chamber, and vocal works provides a balanced view of each composer. The Mozart disc, for example, includes Johnson's best-selling rendition of the Clarinet Concerto, a version of the Clarinet Quintet by **Janet Hilton** and the Lindsays, and venerable soprano **Felicity Lott's** recording of *Exsultate, Jubilate*. "All the tracks were Gramophone Award winners, Penguin Guide rosettes, and *BBC Magazine* discs of the month," Harrison notes. In a few instances, including discs devoted to **Korngold** and **Barber**, previously unreleased new recordings were also used.

With the Platinum series drawing renewed attention to ASV, a number of changes have been implemented in order to strengthen the label's identity. Several of the label's specialty lines—including the early-music series Gaudeamus, the light music imprint White Line, and the historic jazz and nostalgia series Living Era—have been spun off as independent entities without the ASV logo. The budget line Quicksilver has been discontinued; 50 best sellers will be reintroduced next spring as part of the innovative multimedia series iClassics, previously a part of Black Box. Finally, as existing stock is depleted, a handful of contemporary music releases on ASV will be repackaged as Black Box issues, due to that label's strong association with contemporary fare. Likewise, Romantic repertoire previously issued on Black Box will be rebranded with the ASV logo.

"It gave us an opportunity to wrap up once and for all this identity crisis that we've had," Harrison explains. "Now, when people ask, 'What is ASV?' we can say, 'It's a full-price classical label consisting of about 300 recordings, mainly of international repertoire, mostly rare, and mostly performed by artists and orchestras of the same nationality as the composer.' It's much simpler!"



HARRISON

Decca veteran **Jack Boyce**, ASV borrowed its name from leading Argo recording group **the Academy of St. Martin in the Fields**, who came with them to the new label. Ten years later, former **Philharmonia Orchestra** violinist **Hywel Davies** took the reins, ushering in a new period of expanded activity and success abroad. The Sanctuary Group purchased ASV in 1999; last year, the firm also acquired the respected U.K. indie label Black Box (The Classical Score, *Billboard*, Nov. 10, 2001) to form the new Sanctuary Classics division, now run by ASV managing director **Richard Harrison**.

According to Harrison, the idea for the Platinum line was suggested by **Chris Craker**, head of Black Box and now commercial and creative director for Sanctuary Classics. "At the end of his first week here, Chris came into my office clutching an ASV catalog," Harrison relates. "He said, 'Took this home, read it on the train, read it on the way back in this morning: I can't believe what's on this label! I didn't know there was so much wonderful stuff. Where is it?'"

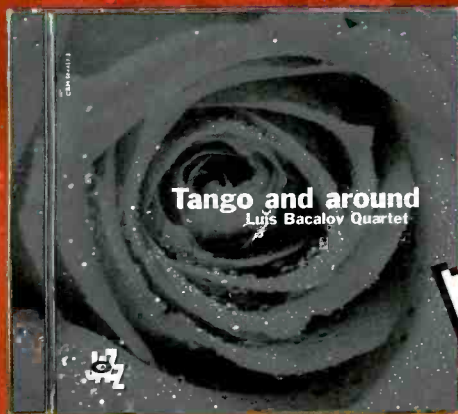
Harrison and Craker decided that

Passarella is a great bandoneonist. Giovanni Tommaso is irreplaceable for me. Daniel has a very original inventive at percussion's: sometimes one has the sensation to be listening to an entire section of percussionists playing simultaneously; instead, it is him alone, going from one instrument to the other, with the swiftness of a feline...

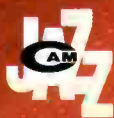
(LUIS BACALOV)



## Tango and around Luis Bacalov Quartet



LUIS BACALOV piano  
ULISES PASSARELLA bandoneon  
GIOVANNI TOMMASO double bass  
DANIEL BACALOV percussions



Click&hear.

www.CamOriginalSoundtracks.com

## Higher Ground™

by Deborah Evans Price



**THE CIRCUS IS COMING:** As the praise and worship music genre continues to grow, the market is bolstered by innovative new artists/worship leaders who are expanding the boundaries. Leading the charge is a band of talented, passionate young people who call themselves **the Rock'N'Roll Worship Circus (RRWC)**.



Comprising guitarist/vocalist **Gabriel Wilson**; his wife, **Blur**, on keyboards; guitarist **Solo**; and drummer **Zurn P. Praxair**, RRWC developed its edgy sound and unique way of approaching worship while serving as the worship team at Evangel Christian Fellowship in Longview, Wash. "Our church was sort of going through a revival," Wilson recalls. "We are located right behind a homeless shelter downtown. There were a lot of drunk and homeless people coming in, and some of the drunk people would come in and disrupt the service because they were high. They'd come in with a totally bad attitude, but God would end up moving in on them and they would get saved. So I started inviting people to our church. I asked them to come and check out our worship circus. One person is laughing because God set him free. One person is crying. A drunk guy is getting saved on the corner. A person is jumping up and down because he just got delivered from drugs, and you can actually watch God move in the circus."

The band's music spread beyond the walls of the church, and RRWC began opening up for acts like **Collective Soul** and **Seven Mary Three**. After some soul searching, the band members opted not to pursue a career in mainstream music, instead devoting themselves to writing worship songs that melded their love for God with their rock music influences.

"It's basically rock'n'roll hymns," Wilson explains. "It's totally an early '60s and '70s rock band. It's like **the Beatles** and **Stones** and **Monkees**, **Turtles**, and **Pink Floyd** all rolled up, but the lyrics are written for a church

congregation. The lyrics are very much focused on touching the Lord, singing songs of how great he is."

Blur, whose real name is **Melanie**, feels other young people are being drawn to the praise and worship genre. "I'm watching kids that have started playing worship in their churches, and these kids are growing up on their worship team," she observes. "They just want to be a worship leader, and I think what you have is a whole generation of kids that want to be worship leaders instead of rock stars."

The band felt that Mobile, Ala.-based Integrity Music's Vertical label was the perfect home for its music. It recorded an independent album, **Big Star Logistics**, and when it decided to approach Integrity, it also shot a film to give the label a clearer idea of RRWC's personality. "We made this video called 'Hey Danny,' and we were just talking into the camera and shooting here and there," Blur says of the video they sent to Integrity senior VP/chief marketing officer **Danny McGuffey**. "It's a little video about who we are. The label loved it."

Vertical will be releasing **Welcome to the Worship Circus** Aug. 20. It will be an enhanced CD that will include the movie. Wilson says the idea for the video grew out of something the band does for its home church. "After we are out on the road for a couple of weeks, we'll compile all the footage of what we've taken of various things on the road and make a video for our church," he says. "We send it home, and they'll play it after the service. That's where the idea came from. We talk to the camera as if it is our church people, because this is who we are all the time. There is no onstage/offstage difference."

**NEWS NOTES:** Big 3 Records has signed a distribution deal with Provident Distribution. The first project under the new agreement will be the debut album from **Prymary Colorz**, *If You Only Knew*, due Sept. 17. . . New Day Christian Distributors has signed a deal to distribute Cathedral Records to the Christian Booksellers Assn. marketplace and mainstream retail outlets. Cathedral Records was formed by **Todd Payne**, whose late father, **Glen**, was co-founder and lead singer of the **Cathedral Quartet**.

**FOR THE RECORD:** In the Aug. 10 issue, Higher Ground incorrectly listed the total sales for **Michael W. Smith's** *Worship* album. The project has actually sold 922,000 copies to date, according to Nielsen SoundScan.

## Management Conference Set For September

BY DEBORAH EVANS PRICE

NASHVILLE—The second annual Conference on Artist Management is set for Sept. 27-29. Michael Smith & Associates will host the gathering at the Cool Springs Marriott in Franklin, Tenn.

Michael Smith, president of the company, launched the management conference last year as a resource for both working and aspiring managers in the Christian music community.

"It starts at 9 a.m. and goes until generally 8 or 10 p.m. at night. It's intense," Smith says of the daily seminars. "We tell them to come rested, because they'll be here a lot of hours."

"There's no other person in the industry that works with every entity in the industry but the manager," he continues. "We need to know something about everything—record labels, publishing, promoters, publicists, and sponsors. So not only do they learn the very entities associated with the artist's career but also how managers work to orchestrate all of these [aspects]."

Smith—whose current clients include Salvador, 38th Parallel, Charles Billingsley, and newcomer Jill Paquette—has enlisted some of the top names in Christian music to participate in the three-event. Among the speakers are Gospel Music Assn. president Frank Breden, promoter Charlie Redmond, and BMG Music Publishing VP of the gospel division Michael Puryear.

Smith feels strongly that there's a need for more qualified managers in the Christian community.

"I've watched act after act get launched in the Christian music industry, take off and have a great project, and then things just not work out," says Smith, who began his career in country music and has more than 20 years of experience. "When I looked into it, I started noticing almost every time it was the lack of a trained or qualified manager that was causing some of this difficulty."

Last year's inaugural conference was held shortly after the Sept. 11 tragedies. "We had about 70 people, and that was three weeks after Sept. 11," says Smith, who anticipates this year's attendance to be around 200. "Last year, everybody else was canceling their conferences around the country, and we decided to go ahead and do ours. It was an amazing turnout for that kind of a time period."

For more information, go to [michaelsmithandassociates.com](http://michaelsmithandassociates.com).



SMITH

## In The Spirit™

by Lisa Collins



**MINING GOLD IN BROOKLYN:** **Hezekiah Walker** has a lot riding on the success of his 10th release, *Live at Radio City Music Hall—Family Affair II*. For more than a decade the Brooklyn, N.Y.-based Grammy Award-winning choir director has teetered on the brink of gospel superstardom only to have mainstream commercial success elude him. But with the Aug. 21 release of his latest project, Walker is looking to change all that.



WALKER

"We've always stayed at an area where I really wasn't comfortable with in sales, so I'm looking to kind of reach the gold mark," Walker says. "It's time to get the message out to the masses and out to the world. That's why it's so important."

Walker has enlisted the aid of two powerhouse vocalists—**John P. Kee** and **Kim Burrell**—in his quest for greater sales. Burrell sings lead on a remake of the traditional "The Lord Will Make a Way Somehow," while Kee teams with Walker on a revamped version of "I'll Make It Over," the song that marked his 1985 entry into the gospel scene.

Meanwhile, the lead single, "We Made It," is Walker's own personal testimony. Initially, it was meant to address the lingering sorrow brought on by the death of 10 of his church members, who'd worked in the Twin Towers of the World Trade Center. But that was before Walker was stricken—and subsequently hospitalized—with Bell's palsy.

For a month-and-a-half, not only was the left side of Walker's face completely shut down, but he was also restricted to complete bed rest, leading him to believe that the album wouldn't be completed until next year.

Walker's recovery, however, has been right on track. And while the illness may have caused him to alter his diet and schedule, what hasn't changed is the upbeat, high-energy, and all-around funky brand of choir music

that forged a new trend in directing on gospel's choir scene.

"These days, you have a lot of new artists coming along with music choirs who can't sing on Sunday mornings. They're too urban," Walker says. "We have a couple of cuts with that urban/hip-hop, R&B feel, but for the most part, it's still strictly church—what you can sing on Sunday mornings."

Also featured on *Live at Radio City Music Hall—Family Affair II* are **Ted & Sheri**, a duo recognized as "most promising" during the recently held Gospel Music Workshop of America's (GMWA) 35th annual meeting in Detroit. The duo, whose current album is *The Healing Starts Right Here* (Church Howse Music), is prepping to go on tour with **Donald Lawrence**, **Karen Clark-Sheard**, and **Richard Smallwood** in September.

**SPIRIT ARISING:** **Michelle Williams'** high-flying (and charting) gospel debut, *Heart to Yours*, propelled MusicWorld Gospel, a co-venture label forged by **Destiny's Child** manager **Mathew Knowles** and Columbia Records, to the forefront of today's gospel scene. It is now the mandate of its recently appointed director, **Alvin Williams** (formerly of Word Records), to keep it there. That the label has secured the rights to the forthcoming soundtrack to *The Fighting Temptations* (which stars **Cuba Gooding Jr.** and **Beyoncé Knowles** and features **Shirley Caesar**) and will release in October *Spirit Rising*, a double-CD compilation project to feature tracks from **Michelle Williams**, **Mary Mary**, **Kelly Price**, and **Dawkins & Dawkins** is sure to make that feat easier.

But it appears Williams is making some headway himself with the recent signing to the label of the Detroit-based girls group **Ramiyah**, fashioned by gospel powerhouse producers **J. Moss** and **Paul Allen**, who, along with **Walter Kearney**, make up P.A.J.A.M. Entertainment, also of Detroit.

**BRIEFLY:** Pop/urban top-selling darlings **Out of Eden** recently made its first appearance at the GMWA's annual meet. The move signals that the group is looking to expand its base into gospel—taking its cue, no doubt, from the reception of two singles, "Meditate" and "I Sing," from its current release, *This Is Your Life* (Gotee Records). The Nashville-based sister act—comprising **Lisa Kimmey**, **Andrea Kimmey Baca**, and **Danielle Kimmey**—has collectively sold upward of 1 million units on three prior releases.

# Dead Members Find 'Other' Touring Opportunity

**Terrapin Station One-Off Evolves Into The First Trek To Feature All Of The Legendary Group's Surviving Bandmates**

BY RAY WADDELL

NASHVILLE—Initially conceived to take the pressure off the Terrapin Station festival, the fall arena run for the Other Ones is poised to be a big winner in its own right and another chapter in Grateful Dead history.

Held at Alpine Valley Music Theatre in East Troy, Wis., Aug. 3-4, Terrapin Station was billed as a Grateful Dead reunion of sorts, bringing together the legendary band's surviving members both in their own current outfits and as the Other Ones. Part festival and part gathering of the tribe, the event was an unqualified success, despite early misgivings from local Walworth County officials who feared pent-up demand might send thousands of ticketless Deadheads into the region. Fears turned out to be unwarranted.

"Terrapin Station was a flawless event in every respect," Grateful Dead Productions president/CEO Cameron Sears says. "The predicted hordes did not descend on Alpine

Valley, security and operations were executed flawlessly, and the bands performed brilliantly."

Drummer Mickey Hart described the shows as "blissful. It was better than when we left it. We had liftoff. It sure sounded like Grateful Dead music to me, and felt like it, too."

## SAFETY VALVE

Both dates sold out within 30 minutes, with total attendance of 70,000 and a gross of more than \$3.5 million. In addition to nightly headlining sets from the Other Ones, performers included Hart's Bembe Orisha, Bob Weir's RatDog, Phil Lesh & Friends, Billy Kreutzmann's Trichromes, and Dead lyricist Robert Hunter. Performing on secondary stages were Jorma Kaukonen's Blue Country, Warren Haynes, Donna the Buffalo, Disco Biscuits, Robert Randolph, and Karl Denson. The festival also included a Conversation Stage and a Grateful Dead memorabilia tent. Tickets were \$52.50.

The fall arena tour, which will feature the Other Ones in an "evening with" presentation, was conceived after Terrapin Station was put together. "Essentially, we intended to play Alpine Valley as a one-off event, but



due to the fact that the county got so nervous about security issues, they asked us to announce some other shows," Sears explains. "If we had had security issues [at Terrapin Station], we probably would not have done the

fall tour, but the fans [without tickets] heeded our request to stay away, and we had a hassle-free event."

Hart adds, "In good ol' Grateful Dead fashion, we told 'em not to come."

Monterey Peninsula Artists agent Jonathan Levine was one of Terrapin Station's organizers, and he admits the event went through some dicey stages with county officials. "The county came in and threw [promoter] Clear Channel [Entertainment (CCE)] some serious curve balls," Levine reports. "Once we were able to address their concerns and showed them our crowd control, traffic, and operations plans, it helped alleviate their fears and concerns. When we announced the fall tour, it helped show [that Terrapin Station] was not a once-in-a-lifetime event."

CCE regional VP of operations Mark Campana says the announcement of Other Ones dates for the fall, along with other elements, eased the pressure considerably. A Webcast of the event at dead.net received more

than 100,000 hits, and WXRT Chicago broadcast the Saturday-night show live.

"Probably the biggest piece of the puzzle was when the artists agreed to do a fall tour to assure the community there would be other outlets to see these artists playing together," Campana says. "The artists had as much to lose, if not more, with the Grateful Dead brand and franchise if this failed, so they were pulling on the rope just as hard as we were."

In terms of proceeding with the fall tour, it also helped that the Other Ones performances went so well at Terrapin Station. "The music was stellar, the guys felt really good, and everyone was comfortable with doing more shows," Sears says.

"It would be a shame not to take this back out," Hart says. "I'm really looking forward to it, and I know everyone else feels the same way."

## THE OTHER TOUR

Levine is the agent for Phil Lesh & Friends and routed the fall tour of the Other Ones. While the Other Ones toured as part of the Further Festival, Levine says this will be the first with all four surviving members of the Dead. The tour works primarily with CCE, along with Jam Productions and Rising Tide.

Tickets will be priced in the \$35-\$45 range. "The band did the right thing all the way around," Levine says. "First and foremost, they always want to make the shows accessible and not priced out in the stratosphere."

The tour begins Nov. 14 at the Roanoke Civic Center in Roanoke, Va., and concludes at Allstate Arena in Chicago (Dec. 2). Based on the success of Terrapin Station, Sears is optimistic that the Other Ones' fall tour will likewise be a winner: "It's hard to say but, yeah, we think the outpouring from the audience for Terrapin Station was nothing short of amazing."

John Scher, promoter of dozens of Dead shows and current co-manager of Weir, says the Dead's profile remains high. "Unquestionably, post-Beatles, the Grateful Dead is the most influential band in the world, sociologically and musically," he observes. "It's great that these guys are getting a chance to do this again, when nobody was really sure they would. The four of them were able to figure out a way to make this music feel current, meaningful, and important."

Hart says a successful fall run could spawn more dates for the Other Ones. "We're going to take it slow, but if this works out, we'll probably look at a New Year's Eve run, and if that works out, a summer run for next year. We're back in love with each other. We had some differences of opinion in the past, and music seems to have superceded our differences."

# Nelly's Headlining Tour Not A Dilemma For Promoters

BY SUSANNE AULT

LOS ANGELES—Considering the record-breaking movement of his singles and the multi-platinum status of his first two albums, Nelly is getting hot in here. But tour organizers say that venue managers shouldn't sweat over the hip-hopper's debut headlining tour this fall, even if urban retail sales traditionally outpace urban ticket sales.

Looking at "Hot in Herre" and "Dilemma" from Nelly's sophomore, three-times-platinum effort *Nellyville*, it's been more than 24 years since one artist nabbed the top two spots on The Billboard Hot 100 (*Billboard*, Aug. 10). Equally impressive is that Nelly's first album, *Country Grammar*, has gone eight-times platinum. Plus, Ashanti—whose first single, "Foolish," hit No. 1—is now expected to be added to the Nelly bill.

"Hip-hop, in terms of album sales, is tremendous," says John Page, GM of the First Union Center, Nelly's Philadelphia stop. "But there doesn't seem to be the same effect in terms of live entertainment."

Granted, current economic factors are making many tours a tough sell. Still, Eminem's *The Eminem Show* is the year's top-seller so far, but his marquee status on this summer's Anger Management tour is doing less than what was hoped for in some markets.

Beth Beard, marketing director for the Tacoma Dome in Washington, reports 13,097 tickets were sold out of a 17,650-capacity show for an Aug. 6 Anger Management stop. She admits, "It was pretty good, but we were a little short." And at four days to go, Fresno,

Calif.'s Selland Arena had two-thirds of its tickets sold for its Aug. 12 show.

Reasons for the discrepancy vary. Some concert folks chalk it up to the fact that rap and hip-hop appeal to a youthful crowd, unlike rock's Bruce Springsteen or Aerosmith, who can potentially attract 60-year-olds as easily as 20-year-olds. There's also the violence that has scarred urban concerts—such as the fights that broke out at KKBT (100.3) the Beat Los Angeles' Beat Summer Jam 2002 Aug. 11. Also, rappers generally tour less than rockers, so concert-goers could be less conditioned to seek out urban shows.

## WHOA, NELLY!

Yet even with an uneven hip-hop touring track record, those involved in the Al Haymon-produced and International Creative Management (ICM)-booked Nelly/Ashanti outing are anticipating sizzling success.

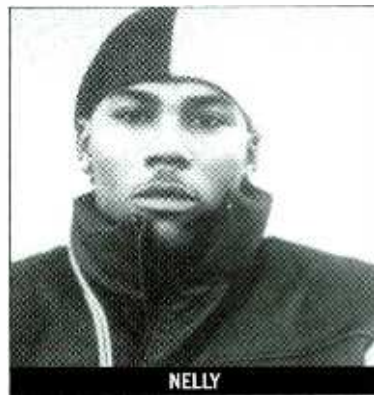
"Nelly and Ashanti together? That's a great double-bill," says Page, who is delighted to host the show despite the flak that has dogged past hip-hop events. He contends that the future looks bright for urban touring, because "it's now more mainstream than ever. Different ethnic groups are getting represented in audiences. Its artistic merit is becoming appreciated."

ICM urban and R&B head Phil Casey sees Nelly as a breath of fresh air for the touring industry. After Britney Spears, few newcomers have surfaced that seem capable of pulling off the sure-fire ticket sales of Aerosmith and Springsteen—older acts that audiences fear will stop touring. The hunt is on for

people who can carry their torch.

"Nelly has come up with something really unique. A lot of hip-hop artists do one album [and] it blows up, but you never hear from them again after their second album," Casey says. "But out of the box, [*Nellyville*] is stronger than his first album. He's taken the next step in terms of evolving. This is why I think that out of everyone, he has a chance."

Echoing that sentiment is Bob Belber, executive bookings director for SMG (which, along with Clear Chan-



nel, makes up Nelly's tour buyers), who predicts that "Nelly could be that new act. I'm encouraged that he has this kind of buzz."

Just as important, Casey continues, is that "Nelly has crossover appeal with credibility. He hasn't pimped himself out to the pop market. It's real music out of St. Louis... and he's not burdened by East Coast or West Coast labels."

With tickets set to average \$40, Nelly says he and fellow members of

the St. Lunatics "definitely want to give fans their money's worth," adding, "I'm excited about going on tour, and we are working on putting together a solid show."

## SELECT VENUES

To bolster the 10,000-20,000-capacity arena tour, Casey cherry-picked its first 20 dates to coincide with the markets where Nelly's biggest fans reside. A mix of primary and secondary markets, the tour begins at a to-be-determined Boston venue Oct. 3 and closes Nov. 3 at Minneapolis' Target Center (dates subject to change). Casey expects the tour to eventually fan out to 20 more dates across the country. Support acts on the bill include rappers Lil' Wayne, St. Lunatics, and Big Tymers.

Belber (who is also GM for Albany, N.Y.'s Pepsi Arena) thinks Nelly can beef up business for markets thirsty for mid-range artists who can sell seats. Everyone would love a superstar artist, à la Springsteen, to blow through town. But more often than not, premier talents primarily stick to the major cities.

"As far as secondary markets that aren't getting those quick sellouts, Nelly is perfect," says Belber, whose Pepsi Arena is part of Nelly's routing. "To have an act that will not only play primary but also secondary [cities] is the kind of tour that will increase the numbers."

Regarding security, Belber says that since last Sept. 11, "we've bumped up security more than ever for everything." He adds that he now treats all events at his venue equally, "even doing metal detection for the family shows."

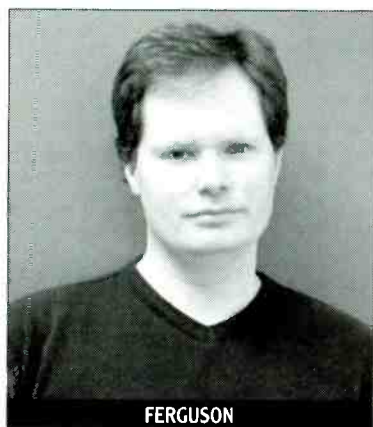


# Venue Views™



by Ray Waddell

**TRANSATLANTIC MIGRATION:** Up-and-coming British rock band **Doves** are making a return trip to North America with a fall run that begins Sept. 7 at the Guinness/Q101 Oysterfest in Chicago and wraps with a double Oct. 8-9 at the **Mayan Theater** in Los Angeles. Dates include radio shows, theaters, and large clubs. A brief run in June to promote the release of the band's sophomore release, *The Last*



FERGUSON

tour America quite a lot are the ones that make it, like **U2**, **the Cure**, **Depeche Mode**, **Radiohead**, **the Police**," he says. "Recent examples would be **Travis** and **Oasis**."

With two plays in three months, Hurwitz appreciates Doves' commitment. "To see a band finding success from actually working the market is especially encouraging to the kind of promoter I am. I count on bands doing a slow, meaningful build, as opposed to a one-hit deal. This is my kind of act."

To that end, Ferguson would like to see Doves come back to America early next year or possibly play some Christmas radio shows. Obviously, time is tight. "They're trying to squeeze the world in," he says. "They've done the European festivals, and they've already done Japan, Australia, and America."

**HAVE IT THEIR WAY:** Ticket sales are strong out of the box for the BK Got Music Summer Soul Tour 2002, presented by Burger King. The 19-market urban soul music outing, which began Aug. 15 at the **FleetBoston Pavilion**, is produced by Clear Channel Entertainment and Haymon Entertainment. The tour boasts a lineup of **Luther Vandross**, **Gerald Levert**, **Angie Stone**, and **Michelle Williams** of **Destiny's Child** in her gospel debut.

Veteran urban promoter **Al Haymon** says the concept was to put together a festival-styled late-summer tour, with Vandross as the anchor. "We were looking for compatible acts in the young adult vein, which brought us to Gerald Levert and Angie Stone," Haymon says. "The idea was to offer a lot of entertainment for the dollar, and each of these acts is capable of doing a full set. In the case of Luther and Levert, they've headlined many, many shows. This is a show capable of crossing all color lines and demos."

Ticket prices range from \$25 for lawn seats to \$65-\$75 for gold-circle seating. "Ticket prices were devised early on, but obviously having a sponsor involved helps," Haymon says. "Burger King has [brought] media attention and exposure to the tour." As part of the presenting sponsorship, Burger King will be included in TV, print, and radio tour advertisements and on-site signage.

Haymon says early dates are selling "extremely well. This is the year's hot late-summer ticket; in fact, I would venture to say it's the hottest ticket in young adult urban music."

The BK Got Music Summer Soul tour wraps Sept. 22 at the **Chronicle Pavilion** in Oakland, Calif.

*Broadcast*, "sold out everywhere," according to **Steve Ferguson**, Doves' responsible agent at Little Big Man. Venues in June ranged from 575- to 2,500-capacity; routing will include both new and repeat markets this time around.

"We're inching up in the markets we played in June, and we're exploring some new markets," Ferguson says, adding that the reception from buyers was enthusiastic. "Everybody was happy they're coming back, particularly the people that had them in June. This is a very good live band, [visually] and sonically."

Doves are set to play Washington, D.C.'s **9:30 Club** Sept. 12 after selling out there in June 2001. "The [upcoming] show is already selling very well," 9:30 Club promoter/owner **Seth Hurwitz** says. "I'm always thankful when I see that kind of growth. It's like the old days, with acts that build slowly and steadily and then stick around."

Little Big Man has had success touring U.K. bands in the U.S., and Ferguson says it's a matter of the bands being committed to spending time in America. "English bands need to come to America more than once per album cycle. Some [British] bands view touring here as a nice, three-week vacation of sorts, like, 'Come to America, get some cheap clothes, hang out.' We try to get bands to come back more often and not disappear. This is the biggest market in the world, so why not dedicate more time to it?"

History backs up Ferguson's philosophy. "Historically, the bands that

AUGUST 24  
2002

Billboard®

BOXSCORE™  
CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JAMBOREE IN THE HILLS: TOBY KEITH, HANK WILLIAMS JR., ALABAMA, KENNY CHESNEY, & OTHERS	Jamboree In The Hills Festival Area, Morristown, Ohio July 18-21	\$3,027,172 \$100/\$90/\$65/\$42.50	83,127 120,000 four shows	Clear Channel Entertainment
BRITNEY SPEARS, LUIS FONSI	Foro Sol, Mexico City July 27	\$2,155,292 (21,121,857 pesos) \$183.67/\$15.31	51,261 sellout	OCESA Presents, CIE Events
DAVE MATTHEWS BAND, SPEARHEAD	ctnow.com Meadows Music Centre, Hartford, Conn. July 25-26	\$1,798,886 \$47/\$32	50,995 two sellouts	Clear Channel Entertainment
THE WHO, ROBERT PLANT	Tweeter Center for the Performing Arts, Mansfield, Mass. July 26	\$1,422,592 \$158.50/\$46.50	19,920 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	MARS Music Amphitheatre, West Palm Beach, Fla. July 26	\$917,344 \$75.50/\$45.50	17,805 19,771	Clear Channel Entertainment
DAVE MATTHEWS BAND, SPEARHEAD	Tweeter Center for the Performing Arts, Mansfield, Mass. July 23	\$891,620 \$50/\$35	19,900 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. July 24	\$878,796 \$127.50/\$37.50	21,371 23,273	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Tweeter Center at the Waterfront, Camden, N.J. July 25	\$777,942 \$41.50/\$29.50	25,288 sellout	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Tweeter Center for the Performing Arts, Mansfield, Mass. July 25	\$775,312 \$52/\$38.50	17,646 19,900	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 20	\$718,464 \$69.50/\$35	13,975 14,029	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Gund Arena, Cleveland July 21	\$692,580 \$48.50	14,280 16,500	Clear Channel Entertainment
MARC ANTHONY	United Center, Chicago July 20	\$631,628 \$75/\$32.50	11,631 12,486	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Xcel Energy Center, St. Paul, Minn. Aug. 2	\$621,049 \$41.50/\$38.50	15,221 sellout	Jam Prods.
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Allstate Arena, Rosemont, Ill. Aug. 1	\$604,228 \$41.50/\$38.50	14,644 sellout	Jam Prods.
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Nissan Pavilion at Stone Ridge, Bristow, Va. July 21	\$590,998 \$42.50/\$27.50	20,478 22,623	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	PNC Bank Arts Center, Holmdel, N.J. July 21	\$566,891 \$67.25/\$26	13,894 16,462	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 26	\$533,268 \$39.50	13,989 14,029	Clear Channel Entertainment
JEEP WORLD OUTSIDE FESTIVAL TOUR: SHERYL CROW, TRAIN, O.A.R., ZIGGY MARLEY, & OTHERS	Winter Park Resort, Winter Park, Colo. July 20	\$520,586 \$65/\$48	10,655 12,000	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Tacoma Dome, Tacoma, Wash. Aug. 6	\$493,829 \$39.50	13,097 17,650	House of Blues Concerts
CREED, JERRY CANTRELL, 12 STONES, VON RAY, GONE BLIND	ctnow.com Meadows Music Centre, Hartford, Conn. July 24	\$478,634 \$49/\$39	11,605 24,579	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Staples Center, Los Angeles Aug. 2	\$462,420 \$70/\$37.50	13,043 sellout	Nederlander Organization
LENNY KRAVITZ, PINK, ABANDONED POOLS	Tweeter Center, Tinley Park, Ill. July 26	\$450,708 \$65/\$25	17,552 28,589	Clear Channel Entertainment
WIDESPREAD PANIC, NORTH MISSISSIPPI ALL STARS, ROBERT RANDOLPH	The Backyard, Austin July 18-20	\$431,910 \$30	15,166 three sellouts	Clear Channel Entertainment, Direct Events
INDIGO GIRLS, THE B-52'S, JACK JOHNSON, WILLIAM TOPLEY, DAVE PRINER	Winter Park Resort, Winter Park, Colo. July 21	\$427,345 \$65/\$45	8,781 12,000	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Montage Mountain Amphitheater, Scranton, Pa. July 20	\$412,773 \$39.50/\$29.50	12,600 17,599	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. July 3	\$406,244 \$67/\$10.25	16,769 23,150	Clear Channel Entertainment
AREA: TWO MUSIC FESTIVAL: DAVID BOWIE, MOBY, BUSTA RHYMES, BLUE MAN GROUP, ASH	DTE Energy Music Center, Clarkston, Mich. Aug. 6	\$396,690 \$59.50/\$39.50	11,624 15,202	Clear Channel Entertainment, Palace Sports & Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. July 26	\$380,262 \$47/\$20	18,518 23,152	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Verizon Wireless Amphitheatre, Charlotte, N.C. July 20	\$356,357 \$53.50/\$26.50	11,189 18,707	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Freedom Hall Coliseum, Louisville, Ky. July 22	\$350,992 \$48.50/\$42.50	8,012 13,979	Clear Channel Entertainment
WEEZER, DASHBOARD CONFSSIONAL, CORDELENE	Tweeter Center at the Waterfront, Camden, N.J. July 26	\$349,485 \$29.50/\$22.50	14,058 24,880	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Polaris Amphitheater, Columbus, Ohio July 20	\$326,663 \$51.75/\$25	11,750 20,000	Clear Channel Entertainment
TOOL, TOMAHAWK	Pensacola Civic Center, Pensacola, Fla. Aug. 1	\$302,400 \$35	8,640 sellout	Beaver Prods.
SCORPIONS & DEEP PURPLE, DIO	Greek Theatre, Los Angeles Aug. 4	\$298,310 \$65/\$25	6,162 sellout	Nederlander Organization
JOHN MELLENCAMP, SHANNON McNALLY	MARS Music Amphitheatre, West Palm Beach, Fla. July 25	\$298,131 \$50/\$22.50	9,819 19,337	Clear Channel Entertainment

Copyright 2002, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

ALBUMS

Edited by Michael Paoletta

POP

★ LINDA THOMPSON

**Fashionably Late**  
**PRODUCER: Edward Haber**  
**Rounder 11661-3182**

Listening to legendary Brit-folkie Linda Thompson's first album of new material since 1985's *One Clear Moment* makes it hard to imagine how hysterical dysphonia—a psychological syndrome that prevented the artist from producing speech—could have halted her stellar career for so long. Without mincing words, *Fashionably Late* instantly returns Thompson to female singer/songwriter prominence. Lead cut "Dear Mary," which she co-wrote with her son and chief collaborator, Teddy—and which features vocals and guitar work from ex-husband Richard Thompson—effectively grounds the recording. The circle of Brit-folk is further made unbroken by the guest roles of Fairport Convention's Jerry Donohue, Dave Mattacks, and Dave Pegg; Martin Carthy and his daughter, Eliza, and her young contemporary cohort Kate Rusby. But it's Thompson's poignance, bathed in a beautifully understated, mostly acoustic setting that is bound to lift the album high on year-end top 10 lists.—**JB**

★ MARY LEE'S CORVETTE

**Blood on the Tracks**  
**PRODUCER: Veronica Rain**  
**Bar/None 132**

If one great singer/songwriter deserves interpretation by another great singer/songwriter, look no further than Mary Lee Kortés' remake of Bob Dylan's 1975 masterwork, recorded live at New York's Arlene Grocery club last year with her band Mary Lee's Corvette. Kortés taught herself harmonica three days before the gig but was obviously well-schooled in the difficult Dylan opus—though she does turn the mike over to an anonymous Dylan imitator in the audience for "Lily, Rosemary and the Jack of Hearts." Otherwise, Kortés, with the help of her outstanding band, is right-on throughout this sterling performance—particularly on a track like "Idiot Wind." Originally self-released, *Blood on the Tracks* so impressed the powers that be at Bar/None

S P O T L I G H T S

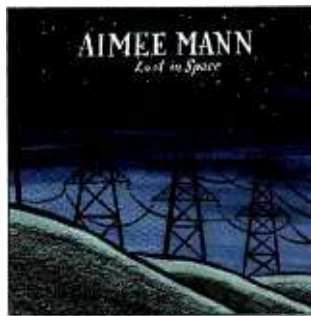


**MANÁ**  
**Revolución de Amor**  
**PRODUCERS: Fher Olvera, Alex González**  
**Warner Music Latina 48566**

Maná's first studio album in five years is ambitious in musical scope and lyrical depth as it puts forth a hardly revolutionary, but now rarely heard, maxim: Love is the answer. The message is bolstered with a harder rock edge than heard in Maná's previous albums, plus expansive use of eclectic instrumentation and lush, organic arrangements. The full potential of rock en español's seminal group is realized in the Caribbean/rock track "Sábanas Frías," with Ruben Blades as guest vocalist, and in lead single "Ángel de Amor," a classic Maná marriage of fine melody and thought-provoking lyrics. Although such synergy defines most of this powerful album, the message is overbearing in "Fé" (lines like "Why can't we all get along like brothers" are immediate turn-offs) and "Justicia, Tierra y Libertad," which survives thanks to an irresistible groove and Carlos Santana's guest guitar. Still, the bulk of *Revolución* is meritorious, even if some tracks need lyrical finessing to achieve their lofty, revolutionary end.—**LC**

**AIMEE MANN**  
**Lost in Space**  
**PRODUCERS: Aimee Mann,**  
**Michael Lockwood**  
**SuperEgo SE007**

"All the perfect drugs/And superheros/Wouldn't be enough/To bring me up to zero," sings Aimee Mann on the opening track ("Humpty Dumpty") of this, her fourth solo offering. One track later, "High on Sunday 51," finds the singer/songwriter begging a beloved to "let me be your heroin." Yes, Mann, the recording artist, remains one tortured soul—albeit an insightful, thought-provoking one. Sonically rich,



*Lost in Space* is home to some of Mann's most intimate storytelling—themes of addiction, missed connections resulting in isolation, and emotional rescue prevail—which is really saying something considering the deft tales told in past albums like *Bachelor No. 2*, *Whatever*, and the soundtrack to the film *Magnolia*. Like many pharmaceuticals, *Lost in Space* is risky and addictive. Unlike many pharmaceuticals, it doesn't seem to have any disastrous side effects.—**MP**



**SKELETON KEY**  
**Obtainium**  
**PRODUCERS: the Dubious Brothers**  
**Ipecac 29**

Although it was a long time coming, New York noise-pop combo Skeleton Key follows its lauded 1997 Capitol album *Fantastic Spikes Through Balloon* (and an even better Motel debut EP from '96) with the irresistible *Obtainium* for Mike Patton's Ipecac label. There have been personnel changes in the meantime, but the new set brims with more of the barbed hooks and off-kilter rhythms that built the band a buzz among the rock press and college radio (Music to My Ears, *Billboard*, March 1, 1997). Founding singer/bassist Erik Sanko has never sounded better than when he keens like a hopped-up carnival barker on the guitar-charged standout "One Way, My Way" or when he intones sotto voce over the industrial tone poetry of "Candy." Some of the whimsical lyrical puns sell the musical invention short, as with "Roost in Peace"; overall, though, the disc fascinates with its air of obsolescent machines coming alive to bump and grind in a Lower East Side antique shop.—**BB**

that a deal was struck. Hopefully, a bright future awaits Kortés and her own brilliant tunesmithing.—**JB**

**PETER STUART**  
**Propeller**  
**PRODUCER: Andrew Williams**  
**Vanguard 79713**

When you find yourself humming along with an entire album and not wanting it

to end, while also feeling that the artist is being completely honest and heartfelt, the project is definitely a special one. Stuart, the former Dog's Eye View frontman, accomplishes this difficult task with his solo debut. Focusing on romantic relationships, it kicks off with the catchy "Take Me Back," about two people separated by distance. "Innocence," a beautiful song with piano accompaniment, tells

of the desire to leave behind past experiences. One of the album's most addictive tunes is "With My Heart in Your Hands," which follows a doomed relationship's end. "Let's Get Lost," with its sensuous trumpet background, explores the care-free wish to just pack up and leave with your beloved. The project also includes guest vocals from the Counting Crows' Adam Duritz and Moon Zappa.—**JK**

R&B/HIP-HOP

► **CLIPSE**  
**Lord Willin'**  
**PRODUCERS: the Neptunes**  
**Star Trak/Arista 14735**

In the history of hip-hop, and with the exception of Tru (Master P, C-Murder, and Silk the Shocker), there have been very few brotherly acts that have attained success. The brotherly tandem of Malice and Pusha T, better known as Cliche, look to add their names to this short list with their debut set. And if lead single "Grindin'" is any indication, the duo is well on its way. The top-10 song has turned the rap world on its ear with a simple, stripped-down track courtesy of the Neptunes, who serve as the set's executive producers. Cliche ups the ante on the James Brown-inspired "Young Boy." Other standouts include "Ego" and "Ma, I Don't Love Her" (featuring Faith Evans). *Lord Willin'* is proof positive that blood (and the Neptunes beats) are indeed thicker than water.—**RH**

DANCE/ELECTRONIC

★ **FROU FROU**  
**Details**  
**PRODUCERS: Imogen Heap, Guy Sigsworth**  
**MCA 314 586 996**

Producer Guy Sigsworth has worked with numerous superstars, including Madonna and Björk. Singer Imogen Heap issued a solo album (*Megaphone*) four years ago. These days, the London-based Sigsworth and Heap are working together as Frou Frou. Tailor-made for post-club chill-out sessions, as well as weekend brunches at hip cafés, *Details* delights with warm electronic beats, organic guitars, and multi-tiered strings. Floating in and above this rich musical foundation are the sublime vocals of Heap. Fans of Dido will surely find much to admire here, particularly tracks like the gentle "Let Go," the Saint Etienne-inflected "It's Good to Be in Love," the positively buoyant "Must Be Dreaming," and the beautiful, piano-fueled "The Dumbing Down of Love." On the set's lead single, the melancholic "Breathe In," Heap sings, "I read you/And God I'm good at it/I'm so spot on." Those last three words are also a perfectly fine description of *Details*.—**MP**

(Continued on next page)

V I T A L R E I S S U E S

**FRANK SINATRA**  
**Frank Sinatra in Hollywood**  
**(1940-1964)**

**COMPILATION PRODUCERS: Didier C. Deutsch, Charles L. Granata**  
**ORIGINAL PRODUCERS: various**  
**Reprise/Turner Classic Movie Music 78285**

Exquisitely presented and painstakingly assembled, this six-CD retrospective of Sinatra's contributions to the music of film is exhaustive in its completeness. It's also totally impressive musically, starting with Sinatra's early days in the 1940s with such stellar outfits as Tommy Dorsey, Nelson Riddle, and Andre Previn—and brilliant composers like Irving Berlin and Cole Porter. Along the way, Sinatra hooks up with

well-known contemporaries (Gene Kelly, Jimmy Durante, Bing Crosby, Dean Martin, and Sammy Davis Jr.). There's plenty of familiar material, including "That Old Black Magic," "All the Way," and "The Lady Is a Tramp." But more charming are such lesser-heard inclusions as "O'Brien to Ryan to Goldberg" from *Take Me Out to the Ball Game*, "It's Only Money" with Groucho Marx from *Double Dynamite*, and "Ad Lib Blues" with Louis Armstrong from *Finian's Rainbow*. Also fascinating are the outtakes, promotional spots, interviews, and Sinatra's acceptance speech for his best supporting actor Oscar in 1954. Like the Chairman himself, this collection is first class, baby.—**RW**



**VARIOUS ARTISTS**  
**When the Sun Goes Down, Vol. 2: First Time I Met the Blues**

**COMPILATION PRODUCERS: Colin Escott and Barry Feldman with David Evans**  
**ORIGINAL PRODUCERS: various**  
**Bluebird/RCA Victor 09026-63987**

With the four-disc series *When the Sun Goes Down*, RCA surveys the massively influential Bluebird/Victrol catalog of early blues. *Walk Right In* (bluesy folk/pop), *First Time I Met the Blues* (pre-war blues), *That's Chicago's South Side* (urban blues), and *That's All Right* (postwar blues hinting at rock) are blessed by phenomenal remastering and ace liner notes by Colin Escott, plus evocative photos and

cover art. *First Time I Met the Blues* kicks off with Vaudevillian Victoria Spivey's "Telephoning the Blues." Country pioneer Jimmie Rodgers teams with Louis Armstrong's indigo horn for "Blue Yodel #9." The title track has roots in Little Brother Montgomery's 1936 re-edition, recorded in a New Orleans hotel room. Then there are Blind Willie McTell's "Statesboro Blues" (a later staple for the Allman Brothers) and Sleepy John Estes' "The Girl I Love, She Got Long Curly Hair" (covered by Led Zeppelin live). The series' subtitle is no idle boast: White and black, male and female, these artists indeed wrote "The Secret History of Rock'n'Roll."—**BB**

**CONTRIBUTORS:** Bradley Bamberger, Jim Bessman, Leila Cobo, Gordon Ely, Steven Graybow, Rashaun Hall, Jill Kipnis, Michael Paoletta, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

(Continued from preceding page)

COUNTRY

DIAMOND RIO Completely

PRODUCERS: Michael Clute, Diamond Rio Arista 67046

Quietly and consistently, Diamond Rio has become country music's classiest outfit during the past decade, turning out one quality project after another. *Completely* is no exception, boasting stellar musicianship, soaring harmonies, and top-shelf material. The debut single, "Beautiful Mess," is a haunting, swirling gem; "Big 'Ol Fire" and "The Box" show how commercial country can be musically adventurous; and the loungey "Something Cool" is just that. A likeable take on aging, "Wrinkles" effectively blends piano and mandolin, while the title cut is a piano-based ballad that avoids sappiness only through its on-target performance, and "If You'd Like Some Lovin'" is pure country swing. Elsewhere, the ambitious instrumental showcase "Rural Philharmonic" is the intriguing marriage its title suggests, and the weeper "Make Sure You've Got It All" is as traditional as anything this band has ever laid down. This is how it's done.—RW

WORLD MUSIC

CHEB NASRO Departures

PRODUCER: Lilo Fadidas Mondo Melodia 186 850 054

Cheb Nasro has released well over 100 cassettes in his native Algeria. He's one of the most popular *rai* singers in the Middle East, yet *Departures* marks the belated U.S. debut for Mondo Melodia. Nasro, who now lives in Miami, grew up in the port city of Oran, also the birthplace of *rai*, and he has developed a particularly lyrical style of the genre. Whereas some *rai* artists have incorporated electronica into their sound, Nasro has remained more of a mainstream *rai* pop artist. Nasro's emotive style may remind some listeners of Portuguese *fado* singers, though *rai* allows for tunes in a much wider range of tempos, and even an artist as straight-ahead as Nasro incorporates elements of salsa ("Mon amour") and reggae ("C'est pas la peine") in *Departures*. Cue up "Fatima" and "Akadt Aalik Gualbi" for Nasro's quintessential *rai* style. Distributed by Universal Music Group.—PVV

JAZZ

BRAD MEHLDAU

Largo PRODUCER: Jon Brion Warner Bros. 48114

In jazz, the term "cutting edge" conjures expectations of something so "out there" that it is not ready for mass acceptance. Here, the most "cutting edge" aspects of pianist Mehldau's latest are just what make this project so intriguing, particularly for those beyond the audience captivated by his more traditional recordings. Credit producer Jon Brion (Fiona Apple, the eels), whose reverb-soaked, electronically enhanced soundscapes often evoke the aural equivalent of a modern pop or rock record rather than a straight-ahead jazz date. Still, this is Mehldau's set, and whether backed by

woodwinds ("Dusty McNugget"), going sci-fi (a cover of Radiohead's "Paranoid Android"), or summoning heavy metal (the dirge-like "Sabbath"), his sophisticated, classically influenced lines and improvisations are the centerpiece of each track. Frequent cohorts Jorge Rossy and Larry Grenadier make appearances, as do drummers Jim Keltner and Matt Chamberlain. Quite simply, this jazz disc rocks.—SG

GOSPEL

TRIN-I-TEE 5:7

The Kiss PRODUCERS: various Gospo Centric 5751700382

After strong sales of this female threesome's first two albums, the group—Chanelle Harris, Angel Taylor, and Adrian Anderson—delivers what should easily be its major breakthrough project. Touches of R&B, hip-hop, rock, and pop are added to the trio's bedrock urban/inspirational sound on solid, diverse material and brought home with power and panache by an all-star production team that includes Fred Jerkins (Mary J. Blige, Destiny's Child, Brandy), Shep Crawford (Yolanda Adams, Boyz II Men), and Travon Potts (Christina Aguilera, BeBe Winans). Among a long list of standout tracks are a soulful remake of Curtis Mayfield's "People Get Ready," the smooth "16 Again," and "Holla," a pumping, irresistible dance track. Sure-footed and totally self-realized every step of the way, Trin-i-tee 5:7 has fully arrived.—GE

CLASSICAL

★ MOZART: Idomeneo Ian Bostridge, tenor; Lorraine Hunt Lieberson, mezzo-soprano; Lisa Milne, soprano; Barbara Frittoli, soprano; Anthony Rolfe Johnson, baritone; Edinburgh Festival Chorus; Scottish Chamber Orchestra/Sir Charles Mackerras PRODUCER: John Fraser EMI Classics 7243 5 57260 2 5

In times when major record companies seem to be crumbling and the expense of high art thought unduly extravagant, it is heartening that a new Mozart opera recording as fine as this manages to get made. There are already two high-profile modern versions of Mozart's *Idomeneo* in the racks: the grand DG version from 1997 with James Levine leading a starry cast headed by Placido Domingo and Cecilia Bartoli; and a vivid period-instruments Archiv recording from '91 led by John Eliot Gardiner. While those boast considerable virtues, this new set—recorded following an acclaimed production at last year's Edinburgh Festival—competes on every level. The Scottish Chamber Orchestra plays modern instruments, yet Sir Charles Mackerras—one of our greatest living Mozartians—imparts wonderful period styliness to the proceedings in matters of text, tempo, and texture. Led by tenor Ian Bostridge in the title role and mezzo Lorraine Hunt Lieberson as Idamene, the singers are rich not only in voice but also in personality, without any weak link. Of course, Mozart's music is beyond sublime, and the entire performance (which includes the post-finale ballet music) moves with a fluid sense of drama.—BB

SUPER AUDIO CDS

THE ROLLING STONES The Rolling Stones Remastered PRODUCERS: Andrew Oldham, Jimmy Miller, Glyn Johns, the Rolling Stones ABKCO Records

The Super Audio CD (SACD) format, offering higher-resolution audio than the standard compact disc, receives an estimable boost with the Rolling Stones Remastered, a collection of 22 titles from ABKCO Records. The first SACD release from one of the world's greatest rock'n'roll bands, each title in the Rolling Stones Remastered is presented on dual-layer, hybrid SACDs, which are both forward—and backward—compatible. While the discs are playable on standard CD players, playback on an SACD player allows delivery of the format's high-resolution audio.

SACD, developed jointly by Sony and Philips, is based on the Direct Stream Digital (DSD) system, a one-bit recording process that uses a sampling rate of 2.8224 megahertz, or 2,822,400 samples per second. The result is the capture and playback of audio characterized by exquisite detail and realism. Both the

soul with an impressive conviction and authenticity. The album closes with the Stones' own sound emerging on such cuts as the rollicking "The Under Assistant West Coast Promotion Man" and "I'm Free."

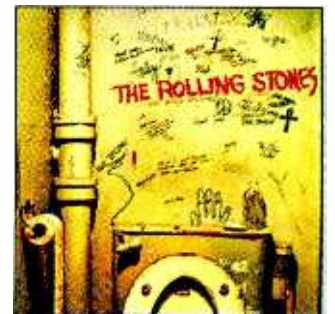
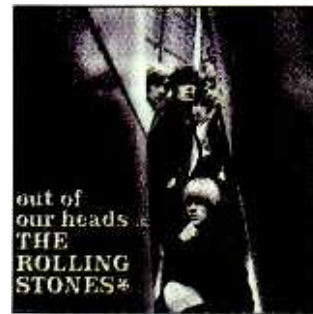
The mellifluous *Between the Buttons* reveals a pensive and somewhat fatigued Rolling Stones. Nonetheless, it's brimming with overlooked gems, the band delivering a captivating blend of folksy, Beatles-esque pop and tough bluesy rockers. The pretty "Backstreet Girl," the poppy "Connection," the beautiful, meditative "She Smiled Sweetly," and the vicious rocker "All Sold Out" are all indicative of the band's extraordinary chemistry and creativity.

Even the group's ill-advised venture into psychedelia, *Their Satanic Majesties Request* (1967), yields the jubilant "She's a Rainbow" and the overlooked "2000 Light Years From Home," the former's trippy hodgepodge sounding especially clear and bright on SACD.

With founding guitarist Brian Jones disintegrating into addiction

production master was slow.

The gifted-but-doomed Jones contributed little to *Beggar's Banquet* and the Stones' 1969 masterpiece, *Let It Bleed* ("Gimme Shelter," "Midnight Rambler," "Monkey Man," "You Can't Always Get What You Want"), yet the band was reaching new heights with each release. Mick Taylor, who replaced Jones in 1969 just weeks before the latter was found dead in his swimming pool, played little more than his predecessor on *Let It Bleed* but provided searing lead and slide work to *Get Yer Ya-Ya's Out!*, unquestionably one of the premier live albums of the rock era. *Ya-Ya's* on SACD is transcendent: At the peak of their intensity and creativity, the band, reinvigorated by Taylor's virtuosity, roars through recent hits and a pair of Chuck Berry covers in front of a hysterical Madison Square Garden audience. With the resolution offered by SACD, listeners can very nearly experience the real thing, 33 years later. (Portions of the 1969 tour can also be seen in the Maysles Brothers' excellent documentary



standard CD and SACD layer of ABKCO's Rolling Stones Remastered discs benefit from DSD encoding.

Taken in its entirety, the Rolling Stones Remastered is an absolute joy. The band's evolution from youthful enthusiasts of American blues to the dominant, and bluntly decadent, rock'n'roll superstars of the late '60s is charted on the Stones' prodigious 1960s output of studio albums and live recordings, as well as numerous ABKCO compilations. Taken individually, each ABKCO SACD release—initially issued on CD in 1986—delivers a pristine, nuanced, warm collection of songs, reproduced from the best-quality analog masters.

The result is the Rolling Stones as they have never been heard. A thorough search to determine the proper and purest master recording preceded the assembly of this series, with the Rolling Stones lending several first-generation masters to the project.

Especially endearing and indicative of the band's early period are *Out of Our Heads* (1965) and *Between the Buttons* (1967). With the Mick Jagger/Keith Richards songwriting output still in a formative stage, the Stones lead off *Out of Our Heads* by tearing through such covers as "She Said Yeah" (in 94 seconds), "Mercy Mercy," "Hitch Hike," and "That's How Strong My Love Is," interpreting rock'n'roll, R&B, and

and often unable to perform, let alone tour, guitarist Richards took the time away from the band's heretofore frantic schedule to learn the open tunings practiced by his Delta blues heroes. For the Stones, 1968's *Beggar's Banquet* was not just a return to the blues but perhaps the first Rolling Stones album on which the band had found its essence. Freed from the confines of standard guitar tuning, Richards began a long and fruitful period of discovery, producing a succession of meaner, tougher riff-based songs, while Jagger's enticing, sensual lyrics and delivery increasingly turned toward politics and revolution. With manifestos like "Sympathy for the Devil" and "Street Fighting Man," Jagger and Richards were plotting an even more ominous-but-irresistible course for the band.

The open-tuned acoustic guitars of "No Expectations," "Parachute Woman," "Street Fighting Man," and "Prodigal Son" from *Beggar's Banquet* are exquisitely rendered on SACD; rarely is the full tonality and resonance of the instrument conveyed on a playback format. "No Expectations," in particular, is exhilarating, with Jones delivering a lazy, weary-yet-lovely acoustic slide guitar.

Also noteworthy is that for the first time, *Beggar's Banquet* can be heard at the proper speed: Due to a faulty tape machine, the original

*Gimme Shelter*, issued on DVD-Video in 2000.)

What may be most astonishing about the Rolling Stones' 1960s oeuvre is its sheer volume. Charged with producing another two sides every 10 weeks and two albums per year, the Stones consistently delivered tough, gritty blues and sardonic, menacing rock'n'roll. ABKCO's collections, including *Big Hits: High Tide and Green Grass*; *Through the Past, Darkly (Big Hits, Vol. 2)*; *Hot Rocks, 1964-1971*; and *More Hot Rocks (Big Hits and Faded Cookies)*, succinctly chronicle the band's many highlights. The sweeping three-disc *Singles Collection: The London Years* goes much further, collecting many charming and long-overlooked B-sides. Even *Metamorphosis*, a 1975 collection of outtakes and Jagger/Richards-penned demos for other artists, is worthwhile.

On each of these 22 hybrid SACDs, listeners can hear a more faithful reproduction of the Rolling Stones than anything previously available. The detail and nuance of Charlie Watts' superior drumming, the full dynamic range of Bill Wyman's elastic bass guitar, the timbre of Richards' brilliant guitars, and Jagger's inimitable dynamism—it's all here, sounding as if the listener were in the studio or concert venue with them.

CHRISTOPHER WALSH

## SINGLES

Edited by Chuck Taylor

### POP

**LIBERTY X Just a Little** (3:55)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

V2 Music 27760 (CD promo)

Britain's rabidly popular *Popstars* has generated more action on the singles charts than a Beatles reunion, making pop culture phenoms out of its winners—as well as runners-up Liberty X. The quintet has scored three hits over yonder, including "Just a Little," which debuted at No. 1. Label V2 is now courting the act stateside with this funky, R&B-peppered anthem, whose chain-gang chorus penetrates the brainwaves like a microwave on high. Lyrically, the song espouses loosening up—just a little—and letting a relationship heat up; the steam factor is tempered by the group's happy-go-lucky vocals and layers of well-produced, swirling harmonies. There has been a lot of press lately about the lack of Brit acts in the U.S.: Liberty X sounds Americanized to a T. As long as V2 can get it over here for promotion, "Little" has a lotta potential.—**CT**

### ROCK

► **DISTURBED Prayer** (3:39)

PRODUCERS: Johnny K, Disturbed

WRITER: Disturbed

PUBLISHERS: Mother Culture Publishing/WB Music, ASCAP

Reprise Records (CD promo)

Disturbed hit multi-platinum success with its debut *The Sickness*, and by the way radio is embracing—actually, make that gobbling—the single "Prayer," it looks as if it's going to be a repeat performance for second album *Believe*, due Sept. 17. The quartet of David Draiman, Dan Donegan, Fuzz, and Mike Wengren delivers what it established as its signature sound with the hits "Stupified" and "Down With The Sickness": vocalist Draiman's staccato delivery and crunchy guitar licks wrapped in a throbbing rhythm and a snappy, irresistible melody. It's familiar, but fortunately, the foursome manages to avoid a carbon copy of the aforementioned hits. Draiman's lyrics continue to delve into the weighty subject matter found on *The Sickness*. He has attested that the song is his reaction to those in the religious right who preach that suffering is inflicted upon people to make them turn to God, as evidenced by such words as "Living my life just isn't hard enough/Take everything away" and "You talk to me, make me turn away." Thank the heavens above there's still music that's thinking for itself.—**CLT**

★ **THEORY OF A DEADMAN Nothing Could Come Between Us** (3:24)

PRODUCERS: Chad Kroeger, Joey Moi

WRITER: T. Connolly

PUBLISHER: Theory Music, SOCAN

Roadrunner Records/604 Records (CD promo)

In terms of success, Chad Kroeger is the current J.Lo of modern rock. Everything he touches these days turns to gold (or

## SPOTLIGHTS



**AVRIL LAVIGNE Sk8ER BOI** (3:23)

PRODUCERS: the Matrix

WRITERS: A. Lavigne, the Matrix

PUBLISHERS: Irving/Avril Lavigne

Publishing/Warner-Tamerlane/

Hollyodge/Rainbow Fish/Mr. Spock

Music, BMI; WB/Tix Music/Ferry Hill

Songs, ASCAP

Arista 5162 (CD promo)

It's not often in the fickle entertainment business that anything can be considered a sure thing, but we're stacking our chips high on the table for the second single from breakthrough singer/songwriter Avril Lavigne. Over the past six months, glorious debut hit "Complicated" has propelled her *Let Go* to platinum status as a fixture in the top 10 of The Billboard 200 and made the teen a bona fide star—and for once, it's not about hype or media overexposure. This girl has conquered because she's genuinely talented and comes across as genuine in her quest for understanding in a complicated world. It's enough to give one hope in a pop arena commandeered more than ever by flash and studio wizardry. Despite its camped-up title, "Sk8er Boi" is a straight-ahead rock'n'roll romp, joyous in its head-banging demeanor and story of a proper girl who didn't think her skater-boy boyfriend was good enough, only to watch him become a celebrity to her ordinary life. It's all great fun and beautifully written, and the instrumental is meaty as a T-bone. "Complicated" made it to No. 2 on The Billboard Hot 100. This one is likely to best it by one.—**CT**

platinum), be it his band Nickelback's 4 million copies-and-counting sold of its 2001 CD, *Silver Side Up*, or his multi-

**DEBORAH COX Up&Down (In & Out)** (3:58)

PRODUCERS: Jimmy Jam, Terry Lewis

WRITERS: D. Cox, J. Harris III, T. Lewis, J. Wright, A. Richbourg

PUBLISHERS: Deborah Cox Music/EMI

Blackwood/Minneapolis Guys/Jibranda,

BMI; EMI April/Flyte Time, ASCAP

J Records 21204 (CD promo)

Some five years ago, Arista Records announced new artist Deborah Cox as the second coming of Whitney Houston—mercy, what burgeoning artist could live up to such lofty hype? Fortunately, in years since, Cox has proved herself a worthy



contender, with such knockout tracks as the No. 1 "Nobody's Supposed to Be Here" and "Things Just Ain't the Same." And like Houston, she has managed to bring together oft-disparate fans of R&B, dance, and pop. "Up&Down (In & Out)" is the song that will at last bring Cox across-the-board appeal in one tasty serving, with its booty-bumping blend of urban beats. With Jimmy Jam and Terry Lewis at the boards, the song slings a full-bodied old-school wallop, while allowing the singer breathing room to wring her soul out with those gorgeous pipes. Of course, it's hard to ignore the irony that Arista chief Clive Davis took Cox with him to J Records, while Houston, still at Arista, has become a rival. It appears we're in for a full-fledged battle for diva domination.—**CT**

format smash with Josey Scott on "Hero." Now comes Theory of a Deadman: Kroeger's fellow Canadians, the



**COLDPLAY In My Place** (3:49)

PRODUCERS: K. Nelson, Coldplay,

M. Phythian

WRITERS: Coldplay

PUBLISHERS: BMG Music Publishing

Capitol Records (CD promo)

It seems as though every once in a while—just when you feel like you're drowning in the tidal wave of noise that gets played on the radio these days—a song and a band come along to at least temporarily restore your faith in rock music. "In My Place" is such a song, and Coldplay is such a band. Introduced and then driven by a combination of big, ploddy, Bonzo beats and a brilliant, already timeless-feeling guitar riff, this first single from the English band's sophomore set, *A Rush of Blood to the Head* (due Aug. 27) finds frontman Chris Martin examining his station in this world. The singer admits to wanting Coldplay to be the best band in the world and to wanting to inject each of his songs with the maximum amount of soul possible; as this song proves, Martin doesn't just talk a good game. He dumps his emotions into dramatic choruses of "How long must you wait for it?/How long must you pay for it?" that come crashing down and right back to that shimmering riff. Passionate, timeless, and more beautiful with each listen, this is pure joy, the type of song that suggests Coldplay is destined for greatness.—**WO**

debut signing to his 604 Records imprint, and undoubtedly the next deep notch on his production bed post. Think

## NEW & NOTEWORTHY

**JARVIS CHURCH Shake It Off** (3:55)

PRODUCERS: Track and Field

WRITERS: G. Eaton, B. West

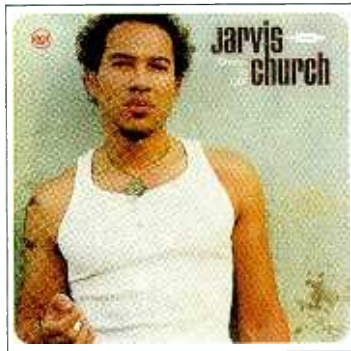
PUBLISHERS: Worldwide West Music/

Mawga Dawg/Sony/ATV Music

Canada, SOCAN

RCA 60529 (CD promo)

Jarvis Church has been a recording artist for more than a decade—as lead of the Canadian band the Philosopher Kings—but he gained notoriety in the U.S. for nurturing the career of Nelly Furtado, whose "I'm Like a Bird" earned the young singer a Grammy Award this year. Now signed to RCA, Church is hoping to spread his own wings and find the



type of mainstream success that evaded him via three previous albums

at home. The title track to his forthcoming *Shake It Off* is born of the Prince school of thought, with a slow, funky groove; some smooth, acoustic guitar-bred breakdowns; and the singer's strong falsetto at the helm. Followers of Maxwell will find Church's loose, sparse sound appealing, while pop culture critics are likely to give him an instant stamp of cool with his hip, barroom persona. And radio? With no sign of a rap, it's always a tough call nowadays. But this guy has the kind of talent that numerous other media outlets should be happy to expose. Hopefully, that will open Church doors.—**CT**

of "Nothing Could Come Between Us" as a well-tuned blend of the best elements of Tantric, Days of the New, Creed, Stone Temple Pilots, and Nickelback, with an undercurrent of blues. Lead vocalist/guitarist Tyler Connolly's lyrics depict a breakup that may or may not be painful to the storyteller ("Nothing could come between us/Sorry to say I don't feel the same"): It could easily become an anthem for those who want to ditch their insignificant others pronto. Keep your eyes open for the eponymous debut, which arrives Sept. 17.—**CLT**

### COUNTRY

★ **DOLLY PARTON Dagger Through the Heart** (3:52)

PRODUCER: Dolly Parton

WRITER: D. Parton

PUBLISHER: Velvet Apple Music, BMI

Sugarhill/Blue Eye 3946S11 (CD promo)

This single from Parton's wonderful new *Halos & Horns* is a lovely acoustic number teeming with personality and charm. There's something about Appalachian music that makes heart-break sound so convincing, and this record is saturated with mournful fiddle and the strains of a mountain banjo. Such musical accompaniment serves to accentuate the East Tennessee native's hauntingly beautiful delivery. Penned by Parton, the lyric is an emotional ode to the pain of infidelity, and her beautiful, vulnerable voice infuses each line with an ocean of heartbreak. This may be too "bluegrassy" for mainstream country radio, but it should be a definite add at Americana and bluegrass. However, all programmers would do well to give it a shot. Through the years, Parton has proved herself the consummate entertainer in a variety of vehicles—from movies to concerts to records that have run the gamut from traditional country to pop—but nowhere do her talents shine more brightly than when she does the mountain music that best reflects her roots and her hillbilly soul.—**DEP**

### AC

**KENNY G FEATURING CHANTÉ MOORE One More Time** (4:01)

PRODUCER: Walter Afanasieff

WRITERS: K. Rochelle, E. Hill

PUBLISHERS: Glitterfish/Careers-BMG/

Sagrabeaux Scngs, BMI

Arista 5172 (CD promo)

It's been a raccoon's age since we've heard from Arista stalwart Kenny G—who scored his last AC hit back in 1999 with the top three "Auld Lang Syne." While his label has undergone a complete makeover, with a new leader and an evolved focus, the soprano sax player has remained virtually unchanged since he first blew onto the scene with "Songbird" in 1987. And therein lies the problem with "One More Time." The song itself is just lovely, and Chanté Moore offers a sensational vocal, exuding tenderness and lovelorn emotion. But as soon as Kenny G comes in, you almost want to roll your eyes: It's the same thing we've heard 10,000 times. You actually wish there existed a remix leaving Moore well enough alone, sans that squealing sax duet partner. That said, it's hard to reinvent yourself when your calling card is a woodwind instrument, so you can't blame the guy for trying. But unless you're a die-hard proponent, this is "One More Time" too many.—**CT**

## Rhythm, Rap, and The Blues™



by Gail Mitchell

**A HEARTFELT THANKS:** Checking e-mail while I was writing this issue's column, I opened a note from a Miami/Fort Lauderdale, Fla., artist named **Antonia Jenae** who wanted to thank *Billboard* for bringing its third annual R&B/Hip-Hop Conference to Miami Beach this year. Jenae wrote, "I met so many people and have started forming relationships already."

Which, in a nutshell, validates all the hard work (oh yeah, and fun) that goes into putting together a conference, especially in these unsettling times. For those of you who didn't make it, you missed a great time (see story, page 1). The entrepreneurial and networking vibes were definitely pumping, with new school and old school alike teaching each other while sharing viewpoints and visions. A case in point is "Clean Up Woman" **Betty Wright**, who said during Thursday's independent-label panel that she has helped train such newcomers as **Jennifer Lopez**, **Christina Aguilera**, and **Erykah Badu**. "I work with everybody," Wright said. "I ain't mad at the young folks with new tracks. I love the mix."

And if those initial contacts follow through, the black music industry will become that much stronger. It's a new day, and we can't afford to be left behind. "We take cards and then don't call," That's Funny! Entertainment chief **Kevin Evans** observed. "We have to stay in contact." And as producer **Rodney Jerkins** noted, "It's all about helping someone."



JERKINS

On behalf of myself and fellow *Billboard* comrades-in-arms **Rashaun Hall**, **Minal Patel**, **Rhonda Baraka**, and **Andy Anderson**, I'd like to thank everyone who participated in the conference and awards show—your support is much appreciated. An extra-special thanks goes to **Usher**, who gra-

ciously agreed to get up close and personal with me during the conference's inaugural Q&A session.

**INDUSTRY BRIEFS:** **LL Cool J's** 10th studio album, the aptly titled *10*, comes down the Def Jam chute Oct. 15 . . . **Mark Cerami's** new Santa Monica, Calif.-based imprint, M.S.C. Music & Entertainment, has pacted with RED for distribution. M.S.C.'s first project, due Sept. 24, is **Tech N9ne's** *Absolute Power* . . . 17-year-old Atlanta R&B singer **Ericka Smith** inks with ArtistDirect Records. Her debut album is slated for 2003 . . . Director **Jeff Byrd** (**Nas**, **Rayvon**) signs with the Mine for representation . . . DreamWorks' re-release of **Mystic's** *Cuts for Luck and Scars for Freedom*, with two new cuts, arrives Nov. 12 . . . **Tank's** new Blackground/Universal album bows Oct. 1.

The fourth annual KOOL MIXX 2002 national DJ contest hits 14 cities this year, including St. Louis, San Francisco, New York, Los Angeles, Atlanta, and Miami. Appearances and performances by **the Roots**, **Common**, **Doug E. Fresh**, and others will highlight the competition; its finale takes place in Chicago Sept. 1 with city champs vying for a crown totaling \$10,000 in cash and prizes.

**LEARNING CURVE:** The International Assn. of African-American Music Foundation teams with Coca-Cola to present Summerscope 2002 (summerscopeonline.com), a free, week-long entertainment and sports camp for kids featuring such speakers as **Glenn Lewis**, **Eve**, **Kindred**, and NBA players **Alonzo Mourning**, **Kenyon Martin**, and **Steve Francis**, plus special performances by **Mario**. The six-city event kicked off July 29 in Washington, D.C., and wraps Aug. 26-30 in Harlem, New York.

Speaking of youth, **Russell Simmons'** Hip-Hop Summit Action Network has partnered with the National Urban League for a new reading and leadership program, Urban Leaguer Def Jam Reader, which is designed to spur interest in reading, community participation, and technology awareness among the 13- to 17-year-old demographic. Recording artists and celebrities will participate in the initiative, which rolls out in two phases during the next three years. Phase I kicks off next February in New York, L.A., Detroit, Dallas, and Champaign, Ill. Phase II bows in 2004 through 2005, to include as many as 20 markets a year.

# Rhinehart: Reaching Out

### Exec's Organic Soul Mixer Facilitates Networking In The Entertainment Sector

Senior VP of marketing at Universal Records Jackie Rhinehart and her staff create and implement marketing campaigns for such artists as Nelly and Master P. Earlier this year, she and Universal senior director of marketing Katina Bynum launched Organic Soul, a networking mixer and think tank for top-level marketing executives.

#### What challenges do record-label marketing executives face today?

It's not so much record labels but the entire entertainment industry. The whole impetus for corporate mergers has been to capitalize on various synergies. Those have fallen short and haven't been as successful as hoped. We're the largest label group, with Island Def Jam, Verve, Interscope, Geffen, and Motown. We're together as a unit but also naturally competitive with each other . . . We have to find ways to co-promote or do cross-promotions with unlikely candidates. However, this has to be done organically so [that] it's a win-win situation.

#### What outside-of-the-box alliances have you established?

One example is potato-chip manufacturer James Lindsey, who was formerly affiliated with Procter & Gamble. As part of our two-year relationship, Universal artists are featured on the chip bags. Now this isn't a conventional marketplace, but 1.5 million bags sold per week gives us a visibility that stickers can't.

We also highlight Universal music at the Magic Johnson Theaters via onscreen slides, a 60-minute CD, a lobby duratron, and on-site events. Going with Magic Johnson vs. an entire chain like Loews makes it more manageable and gives us a chance to target our key urban audience.

#### What is the premise of Organic Soul?

It's a creative incubator, a chance for marketing executives from different business sectors to come together, hash out ideas, and discuss issues relevant to all of us; e.g., retaining the value and integrity of our products while creating promotional tie-ins.

I thought it would be enlightening to bring people together across the board, be they from television, American Express, or live events. We definitely wanted to target black marketing departments, because we felt they needed the outreach and connection. However, the mixers have expanded to include every ethnic group. We just held a mixer in Los Angeles [July 29] with Remy and Savoy and are planning on doing mixers in Chicago and Atlanta.

#### What elements constitute a great music marketing campaign?

First, great music. Then great timing—you must be able to react to the

## 6 Questions



RHINEHART

market and be flexible, [like] when Interscope moved up the release date for Eminem's *The Eminem Show* in May and included a free limited-edition DVD in the first 2 million copies.

Finally, there's the sweat-equity element: making sure artists are part of

the campaign. P. Diddy was everywhere when [his *We Invented the Remix*] album was released.

#### How would you assess new media's role in the marketing paradigm?

New media definitely underscores product awareness and visibility. But it has yet to be documented whether the Internet has been truly instrumental in leading consumers to a sale.

#### What's needed to revitalize the music industry?

I see music as a driving force within a lot of product categories: selling cars, movies, clothes, etc. But lately you don't necessarily see a payoff for music itself. Although consumer research shows music is important, its inherent value seems to have decreased, thanks to such factors as the ability to get it free through CD burning and downloading. Like the ["Got milk?"] campaign, we need a "get music" campaign that stresses the value of music. That music is very important—not something to be pirated.

AUGUST 24 2002		Billboard HOT RAP TRACKS™		
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		
		TITLE IMPRINT/PROMOTION LABEL	Artist	
1	2	<b>DILEMMA</b> FO REEL/UNIVERSAL	NUMBER 1	1 Week At Number 1 <b>Nelly Featuring Kelly Rowland</b>
2	1	<b>HOT IN HERRE</b> FO REEL/UNIVERSAL		<b>Nelly</b>
3	3	<b>I NEED A GIRL (PART TWO)</b> BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri	
4	5	<b>NOTHIN'</b> DEF JAM/IDJMG		<b>N.O.R.E.</b>
5	4	<b>DOWN 4 U</b> MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita	
6	6	<b>MOVE B***H</b> DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG		<b>Ludacris Featuring Mystikal &amp; Infamous 2.0</b>
7	9	<b>GANGSTA LOVIN'</b> RUFF RYDERS/INTERSCOPE		<b>Eve Featuring Alicia Keys</b>
8	7	<b>STILL FLY</b> CASH MONEY/UNIVERSAL		<b>Big Tymers</b>
9	8	<b>OH BOY</b> ROC-A-FELLA/DEF JAM/IDJMG		<b>Cam'ron Featuring Juelz Santana</b>
10	11	<b>GOOD TIMES</b> RUFF RYDERS/INTERSCOPE		<b>Styles</b>
11	12	<b>CLEANIN' OUT MY CLOSET</b> WEB/AFTERMATH/INTERSCOPE		<b>Eminem</b>
12	10	<b>GRINDIN'</b> STAR TRACK/ARISTA		<b>Clipse</b>
13	13	<b>IF I COULD GO!</b> ELEKTRAVEEG		<b>Angie Martinez Featuring Lil' Mo &amp; Sacario</b>
14	15	<b>FEEL IT BOY</b> VP/VIRGIN		<b>Beenie Man Featuring Janet</b>
15	18	<b>TRADE IT ALL</b> EPIC		<b>Fabulous Featuring P. Diddy &amp; Jagged Edge</b>
16	17	<b>WAY OF LIFE</b> CASH MONEY/UNIVERSAL		<b>Lil Wayne</b>
17	19	<b>IN DA WIND</b> SLIP-N-SLIDE/ATLANTIC		<b>Trick Daddy Featuring Cee-Lo &amp; Big Boi</b>
18	21	<b>PO' FOLKS</b> ATLANTIC		<b>Nappy Roots Featuring Anthony Hamilton</b>
19	23	<b>HEY MA</b> ROC-A-FELLA/DEF JAM/IDJMG		<b>Cam'ron Featuring Juelz Santana, Freekey Zekey &amp; Toya</b>
20	16	<b>WITHOUT ME</b> WEB/AFTERMATH/INTERSCOPE		<b>Eminem</b>
21	14	<b>MY NECK, MY BACK</b> DIRTY DOWN/ARTEMIS		<b>Khia Featuring DSD</b>
22	20	<b>TAINED</b> BARAK/PRIDRITY/CAPITOL		<b>Stum Village Featuring Dwele</b>
23	22	<b>I NEED A GIRL (PART ONE)</b> BAD BOY/ARISTA		<b>P. Diddy Featuring Usher &amp; Loon</b>
24		<b>LUV U BETTER</b> DEF JAM/IDJMG		<b>LL Cool J Featuring Marc Dorsey</b>
25	25	<b>DOWN A** CHICK</b> MURDER INC./DEF JAM/IDJMG		<b>Ja Rule Featuring Charli "Chuck" Baltimore</b>

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 93 mainstream R&B and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. \* Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

AUGUST 24 2002

# Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	92	—	2	<b>SCARFACE</b>	DEF JAM SOUTH 586909*/DJJMG (12.98/18.98)	<b>NUMBER 1/GREATEST GAINER</b> The Fix	1	50	41	37	23	<b>BRANDY</b>	ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1
2	NEW	1	1	<b>TRICK DADDY</b>	SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	<b>HOT SHOT DEBUT</b> Thug Holiday	2	51	53	55	24	<b>JAHEIM</b>	O-VINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
3	1	2	8	<b>NELLY</b>	FD REEL 017747/UNIVERSAL (12.98/18.98)	Nellyville	1	52	44	46	25	<b>DAZ DILLINGER</b>	OCF/FREE 006/U.P.G. (17.98 CD)	This Is The Life I Lead	15
4	3	4	12	<b>EMINEM</b>	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	53	58	38	26	<b>C-BO</b>	WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia	38
5	NEW	1	1	<b>PROJECT PAT</b>	HYPNOTIZE MINDS/LOUD/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	5	54	50	56	27	<b>MARY J. BLIGE</b>	MCA 112808* (12.98/18.98)	No More Drama (2002)	3
6	2	—	2	<b>AMERIE</b>	RIS/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2	55	59	52	28	<b>N*E*R*D*</b>	VIRGIN 11521* (10.98 CD)	In Search Of...	31
7	5	3	3	<b>MARIO</b>	J 20026 (12.98/17.98)	Mario	3	56	49	45	29	<b>ANITA BAKER</b>	ATLANTIC 76209/RHINO (17.98 CD)	The Best Of Anita Baker	29
8	4	1	3	<b>LIL WAYNE</b>	CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	1	57	40	35	30	<b>AZ</b>	MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	5
9	6	5	3	<b>BOYZ II MEN</b>	ARISTA 14741 (12.98/18.98)	Full Circle	5	58	NEW	1	31	<b>CAGE</b>	EASTERN CONFERENCE 102* (16.98 CD) [M]	Movies For The Blind	58
10	7	6	6	<b>STYLES</b>	RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2	59	34	31	32	<b>HAYSTAK</b>	IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural	31
11	10	8	24	<b>ASHANTI</b>	MURDER INC./AJM 586830*/DJJMG (12.98/18.98)	Ashanti	1	60	54	58	33	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
12	8	7	6	<b>VARIOUS ARTISTS</b>	MURDER INC./DEF JAM 063033*/DJJMG (12.98/18.98)	Irv Gotti Presents The Inc	2	61	42	48	34	<b>KHM</b>	NUMBER 6 6604 (18.98 CD) [M]	Game	42
13	11	15	3	<b>WYCLEF JEAN</b>	COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	62	64	60	35	<b>NATURE</b>	CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	21
14	9	9	3	<b>MACK 10 PRESENTS DA HOOD</b>	HOOD BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	9	63	61	39	36	<b>FOURPLAY</b>	BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	39
15	NEW	1	1	<b>TRIN-I-TEE 5:7</b>	B-RITE 70038/ZOMBA (11.98/17.98)	The Kiss	15	64	57	44	37	<b>RAPHAEL SAADIQ</b>	UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6
16	NEW	1	1	<b>SOUNDTRACK</b>	UNIVERSAL 156259/UMRG (19.98 CD)	XXX	16	65	55	50	38	<b>JA RULE</b>	MURDER INC./DEF JAM 586437*/DJJMG (12.98/18.98)	Pain Is Love	1
17	18	16	15	<b>BIG TYMERS</b>	CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	66	69	70	39	<b>MYSTIKAL</b>	JIVE 41770/ZOMBA (12.98/18.98)	Tarantula	4
18	17	13	1	<b>VARIOUS ARTISTS</b>	BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	67	65	74	40	<b>ANGIE STONE</b>	J 20013* (12.98/18.98)	Mahogany Soul	4
19	12	11	8	<b>N.O.R.E.</b>	DEF JAM 586502*/DJJMG (12.98/18.98)	God's Favorite	3	68	48	30	41	<b>COO COO CAL</b>	BLACK MAFIA 1380/INFINITE (10.98/18.98)	Still Walkin	30
20	13	12	19	<b>DONELL JONES</b>	UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	69	56	43	42	<b>DJ QUIK</b>	EUPONIC/LANEWAY/BUNGALO 970008/UMRG (18.98 CD)	Under The Influence	7
21	20	23	24	<b>NAPPY ROOTS</b>	ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	70	46	57	43	<b>SOUNDTRACK</b>	MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	46
22	15	18	1	<b>KHIA FEATURING DSD</b>	DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	13	71	66	62	44	<b>ALICIA KEYS</b>	J 20012 (12.98/18.98)	Songs In A Minor	1
23	19	19	1	<b>CAM'RON</b>	ROC-A-FELLA/DEF JAM 586876*/DJJMG (12.98/18.98)	Come Home With Me	1	72	87	69	45	<b>USHER</b>	ARISTA 14715* (12.98/18.98)	8701	3
24	14	10	5	<b>E-40</b>	SICK WID' IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballician: Grit & Grind	5	73	70	72	46	<b>INDIA.ARIE</b>	MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3
25	22	21	1	<b>MUSIQ</b>	DEF SOUL 586172*/DJJMG (12.98/18.98)	Juslisen (Just Listen)	1	74	68	78	47	<b>LUTHER VANDROSS</b>	J 20007 (12.98/18.98)	Luther Vandross	2
26	21	14	1	<b>MARY MARY</b>	COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10	75	43	—	48	<b>DARIUS RUCKER</b>	HIDDEN BEACH 68492/EPIC (12.98 EQ/18.98) [M]	Back To Then	43
27	23	20	7	<b>TRUTH HURTS</b>	AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4	76	82	—	49	<b>MACK 10</b>	CASH MONEY/UNIVERSAL 860368*/UMRG (12.98/18.98)	Bang Or Ball	4
28	16	17	1	<b>PUBLIC ENEMY</b>	SLAM JAM/ZIN THE PAINT 8388/KOCH (12.98/17.98)	Revolverlution	16	77	84	64	50	<b>NAS</b>	ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1
29	25	22	5	<b>ONYX</b>	OTHER PEOPLES MONEY/IN THE PAINT 9268*/KOCH (12.98/17.98)	Baccdafucup: Part II	11	78	72	61	51	<b>RUFF ENDZ</b>	EPIC 85591* (12.98 EQ/12.98)	Someone To Love You	8
30	24	24	1	<b>SMILEZ &amp; SOUTHSTAR</b>	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	79	77	59	52	<b>NORMAN BROWN</b>	WARNER BROS. 47995 (18.98 CD) [M]	Just Chillin'	50
31	31	29	37	<b>LUDACRIS</b>	DISTURBING THE PEACE/DEF JAM SDUTH 586445*/DJJMG (12.98/19.98)	Word Of Mouf	1	80	74	75	53	<b>SIR CHARLES</b>	PMG 7013/DELTA DISC (11.98/17.98)	Southern Soul	74
32	29	28	14	<b>RL</b>	J 20012 (12.98/17.98)	RL:Ements	6	81	76	49	54	<b>VARIOUS ARTISTS</b>	WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	12
33	39	42	20	<b>AVANT</b>	MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	82	63	88	55	<b>REMY SHAND</b>	MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15
34	27	—	2	<b>KAREN CLARK-SHEARD</b>	ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	27	83	78	66	56	<b>VARIOUS ARTISTS</b>	SO SD DEF/COLUMBIA 86689/CRG (18.98 EQ CD)	So So Def Presents: Definition Of A Remix (EP)	29
35	33	27	4	<b>SOUNDTRACK</b>	SO SD DEF/COLUMBIA 86676*/CRG (16.98 EQ/13.98)	Like Mike	10	84	73	71	57	<b>NAUGHTY BY NATURE</b>	TVT 2340* (13.98/17.98)	Icons	5
36	30	26	8	<b>JERZEE MONET</b>	DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	14	85	71	68	58	<b>YING YANG TWINS</b>	COLLAPSE/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8
37	37	32	5	<b>VARIOUS ARTISTS</b>	RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	32	86	75	85	59	<b>BRENT JONES + T.P. MOBB</b>	HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) [M]	beautiful	35
38	45	51	9	<b>SIR CHARLES JONES</b>	MAROI GRAS 1060 (10.98/16.98) [M]	Love Machine	28	87	81	82	60	<b>WILL DOWNING</b>	GRP 58910/VG (18.98 CD)	(Sensual Journey)	11
39	26	—	1	<b>KNOC-TURN'AL</b>	LA. CONFIDENTIAL/ELEKTRA 62817/EEG (8.98 CD)	L.A. Confidential Presents Knoc-Turn'Al (EP)	26	88	90	83	61	<b>JENNIFER LOPEZ</b>	EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
40	38	41	24	<b>KIRK FRANKLIN</b>	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	89	83	84	62	<b>VARIOUS ARTISTS</b>	D&O 641234* (16.98 CD)	D&D Project II	66
41	32	25	4	<b>JUICY J</b>	NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album	17	90	93	80	63	<b>WILL SMITH</b>	OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13
42	36	33	8	<b>ARCHIE EVERSOLE</b>	PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	16	91	85	92	64	<b>R. KELLY &amp; JAY-Z</b>	ROC-A-FELLA/DEF JAM 586783*/JIVE/DJMG (12.98/19.98)	The Best Of Both Worlds	1
43	28	34	17	<b>MICHELLE WILLIAMS</b>	MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	17	92	67	81	64	<b>CEE-LO</b>	ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2
44	35	40	20	<b>TWEET</b>	THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	93	66	94	65	<b>THE LAST MR. BIGG</b>	WARLOCK 2822 (10.98/16.98)	Only If U Knew	84
45	62	36	7	<b>VARIOUS ARTISTS</b>	MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	12	94	52	63	66	<b>CIPHA SOUNDS/MR. CHOC</b>	RAWKUS 112917*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	8
46	51	53	56	<b>AALIYAH</b>	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	95	88	67	67	<b>LAURYN HILL</b>	COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	2
47	NEW	1	1	<b>BIG POKEY</b>	WRECKSHOP 1616 (17.98 CD) [M]	Da Sky Da Limit	47	96	79	79	68	<b>DJ PAUL</b>	D-EVIL 3800/STREET LEVEL (10.98/17.98) [M]	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	24
48	47	54	12	<b>B2K</b>	EPIC 85457 (12.98 EQ/18.98)	B2K	1	97	NEW	1	69	<b>50 CENT</b>	FULL CLIP 2002* (16.98 CD) [M]	Guess Who's Back?	54
49	60	47	1	<b>B2K</b>	EPIC 85643 (18.98 EQ CD)	B2K: The Remixes — Vol. 1 (EP)	47	98	NEW	1	70	<b>NATURES PROBLEM</b>	HIT'EM HARD 1122 (9.98/15.98)	Welcome To Baltimore City	98
								99	100	77	71	<b>VARIOUS ARTISTS</b>	SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10
								100			72	<b>JOE SAMPLE</b>	PRA/VERVE 589508/VG (18.98 CD)	The Pecan Tree	73

AUGUST 24 2002

# Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>BOB MARLEY AND THE WAILERS</b>	NUMBERS 1	Legend	301	13	6	<b>NELLY</b>	FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	111
2	4	<b>EMINEM</b>	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	77	14	18	<b>BARRY WHITE</b>	CASABLANCA/MERCURY 822782*/DJJMG (16.98/11.98)	Barry White's Greatest Hits Volume 1	107
3	2	<b>2PAC</b>	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	190	15	19	<b>MARY J. BLIGE</b>	MCA 111156* (12.98/18.98)	My Life	176
4	3	<b>2PAC</b>	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	331	16	22	<b>JODECI</b>	UPTOWN 110198/MCA (16.98/11.98)	Forever My Lady	135
5	7	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	358	17	15	<b>R. KELLY</b>	JIVE 41625*/ZOMBA (11.98/24.98)	R.	86
6	17	<b>EMINEM</b>	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	124	18	11	<b>DR. DRE</b>	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	130
7	8	<b>2PAC</b>	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	311	19	16	<b>MARY MARY</b>	C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	108
8	10	<b>MAKAVELI</b>	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	217	20	14	<b>JUVENILE</b>	CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	187
9	12	<b>MARY J. BLIGE</b>	UPTOWN 110681/MCA (16.98/11.98)	What's The 411?	131	21	20	<b>KEITH SWEAT</b>	VINTERTAINMENT/ELEKTRA 80763/EEG (11.98/17.98)	Make It Last Forever	316
10	9	<b>THE NOTORIOUS B.I.G.</b>	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	246	22	23	<b>JAY-Z</b>	FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	244
11	5	<b>BONE THUGS-N-HARMONY</b>	RUTHLESS 69443*/EPIC (10.98 EQ/18.98)	E. 1999 Eternal	235	23	—	<b>TWISTA</b>	CREATOR S WAY/ATLANTIC 92752*/AG (11.98/17.98) [M]	Adrenaline Rush	113
12	13	<b>AL GREEN</b>	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	388	24	—	<b>BEASTIE BOYS</b>	DEF JAM 527351*/DJJMG (6.98/11.		

## Hip-Hop Confab

Continued from page 5

"There is a tremendous amount of waste in the industry," he added. "Also, labels should focus on quality over quantity. Five years from now, it won't be about the album. It will be about the song."

Fellow panelist Frank Liwall, president of publishing outfit the Royalty Network, noted, "You have to be open to different avenues of revenue from film, TV, commercials, video-games, etc. There should also be a legitimate distribution end of the business to assist indie labels."

Similar sentiments were voiced during Aug. 8's independent-labels sessions. Panelists including the CIPHER's Parrish Johnson, Ms. B Records' Betty Wright, and Power Moves Records' John Poww (formerly with Maverick Sire group UNV) talked about the opportunities and hard yet rewarding work involved in entrepreneurship, while decrying major labels' constant control, release scheduling, and lack of artist development, among other issues.

"I was tired of the label hustle; the figures weren't adding up right," R&B veteran Wright said about her decision to leave the major fold and establish her own label. "Going indie also offered freedom. I know what people want; I can see the audience reaction when I perform. I don't need research or a set release schedule."

"I want both—my independence and major-label support," countered Gene Griffin, whose Sound of Atlanta Records has a joint venture with Uni-

versal Records. "But with the majors there's one drawback: I may have one project, [whereas] a major will have a lot more [projects to work]."

Despite file-sharing and other claims to listeners' attention spans, Cumulus Media director of corporate programming Jim Kennedy noted during the Aug. 7 "Radio Programming in the 21st Century" panel that the "urban radio audience still consumes more radio" than its other format counterparts: "If radio continues to be relevant, then we'll do OK."

As for satellite radio posing a threat to its terrestrial cousin, Cedric Hollywood, PD of Cox Radio's WEDR Miami, noted: "We can be very local, very immediate—something satellite just can't do."

Retailers can—and must—respond to the community's needs. "Everybody listens to each other but not to the consumers. We need to go back to



SIEGEL

basics," admonished George's Music Room owner/operator George Daniels, while he and other panelists discussed such issues as bootlegging, a potential comeback of the single, and more quality music at a reasonable price during the Aug. 8 "Redefining the Retail/Record Relationship" session.

"The emotional attachment to music has changed," Daniels continued. "Technology has put our backs up against the wall. The way it's being used by consumers forces us to go back to the way we used to do it. As soon as a listener hears a record, he should be able to buy it in the store."

Aside from technology, RCA-distributed Empire Musicwerks marketing director J. Eric Turner cited radio's lack of support for local artists as a growing problem. "We, as labels, have created a monster that we have fallen victim to. Whatever happened to the days when you could be from D.C. or Chicago and you could go to a station there and get your music played? Those days are history. No one can live the American dream anymore from a local standpoint."

The conference also addressed contemporary gospel music. Citing "few visionaries" on that front, Verity

Records president Max Siegel says the burgeoning movement "will take someone to keep chipping away" for the music to strengthen its industry position. Needed to help ensure its growth are more FM outlets vs. the majority of low-powered AM stations that presently air the music, cultivating talented and knowledgeable air personalities, and strategically experimenting with rap gospel without alienating core listeners.

The conference also presented its inaugural Q&A session with multi-platinum Arista artist Usher. During the 75-minute session, Usher talked about plans for his new label, J Records-affiliated Us Records, and the most important lesson he's learned after 11 years in the industry: "Don't believe the hype."

Additional reporting by Rashaun Hall and Rhonda Baraka in Miami.

## Hip-Hop Awards

Continued from page 5

cal of all the awards, so it means the most to me," said Usher, comparing the experience to when he won three Billboard Music Awards in 1997.

Elektra recording artist Ginuwine also walked away with two awards, for top R&B/hip-hop single and R&B/hip-hop single, airplay. "It was enough for me to just be nominated, but to win two awards was amazing," said the singer, who is currently working on his next album, tentatively titled *Senior*.

At the event, *Billboard* handed out its inaugural Founder's Award to the

Isley Brothers (R&B) and Afrika Bambaataa (hip-hop) for indelible contributions to their respective genres.

"Any recognition from *Billboard* we appreciate, because we follow the magazine very closely," said the Isley Brothers' Ernie Isley of the prestigious honor. "After the release of *Eternal*, it was gratifying to see all those valentines about the album in the magazine. This award is a continuation of that. Ronnie and I are both honored to be the first-ever R&B recipients of the Founder's Awards."

Although Bambaataa was unable to attend the event, the legendary rapper sent his thoughts via a prepared statement. "It has been a lot of hard work to push hip-hop culture and open the doors for others to follow in the early days," he said. "Now it has brought people together from all nationalities and races, quicker than all the politicians of the world put together."

Presented in association with Heineken and AURN, the awards show was hosted by AURN/WBLS New York air personality Wendy Williams and fea-



USHER

tured performances by Sean Paul, Lyric Martin Luther, Seth Marcel Featuring Jadakiss, Anthony Hamilton, Lathun, and Tank. It also featured a host of celebrity presenters, including the Unit, Mr. Cheeks, producers Rockwilder and Bryan-Michael Cox, actor JD Williams (*Oz*), Iconz, producer Eddie F., radio personalities Skip Cheatham and John Monds, 8Ball & MJG, actress Taral Hicks (*Belly*), Exhale, and FUBU's Carl Brown and Daymond John.

Awards were presented in 17 categories and reflect the performance of recordings on the *Billboard* R&B/Hip-Hop and Rap charts during the one-year period from the June 2, 2001, issue through the May 25, 2002, issue. The complete list of winners follows:

**Top R&B/hip-hop album:** *Songs in A Minor*, Alicia Keys (J).

**Top R&B/hip-hop single:** "Differences," Ginuwine (Epic).

**Top R&B/hip-hop artist:** Usher (Arista).

**Top R&B/hip-hop artist, male:** Usher.

**Top R&B/hip-hop artist, female:** Alicia Keys.

**Top R&B/hip-hop artist, duo or group:** Jagged Edge (So So Def/Columbia).

**Top new R&B/hip-hop artist:** Alicia Keys.

**Top R&B/hip-hop singles artist:** Usher.

**Top R&B/hip-hop albums artist:** Alicia Keys.

**Top rap album:** *Pain Is Love*, Ja Rule (Murder Inc./Def Jam).

**Top R&B/hip-hop single, sales:** "Loverboy," Mariah Carey Featuring Da Brat and Ludacris (Virgin).

**Top R&B/hip-hop single, airplay:** "Differences," Ginuwine.

**Top rap single, sales:** "My Baby" Lil' Romeo (Soulja/Priority).

**Top songwriter:** Timothy Mosley (Timbaland).

**Top producer:** Timbaland.

**Top major label:** Island Def Jam Music Group.

**Top independent label:** TVT.

Additional reporting by Gail Mitchell and Rhonda Baraka in Miami.

## Rose, Black Promoters Settle

After Four Settlements, Suit Still Targets CAA, WMA

BY RAY WADDELL

The Howard Rose Agency is the latest to settle with black promoters in their multimillion-dollar lawsuit against concert promoters and agents, according to sources.

In 1998, the promoters filed a \$700 million lawsuit against 11 major booking agencies and 29 concert promoters (most of the latter are now under the Clear Channel Entertainment banner [CCE]), alleging antitrust and civil-rights violations for "maintaining and profiting from a conspiracy to do business only with white promoters and to exclude black promoters."

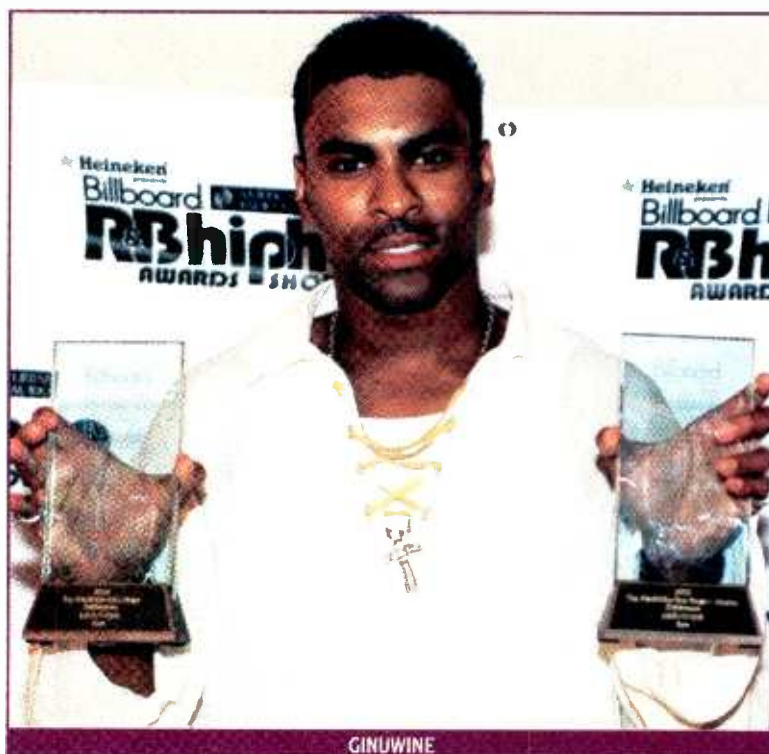
The Agency for the Performing Arts, followed by Variety Artists and CCE, had previously settled with the black promoters and were subsequently dropped from the suit. Creative Artists Agency (CAA), Monterey Peninsula, and the William Morris Agency (WMA) remain among the defendants.

The four promoter plaintiffs in the

suit—members of the Black Promoters Assn.—are Rowe Entertainment in Atlanta (Leonard Rowe), Sun Song Productions in New York (Jesse Boleman), Summitt Management of Memphis (Fred Jones), and Lee King Productions of Jackson, Miss.

The suit has been marked by picketing in front of the Beverly Hills, Calif., offices of the CAA and WMA. Well-known civil-rights activist Dr. Joseph Lowery, chairman of the Black Leadership Forum, also joined the cause. Last summer, high-profile litigator Willie E. Gary joined the legal team representing the black promoters in their lawsuit; Gary is known for winning large damages for small businesses in cases against corporate giants. The suit is now nearing the end of the discovery phase and could be headed for trial as early as next year, sources say.

Howard Rose, whose agency represents such artists as Jimmy Buffett and Elton John, could not be reached for comment.



GINUWINE

# BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS 2002



UPT recording artist Juvenile showcases new material at the BMI Urban Music Hang. (Photo by Arnold Turner)



The Unit's Rowdy Rahz, left, and Queen Latifah talk to the press on the red carpet at the Billboard/AURN R&B/Hip-Hop Awards.



GoodVibe Recordings newcomer Martin Luther blessed the awards show crowd with "Rise," a single from his forthcoming *Rebel Soul Music* debut. (Photo by Kraig Geiger/Contographer)

The third annual Billboard R&B/Hip-Hop Conference (Aug. 7-9) traveled to Miami Beach this year, stationing itself at the Roney Palace in association with American Urban Radio Networks (AURN) and Heineken. In addition to radio panels addressing programming in the new millennium and the digital revolution, the three-day confab covered a range of subjects, from A&R to the international scene. Spicing up the proceedings were an exclusive question-and-answer session with Arista's Usher, the second annual Billboard R&B/Hip-Hop Awards at BillboardLive, an advance screening of the new Ice Cube film *Barbershop*, BMI's Urban Music Hang, a new-artist showcase including Heineken StarMaker Program winner Bernie Hardgrove, and ASCAP's SWAPmeet. (Photos by Chuck Pulin, unless otherwise noted.)



Pictured after the "Urban Music in the Digital Age" session are, from left, NuFace Entertainment CEO Rita Lee, Untouchables Entertainment Group principal Edward "Eddie F" Ferrell, AURN president Jay Williams, *Billboard* R&B/rap associate editor Gail Mitchell, Zoom Culture producer Kevin Thomas, and Music Choice director of programming Damon Williams. Panelist/Select Records CEO Fred Munao is not shown.



Getting into the swing of things prior to a panel on Thursday were, standing from left, Powwer Moves CEO John Poww, That's Funny! Entertainment founder and chairman Kevin Evans, *Billboard* contributor Rhonda Baraka, and the Cipher CEO Parrish Johnson. Seated, from left, are Sound of Atlanta Records president Gene Griffin and Ms. B Records chief and R&B veteran Betty Wright.



Kicking off the conference's slate of panels was Wednesday's "Radio Programming in the 21st Century." Basking in the post-panel glow are, from left, Cumulus Media director of corporate programming Jim Kennedy, J Records national director of field promotions Nicole Sellers, AURN president Jay Williams, moderator/WHQT Miami PD Derrick Brown, and WEDR Miami PD Cedric Hollywood.



Heineken USA brand manager Scott Hunter Smith, left, congratulates Ginuwine on his two awards.



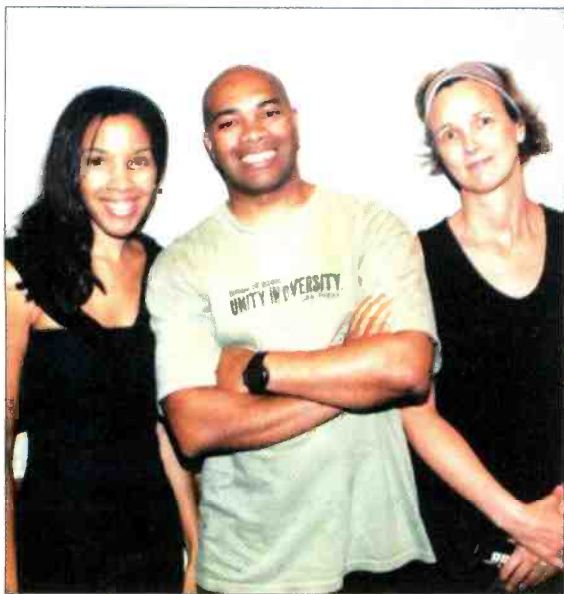
Retailer George Daniels, left, owner of Chicago-based George's Music Room, greets Mr. Cheeks on the red carpet at the Billboard/AURN R&B/Hip-Hop Awards.



VP Records recording artist Sean Paul opened the Billboard/AURN R&B/Hip-Hop Awards with a red-hot performance of his current hit single, "Gimme the Light." (Photo by Kraig Geiger/Contographer)



# BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS 2002



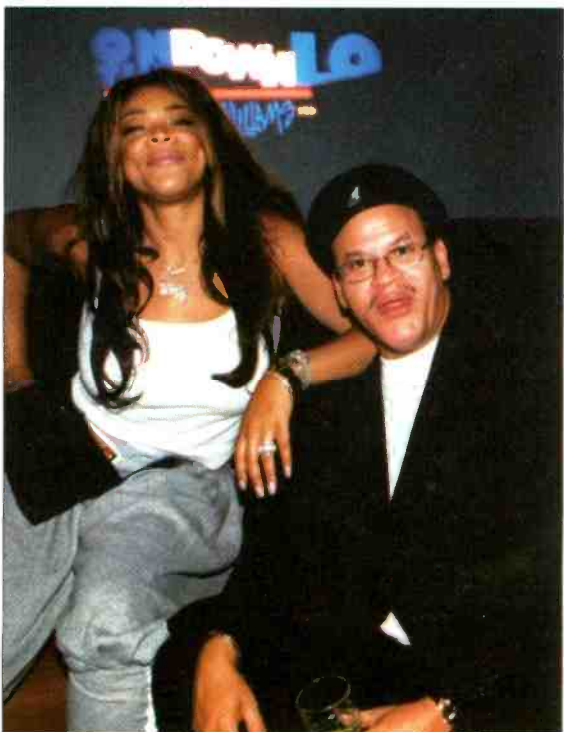
At the "Rhythmic Exchange Program" session were, from left, Punch Media president Lauren Coleman, Gray & Co. attorney Rudi Kidd, and Jive Records' VP of international marketing JoAnn Kaeding.



At the "A&R: What Really Happens After Signing the Dotted Line?" panel are, standing from left, One Shot Deal producer Bink!, Black Baby producer Bryan-Michael Cox, GoodVibe Recordings A&R executive Matt Kahane, Mama's Boys co-CEO Michael McArthur, and Unsung Entertainment producer Mike City. Seated, from left, are Jive Records A&R executive Jeff Sledge, moderator/Billboard staff writer Rashaun Hall, and Mama's Boys co-CEO Jerome Higgs.



For his second R&B/Hip-Hop Awards show performance in as many years, Blackground/Universal singer Tank wooed the ladies with his new single, "One Man." (Photo by Kraig Geiger/Contographer)



AURN/WBLS New York air personality Wendy Williams, left, and AURN president Jay Williams cozy up at Wednesday's welcome cocktail reception, "Salute to the Finalists."



Usher, left, and Billboard R&B/rap associate editor Gail Mitchell share a laugh during the conference's exclusive question-and-answer session.



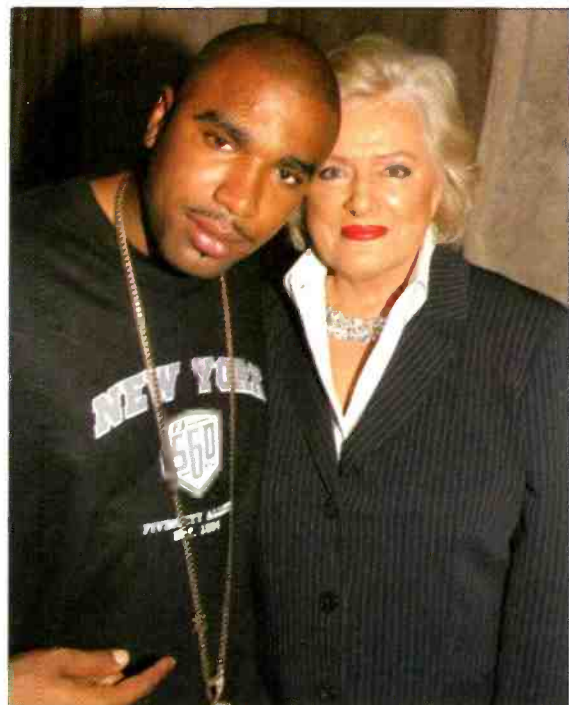
Testifying about the state of the contemporary gospel industry during Friday's "The Gospel According To..." panel are, from left, Verity Records president Max Siegel, moderator/music director/air personality for Sheridan Gospel Network's *The Light* Dedrick Joyner, and Radio One gospel stations operations manager Jerry Smith.



Jadakiss, left, and Onpoint Entertainment's Seth Marcel pause in the press room after performing Marcel's current single, "Hardcore Pt. 2," at the Billboard/AURN R&B/Hip-Hop Awards.



On hand at the "What's the 411?" panel, from left, are producer/Darkchild CEO Rodney Jerkins, attorney James E. McMillan, moderator/Billboard R&B/rap associate editor Gail Mitchell, BMI assistant VP of writer/publisher relations in Atlanta Catherine Brewton, Music World Entertainment president/CEO Mathew Knowles, and the Royalty Network president Frank Liwall.



N.O.R.E., left, took time out to pose with BMI president/CEO Frances Preston at the BMI Urban Awards, which doubled as a kickoff event to this year's conference. The New York-based rapper performed his current single, "Nothin'," at the show. (Photo by Arnold Turner)



"Redefining the Retail/Record Relationship" panel featured, standing from left, Empire Musicworks national marketing director J. Eric Turner and Peppermint Music's Atlanta district manager Rico Brooks. Seated, from left, are panel moderator/owner of Detroit-based retailer Shantinique Music Barry Beal and George Daniels, owner of Chicago-based retailer George's Music Room.



# LOS HURACANES DEL NORTE



New Album  
"Pa'l Norte"  
Available Now In All Stores

Celebrating 30 Years  
Of Achievement

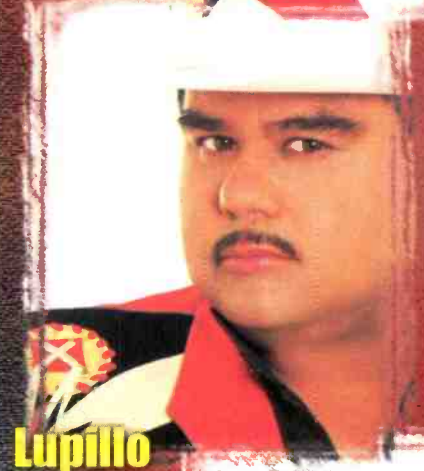
Latin Grammy® Nominee  
For Best Norteño Album "Mensaje De Oro"



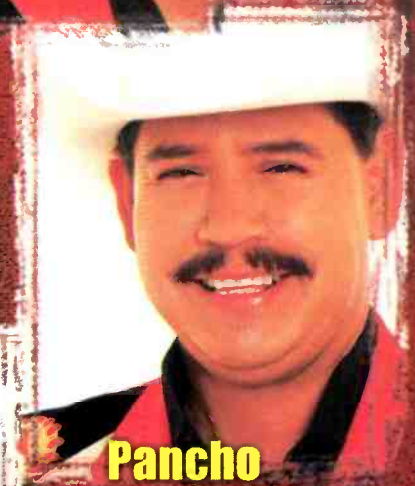
Heraclio



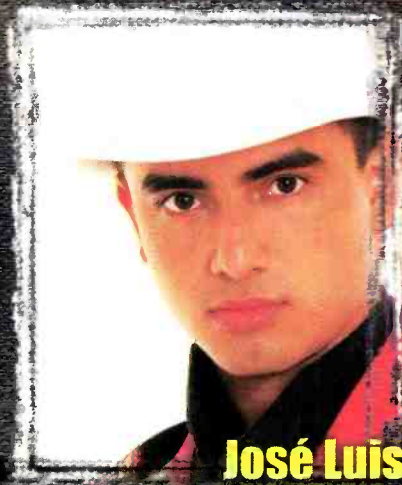
Chuy



Lupillo



Pancho



José Luis



Antonio

# Chile's Violeta Parra Lends Name To Music Awards

BY SERGIO FORTUNO

SANTIAGO, Chile—This year, for the first time, the Chilean music industry will have its own annual award, named in honor of an artist widely regarded as the country's most cherished songwriter and the musical ambassador of Chile to the world. The new Premio de la Música Chilena Violeta Parra (the Violeta Parra Award for Chilean Music),

scheduled to take place Nov. 7, will honor artists in both local and international categories and will be the first time that a Chilean awards show is devoted solely to music.

That the awards have been named after Violeta Parra, an artist as idolized as Carlos Gardel is in Argentina (the annual Argentine music awards bear his name), underscores the significance of the event, which

is being organized by the Chilean arm of the International Federation of the Phonographic Industry (IFPI). "We were looking for a musician whose name had transcended both locally and globally. And the name we all arrived at was Violeta Parra," says Paula Narea, GM of the Assn. of Chilean Record Producers. "This is a way to stimulate and energize the local market. Our goal is to offer a

global perception of what our industry has been [doing] over a year. Audiences and music buyers don't perceive the whole range of our activities and releases, so this is a way to show the whole picture."

International and local record companies are now submitting information for all albums—with the exception of compilations and live albums—released between Jan.

1, 2001, and July 31, 2002. The information will be processed by IFPI Chile and delivered to a jury of invited artists, producers, music executives, and specialized journalists, who will choose the nominees in every category. Three nominations in every field are expected to be announced Monday (19).



Winners will be voted upon by the same jury and announced Nov. 7 during a televised ceremony. A venue and network are yet to be confirmed. In the national categories, awards will be given to groups and soloists in the pop, rock, folk, and tropical music fields. Awards will also be given for best children's album, breakthrough artist of the year, best cover design, best videoclip, songwriter of the year, song of the year, and album of the year. In the Latin and international fields, there will be awards for best artist, song of the year, and album of the year.

*'We were looking for a musician whose name had transcended both locally and globally.'*

—PAULA NAREA,  
ASSN. OF CHILEAN RECORD PRODUCERS

"These categories can be expanded," Narea says. "For example, if we notice that the number of soundtrack releases or electronica albums nominated [warrants] a category of their own, we will create it."

There will also be a lifetime achievement award voted on by an honorary jury and a people's choice award called Violeta de Oro. The special jury will include a member of IFPI Chile, representatives from companies associated with the IFPI, national performers from the Society of Composers and Performers, independent record producers, and music critics.

Until now, music awards in Chile have been part of such general events as the Altazor awards and the Apes awards, which both honor artists and entertainers in movies, TV, radio, plays, the visual arts, literature, and classical and popular music. As Narea points out, the Violeta Parra award is the first of its class devoted entirely to music: "It is an award given by the music community to the music community."

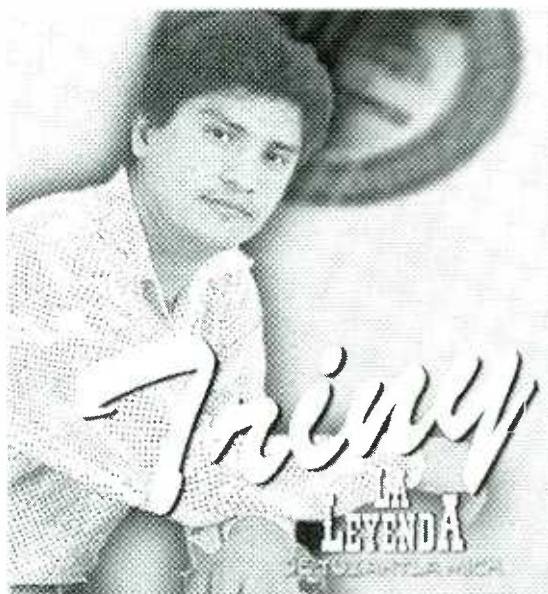
## WHAT'S IS REALLY HOT IN THE REGIONAL MEXICAN AIRPLAY?

### BDS REPORTS...

KGST 1600 AM FRESNO/VISALIA, CA  
 KLBN 105.1 FM FRESNO/VISALIA, CA  
 KOQO 101.9 FM FRESNO/VISALIA, CA  
 KHDV 93.9 FM MONTEREY/SALINAS, CA  
 KRAY 103.5 FM MONTEREY/SALINAS, CA  
 KSTN 107.3 FM SACRAMENTO/STOCKTON, CA  
 KIWI 92.1 FM BAKERSFIELD, CA  
 KMYX 92.5 FM BAKERSFIELD, CA  
 KBNO 1280 AM DENVER, CO  
 KBUE 105.5 FM LOS ANGELES, CA  
 KDIF 1440 AM LOS ANGELES, CA  
 KLAX 97.9 FM LOS ANGELES, CA  
 KLVN 106.5 FM SAN DIEGO, CA  
 KBKO 1490 AM SANTA BARBARA, CA  
 KXLM 102.0 FM SANTA BARBARA, CA  
 KLVO 97.7 FM SANTA FE, NM  
 KTZR 1450 AM TUCSON, AZ

### ALSO PLAYING ON...

WAZX 1550AM ATLANTA, GA  
 WCXN 1170AM HICKORY, NC  
 WPLO 610 AM LAWRENCEVILLE, GA  
 WTOB 1380AM WISTON SALEM, NC  
 WNOW 1030AM CHARLOTTE, NC  
 WSGH 1030AM WISTON SALEM, NC  
 WNCT 1070AM GREENVILLE, NC  
 WMGC 810 AM NASHVILLE, TN  
 WWWE 1100AM ATLANTA, GA  
 KELG 1440AM AUSTIN, TX  
 KQBU 93.3 FM HOUSTON, TX  
 KTJM 98.5 FM HOUSTON, TX  
 KUFW 90.5FM VISALIA, CA  
 KAZA 1290 AM SAN JOSE, CA  
 KMLA 103.7 FM OXNARD, CA  
 KIDI 105.5 FM SANTA MARIA, CA



**THE KING OF TIERRA CALIENTE**

Sony  
DISCOS

musimex

# LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

## Regional Mexican Continues Its Rise

With several changes taking place within the genre overall, many acts emerge as ones to watch

BY RAMIRO BURR

**R**egional Mexican (RM) solidified its status this year as a big business with a slew of multi-million-dollar deals in TV, radio and records. Although the format wasn't immune from the economic shocks of 9/11 and the recession, Latin music sales weren't hit as hard as other genres.

The RIAA reported net shipments of Latin music down 1.2% in 2001, to 48.7 million units, with the market's dollar value rising 5.6%, to \$642.6 million. In addition, RM's share of Latin-music shipments' dollar value rose three points in 2001, to 58%. Pop comprised 29% and tropical 13%. Meanwhile, overall market shipments dropped 10.3%, while their dollar value dropped 4.1%.

Some observers note that the touring market was soft.

Special-events coordinator/booking agent Bill Angelini says Intocable and Kumbia Kings have done well touring in Mexico. "The Mexican syndicate of radio stations and managers have given these artists their blessings," he says. "All the artists have merit and talent

*Continued on page LM-12*



*The Chris Perez Band*

## Indies Search For Survival Strategies

Niche markets prove to be a focal point for both new and established smaller labels

By Leila Cobo

**R**egional Mexican music, by far the best-selling Latin-music genre in the U.S., has long been in the realm of independent labels in this country. Not that

Sony Discos, following a conscientious effort to beef up its regional Mexican operation, came up second in Billboard's year-end sales lists (behind Fonovisa), thanks to major



*Omar and Adolfo Valenzuela*

the majors aren't interested.

In recent years, all major labels have made a big push toward getting a slice of the regional Mexican pie, which in this country includes ranchera, Tejano, norteño and grupero music, among other genres. Most recently,

sales from acts like Lupillo Rivera and Vicente Fernández.

But indies, big and small, continue to be the backbone of the music's development. The fact is even more apparent today, with the creation of

*Continued on page LM-10*



Mom-and-Pops LM-3



Artists & Music LM-3



Merchants & Marketing LM-6



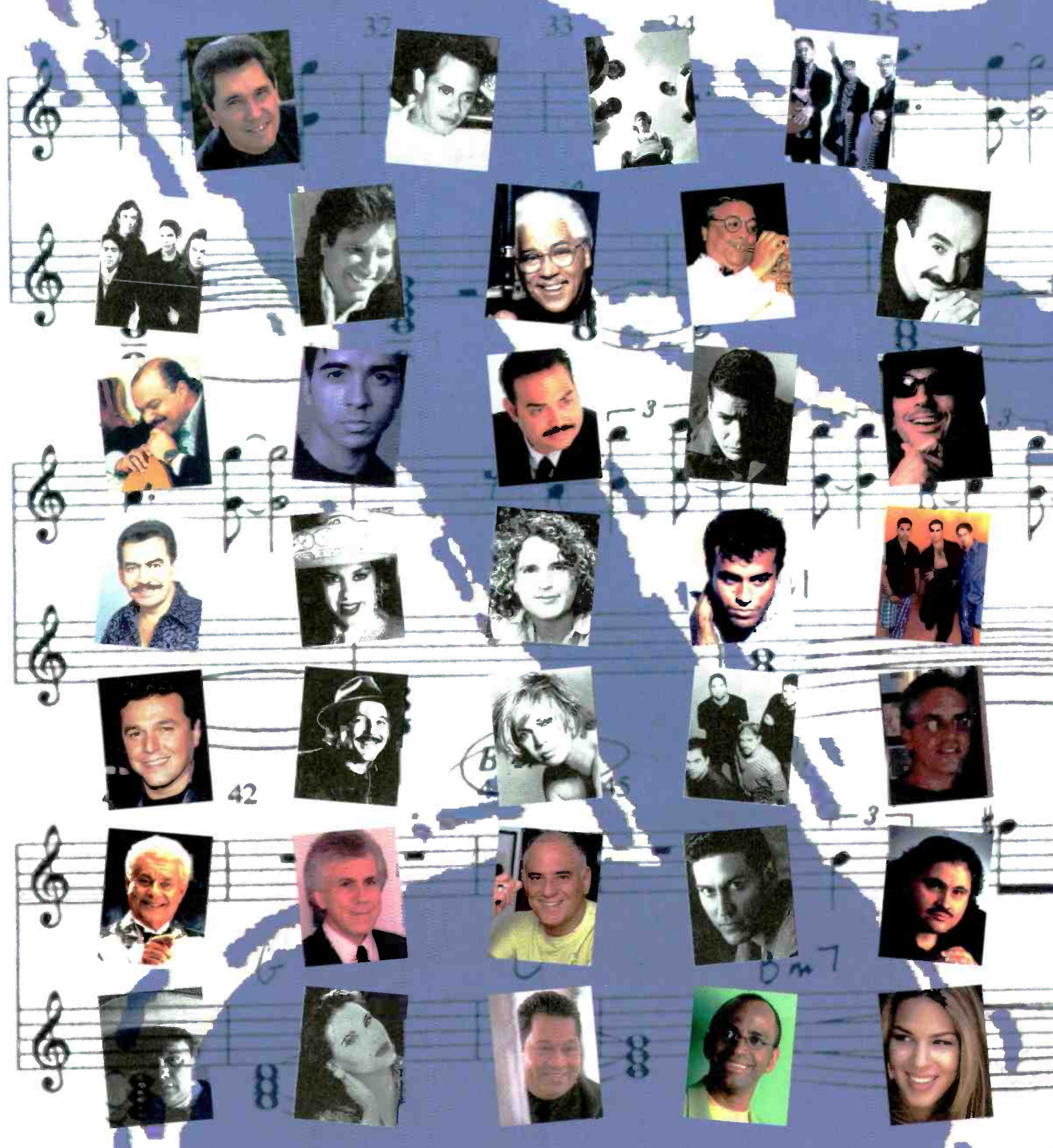
Programming LM-12



Charts LM-14

**El Poder**

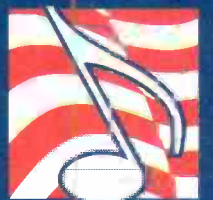
# del ritmo Latino



## El Poder de un Creador

Al revelar lo más profundo de sí mismos, los creadores de música nos ayudan a vernos de nuevas maneras. ASCAP entiende la intensidad personal del proceso creativo. Nosotros somos compositores y letristas. Somos la única Sociedad que por sí misma conduce los derechos de ejecución musicales en US. A través de nuestros servicios, ayudamos a los creadores de música a concentrarse en su trabajo. Impulsar a los creadores es parte clara de nuestra agenda. Asegurar el flujo de las ideas es parte vital para alcanzar la meta.

Las VENTAJAS de ASCAP



[www.ascap.atir.c.com](http://www.ascap.atir.c.com)  
[www.ascap.ccm](http://www.ascap.ccm)

MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD

Para más información, llamar a:  
ASCAP  
420 Lincoln Road, Suite 385  
Miami Beach, FL 33139  
(305) 673-3446 | (305) 673-2446 Fax

# LATIN MUSIC 6-PACK

## ARTISTS & MUSIC

### "Border Girl" Paulina Rubio, Tin Tán's Anthology & The Twins Inugural Release

**THE VALENZUELA TWINS:** Producer/arranger/songwriter twins Adolfo and Omar Valenzuela have added yet another feather to their young caps by signing an exclusive production deal and joint venture label deal with Sony Discos. As part of the contract, the brothers' fledgling label, Twins Enterprises, will release an album by its first artist, Roberto Tapia, this fall. Although the Valenzuelas are best known for their work with regional Mexican acts, including Banda el Recodo, Rogelio Martínez, Adán "Chalino" Sánchez and Thalía (for whom they arranged and produced her banda album), they've also veered into pop in recent months.

"The idea is to enrich Sony's roster, and also bring in new artists," says Adolfo Valenzuela. "And we want to innovate the American market. We've had a long and successful career in regional music and now we want to export it to another level." As part of their production deal, the Valenzuelas will provide Sony with 30 tracks over a period of 18 months.

**TIN TAN DISC:** EMI Mexico has released its first ever compilation featuring digitally-remastered versions of the songs Mexican comedian Germán Valdés (known as Tin Tán) included in his famous films. *Mi Antología* (My Anthology) was released as a double disc in cooperation with Sony Music, Discos Mediterráneo and Discos Orfeón, which had some of Tin Tán's catalog, as well. It features 27 tracks, including "Piel Canela" and "Bonita," and a 23-page booklet on Tin Tán's filmography.

**BANCO ENCUENTRO:** The 2002 edition of Banco Popular de Puerto Rico's music special will feature a portrait of Latin America through the music of three of the region's most prominent singer-songwriters. Ruben Blades, Juan Luis Guerra and Robi Rosa will perform some of their socially oriented hits in *Encuentro* (Encounter), a 90-minute documentary the

bank will release this Christmas on DVD, VHS and CD.

"What's interesting is that it presents the relationship between man and his surroundings," says Banco Popular's director of corporate communications, Arturo Pérez. "Each artist represents a generation: Ruben got popular in the '70s, Juan Luis in the '80s and Robi in the '90s. We have in them a representation of 30 years of popular music."

This marks the 10th music special produced by the bank. This edition was produced by manager Angelo Medina (who handles Rosa and Ricky Martin, among others) and taped June 25-27 at the Mario Quijote Morales Coliseum. Singer/



Paulina Rubio

songwriter Tommy Torres (who is also handled by Medina) was the music producer. The special will feature segments recorded in Panamá, Dominican Republic and Puerto Rico—Blades' Guerra's and Rosa's respective countries of origin. Each artist performs five individual songs before singing together in the finale, "Qué Bonita Luna" (What a Beautiful Moon), a composition by Puerto Rican singer/songwriter Antonio Cabán Vale, "El Topo." Because the special was conceived as a documentary, it tells a story through song and through an animated character named Areito.

**BORDER GIRL:** Mexico's Paulina Rubio was last year's most successful Latino artist in

*Continued on page LM-6*

# Leaving Mom-And-Pops?

In recent years, the distribution of regional Mexican has shifted from local distributors and stores to major operators. But many small labels are finding it harder to get their artists national attention.

BY RAMIRO BURR

Long considered the domain of mom-and-pop stores, regional Mexican-music distribution is now being taken seriously by national chains.

In a major landscape change more than a decade in the making, Latin-music distribution has shifted from regional distributors and record stores to the major operators. The transformation began in the early 1990s, when major labels like Sony Discos and EMI Latin discovered the growing sales of regional Mexican, says veteran distributor Manuel Rangel, president of San Antonio, Texas-based Rangel Music Company.

"By then, a lot of major labels had P&D deals with independent labels or had purchased an independent label," Rangel says. "They knew from sales records what artists sold big numbers, and they would sign those artists direct."

That was the case when Bob Grever's CARA label was purchased by EMI Latin in January 1990. At the time, CARA was the biggest independent label in Tejano, with a massive unexploited catalog and a sterling roster that included La Mafia, Mazz, Laura Canales, Roberto Pulido, Emilio and Selena.

Through the 1990s, similar deals were made when Sony partnered with or bought such West Coast indies as Cintas Acuario, Costa Rola and Luna Records; EMI Latin teamed up with DISA from Monterrey, Mexico; and WEA Latina aligned with Manny Music.

In each case, many of the superstars on the indie rosters eventually were signed directly to the majors. Major distributors began replacing independent distributors, but those were just a few of the many developments that had both positive and negative impacts.

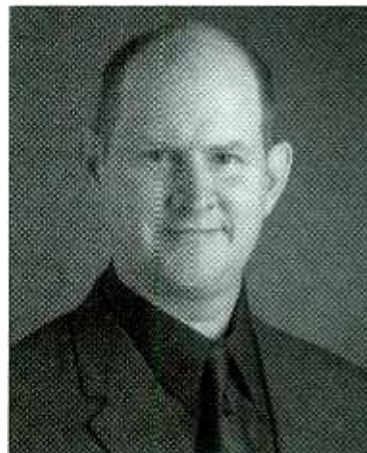
#### MARKET APPROACH

"On the positive side, major distribution meant many of the regional artists now had national distribution and they were being sold at national retailers," says

Rangel. The downside was not every artist had national appeal.

"For us, the struggle is still there to convince national buyers to order new regional artists, like

like Houston's Memo's Discoteca, San Antonio's Janie's Records or Corpus Christi's House of Music. "They have that niche and the know-how of what people want.



Jody Metz



José Béhar



Julian Johnson



Miguel Trujillo

Siggnó," says Jody Metz, COO of Corpus Christi, Texas-based Crown Records. "They want sales history, charts, radio playlists, stuff we don't have yet."

Other observers note the majors' mass market approach didn't always work with regional tastes.

"The problem comes when many of the new artists on a major begin sounding the same," says Julian Johnson, VP of Golden Eagle Records. "Especially when the labels start using the same producers or the same studio musicians."

Metz believes there will always be a need for mom-and-pop stores

They get feedback from music fans, where most major retailers often don't," he says.

On the national scene, Universal Music Group made huge strides forward last fall, moving from the No. 5 position to the No. 2 position in Latin-music distribution and increasing its market share 61% over the third quarter of 2000.

One major new player is Univision Music Group (UMG), which bought Fonovisa and a 50% stake of Monterrey, Mexico-based Disa.

"Latin music is achieving

*Continued on page LM-8*

# BMI<sup>®</sup>

congratulates our

# LATIN GRAMMY<sup>®</sup>

nominees

RAMON AYALA Y SUS BRAVOS DEL NORTE

WILLIAM CEPEDA

DAVID LEE GARZA Y LOS MUSICALES

GILBERTO GIL

JIMMY GONZALEZ Y EL GRUPO MAZZ

GRUPO ATRAPADO

CHARLIE HADEN

LOS HURACANES DEL NORTE

ISIDRO INFANTE

INTOCABLE

KINKY

IVAN LINS

EDU LOBO

ISRAEL "CAGRO" LOPEZ

ARCHIE PEÑA

KIKE SANTANDER

SHAKIRA

OMAR SOSA

THALIA

BEBO VALDES

CARLOS "PATATO" VALDES

CHARLIE ZAA

## EMILIO ESTEFAN

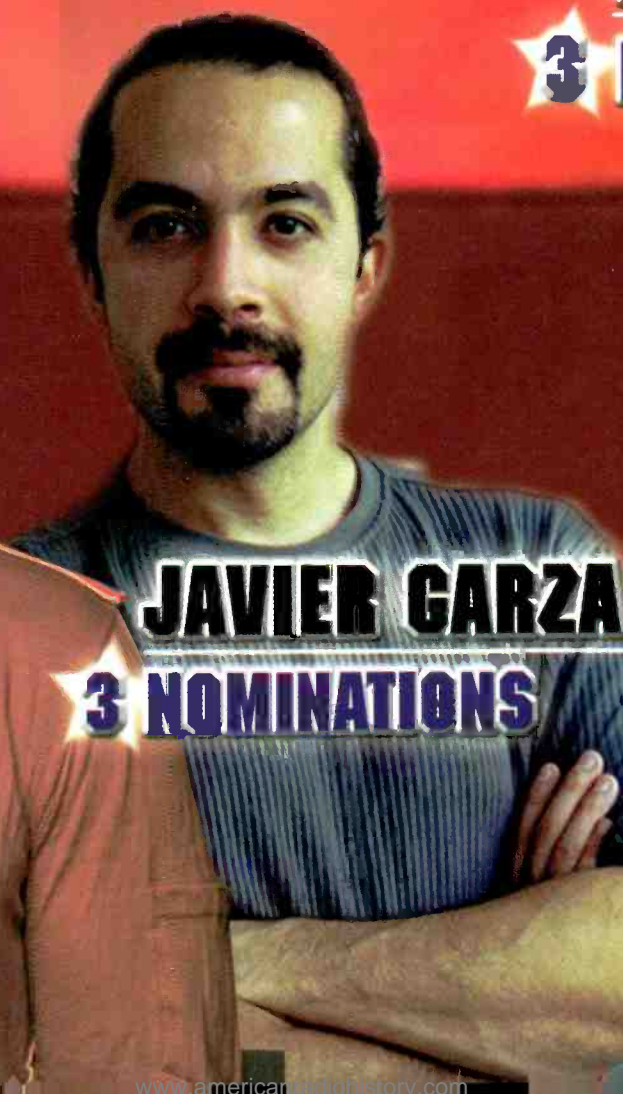
**3 NOMINATIONS**



**JUANES**

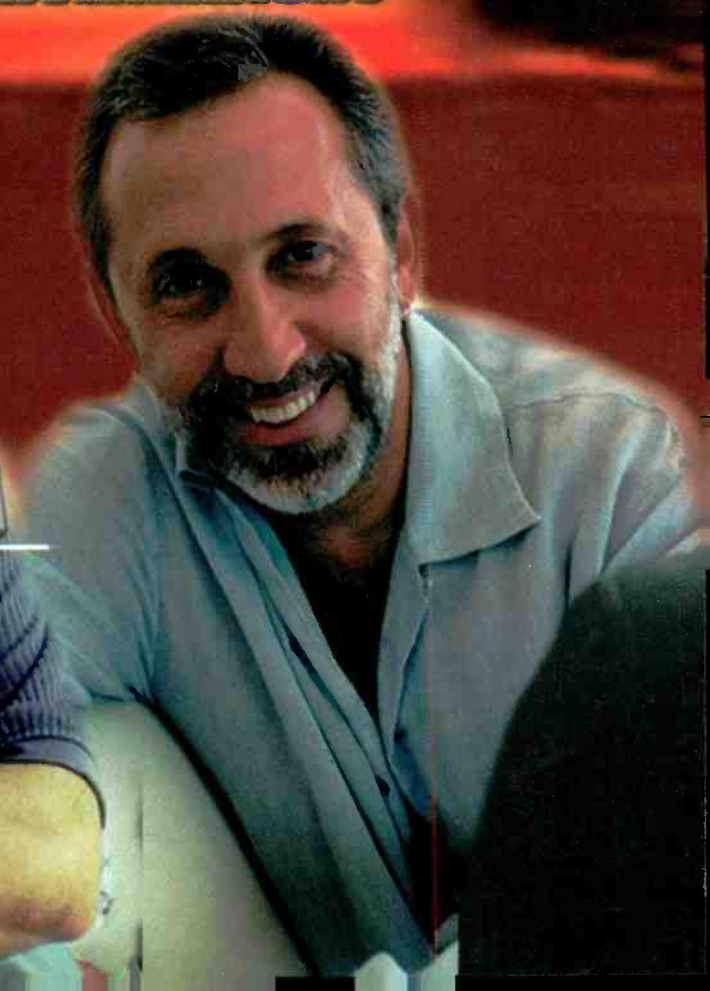
**3 NOMINATIONS**

INCLUDING SONG OF THE YEAR  
AND BEST ROCK SONG



**JAVIER GARZA**

**3 NOMINATIONS**





# SONG OF THE YEAR NOMINEES



**FERNANDO OSORIO**  
**SONG OF THE YEAR**



**JANDY FELIZ**  
**BEST TROPICAL SONG**



**JIMMY GONZALEZ**  
**BEST REGIONAL**



**FREDDIE MARTINEZ**  
**MEXICAN SONG**

**HUMBERTO GATICA**

**4 NOMINATIONS**

**SEBASTIAN KRYS**

**3 NOMINATIONS**

**CIRCO**

**2 NOMINATIONS**



**KENNY O'BRIEN**

**3 NOMINATIONS**



BMI IS A REGISTERED TRADEMARK OF BROADCAST MUSIC, INC.

# LATIN MUSIC 6-PACK

## ARTISTS & MUSIC

Continued from page LM-3

Spain, selling 400,000 units of her album *Paulina*, through MuXXic/Universal in Spain. That sales level makes Spain Rubio's most important market outside Mexico and explains why the singer chose a recent promotional visit in Madrid to describe the international crossover push toward the Anglo markets by Universal for her new album *Border Girl*. The album entered The Billboard 200 at No. 11 and Spain's charts at No. 14, following its worldwide release on June 18, the day after Rubio's 30th birthday. A U.K. release is planned for Sept. 9.



Carlos Sanmartín

The album features 13 songs in English and just four in Spanish. Some of the English songs are versions of Spanish originals from *Paulina*, and the first single, "Si Tú Te Vas," or "Don't Say Goodbye" in its English version, went to radio a month earlier. "The first thing you notice is her musical progression on *Border Girl*," says Carlos Sanmartín, director of MuXXic, a division of the Spanish music conglomerate Gran Vía Musical (GVM). "But she won over the Spanish public last year on her Spanish tour, with notable ease and self-confidence."

During her Madrid promo visit, Rubio announced three years of tours covering Europe, Australia, Asia and even Africa. "The title *Border Girl* is the story of a girl who travels the world of love without frontiers. I have lived in Spain, Italy, Mexico, New York and now Los Angeles, and my record reflects this," she says. "Music is like a kiss. You can kiss in English, Spanish or French. But it's still a kiss." Rubio was nominated last year for three Latin Grammys. In Spain, she won a Premio Amigo for new Latino artist and a Premio Ondas for best Latino artist. Like Ricky Martin and Shakira before her, she hopes to leave her mark on Anglo-European markets. ■

**POPSTAR CRAZE:** The *Popstars* phenomenon, launched in Argentina late last year with the creation of girl group Bandana, is reaching epidemic proportions with local *Popstars* projects in Brazil and Colombia. In the meantime, Bandana's debut album has sold close to 300,000 copies in Argentina, a miracle in the country's current economy. The group's sophomore effort has already sold 100,000 copies domestically (on BMG) and will be released in Spain by MuXXic, which has planned a 30-day promotional tour. Bandana paraphernalia has also sold with impetus. Figures include 10,000 videos, 115,000 magazines, 330,000 trading card albums and 10 million trading-card envelopes. In addition, Bandana, which sings the Spanish-language version of the theme song for the Disney film *Lilo & Stitch*, has launched its own line of perfume, cologne, shampoo and, of course, bandanas. Argentina has already launched *Popstars 2*, which will create a boy band.

**YOUTH TARGETED:** Jerry Blair, president of Mariah Carey's MonarC Records, together with Steve Rifkind, founder of Loud Records, and Tomas Cookman, co-founder of the Latin Alternative Music Conference (LAMC), have created a new marketing and promotion company. FUERTE, which will have offices in Los Angeles and New York, is geared toward the Latino youth market, says Cookman, who is president of Latin management and promotion firm Cookman International, which handles acts like La Ley and Los Fabulosos Cadillacs. Blair, who was previously with Arista, has also launched a joint venture between Arista and BMG U.S. Latin for the marketing of alternative Latin acts.

**ESTRELLA DE MAR:** The classy pop/rock duo Amaral has maintained a discreet presence in the top 15 of the Spanish album charts since January. By mid-July, the duo had sold nearly 200,000 units of *Estrella de Mar* (Starfish), its third album for Virgin Spain. An opportunity to open for Lenny

Kravitz at his June concert near Barcelona interrupted Amaral's own 80-gig Spanish tour. Indeed, it was Kravitz who presented the duo with a platinum disc (for 100,000 in sales) at a



Amaral

Madrid hotel.

While their music is not definably Latino, singer and acoustic guitarist Eva Amaral and guitarist Juan Aguirre are well known in Latino markets. *Estrella de Mar* was recorded in London by Cameron Jenkins and is set for September release in Latin America and U.S. Latino markets, just as Amaral takes part in this year's Rock en Ñ (rock en Español) tour of the U.S. and Latin America, organized by SGAE, Spanish authors' and publishers' society. Amaral was set to take part in last year's Rock en Ñ, but EMI canceled all its artists' flights following the Sept. 11 attacks. But Amaral did take part in New York's Latin Alternative Music Conference (LAMC) in July 2001, as well as in the SGAE-organized Fémima Rock tour with Colombia's Aterciopelados and Mexico's Julieta Venegas.

Javier López, music director of the Central Madrid retail outlet FNAC, says Amaral is perfect for his public, which tends "to look further than product that

relies on TV-backed promotional bombardment." He adds, "Eva Amaral is an exceptional singer, musician and composer who breaks all the molds of the typical female artists that

abound at the moment. She oozes elegance, but does not need a sexy pose to sell."

**MUCHA MARKETS:** If you think you've been hearing Spanish-language music on the Kids WB channel Saturday mornings, you're not dreaming. Warner Music Latina has released the soundtrack to *Mucha Lucha*, a new animated children's series produced by



the WB. The weekly show features Rikochet, Buena Girl and The Flea, three kids who attend a school for masked wrestling—lucha—and who live by the

Code of Masked Wrestling: "Honor, Family, Tradition and Donuts!"

Because the *Mucha Lucha* premise is distinctly Latin (even though the show is in English), it made sense to have Warner Music Latina take charge of the soundtrack. The label asked Tejano/hip-hop band Chicos de Barrio to provide the title track, which is featured on both Chicos' new album and on the *Mucha Lucha* soundtrack. Other acts included in the compilation are Celso Piña, Café Quijano, Tito Nieves, Bacilos and Frankie Negrón.

"It gives us a great opportunity to market our artists to a younger generation," says Harry Fox, VP of sales and marketing for Warner Music Latina. Plans call for marketing the album both in the Latin and children's section of chain stores and to get merchandising visibility in the major RAC accounts. But, adds Fox, *Mucha Lucha* is by no means only for Latinos. "It's not going to be a barrier thing," he says. "It's like Taco Bell. Everyone knows what Taco Bell is."

**SUM COMPILATION:** Argentine label Sum Records keeps gaining territory in Colombia. Not only has it tripled its market share since it opened offices in Bogotá in 1998, but it's also striving toward its objective of rescuing Colombia's pop catalog. They've done it through *La Historia no Se Repite* (History Doesn't Repeat Itself), a compilation that's now in its third volume. None of the tracks included belong to Sum, who instead got licensing from majors like Warner and Sony. Among the notables not included on the disc are Carlos Vives—whose music Sum was unable to license—and Shakira, whose music Sum didn't even try to license. But the

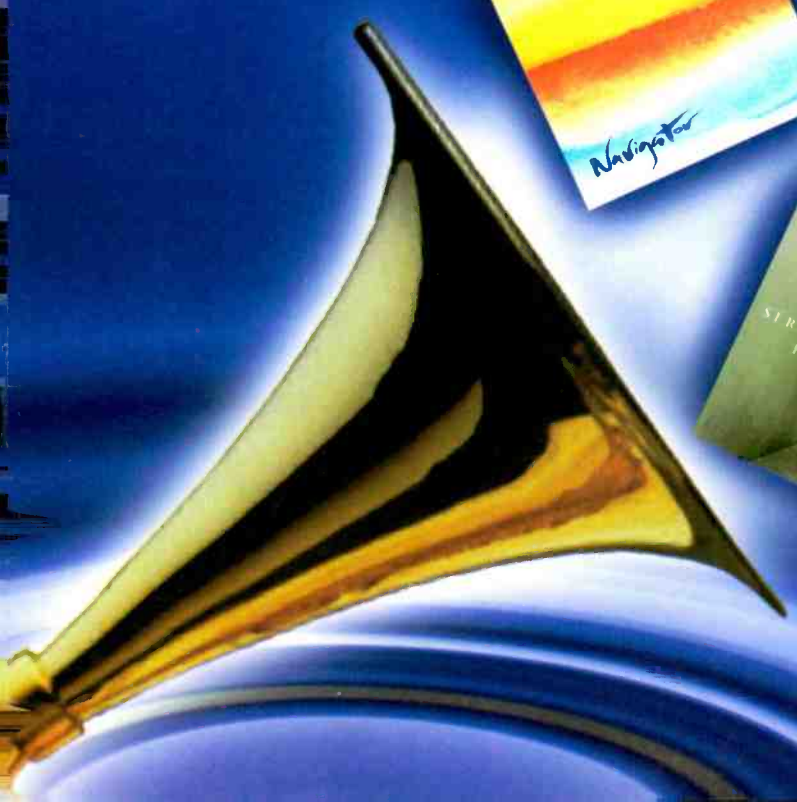
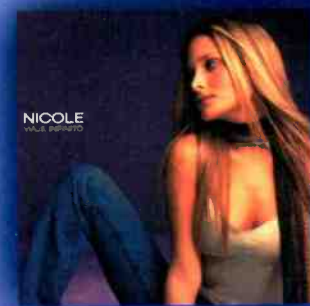
album includes classics by Poligamia, Iván & Lucía, Estados Alterados and Kraken. Sum Records also opened offices in Spain this summer. ■

## MERCHANTS & MARKETING

### The "Mucha Lucha" Appeal, Amaral's Starfish A Hit & Bandana Mania

GRAMMY NOMINEES

CONGRATULATIONS TO OUR LATIN



WARNER MUSIC  
LATINA

An AOL Time Warner Company

# LATIN MUSIC 6-PACK

## DISTRIBUTION SHIFTS

Continued from page LM-3

phenomenal popularity, both in the U.S. and around the world," says José Béhar, president and CEO, UMG. "With its long history of representing the finest Latin artists, Fonovisa is an incredible addition to the Univision Music Group, and we are thrilled to now include this prominent label

under the UMG umbrella."

UMG's status is complemented by the promotional clout of its sister TV networks—Univision, TeleFutura and Galavision—as well as its distribution partner, Universal Music and Video Distribution.

For labels, however, national chain acceptance of regional Mexican is moot without distribution. Many fledgling reg Mex labels find themselves grappling with

this issue, as the genre's focus shifts away from majors.

## HARD WORK, INVESTMENTS

Catalina Records promotion director Ramón Hernández says finding distribution for an indie requires hard work and a willingness to compromise. Catalina opened for business in 2001 with artists such as Marcos Orozco, René René and Deya.

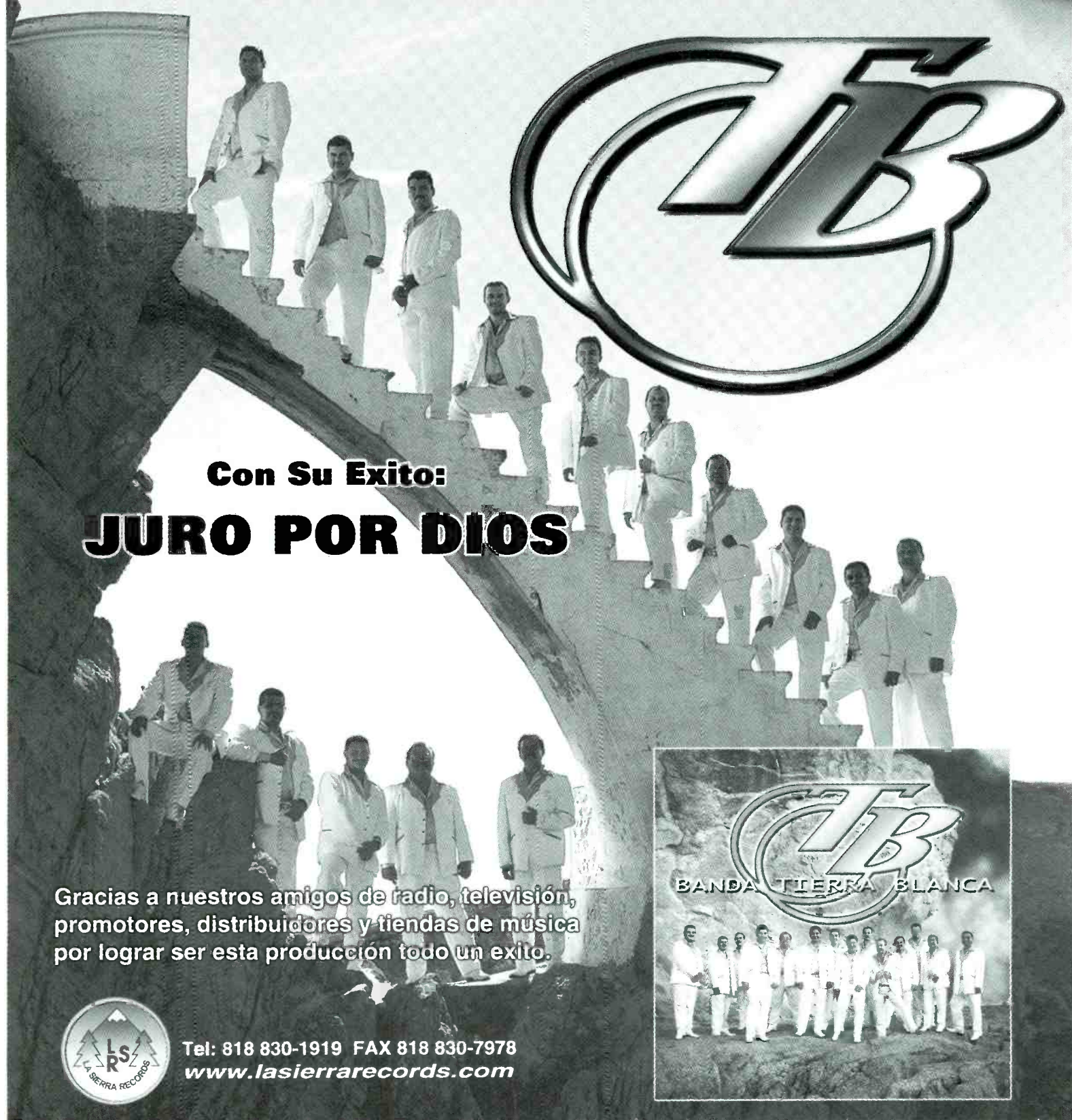
"The brand-new label has to approach each distributor one by one," Hernández says. "They have to convince each distributor to buy their product and give them the product on consignment. All this requires an investment of time and money in flying out to California, Illinois, Georgia and Florida. Then they must wait 30, 60 or 90 days to be paid—and hope there are no returns. So

new indies best have a lot of moolah to compete with the big boys."

He adds that distribution by a major is usually out of the question for startups. "Major distributors, such as Anderson Merchandizers, Universal and Wherehouse Entertainment, make bulk buys of no less than \$100,000 at one time because the majors have an extensive catalog of product," he continues. "Meanwhile, the small indie labels can not compete, since their catalog may consist of only one or two CDs, which is not enough to get someone such as Universal to give them the time of day."

However, MKL Global Music president Mark Lambert, who recently switched from Southwest Wholesale to Universal, says small companies could secure major

# BANDA TIERRA BLANCA



**Con Su Exito:**  
**JURO POR DIOS**

Gracias a nuestros amigos de radio, televisión, promotores, distribuidores y tiendas de música por lograr ser esta producción todo un éxito.

**LS**  
LA SIERRA RECORDS

Tel: 818 830-1919 FAX 818 830-7978  
[www.lasierrarecords.com](http://www.lasierrarecords.com)

BANDA TIERRA BLANCA

"It doesn't do the label or artist any good to have product on the racks without big promotion, because no one will know about it."

—David Garcia, Attorney

distribution if they specialized in a sub-genre that the distributor considers important. He adds that going to a major label has helped his artists, who include Mariachi Los Caporales, Norma Montiel and Trisha, gain more exposure.

Entertainment attorney David Garcia notes while major distribution is an advantage for small labels, they must be prepared to spend money to capitalize on their product's widespread availability.

"Distribution by the biggies is good only when the small label has a national promotion campaign—music video, artist on tour and posters, all of which cost money," he says. "It doesn't do the label or artist any good to have product on the racks without big promotion, because no one will know about it in Peoria."

Miguel Trujillo, VP and GM of EMI Latin's regional Mexican/Tejano division, says national distribution becomes necessary when an artist starts touring and receiving airplay nationally. "You know when a record is working outside what is considered its natural market and becomes a national record," he says.

(Doug Shannon contributed to this report.)

# Los Reyes del Corrido Pesado...



Incluye los éxitos  
"El Capado" y  
"Atacando a  
Berlín"

## Los Razos de SACRAMENTO Y REYNALDO



74321-93084-2/4

Más de 250,000 unidades vendidas a la fecha!



## Nico Flores y su Banda Puro Mazatlán

"Yo Te Seguiré  
Queriendo"  
es su primer éxito  
en la radio



74321-95788-2

El Campeón de la Banda!



www.clicmusica.com

In Stores Now!

# LATIN MUSIC 6-PACK

## INDIE STRATEGY

Continued from page LM-1

Univision Music Group (UMG), which owns 50% of successful Mexican indie Disa and has fully acquired the biggest Latin indie, Fonovisa, making it a formidable presence in the music world. Fonovisa, in turn, markets and distributes product from many smaller indies, including Platino Records (who carry Dinora y la Juventud).

## FINDING SOLUTIONS

But some of the smaller independents operate in a completely, well, independent fashion. Such is the case with Balboa Records, which markets and distributes Joan Sebastian and Pepe Aguilar in the U.S. In business for 40 years, the L.A.-based label is lean, efficient and highly visible, thanks to its two big stars.

"We can work with ease and make quick decisions, and we don't have the expenses of a multinational," says president Valentín Velasco. At the same time, Balboa hasn't been immune to the downturn in the market, and, this year, for the

first time ever, the company saw a dip in sales.

But Velasco is working on



Valentín Velasco

finding solutions at different levels. Among other things, because Balboa product isn't found in several major American chains (such as Best Buy), he's considering handing over the distribution of those accounts to an independent distributor. That move alone, he says, should fuel growth.

Aside from its regional Mexican product, Balboa has made attempts at promoting and marketing a few pop acts, but the task has proven difficult, given the huge investment required to break a new act in the U.S.

With regional Mexican acts, the investment is far more

direct and streamlined, given the music's dominance in the marketplace. Still, "the biggest challenge is artist development," says Gilberto Moreno, president of Musimex, a new indie label funded and distributed by Sony.

Moreno, Fonovisa's longtime GM, jumpstarted his label late last year and already has 25

Música de Tierra Caliente and groups that play música sonidera. Because his budget as a fledgling indie is limited and because he doesn't have a catalog to support operations, Moreno is initially concentrating on small and medium markets before moving into the bigger Latin markets.

"That's how the industry used

Líderes, has launched a regional Mexican division based out of Los Angeles (the label's main office is in Miami). Unlike Musimex, Mock & Roll handles a small roster, but, like Musimex, it's concentrating on música sonidera. "The key in hard times like these is, you have to use your creativity," says Rogelio Macín, who heads Mock & Roll's L.A.

"The key in hard times like these is, you have to use your creativity. In our case, [we'll] continue to focus on niche markets—the most substantial of which is...tropical Mexican."

—Rogelio Macín, Mock & Roll

signed acts, all of them developing, including Triny y la Leyenda and Banda Limón. The sheer number might seem to go against conventional wisdom, but Moreno is betting on substyles and genres that he feels are underserved. In particular, he's concentrating on

to operate before," he says. "And that's what we're doing now."

Sony also distributes, markets and promotes acts on Cintas

office. "In our case, [we'll] continue to focus on niche markets—the most substantial of which is definitely tropical Mexican music."

Mock & Roll's roster includes Grupo Cañaverl, Yaguarú and Banda el Grullo, and the label has also put out numerous compilations. Beyond the artist and music part, says Macín, he feels Mock & Roll has an edge of sorts because the label came to be in lean times and has paced itself well.

Mock & Roll has also benefited from the TV exposure it's obtained because of its affiliation with Líderes, which has a deal with Univision for TV time. UMG, Fonovisa and Disa also receive TV time from Univision and its networks, a fact that has most visibly helped Disa, whose sales leaped after UMG purchased its 50% stake in the company. But television is no guarantee of success, nor is it a requisite.

Freddie Records, for example, a family-owned company that's in control of manufacturing, marketing, promotion and distribution of its releases, has a solid grasp on the Tejano market thanks to its longtime association with veteran—and very popular—acts, such as Ramón Ayala. "We're a mom-and-pop operation, but we're big," says Freddie marketing director Luis Silva, who says the label is expanding, and recently ventured into banda for the first time with the signing of Grupo Centenario and Cañaverde. "Yes, we're growing, but we also have our 800 pound gorillas, like Ramón Ayala. When people come and see our operation, they always say, 'Man, David slayed Goliath.' They think we're David, but we're Goliath." ■



Gilberto Moreno

Acuario (which carries Lupillo Rivera) and other smaller labels. Most recently, Sony signed a joint venture deal with Adolfo and Omar Valenzuela of Twiins Enterprises to distribute, market and promote acts on their Twiins Enterprises label.

Recently, Sony Discos' senior VP of its regional Mexican division, Abel de Luna, left the company to head Costarola music, a label specializing in regional Mexican music. De Luna, who was finalizing acquisition of the label, already has nearly a dozen acts signed to Costarola, including Adán "Chalino" Sánchez and Ricardo Cerda "El Gavilán," whose albums have already been released and distributed by Sony Discos in the U.S.

## GROWING LABELS

Another new label, Mock & Roll, jumpstarted last year and distributed by another indie,

vuela muy alto  
**JERRY RIVERA**

Un nuevo estilo  
Para una gran voz !!!!

BMG  
U.S. LATIN

Cat # 94877

## REYES RECORDS INC.

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 NW, 22 Avenue, Miami, Florida 33125 \* Tel.: (305) 541-6686 / Fax: (305) 642-2785

E-MAIL reyesrecords@reyesrecords.com WEB-SITE reyesrecords.com

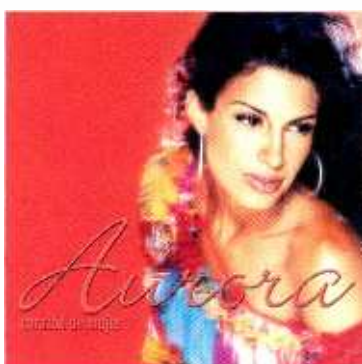
TODO EN MUSICA \* EVERYTHING YOU NEED IN MUSIC

MAJOR CREDIT CARDS ACCEPTED

Andale... get hooked!



On our mexican muxxic.



Breaking barriers, crossing borders. One language, one passion... this is real music. And when it comes to Mexican music, you'll get hooked right away.

The best from Aurora, Gabriel and many more, only at Muxxic Latina.

Muxxic Latina is the hottest new multinational record label, and is always fishing for the best Spanish-speaking talent... to bring to you. Get hooked! Orale! Buy it today.



## PROGRAMMING

### Festival Televised, Updated Radio Playlists & More MTV In Mexico

**BETTER THAN EVER:** Cuba's splendid Eliades Ochoa has kept his legion of fans waiting two years for the release of *Estoy Como Nunca* (I'm Better Than Ever), his third album for Virgin Yerbabuena Spain. With none of the slightly maudlin feel of other Cuban old-timers—Ochoa is only 57—this album was recorded in Los Angeles' Record One Studio and offers a fresh take on traditional Cuban music. It is more mature and more focused on instrumental excellence. *Estoy...* was released late May in Spain, Europe, Japan and Mexico and across the rest of Latin America throughout the summer. It is scheduled for a September release in the U.S. and Canada on Higher Octave.

Ochoa enjoyed a seven-country month-long European tour, beginning June 25 in Budapest and ending in Madrid on July 26. Spain's



specialist national folklore (flamenco, copla, sevillana) radio network, Cadena SER's Radiolé, put the album's first single, its title track, on its playlist

because, as Radiolé director Paco Herrera explains, "Eliades is a Virgin Spain signing, although he still lives in Cuba, and music as pure and vibrant as this deserves to sit alongside the best of southern Spanish traditional music. This music is both popular and cultured."

**TENERIFE ON TELEVISION:** Some 25 million subscribers to Televisa's 24-hour PPV (pay-per-view) music channel Ritmo Son Latino will this year be able to watch the best moments of Europe's biggest Latino music festival, the 12-hour Son Latinos Canarias, which draws 250,000 fans to a beach on the Canary Island of Tenerife on the last Saturday of August—this year on the 31st. The deal was signed late July (25) in Madrid between Mario Villalobos, planning director of Televisa division Visat, and Tenerife-based Guagua Producciones co-directors Martin Rivero and Leopoldo Mansito. The Televisa deal underlines the annual Tenerife festival as the most important Latino event on the European calendar, and the Canary Islands off West Africa as a major Latino outpost in political—if not geographical—Europe. The Canary Islands have been part of Spain for centuries.

**BOOSTING ITS PRESENCE:** MTV Networks Latin America has announced it's boosting its presence in Mexico, beefing up personnel there and opening new offices and a TV studio this month, from which it is producing two new Mexico-based shows: *Conexión* and *Videología*. "You make a commitment to a region," says Antoinette Zel, president, MTV Networks Latin America, when asked about MTV's Latin expansion at a time of crisis. "And, with a brand like

MTV, whose essence is about the connection to its audience, you can't say this is a whimsical decision and when the market gets tough we leave." According to Zel, however, although business is tough in Argentina, ad sales have gone up in Mexico 40% since last year. "One of the goals we identified at the end of last year, and at the top of the list, was that we had to expand the brand in Mexico," says Zel. "Ratings were up, distribution was up, and you have a brand that really transcends television. We knew that when we launched nine years ago, and it's more evident today."

**CAPETILLO'S SECRETO:** Former Timbiriche member Eduardo Capetillo is flying high with his first album release in six years. The eponymous disc follows the success of Spanish soap opera *El Secreto* (T've), for which Capetillo went to live in Madrid for a year. During that period, MuXXic Latina signed him, and now, with the opening of its new offices in Mexico, promotion has started in earnest. "El Secreto" is also the title of first single taken to radio.

Capetillo will embark on an intense promotional tour the rest of the year through Mexico and the U.S. and will also make a special appearance on the Mexican soap opera *Vivan los Niños* in September, playing a music teacher.

**KLVE COMPETES:** Newly appointed KLVE Los Angeles PD María Nava says the station has been working to more clearly define its personality as a purely romantic station, especially now that competing stations are playing more upbeat pop hits. "Before, we played all the extremes," says Nava, who's been back at KLVE for three months (she was also there in the late '80s). "On one hand, we had a lot of pop, like Shakira and Paulina Rubio, and, on the other, we played ranchero. And our thoughts are, 'We're the only station that can really be different from the others.'" ■

**REG MEX'S RISE**  
Continued from page LM-1

and were the lucky ones to be picked as most-favored this year." MKL Marketing president Mark Lambert says touring outside Texas was key for Tejano groups trying to stay ahead in a sluggish economy. "The ones who are in the game are going outside the Texas border," he says. "The demand's still out there. The Fiesta Mexicana in Topeka, Kan., brings in 70,000 people, and the focus is Tejano."

Despite the recession, no one doubts the long-term rise of the U.S. Latino market.

**MAKING DEALS**  
In that vein, Univision made strong moves to become a leader in TV, radio and labels. Last year, it renewed its deal with Televisa and debuted the Telefutura network, which offers music programs and gossip shows that invite RM acts. In June, it announced its purchase of HBC, making it the No. 1 owner of Latin music stations.



Gilbert Garcia

The merger raised the specter of more centralized decision-making for RM playlists. Gilbert Garcia, president of Corpus Christi, Texas-based Hacienda Records, says radio's increased reluctance to play new artists is causing headaches for labels, but could backfire later.

"The consolidation in the radio/television industry is the biggest challenge facing record labels, new artists and, in turn, the public," Garcia says. "With the quarterly pressure for earnings, conglomerates will continue to de-localize their morning shows/news, limit playlists and devote less airtime to new artists. The public will ultimately rebel by seeking out alternative music sources, such as cable, satellite and Internet radio."

The new Univision Music label, headed by former EMI Latin president José Béhar, became an overnight chart contender, thanks to hits by Pilar Montenegro, Jessie Morales and Jennifer Peña. RM artists comprise

Continued on page LM-16

## KUBANEY.COM



**Pilsas Cantar**  
*Mas Callentos*



**Fernando Villalona**

3014 N.W. 79TH AVE. • MIAMI, FL 33122 TEL: 305.591.7684 • FAX: 305.477.0789

471 WEST 42ND ST. • NEW YORK, NY 10036 TEL: 212.563.4508 • FAX: 212.563.2042



# 3rd. Latin GRAMMY® SGAE Nominees

Congratulations to our members

SGAE Latin Way

**Alejandro Sanz**  
**MTV Unplugged**  
 Album of the Year  
**Y sólo se me ocurre amarte**  
 Record of the Year  
 Song of the Year

**Amaral**  
**Estrella de mar**  
 Best Pop Album by a Duo  
 or Group with Vocal

**Ana Belén**  
**Peces de ciudad**  
 Best Female Pop Vocal Album

**Antonio Núñez "El Chocolate"**  
**Mis 70 años con el canto**  
 Best Flamenco Album

**Arcángel**  
**Arcángel**  
 Best Flamenco Album

**Berrogüetto**  
**Hepta**  
 Best Folk Album

**Chucho Valdés**  
**Canciones inéditas**  
 Best Pop Instrumental Album

**Diego El Cigala**  
**Corren tiempos de alegría**  
 Best Flamenco Album

**Jorge Drexler**  
**Sea**  
 Best Male Pop Vocal Album

**José Padilla**  
**Navigator**  
 Best Pop Instrumental Album

**Juan Pablo Torres**  
 [producer]  
**Los Originales**  
 Best Traditional Tropical Album

**Kepa Junkera**  
**Maren**  
 Best Folk Album

**Kinky**  
**Kinky**  
 Best Rock Album by a Duo  
 or Group with Vocal

**La Ley**  
**Mentira**  
 Record of the Year  
 Best Rock Song  
**MTV Unplugged**  
 Best Rock Album by a Duo  
 or Group with Vocal

**Martirio**  
**Mucho corazón**  
 Best Flamenco Album

**Melody**  
**De pata negra**  
 Best Latin Children's Album

**Miguel Bosé**  
**Moremanía**  
 Song of the Year  
**Sereno**  
 Album of the Year  
 Best Male Pop Vocal Album

**Miguel Ríos**  
**Miguel Ríos y las estrellas del rock latino**  
 Best Rock Solo Vocal Album

**Miliki**  
**Navidades animadas**  
 Best Latin Children's Album

**Mónica Molina**  
**Vuela**  
 Best Female Pop Vocal Album

**Nilo MC**  
**Guajiro del asfalto**  
 Best Rap/Hip-Hop Album

**Presuntos Implicados**  
**Gente**  
 Best Pop Album by a Duo  
 or Group with Vocal

**Remedios Amaya**  
**Sonsonete**  
 Best Flamenco Album

**Rey Guerra**  
**De Sindo a Silvio**  
 Best Pop Instrumental Album

**Rosario**  
**Muchas Flores**  
 Best Female Pop Vocal Album

**Sello Autor**  
**Round About Federico Mompou**  
**Richie Beirach, Gregor Huebner & George Mraz**  
 Best Latin Jazz Album

**Síntesis**  
**Habana a flor de piel**  
 Best Contemporary Tropical Album

**Susana Baca**  
**Lamento Negro**  
 Best Folk Album

**Sylvia Ibañez & Bebu Silvetti**  
**Siempre te amaré**  
 Best Regional Mexican Song

**Totó la Momposita**  
**Pacantó**  
 Best Traditional Tropical Album

**X Alfonso**  
**X - More**  
 Best Rap/Hip-Hop Album  
 Best Engineered Album

# LATIN MUSIC 6-PACK

## Top Latin Albums

- Pos. TITLE—Artist—Imprint/Label
- 1 **LIBRE**—Marc Anthony—Columbia/Sony Discos
  - 2 **MIS ROMANCES**—Luis Miguel—Warner Latina
  - 3 **MTV UNPLUGGED**—Alejandro Sanz—Warner Latina
  - 4 **DEJAME ENTRAR**—Carlos Vives—EMI Latin
  - 5 **SUFRIENDO A SOLAS**—Lupillo Rivera—Sony Discos
  - 6 **ALEXANDRE PIRES**—Alexandre Pires—RCA/BMG Latin
  - 7 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Musart/Balboa
  - 8 **LAS 30 CUMBIAS MAS PEGADAS**—Various Artists—Disa/UG
  - 9 **SHHH!**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
  - 10 **GRANDES EXITOS**—Chayanne—Sony Discos

## Hot Latin Tracks

- Pos. TITLE—Artist—Imprint/Label
- 1 **QUITAME ESE HOMBRE**—Pilar Montenegro—Univision
  - 2 **SUERTE**—Shakira—Epic/Sony Discos
  - 3 **USTED SE ME LLEVO LA VIDA**—Alexandre Pires—RCA/BMG Latin
  - 4 **Y TU TE VAS**—Chayanne—Sony Discos
  - 5 **TANTITA PENA**—Alejandro Fernandez—Sony Discos
  - 6 **YO QUERIA**—Cristian—Ariola/BMG Latin
  - 7 **NO ME CONOCES AUN**—Palomo—Disa
  - 8 **FLOR SIN RETONO**—Charlie Zaa—Sonolux/Sony Discos
  - 9 **NECESIDAD**—Alexandre Pires—RCA/BMG Latin
  - 10 **COMO DUELE**—Luis Miguel—Warner Latina

## Top Regional Mexican Album Artists

- Pos. ARTIST (No. of Charted Titles) Imprint/Label
- 1 **LUPILLO RIVERA** (5) Sony Discos
  - 2 **LOS TEMERARIOS** (2) Fonovisa (2) Disa/UG
  - 3 **VICENTE FERNANDEZ** (2) Sony Discos
  - 4 **JOAN SEBASTIAN** (3) Musart/Balboa
  - 5 **LOS ANGELES AZULES** (2) Disa/UG
  - 6 **GRUPO BRYNDIS** (3) Disa/UG
  - 7 **EL PODER DEL NORTE** (2) Disa/UG
  - 8 **ALICIA VILLARREAL** (1) Universal Latino
  - 9 **LOS TUCANES DE TIJUANA** (1) Universal Latino
  - 10 **INTOCABLE** (1) EMI Latin

## Top Regional Mexican Albums

- Pos. TITLE—Artist—Imprint/Label
- 1 **SUFRIENDO A SOLAS**—Lupillo Rivera—Sony Discos
  - 2 **LAS 30 CUMBIAS MAS PEGADAS**—Various Artists—Disa/UG

# Year-To-Date Charts

The chart recaps in this Latin Six-Pack Spotlight cover the period beginning with the Dec. 1, 2001, issue, the start of the 2002 chart year, through the July 27 issue. Radio recaps are based on airplay monitored by Nielsen Broadcast Data Systems. Sales recaps are based on point-of-sale data compiled by Nielsen SoundScan. Ranks reflect accumulated gross-audience impressions on the radio charts, or accumulated units sold on the retail charts, for each week titles appeared on the pertinent chart.

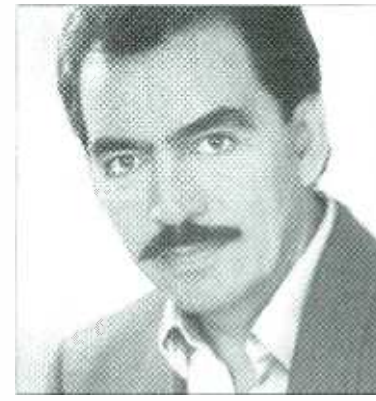
The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.



Pilar Montenegro



Marc Anthony



Joan Sebastian



Intocable



Lupillo Rivera



Palomo

- 3 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Musart/Balboa
- 4 **HISTORIA DE UN IDOLO VOL. 1**—Vicente Fernandez—Sony Discos
- 5 **HISTORIA MUSICAL**—Los Angeles Azules—Disa/UG
- 6 **SOY LO PROHIBIDO**—Alicia Villarreal—Universal Latino
- 7 **EL AUTENTIKO Y UNICO EN VIVO**—El Poder Del Norte—Disa/UG
- 8 **BALADAS RANCHERAS**—Los

- 9 **TEMERARIOS**—Fonovisa
- 9 **LAS ROMANTICAS DE LOS TUCANES DE TIJUANA**—Los Tucanes De Tijuana—Universal Latino
- 10 **SUENOS**—Intocable—EMI Latin

## Top Regional Mexican Album Imprints

- Pos. IMPRINT (No. of Charted Titles)
- 1 **DISA** (16)

- 8 **EL PODER DEL NORTE** (3) Disa
- 9 **JOAN SEBASTIAN** (4) Musart/Balboa
- 10 **LIBERACION** (2) Disa

## Top Regional Mexican Airplay Titles

- Pos. TITLE—Artist—Imprint/Label
- 1 **NO ME CONOCES AUN**—Palomo—Disa
  - 2 **QUITAME ESE HOMBRE**—Pilar Montenegro—Univision
  - 3 **ESTAS QUE TE PELAS**—Intocable—EMI Latin
  - 4 **SUFRIENDO A SOLAS**—Lupillo Rivera—Sony Discos
  - 5 **COMO PUDISTE**—Banda El Recodo—Fonovisa
  - 6 **EN LA MISMA CAMA**—Liberacion—Disa
  - 7 **EL PODER DE TUS MANOS**—Intocable—EMI Latin
  - 8 **DEL OTRO LADO DEL PORTON**—Ramon Ayala Y Sus Bravos Del Norte—Freddie
  - 9 **NO SE VIVIR SIN TI**—Conjunto Primavera—Fonovisa
  - 10 **CADA VEZ TE EXTRANO MAS**—Banda El Recodo—Fonovisa

## Top Regional Mexican Airplay Imprints

- Pos. IMPRINT (No. of Charted Titles)
- 1 **FONOVISA** (33)
  - 2 **DISA** (15)
  - 3 **EMI LATIN** (14)
  - 4 **SONY DISCOS** (15)
  - 5 **MUSART** (11)

## Top Regional Mexican Airplay Labels

- Pos. IMPRINT (No. of Charted Titles)
- 1 **FONOVISA** (35)
  - 2 **DISA** (16)
  - 3 **EMI LATIN** (14)
  - 4 **SONY DISCOS** (19)
  - 5 **BALBOA** (11)

## Top Latin Independent Albums

- Pos. TITLE—Artist—Imprint/Label
- 1 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Musart/Balboa
  - 2 **BALADAS RANCHERAS**—Los Temerarios—Fonovisa
  - 3 **TE VOY A ENAMORAR**—Los Angeles De Charly—Fonovisa
  - 4 **UNA LAGRIMA NO BASTA**—Los Temerarios—Fonovisa
  - 5 **UNIENDO FRONTERAS**—Los Tigres Del Norte—Fonovisa
  - 6 **EL NUMERO 100**—Ramon Ayala Y Sus Bravos Del Norte—Freddie
  - 7 **GREATEST HITS**—Los Bukis—Fonovisa
  - 8 **MAS DE MI ALMA**—Marco Antonio Solis—Fonovisa
  - 9 **LO DIJO EL CORAZON**—Joan Sebastian—Musart/Balboa
  - 10 **EN VIVO..EL HOMBRE Y SU MUSICA**—Ramon Ayala Y Sus Bravos Del Norte—Freddie

## Top Regional Mexican Album Labels

- Pos. LABEL (No. of Charted Titles)
- 1 **UNIVISION MUSIC GROUP** (23)
  - 2 **SONY DISCOS** (11)
  - 3 **FONOVISA** (13)
  - 4 **BALBOA** (4)
  - 5 **UNIVERSAL LATINO** (2)

## Top Regional Mexican Album Distributors

- Pos. DISTRIBUTOR (No. of Charted Titles)
- 1 **UNIVERSAL** (28)
  - 2 **INDEPENDENTS** (19)
  - 3 **SONY** (11)
  - 4 **EMD** (5)
  - 5 **BMG** (3)
  - 6 **WEA** (4)

## Top Regional Mexican Airplay Artists

- Pos. ARTIST (No. of Charted Titles) Imprint/Label
- 1 **INTOCABLE** (3) EMI Latin
  - 2 **BANDA EL RECODO** (4) Fonovisa
  - 3 **PALOMO** (3) Disa
  - 4 **CONJUNTO PRIMAVERA** (5) Fonovisa
  - 5 **LUPILLO RIVERA** (3) Sony Discos
  - 6 **PILAR MONTENEGRO** (1) Univision
  - 7 **LOS TUCANES DE TIJUANA** (3) Universal Latino

# WEAMEX is to Mexican Music what Hot Sauce is to Mexicans



Sel.# 47312-2/4



Sel.# 46791-2/4



Sel.# 46533-2/4

Contains the title track from the new Kids WB cartoon "Mucha Lucha"



Sel.# 43774-2/4

# WEAMEX... you simply can't go without it

# LATIN MUSIC 6-PACK

## REG MEX'S RISE

Continued from page LM-12

nearly 90% of its roster.

Meanwhile, Univision Music Group purchased Fonovisa and a 50% stake of Monterrey, Mexico-based Disa.

Univision took advantage of synergies, promoting Peña's World Cup soccer anthem, "Vamos Al Mundial!," on its TV match broadcasts. It also aggressively promoted cross-format remixes.

Univision regional Mexican VP Manolo González pointed to five success stories from his roster: norteño-lite groups Duelo and Iman, cumbia two-steppers La Contra, Tejano-pop siren Peña and the unexpected pop-to-RM crossover of Montenegro. The label has avoided overtly Tejano acts so far, but isn't averse to getting its feet wet.

"We're looking at two or three Tejano groups," González says. "Some labels are letting a lot of groups go, and that's due to the depressed market. Right now,

division, leaving La Costumbre and Nydia Rojas in limbo. San Antonio-based indie Catalina Records promotion director Ramon Hernandez cites Hollywood's closing as the continuation of a trend that began five years ago, when majors began reducing their Tejano rosters. "The indies have returned to take up the



Miguel Garrocho

Seven Rivers president/CEO José Rosario also points to norteño/vallenato/rock fusion, exemplified by Celso Piña, Los Chicos del Barrio and El Gran Silencio, as the "trend to watch."

More than ever, pop artists seek to broaden their base by recording RM versions of big hits. Paulina Rubio, Thalía and Jaime



J.D. Gonzalez

adopted stage nicknames.

The Chris Perez Band (Univision) released Grammy-winning rock record *Resurrection* in 1999, but the band, led by Selena's widower, released its Tejano debut, *Una Noche Mas*, on Univision earlier this year. The single "Dime Por Qué Te Vas" has been doing well at Tejano radio. Away from



José Rosario

them," he says. Siggins's late-2001 debut, *Al Principio*, featured sentimental cumbia "Pero Háblame."

Led by 18-year-old Naishla Sanchez and featuring Jose Luis Ayala Jr. on drums, Estruendo (Univision) plays perky cumbias and even covered Hanson's "Mmmmbop" on its debut *Rumbo a las Estrellas*.

Boot scootin' cumbia wannabes La Contra (Univision) entered the field popularized by Los Tigrillos and Grupo Control with *Contra Todo*. The first single, "Ya Me Lo Distes," was a cheeky response to Control's "Y Tú No Me Lo Das."

## ROOTS REVIVAL

Several acts got attention by putting new lyrical or stylistic twists on time-honored RM sub-genres like corrido and banda.

Sounding like early Los Tigres del Norte, with staccato sax riffs and high-pitched bass lines, Los Forasteros del San Luis (Univision) hit with an August 2001 debut, *Mi Amigo y Yo*, and the May follow-up, *El Sueño Americano*. The latter CD's title track is the rare corrido that cautions against illegal immigration. Says vocalist/bajo sexto player Leo Medrano, "When you leave your home in Mexico, you encounter a lot of problems—in your relationships, economically, and you put your life in the hands of irresponsible coyotes, who abandon people along the journey."

Raza Obrera (Univision) popularized a formerly obscure current within RM: Michoacán, Mexico's Tierra Caliente music, noted for its prominent use of harp. The quintet, formed in 1996, scored with *16 Éxitos Para la Raza* and *16 Corridos Para la Raza*.

Modernizing banda in a tradition-minded way, La Ola Gigante de Mazatlan (EMI) stuck to an acoustic framework but threw in hip-hop scratches and reggae fills on the single "Tu Cariñito," from its eponymously titled debut. Production was provided by red-hot duo Adolfo and Omar Valenzuela, 26-year-old Los Angeles-based twins who've also worked with Banda el Recodo, Rogelio Martínez, Paulina Rubio and Thalía.

Adan "Chalino" Sanchez (Sony), son of the late narcocorrido pioneer Chalino Sanchez, broke out in the L.A. banda-corrido scene with *Té Vengo a Ver*, also produced by the Valenzuela twins. It featured the standard "Bésame Morenita."

Banda las Tapatias (Sony) became the first all-female banda to play its own instruments and land a major-label deal. The September 2001 debut, *Ya No Hay Hombres*, features bolero single "En Que Fallé Yo." ■

(Ramiro Burr, a *Billboard* correspondent, can be reached at [rburr@express-news.net](mailto:rburr@express-news.net). Editorial assistant Doug Shannon contributed to this report.)



Siggins

regional Mexican is doing better because everything is a cycle." The label also inked a licensing deal with Corpus Christi-based Q-Zone Records, bringing it artists such as the Chris Perez Band and Odalys.

The Kumbia Kings' A.B. Quintanilla and Cruz Martinez formed label/production company King of Bling, distributed by EMI. Their first prospect was Big Circo, a theatrical Tejano/norteño outfit that released the debut *Yo No Fui* in June.

"King of Bling will act as our A&R source, and we will offer EMI's infrastructure to develop new talent, such as Big Circo. We're very positive that, together, [Quintanilla and Martinez] and EMI will influence the future of regional Mexican and Tejano," claims Miguel A. Trujillo, VP and GM of EMI Latin's regional Mexican/Tejano division.

In other moves, Hollywood Records shuttered its Latin

slack," he says. Meanwhile, Catalina has had moderate success with René René and former David Lee Garza y Los Musicales vocalist Marcos Orozco.

## MUSIC TRENDS

Trend-wise, Tejano observers notice vallenato, long popular with RM fans, gaining a foothold among English-dominant Hispanics. "The 18- to 24-year-olds are gravitating to this type of music at events and night clubs," KXTN San Antonio PD J.D. Gonzalez says. "In fact, in Dallas and the Valley, mosh pits are formed. It is almost the rock-rap version of Tejano."

Bobby Pulido's "Vanidosa" is the latest Tejano-vallenato single, following 2001 entries by Pete Astudillo, Los Desperadoz and Ramiro Herrera. EMI Latin's Trujillo adds that even the veteran act Los Invasores de Nuevo León is fusing norteño and vallenato.

Camil enjoyed varying degrees of success with that tactic, with the biggest payoff going to "Quítame Ese Hombre," by the aforementioned Montenegro.

The West Coast narcocorrido genre reached a crossroads as opportunistic new entrants flooded the market and pioneers like Los Tigres del Norte, Los Tucanes de Tijuana and Lupillo Rivera edged away from the style. However, a July pact between the government and radio stations in Baja, Calif., to ban some controversial songs has the possibility of adding to its "forbidden fruit" allure.

BMG regional Mexican division chief Miguel Garrocho says the label was banking on narcocorrido veterans Los Razos, who landed on the Top Latin Albums chart with *Corazón de Périco*. He notes that the band has sold well despite explicit lyrics keeping it off the airwaves. "We've sold 250,000 units without radio," he says.

Garrocho says his division, which recently underwent a reorganization, is only signing three artists a year. "We don't want to spend a little on many artists, but a lot on a few," he adds. "That way, we can really analyze the results."

## NEW FACES

Some other hot trends are displaying prominent new faces.

Matching outfits, whether norteño cowboy wear or Bukis-style sport jackets, are passé to these rising stars. Ranging from outlandish to pop-star casual, the new styles signify RM's increasing appeal to the Latino middle class.

Brownsville, Texas-based Big Circo plays norteño cumbias on the EMI debut *Yo No Fui* but wears theatrical makeup like the Insane Clown Posse and has

the Tejano scene since his days as a guitarist for Selena's Los Dinos, Perez recently wondered aloud about the genre's evolution: "Does Tejano mean the same thing as it did back when I was playing it in '95? What would you call the cumbias—Tejano, cumbias or international?"

Best known as a model and co-host of Univision's *Lente Loco*, Odalys García (Univision) recorded pop-Tejano fusion debut *Ven a Ver* at Q Productions' Corpus Christi facilities.

Singer/actress Pilar Montenegro (Univision) made her first foray into RM with a cumbia version of "Quítame Ese Hombre" on *Desahogo*, her second solo disc. Backed by Grupo Iman, the song became the year's surprise hit, spending 13 weeks at No. 1 on Hot Latin Tracks. She says her next album will probably be grupero.

## TEJANO/NORTENO ACTS

Influenced by Ramon Ayala and Intocable, and mostly based in Texas' Rio Grande Valley, many groups eschew corridos in favor of cumbias and ballads. Top songwriters include Josue Contreras and La Firma's Luis Padilla.

In-demand songwriter Oscar Ivan Treviño, 19, leads Roma, Texas-based Duelo (Univision). Its debut CD, *El Amor No Acaba*, features 11 of Treviño's compositions. Band MC Luis Guerrero says of its music, "It's as simple as it can be."

Siggins (Crown) lead singer/accordionist/songwriter Jesse Turner met his bandmates as a youngster in church. As an adolescent, he turned to songwriting as a catharsis. "My father passed away when I was about 10, and, after that, I had all these feelings inside but couldn't express

# CARLOS VIVES Y LA PROVINCIA



**GIRA 2002**  
Déjame entrar

- 9/1/02 Houston, TX George R. Brown Center
- 9/6/02 Mexico City, MX El Zocalo
- 9/7/02 Mexico City, MX Salon 21
- 9/20/02 Boston, MA The Orpheum
- 9/22/02 Washington, DC Dar Constituion Hall
- 9/27/02 Dallas, TX NextStage
- 9/28/02 Los Angeles CA. Uníversal Amphitheater
- 9/29/02 San Diego, CA Civic Theater
- 10/4/02 Chicago, IL Rosemont Theater
- 10/5/02 New York, NY Madison Square Garden
- 10/6/02 Miami, FL Miami Arena
- 11/11 - 11/30/02 Mexico Veracruz - Guadalajara - Monterrey

## Dos Voces, Dos Continentes Juntos en Concierto



# Marco Antonio Solís & Rocio Durcal

- |          |                       |               |
|----------|-----------------------|---------------|
| 10/11/02 | UTEP Center           | El Paso **    |
| 10/12/02 | La Villareal          | Mc Allen †    |
| 10/13/02 | Civic Center          | Laredo †      |
| 10/18/02 | Cox Arena             | San Diego**   |
| 10/19/02 | Universal Amp         | Los Angeles † |
| 10/25/02 | JLKC                  | Miami †       |
| 10/26/02 | Reliant Arena         | Houston**     |
| 10/27/02 | Municipal Auditorium  | San Antonio † |
| 11/15/02 | Special Events Center | San Jose**    |
| 11/17/02 | UIC Pavilion          | Chicago**     |

\*\* Rocio Durcal y Marco Antonio Solís  
† Rocio Durcal en concierto



For Sponsorship Opportunities Contact:  
Henry Cardenas

CFA • 850 W. Jackson • Suite 750 • Chicago, IL • 60607 • Tel: 312-421-5272 • Fax: 312-421-4878

A Televisa / Clear Channel Entertainment Company

# Sebastian, Anthony Top Ritmo Latino Noms

BY LEILA COBO

MIAMI—With four nominations each—including nods for composer of the year—Joan Sebastian and Marc Anthony are the top contenders for the upcoming El Premio de la Gente Ritmo Latino Music Awards 2002, set to take place Oct. 25 at the Kodak Theatre in Los Angeles.

Other contenders announced at a press conference Aug. 14 include Charlie Zaa, Carlos Vives, Laura Pausini, and Pilar Montenegro. "Quitame Ese Hombre" (Take That Man Away From Me)—the Jorge Luis Piloto track that Montenegro



took to No. 1 on the *Billboard* Hot Latin Tracks chart for 12 weeks—was nominated for song of the year, while Vives, Sebastian, and Anthony also got nods for composer of the year—Anthony for his collaboration with Gian Marco on "Hasta Que

Vuelvas Conmigo" (Until You Return With Me).

The Ritmo Latino Awards, also known as El Premio de la Gente (the people's award) are so named because winners are chosen by the voting public from a list of nominees provided by Ritmo Latino stores on the basis of their sales figures between Nov. 1, 2001, and May 31, 2002. Fans can cast ballots at Vons supermarkets (which sponsor the event) in Southern California and Nevada; at Albertsons, Jewel, Acme, Sedano's, Braco, and C-Town stores cross-country; and at Ritmo Latino stores nationwide from Aug. 15 through Sept. 23.

Now in their fourth year, the awards are presented in 14 categories in pop, rock en español, *ranchero*, tejano, norteño, regional Mexican, and tropical music fields. This year, a best Christian music artist award was added to the lineup, and the awards show will include a tribute to Christian artist Marcos Witt.

Also new this year is the Estrellas de la Gente (people's stars) award, given to an artist or group that has enjoyed sustained popularity during the past five years.

The awards will be filmed Oct. 25 and will air as a two-hour special on the Telemundo network on a yet-to-be-determined date.



**Pablo's Pact.** BMG U.S. Latin recording artist Pablo Montero recently signed with EMI Music Publishing. Pictured, from left, are EMI Music Publishing creative manager Leslie Ahrens, Montero, EMI Music Publishing regional managing director for Latin America Nestor Casonu, and Montero Publishing's Irasema Vidaurri.



**In the Pilot Seat.** As reported in Latin Notas, Universal Music Publishing Group (UMPG) Latin America signed songwriter Jorge Luis Piloto (writer of the Pilar Montenegro hit "Quitame Ese Hombre") to an exclusive worldwide publishing deal. Pictured, from left, are UMPG senior VP of Latin America Iván Alvarez and Piloto.

## July RIAA Latin Certifications

### PLATINUM ALBUMS (200,000 units)

**Thalía**, *Thalía*, EMI Latin, her fourth.

**Chayanne**, *Grandes Exitos*, Sony Discos, his second.

**Pilar Montenegro**, *Desahogo*, Univision Music, her first.

### GOLD ALBUMS (100,000 units)

**Pimpinela**, *Serie 32 Gold*, Univision Music, its first.

**Thalía**, *Thalía*, EMI Latin, her fifth.

**Elvis Crespo**, *Urbano*, Sony Discos, his third.

**Pablo Montero**, *Pidemelo Todo*, BMG U.S. Latin, his first.

**Juanes**, *Un Dia Normal*, Universal Music Latino, his first.

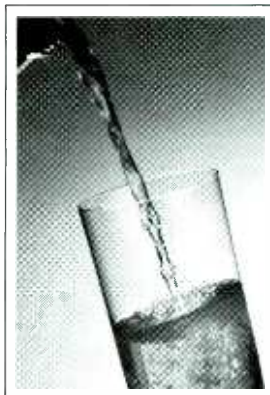
**Jessie Morales**, *Homenaje a Chalino Sanchez*, Univision Music, his third.

**Jessie Morales**, *Loco*, Univision Music, his fourth.

**Pilar Montenegro**, *Desahogo*, Univision Music, her first.

**Chuy Vega**, *Una Pagina Mas*, Univision Music, its first.

"Feliz Cumpleaños, Enrique!"



Un brindis para ti... te deseamos un muy feliz día y muchos años más.

Victor Gallo y tus amigos de Fania.

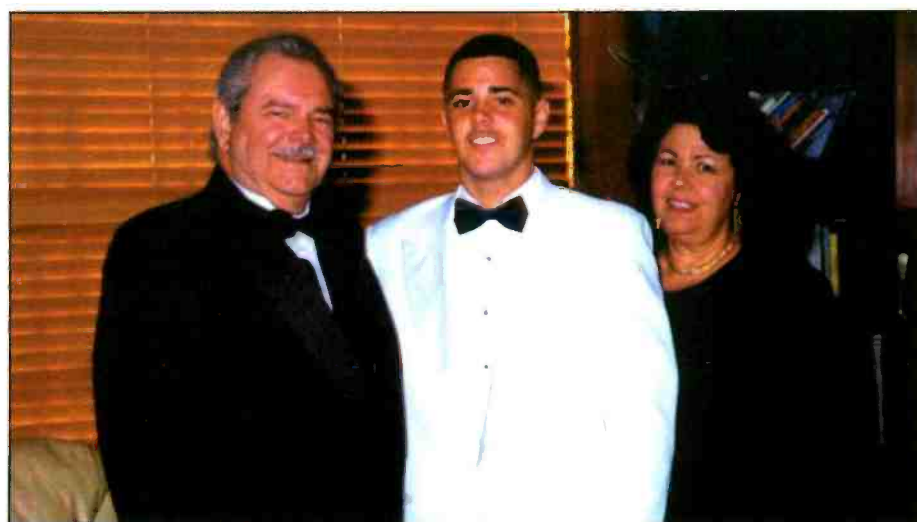
FANIA RECORDS

112 West 31<sup>ST</sup> Street • New York, NY 10001 • Tel: (212) 967-3114

# WHEN IT COMES TO MUSIC, REYES IS THE KING

When Enrique Reyes left Cuba in 1961, he probably didn't have the music business in his mind. A successful businessman who, with his father, had owned a thriving advertising and marketing company in Cuba—Enrique Reyes e Hijo—he was now in Miami starting literally from scratch. Like so many Cubans in his situation, Reyes took in stride. He drove a beer truck. He worked odd jobs. And one of those jobs, it turned out, was in a music distributing company called M&M, which he worked for 10 years. Reyes, a marketing man with a musical soul, was hooked. In 1978, 17 years after he left Cuba and started his life anew, Enrique Reyes founded Reyes Records, launching one of the most successful—and enduring—examples of musical entrepreneurship. It began as a one-man-operation where Reyes sold tapes and records from his car and from his apartment. It evolved to a garage sale—literally—when Reyes adapted his garage as the storefront for his fledgling business. And then it grew, from one space, to another, to the current locale in 22nd Ave. where Reyes runs one of the most successful independent music distributors in the country, in addition to his own label—Seyer Records (Reyes spelled backwards). And not far from there, his wife Lily is at the helm of retailer Lily's Records, which has grown from a single store to four locales in Miami. It reads like an American fairy tale, and it is in the sense that it's the tale of a man who started with nothing and built his empire. And it isn't because there was no fairy godmother to help out: only hard work. "It was a completely different situation than what he has now," recalls daughter Ana

María Hernández, remembering the days when her father began working for M&M. "He would basically drive a station wagon, with the records in the back covered with a piece of cloth. That's how he started. At that time we lived in a part of town that wasn't the best area, so every day he would come in and unload all these boxes and stack them all over the living room. But the hard worker that he was then, he still is now. His life is that. Working and succeeding and he deserves it. And between all that, it's been his generosity with everyone. It's something indescribable." "We've worked very, very much," says Lily Reyes who's been by her husband's side from the moment Reyes Records came to be. "When the distributorship began, it was from 9 in the morning until 2 in the morning. We always worked Sundays too. The first time we had a Sunday off, we had no idea what to do with ourselves," she says laughing. In the beginning, remembers Lily, the records would be piled up in their apartment so high that opening the door was often a struggle. That's when the growing business moved to the garage, and later, to its first bona fide locale, a 2000 square foot space on 12th and 4th. When that, too could no longer accommodate the growing clientele and product, Reyes Records moved outgrown, the business moved to its current space, only two blocks away. Today, Reyes Records is not just a healthy company, but one with a distinct sense of family. Lily Reyes continues to handle Lily Records, while Reyes' son Enrique works alongside his father, as does his son in law Armando, who is married to Ana María with whom he has 2



children, Paola and Christian. But Reyes' success hasn't just been in growing bigger or selling more. Originally conceived as a Latin music distributorship for Latin music buyers, its owner was also insistent on breaking into the English language market—a market that for a long time wasn't open to Latin product. Reyes also found an outlet for his personal love of music, primarily Cuban music, through his own label, Seyer Records. With Seyer, Reyes not only distributed albums by several independent acts, including Cuban bandleader Ray Casas and Oscar de Fontana, but also took a chance with young unknowns who didn't have record deals at the time. Among them, Willy Chirino, who had two albums distributed by Seyer, and Emilio and

Gloria Estefan, whose first English language album (which they made on their own), was distributed by Seyer. Beyond the work, the growth and the enterprise, when people are asked about Enrique Reyes, the first thing they mention is not his success in business, but his qualities as a person. "He's one of those people who takes off what he has and gives it to you," says Telemundo Musical Talent Director Johnny Rojas, a longtime friend who considers Reyes his brother and who, at one point, worked with him in Miami. "The way he deals with people," says Lily Reyes. "That's his specialty. People like him because he's kind, he's conscientious, he's good. That's been his biggest success in life. His relationships with others."

*Enrique,*

*Gracias por creer en nosotros cuando mas te necesitamos.*

*Desde el principio de nuestra carrera nos brindaste tu apoyo y cariño.*

*Eres una gran persona y siempre estas en nuestros corazones.*

*¡Felicidades amigo!*

*Con todo nuestro cariño,*

*Emilio y Gloria*



estefan enterprises inc.

To: *Enrique Reyes*

*Today, You have been an integral part of our success from the first day !!*

*Thank You.*

*Felicidades and God Bless You!*

*Enrique Chia*  
& **BR BEGUI RECORDS**

8346 N.W. South River Dr. Suite E • Medley, FL. 33166  
(305) 823 1952 / 884 9986 • www.dragoartistic.com

*Happy 70<sup>th</sup> Birthday!!!*  
*Enrique Reyes*

& Congratulations on your 35 years in the industry.

Thank You for the friendship that you have always given us.

Drago Jr. &



*Enrique*

*Since your creation of REYES RECORDS, you have "Reigned" in the Latin Music Industry for more than three decades.*

**Happy 35th Anniversary**  
*and have a wonderful 70th Birthday*



# ENRIQUE REYES

Your support for the Music has been nothing less than **SPECTACULAR!**

MIL GRACIAS POR TU APOYO Y MUCHAS

**¡FELICIDADES!**

*tus amigos:*



**UNIVERSAL MUSIC & VIDEO DISTRIBUTION**

**we stand for artistry & artist development.**



Connect with the music industry's most important decision makers in **Billboard Classified**

# Billboard CLASSIFIED

maximum results

maximum exposure

**Call: 1-800-223-7524 Today!**

Fax all ads to: 646-654-4798/99 or email to: [jserrette@billboard.com](mailto:jserrette@billboard.com)

**Your ad includes a listing on billboard.com**

over 17 million page views a month  
[www.billboard.com](http://www.billboard.com)

## DUPLICATION/REPLICATION

**MEDIAWORKS INTERNATIONAL, INC.**  
CDs CD ROMs, CD One-Off Short Runs, Retail Ready Complete CD Packages  
**1-800-211-4689**  
Call For Quotes and a Free Info Packet!  
[www.mediaworks.com](http://www.mediaworks.com)

CDs • CD-ROM • CD-R • SHAPED CDs • AUDIO CASSETTES  
**NEED CDs?**  
the choice is **CRYSTAL CLEAR**  
DISC & TAPE  
Trusted experience for over 30 years.  
**1-800-880-0073**  
[www.crystalclear.com](http://www.crystalclear.com)  
DIGITAL MASTERING • ART DESIGN • PRINTING • PACKAGING

**46 PRODUCTIONS**  
25 CDRs - \$45.00 / 50 CDRs - \$88.00  
100 CDRs - \$150.00 / 200 CDRs - \$290.00  
**ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!**  
From CD or CDR master  
Includes CDR jewel box w/text printing on CD label  
Add \$35 for other digital master, \$55 for analog master  
Orders must be prepaid. Shipping not included.  
42 W 557 Hawk Circle, St. Charles, IL 60175  
Tel (800) 850-5423 Email: [info@46p.com](mailto:info@46p.com)  
Visit our Web Page at <http://www.46p.com>

**NO FILMS NEEDED SAVE HUNDREDS**  
**500 CDs = \$ 969**  
**1000 CDs = \$1069**  
RETAIL READY CD PACKAGES FROM YOUR DESIGN ON DISC  
CALL FOR DETAILS  
300 FULL COLOR 11x17 POSTERS **ONLY \$99**  
with Your CD/DVD Package  
OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE  
**THIRD WAVE MEDIA**  
WORLD CLASS QUALITY CD & DVD REPLICATION  
CALL TODAY FOR A FREE CATALOG  
**(800) WAVE CD-1**  
[WWW.THIRDWAVEMEDIA.COM](http://WWW.THIRDWAVEMEDIA.COM)  
WE CAN PUT YOUR MUSIC VIDEOS ON DVD...CALL FOR DETAILS

Billboard Advertising  
646-654-4697

## DUPLICATION/REPLICATION

### COMPACT DISCS - 60¢ EACH

**IT'S A BETTER DEAL! "ADD IT UP"**

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,090.00

from your CD-Ready Master & Print-Ready Film

### NATIONAL TAPE & DISC CORPORATION

1110 48th Ave. North - Nashville, TN 37209

**1-800-874-4174**

Digital Mastering Services - Digital Audio Duplication - Computer Graphics

**SAME DAY SERVICE!**  
(on short run CD & Cassette copies)

[www.ntdc.com](http://www.ntdc.com)

**1000 COMPACT DISCS .84 EA.\***  
*In Our 39th Year*  
**1000 CASSETTES .64 EA.\***  
**CDR DUPLICATION! \$2.00 each (min. 50)**  
• IN JEWEL BOX • **FAST TURNAROUND!**  
**ALSHIRE**  
\*FULLY PACKAGED!  
CALL NOW! (800) 423-2936  
1015 W. ISABEL STREET, BURBANK, CA 91506  
CUSTOM SERVICE Fax (818) 569-3718 • [sales@alshire.com](mailto:sales@alshire.com) • [www.alshire.com](http://www.alshire.com)

## U.S. Optical Disc, Inc.

Complete Compact Disc Replication Services

ISO 9002 Certified

1 Eagle Drive  
Sanford, Maine 04073-4417  
Tel: (1800) 743-1124  
Fax: (207) 324-1707  
[Sales@usod.com](mailto:Sales@usod.com)

## T-SHIRTS

**Looking for Rock T-shirts? You've found 'em!**

### BACKSTAGE FASHION

Worldwide Distributors of Licensed:

ROCK & NOVELTY T-SHIRTS, STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

[www.backstage-fashion.com](http://www.backstage-fashion.com)

or call for a free price list/flyer (dealers only):

**800-644-ROCK**

(outside the U.S. - 520-443-0100)

## WANTED TO BUY

### TOP \$ PAID

For: Cd's, Lp's Cassttes, Video's & DVD's

Call (201) 986-0909  
Fax (201) 986-7755

## MUSIC MERCHANDISE

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.  
Fax (609) 890-0247 or write  
**Scorpio Music, Inc.**  
P.O. Box A Trenton, N.J. 08691-0020  
email: [scorpiomus@aol.com](mailto:scorpiomus@aol.com)

## REAL ESTATE



### Rare Spanish Ridge Top Estate

Walled and gated for complete privacy. Phenomenal panoramic views of the city, ocean, mountains and Valley. Beautiful classic detail and character throughout. 3 bedrooms, 3.5 bath in main house with large scale rooms, hardwood floors and iron fixtures. Grand living room with heavy wood beamed ceilings. Large guesthouse with separate bedroom, kitchen and bonus room. Cabana with bath and separate maid's room. Wonderful outdoor entertainment areas including pool, fireplace, fountains and views.  
One of a Kind \$2,195,000

**Prudential** California Realty

Contact Jonah Wilson - Prudential California Realty  
Beverly Hills, CA. 90212 310.777.2882 - 310.777.5242  
[jonahwilson@earthlink.net](mailto:jonahwilson@earthlink.net)



### Santa Monica

Sophisticated unit featured in Architectural Digest. Much sought after chic architectural building with only 2 units per floor. 2 bedroom, 2.5 bath. Picture windows allow an abundance of natural light and provide a partial ocean view. Open living room with marble faced fireplace and French doors opening to the balcony. Upgrades include granite kitchen, marble baths, recessed lighting and hardwood floors throughout.  
Near Montana and Santa Monica's Best. \$719,000



### Hollywood Hills - Entertainer's Dream Home Come True!

Incredible panoramic city and canyon views from this 4 story light filled hillside contemporary. 4 bedrooms, 5.5 bath with over 5200 sq ft of newer quality construction. Electronically controlled home staging or (Unity System) Flexible floor plan with 4 floor elevator allows a great sense of privacy. Gourmet eat in kitchen leads to awesome family media room with entertainer's bar, fireplace and walls of glass opening out to patios and private garden. Enormous master suite on it's own level with soaring ceilings, fireplace, huge custom walk in closet, sauna and bathroom with city views. Bonus room (1st) off master - perfect for professional music studio or home theater. Spectacular, one of a kind, 360 degree mountain top entertainment level includes pool spa, cabana and views of Lake Hollywood and the entire L.A. Basin. \$1,925,000

**Prudential** California Realty

Contact Jonah Wilson - Prudential California Realty  
Beverly Hills, CA. 90212 310.777.2882 - 310.777.5242  
[jonahwilson@earthlink.net](mailto:jonahwilson@earthlink.net)

## STATE OF THE ART RECORDING STUDIO FOR SALE

MUSIC ROW, NASHVILLE, TN.

CALL DANE BRYANT

615-783-0082

## COMPUTER/SOFTWARE

### RecordTrak

Inventory Management For Record Stores

800-942-3008

Fax 203-269-3930  
Voice 203-265-3440

## TALENT

### Looking for a record deal ??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000  
800-499-6395

The Computer and POS Solution for the Music & Video Industry

**young SYSTEMS**

(888)658-7100

•Chains •Independents •One-Stops

[www.youngsystems.com](http://www.youngsystems.com)

## LISTENING STATIONS

The World's Finest **Listening Stations**

Unsurpassed Reliability

**Six-Disc Systems Starting @ \$795.00**

Two-Year Warranty Included  
Call For Details

949-855-1994

**LISTENING STATIONS**

Looking for a durable headphone...

- Features:
- Exceptional sound quality and bass response
  - Steel armoured cable (rubber-coated)
  - Reinforced covered steel headband
  - Replaceable ear-pads.

visit us at

[www.dbiint.com](http://www.dbiint.com)

**dbi international**

(807) 468-8494

Worldwide Distributor of  
**Nakamichi\***  
CD/DVD Sampling Stations

3-5-10  
CD  
Listening Station



Now  
5-Disc  
DVD  
Sampling Station

**HELP WANTED**

**Operations Manager**

Clear Channel Radio Detroit is seeking an Operations Manager for our cluster of seven radio stations. Radio programming and management experience in various formats is a must. Regional or Cluster experience is a plus. Specific responsibilities include, overseeing the day-to day programming operations for all stations by working closely with each Program Director.

If interested, submit credentials to:

Dave Pugh

c/o Charlene Little

15401 West Ten Mile Road

Oak Park, MI 48237

or email: [DetroitHR@clearchannel.com](mailto:DetroitHR@clearchannel.com)

No calls please!

Clear Channel Communications is an

Equal Opportunity Employer

**PUBLICITY PHOTOS**

**PUBLICITY PRINTS**

LITHOGRAPHED ON HEAVY SATIN GLOSS PAPER



FREE  
Catalog & Samples

**ABC**  
PICTURES

1867 E. Florida St., Suite BB  
Springfield, MO 65803  
Toll Free 1-888-525-5336  
[www.abcpictures.com](http://www.abcpictures.com)

**B&W**  
8x10's  
500 - \$90  
1000 - \$120

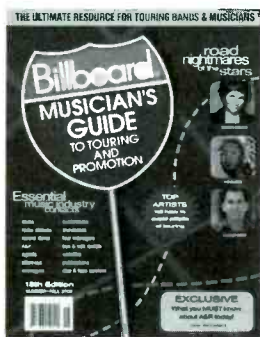
Other sizes & color available  
Prices include typesetting &  
Freight in Continental U.S.

**PUBLICATIONS**

**The Ultimate Resource for Touring Bands & Musicians**

**BILLBOARD'S 18TH EDITION OF THE Musician's Guide to Touring and Promotion**

**NEW EDITION!**



Includes:

- City by city club directory
- Tapel disc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only \$15.95 - \$18.95 overseas.  
(includes shipping)

Order by phone 800-407-6874 or on our website  
[www.musiciansguide.com](http://www.musiciansguide.com)

Mention code TGBB when ordering!

**Director of Entertainment Dollywood Theme Park in East Tennessee**

Qualified applicants must have:  
5 years experience producing & directing stage shows, 5 years experience recruiting, hiring, training, coaching and evaluating 5 or more direct reports, experience booking "big name" entertainers a plus, experience with set design, sound & lighting systems preferred, ability to read music/choreograph a plus and experience as a singer/dancer/musician/entrepreneur preferred.

In return we offer:

Competitive pay and bonus, health, life, dental, disability insurance, profit sharing and 401k plans also a unique culture that empowers employees and practices servant leadership.

Fax or email resume and salary history to:  
865-428-9413 or  
[entdir@dollywood.com](mailto:entdir@dollywood.com)

**NATIONAL ACCOUNT MANAGER**

National Independent Music Distributor is looking for a National Account Manager. Must have at least 5 years national sales experience to key record retail accounts. Position requires extensive travel and possible relocation. Must have past, and proven sales successes with One Stops, National Retail chains, and rackjobbers. Experience with Marketing, Advertising, and Promotion a plus. This is a salary with commission position, and will require excellent organizational skills and references.

Please email cover letter and resume to: [mcsclsmgr@yahoo.com](mailto:mcsclsmgr@yahoo.com)

**DCN**

4 Positions in NYC

1. Marketing & Communications Director
2. Audio Engineer
3. Music and Programming Coordinator
4. Senior Director, Production & Technology

More Info at [www.dcn.com](http://www.dcn.com)  
Send resumes to [jobs@dcn.com](mailto:jobs@dcn.com)

**EQUIPMENT FOR SALE**

**cheaplights.com**



Fog Machines  
From \$38.50

**Lights For DJ's And Bands**

DMX Intelligent  
Lights from \$195



800 880-0883

**Music Sales:**

Telephone sales position available at Queens, New York based distributor servicing both domestic and international accounts. Candidate should have a minimum of 3 years music industry/ sales experience. Knowledge of Reggae and Soca music is a plus.

Please fax resume to:  
718-658-3573 Attn: Sales Director.

**ENTERTAINMENT LAW REPORTER**

For up-to-date, concise and readable coverage of legal developments in the entertainment industry - including cases, legislation, and government agency regulations of importance to those in the music, movie, broadcasting, theater, publishing, art, multimedia and sports businesses, read the Entertainment Law Reporter. 32 pages, published monthly. CD-ROM of 23 years back issues, full-text searchable, also available. For details and to subscribe, go to:

[www.EntertainmentLawReporter.com](http://www.EntertainmentLawReporter.com)

**PUBLICATIONS**



FREE Guide to  
Master Tape Preparation  
Saves You Time and Money!

1-800-468-9353

[www.discmakers.com/bb](http://www.discmakers.com/bb)  
[info@discmakers.com](mailto:info@discmakers.com)

**DISC MAKERS**

**PUBLICATIONS**

**FREE! FREE!**  
**CD** Call or Go to Web!  
774 6  
1-800-487-SPIN  
CD Replication & Design Services  
[www.SPINCoNETWORK.com](http://www.SPINCoNETWORK.com)

REACH FOR THE STARS!  
MOVING? RELOCATING?  
BE SURE TO READ  
THE ADS IN  
THE REAL ESTATE  
TO THE STARS  
CLASSIFIED SECTION  
EVERY WEEK IN  
BILLBOARD MAGAZINE.

**NOTICES/ANNOUNCEMENTS**

**BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT**

Call Mark Wood - Real Estate Manager  
661-270-0798 - Fax: 323-525-2395  
[Billboard@musician.org](mailto:Billboard@musician.org)  
1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard - a force in the music/entertainment industry for over 100 years

Looking for the perfect job?  
**BILLBOARD CLASSIFIED**

**HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST? LOOK NO FURTHER CALL BILLBOARD CLASSIFIED**

1-800-223-7524

OR CALL

JEFF SERRETTE

AT

646-654-4697

OR FAX

646-654-4798/99

SOMETHING HAPPENS WHEN YOU DON'T ADVERTISE ... NOTHING!!



# Dixie Chicks

Continued from page 5

tract as a result of alleged accounting discrepancies and Sony sought to enforce a contract that called for five more albums from the trio.

*Home*, due Aug. 27, is the Chicks' third album for Sony Music. They recently had the distinction of becoming the first female group and the only country group ever to earn back-to-back diamond awards, certifying sales of 10 million units of each of their first two albums, from the Recording Industry Assn. of America.

The members of the Chicks spoke with *Billboard* about their music, plans for a spring tour, their finally resolved battle with Sony, and the thorny issue of artists' rights and their membership in the Recording Artists Coalition (RAC).

**Why did you decide to make a more acoustic, bluegrass-flavored album at a career point at which most country artists who have tasted success choose to take their music in a slicker, poppier direction?**

**Robison:** To me, it's just more of us being us. Yes, there's a bluegrass flair, but if anything, it's just kind of peeling back a few layers. It's not going off in a different direction. It's being able to hear the banjos and fiddles and dobros and the harmonies and the more intricate arrangements a little bit more, peeling back some of the drums and some of the keyboards. I feel like it's more essential Dixie Chicks.

**Maines:** I don't think the album is scary. It doesn't sound that different from us. There's a lot less attitude, and it's not quite as humorous and lighthearted as the other two. But I don't think any artist can remake an album that they've already made. We've all matured emotionally and in years as well, and I think the music just reflects that this time.

**Maguire:** We feel like we have to record and perform music that is speaking to us at the time. On our year off we were inspired by a lot of acoustic music. Emily and I grew up around bluegrass, but we've never been so inspired by bluegrass as in this last year.

When you're touring, you don't get to hear a lot of live music. And living in Austin, Texas, it's all around you. We took that year [off] to actually go hear some artists. I took several trips to Ireland and got in touch with different layers. My husband [who is Irish] has a whole collection of music that I've never heard before, and I got inspired by a lot of [that].

**Is this a musical direction you'll continue to pursue?**

**Maguire:** Our next record might be a rock record; we don't know.

**Robison** [who plays multiple instruments, including banjo and dobro]: I don't know what I'd do with my hands if we did a pop album. I would have nothing to do.

**Going into the recording of this album, you weren't even sure what label would ultimately release it, if any. How did that affect the recording process?**

**Maines:** We didn't even know we were making an album. We just went in to make music. It was nice to not have to answer to anybody and to not worry about song length and how many singles. Now that we're back into the label thing, I'm reminded of all of the things that could have been said during the making [of the album], and I'm glad we didn't have to hear any of it.

**What was the studio experience like working with Lloyd Maines as opposed to previous producers Blake Chancey and Paul Worley?**

**Maguire:** It felt like family. We sat around Natalie's living room and worked up the songs, and it felt like we were a family band practicing for the next big festival. It didn't feel like preproduction to a major-label record. We didn't know where it would end up. We thought it was something we'd keep for ourselves and release in conjunction with another mainstream record. We just knew that we were spending very little money in relation to what we'd spent on the albums in the past, because they're a lot cheaper in Texas. You really can make a great-sounding record on a budget.

**Robison:** Martie and I worked with Lloyd years before we even met Natalie. He was always just great for us to bounce stuff off of. So we knew it would be very comfortable. We wanted a relaxed atmosphere. We knew we wanted to try our hand at producing, but we wanted some other ears as well.

**Maines:** We just have a mutual respect for each other. It's not like father and daughter in there.

I liked singing softer on this [album,] not having to shout everything. And I went a lot lower into my range, which Blake and Paul never really wanted me to do before.

**What were your goals for this album?**

**Maguire:** One of our goals was to showcase the picking more, the instrumentation more, the harmony more. We felt like it was a good opportunity to record some songs that we've always wanted to record but never really had a place on the other records.

**Maines:** One thing we did on this record was have a few more imperfections. The record sounds a little truer because of that. Everything's not so tuned and pitched.

## Bluegrass At The Heart Of Dixie Chicks' 'Home'

While heavily influenced by bluegrass, Dixie Chicks' new album, *Home*, offers a diverse mix of styles and themes. Following is a cut-by-cut description of the album's tracks:

• **"Long Time Gone"** The first single, already a hit at country radio despite taking a little shot at the hand that feeds it. Lyrics include "We listened to the radio to hear what's cookin'/But the music ain't got no soul/Now they sound tired but they don't sound Haggard/They've got money but they don't have Cash." The Darrell Scott-penned song is uptempo and bluegrass-tinged.

• **"Landslide"** Written by Stevie Nicks for Fleetwood Mac's eponymous 1975 album. It will be the album's second single, going to country radio Aug. 20 and to pop formats in September.

• **"Travelin' Soldier"** A song about the Vietnam War written by Bruce Robison, brother-in-law of the group's Emily Robison, who recorded it for his 1999 album *Long Way Home From Anywhere*.

• **"Truth #2"** The first of two Patty Griffin songs the Chicks cut for this album. They previously recorded Griffin's "Let Him Fly" on their last album and brought Griffin



along as opening act on part of their Fly tour in 2000. The song, one of the album's best, features such unusual lyrics as "Swing me way down south/Sing me something brave from your mouth/And I'll bring you/Pearls of water on my hips/And the love in my lips/All the love from my lips."

• **"White Trash Wedding"** An uptempo bluegrass stomp with the kind of humorous lyrics the Chicks are known for. It was written by the trio—Robison, Natalie Maines, and Martie Maguire—in "about 15 minutes," Robison says.

• **"A Home"** A beautiful ballad of lost love's regret written by Randy Sharp and his daughter, Maia Sharp. Nickel Creek's Chris Thile plays mandolin on this track and two others on the album.

• **"More Love"** Written by Tim O'Brien and Gary Nicholson and previously recorded by O'Brien. The song has a decidedly Celtic feel thanks to musician John Mock, who plays uilleann pipes, tin whistle, bodhran, and percussion. Thile also performs on this track.

• **"I Believe in Love"** A ballad penned by Maguire, Maines, and Marty Stuart. Although written before last Sept. 11, the group performed it on the *America: A Tribute to Heroes* telethon, which aired on most U.S. TV networks in the wake of the terrorist attacks.

• **"Tortured, Tangled Hearts"** Another of the album's highlights. A funny, uptempo bluegrass romp written by Maines, Maguire, and Stuart in Austin.

• **"Lil' Jack Slade"** A bluegrass instrumental named for Maines' son but written by her bandmates and her father, Lloyd Maines (who produced *Home*), and Teri Hendrix. Thile contributes the mandolin solo.

• **"Godspeed (Sweet Dreams)"** A lullaby written and previously recorded by Radney Foster for his 1999 album *See What You Want to See*, the Chicks' version—like Foster's—benefits from the harmony vocals of Emmylou Harris. Maguire plays viola on the track.

• **"Top of the World"** The album's other Patty Griffin song and its biggest departure: It's a ballad featuring a string section.

PHYLIS STARK

**What are your plans for touring behind *Home*?**

**Robison:** We'll be gearing up to get ready for [a] spring [tour]. Most likely it will be sheds, and we're going to try to do more of a festival-feeling tour [with other acts.] I don't think this album would translate real well to arenas.

In our long list [of other acts to consider for the tour], we're including everyone under the sun, from country to classic rock to singer/songwriters—everything.

**A lot of people who perhaps didn't understand why you were suing Sony assumed it was a lawsuit about greed. How do you respond to those people?**

**Robison:** It's just business. At any level, you want to be treated fairly. At the same time, I didn't want to be in the press saying stuff, because I don't want to be perceived as whining about how much money I'm making. People can't relate to that.

**Maguire:** I don't blame people for their frustration with us not coming out and saying what it was all about. I hate it when I see something happening in the press and hear people saying, 'No comment.'

We have such big mouths anyway [that] it could have been really detrimental to our case to be talking in the press. Plus, we didn't want to go mudslinging when it was unnecessary to do so; because it's not just Sony—it's a lot of major labels. There are a lot of problems in the industry right now, and that's partly why we decided to join the ranks with the RAC and organizations that are trying to do something about it and bring the problems to the forefront of the media.

But we didn't want attention for the sake of attention. We felt like our case was strong. Once we got an independent auditor who agreed that there were some [accounting] discrepancies, to us we felt like it was black and white. With the amount of success we've had, the least [Sony] can do with all the money they've made off of us is pay us what's in the contract.

I feel like that's something you've got to stand up for, no matter what line of work you're in. If I had a job making \$10 an hour and I was only being paid \$8.50 an hour, I'd have a problem with that. It's just on a bigger scale.

**Robison:** It is better when you don't air your dirty laundry as far as your business is concerned. You could fight a public perception battle over and over and over again, and ultimately what it does is detract from what you really want to be focused on, which is the music. That's part of what we tried to do this year—say, 'I'm not going to get caught up in the minutiae of this on a daily basis.' I would rather be in the studio experimenting and making music for my own sanity. Ultimately, I don't want the fans to have to suffer because of any sort of business decision or any sort of business problem we're going through.

**It very nearly did affect the fans though, because for a period of time, it looked like Sony wasn't going to be willing to let you go, and you were unwilling to release any more music through Sony. The fans could have gone a long time without a Chicks album.**

**Robison:** I don't think we were prepared to ever do that. For a while our hands were tied, in our minds. We were thinking we'd put out a little independent album, and we'd rather put it out there and have repercussions from it than just not [put it out.]

**Why did the lawsuit drag on so long?**

**Maguire:** I think they could have made it right early on and, if I was the head of Sony, that would have been my advice... I think that was a mistake that they see now. All of this could have been avoided. I do feel like they've been very fair in coming back to the table and wanting to make the past right, and they've made it right.

In my mind, we've won. We had a lot of people calling us and saying, 'I'm proud of you for sticking your neck out there.' What we really wanted it to do was trickle down [to other artists].

**So you're happy with the outcome?**

**Maguire:** I did feel like [Sony executives] Tommy Mottola and Michele Anthony did bend over backwards to try to meet in the middle and find amicable solutions. Our first thought was, 'No way do we want to go back to the label that stole from us.' But today, it's sad, but business is business, and I do feel like they bent a lot.

**Robison:** They stepped up and came to the table and finally were serious about making things right. [Sony executives declined to comment on the lawsuit or its resolution.]

**Sony said it stood to lose \$100 million if the Chicks left. Did that figure shock you?**

**Maines:** It's fine that they make money. They do work hard and it's a team, but in the first contract it didn't feel like a team. They were making all the money, and we weren't. Not to discredit them. We were obviously a good team. Together, we sold 20 million records. But I think when you're shoveling artists in and out, sometimes you lose perspective [on how], in a lot of cases, the artist does have something to do with their success, not just this marketing mastermind behind it.

**Did the lawsuit detract from your music?**

**Maines:** We had already planned on taking at least a year off after  
(Continued on page 80)

Continued from page 5

Eminem, Nelly, Britney Spears, and Papa Roach.

BMG executives acknowledge that younger fans may have never even heard his music; what's more, their only association with him may be the excesses that marked the later stages of his life. In response, RCA is giving Elvis an image makeover that tones down his older and more kitsch-heavy associations and repositions him as a performer/musician built for the *TRL* demographic: a young, charismatic icon/sex symbol.

Not only is the label teaming with Elvis Presley Enterprises (EPE) to carefully tweak his visual presentation in the media, but the two have also collaborated on restoring tracks from the Elvis catalog to give the music a more "youthful" and relevant sound. RCA A&R exec David Bendeth and engineer Ray Bardani have remixed original recordings from the mid-'50s to the mid-'70s—many of which had not been touched since the tracks were cut—with the aim of presenting the King in a fuller, richer dimension (*Billboard*, July 13). Besides a much-improved sound through remastering, strings and other instrumentation included on some tracks that never made it onto final mixes have been restored.

"The sound is far more contemporary than many might expect," Jamieson says. This is perhaps most evident in the remix work of Dutch DJ/artist JXL on "A Little Less Conversation," which is a bonus track on the album and serving as its first single. The track has reached No. 1 in markets around the globe—topping the U.S. and U.K. singles sales charts, among others—thanks largely to its inclusion in a \$100 million Nike marketing campaign for the World Cup soccer tournament.

## 'IT'S ABOUT THE ATTITUDE'

Creating such contemporary cultural currency will be key in marketing the album. Additional DJ remix tracks for release at radio are in the works—"Suspicious Minds" is said to be under consideration—along with accompanying videos for play at MTV. In the meantime, RCA says "Conversation"—which is No. 63 on The Billboard Hot 100—has generated about 20 million impressions at pop radio. RCA is also in talks to create a two- to three-hour block of Elvis programming for national radio syndication.

Visually, BMG and EPE will, via golden-hued billboards, print ads, and TV commercials, zero in on the core elements of the artist's prime appeal: the lower half of his matinee-idol facial profile, the furl of his pompadoured hair, his hips mid-roll. Other images will surround the glamorous accessories that marked his life, like his pink Cadillac and black leather jacket.

"His influence is not just music—and that's what we have to fur-

ther expound upon. It's about his imagery; it's about his sexuality; it's about the attitude," says Joe DiMuro, BMG VP of strategic marketing and point man on the *E1* rebranding effort. "Elvis is a brand that needs to be resurfaced, resuscitated, and re-energized in the public's mind-set, especially among the [12- to 34-year-old] demographic. If you asked people about Elvis a year ago, what probably would have come to mind is Elvis circa 1976-77: the bloated, drug [addicted] performer. That was probably the image more prevalent with younger audiences. But if you ask a 17-year-old three months from now, you are going to get a different answer."

There is plenty in the works to help propel a change in thinking about the King: a far flung marketing campaign with a reported \$10 million price tag that includes everything from traditional TV and

the hit of the 2000 holiday season that has now sold more than 23 million copies worldwide—but also of marking the first step in rejuvenating Elvis sales.

## FEEDING THE CASH COW

BMG executives say that the *E1* collection and associated rebranding initiative is an effort that has been more than three years in the making, and with all the time and money invested in the project, commercial expectations for the album are high. Some reported internal projections estimate sales of at least 10 million units worldwide.

For his part, Jamieson says that RCA expects to do "extremely well" with the release. "This is a top priority around the world."

Beyond the normal marketing spend, BMG is pumping additional money into the Elvis image rebranding effort. The reason? His catalog represents the crown jewel of Bertelsmann's music assets. The Recording Industry Assn. of America recently bestowed Elvis with a special certification marking more than 100 million units sold.

"In a lot of ways, Elvis remains the premier artist on our label," Jamieson says. "His records are very profitable and timeless."

That's why for a company light on back-catalog firepower, there is a real need to sustain Elvis as a cash cow. In the past decade, Elvis has sold more than 18 million units, making him the 32nd best-selling artist of the SoundScan era, but that pales against the likes of the Beatles, Backstreet Boys, or Garth Brooks. In that period, the King has placed eight titles on The Billboard 200, the majority of them boxed sets and Christmas collections.

Plans are already in the works for future reissues and other Elvis collections. Over the past few months, BMG has pulled 80 albums from circulation, reducing the active catalog from 130 titles to 50. Those 50 titles still in circulation will be the focus of a multi-year remastering/re-release effort similar to *E1*.

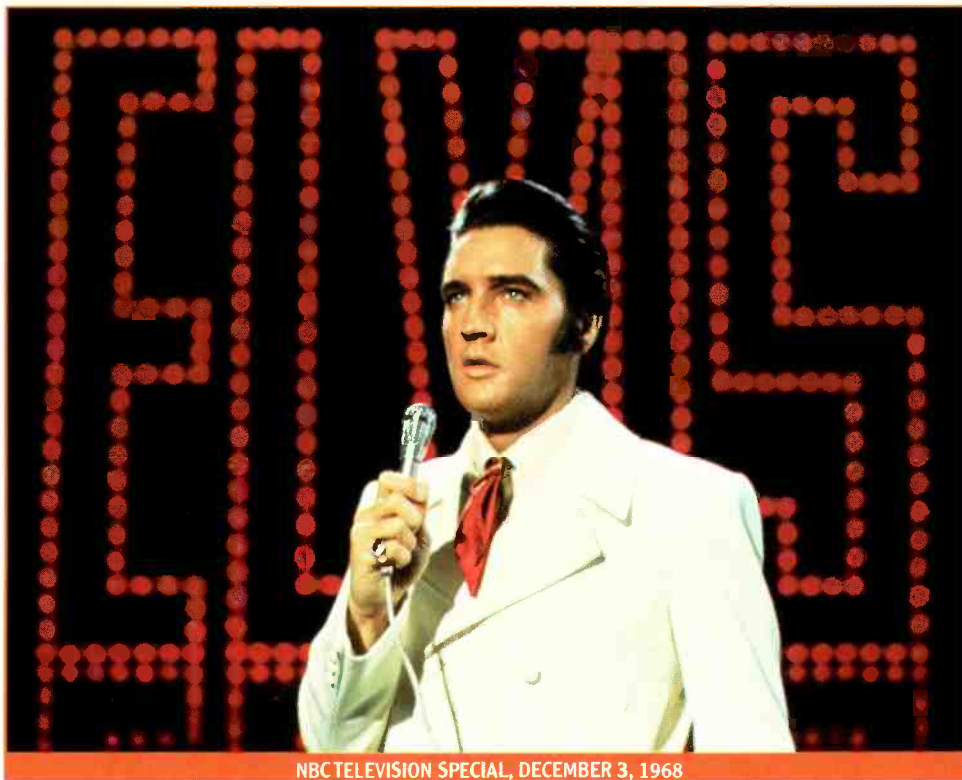
That's welcome news to many in the industry. Retailers, label executives, and representatives of Elvis' estate alike agree that much needs to be done to pare down, clean up, remaster, and refocus a catalog that has suffered from bloating in the number of titles available and a lack of attention to quality.

Morgan notes that it "must be confusing" for the casual consumer to wade through an Elvis bin in the record store to try to determine what the best albums are. He says that, contrary to what some believe, the estate is all in favor of retailing the catalog to more effectively connect with the average fan.

Virgin Entertainment Group (VEG) senior VP of product and marketing Dave Alder says *E1* marks a good start in that effort. "There's been a lot of Elvis compilations put out in the past, but they seem to be handling this one with more care."

Much of that improved care lies in the highly integrated market-

(Continued on next page)



NBCTELEVISION SPECIAL, DECEMBER 3, 1968

radio advertising and tie-ins with Nike and the Disney movie *Lilo & Stitch* to a traveling Elvis museum known as Mobile Graceland and packaging in McDonald's Happy Meals, an AOL promotion, toys through Hasbro and Vermont Teddy Bear, and a series of books from Bertelsmann's Random House division (see story, page 69). All of this activity will be anchored by a network TV special airing this fall.

It's enough to make Col. Tom Parker smile. As EPE representative Todd Morgan points out: "This will be the most-promoted Elvis record in the history of Elvis records."

But with great hype and a major investment also comes high expectations. Not only will *E1* bear the responsibility of living up to comparisons to the similarly fashioned Beatles' *I* retrospective—

## Big Hunk O' Elvis Titles Commemorates 25th Anniversary Of His Death

BY JILL KIPNIS

LOS ANGELES—In Disney's June theatrical release *Lilo & Stitch*, a little girl teaches her alien friend how to imitate rock'n'roll legend Elvis Presley. This animated feature, in addition to the successful posthumous remix of Elvis' "A Little Less Conversation" (with JXL) has turned a younger demographic on to Elvis just in time for the 25th anniversary of his Aug. 16 death.

Although a wealth of Elvis titles are already available, home-video executives and retailers are expecting healthy sales of new Elvis DVD product as a result of his still-widening fan base. Choices range from debuts of Elvis films to documentary sets, ensuring that die-hard fans will also find a variety of new ways to celebrate the life of the King.

Elvis' 1956 feature film debut *Love Me Tender*, for example, will be released on DVD for the first time Aug. 13 by Fox Home Entertainment, as will DVDs of other early Presley films *Flaming Star* (1960) and *Wild in the Country* (1961). All three DVDs are \$19.98 and will also be available on VHS for \$9.98.

"It's not just the hardcore fans that have been waiting for these titles," says Todd Rowan,

VP of marketing for Fox, which is doing a print advertising and e-mail campaign to promote the titles. "These films really show that he can act, and he's not just swiveling his hips."

More than 40 of Elvis' memorable musical moments, including his famous hip-swiveling appearance on *The Ed Sullivan Show*, are documented on Rhino Home Video's *Elvis: The Great Performances* Tuesday (13), available as a three-disc DVD set (\$49.99) and as individual volumes (\$19.99).

The project's executive producer, Andrew Solt, says that the collection appeals to a range of Elvis lovers. "If they are die-hard fans, even they will have some nice surprises. To the [newer fans], this is really an A to Z guide of what he did."

Rhino is coordinating product giveaways with Graceland's Presley week (Aug. 10-18) and with Turner Classic Movies in conjunc-

tion with its 24-hour Elvis marathon, airing Friday (16).

Elvis' longtime best friend Joe Esposito contributed his personal Elvis footage, including photos, home movies, and news reels for *Elvis: His Best Friend Remembers* (\$9.95 VHS, \$14.95 DVD), which came out July 30 on Universal Studios Home Video. (Universal has also released Elvis' 1969 film, *Change of Habit*, on DVD for the first time for \$14.95. The VHS version is \$9.95.)

"There are so many people out there saying things about Elvis," Esposito notes. "I have no reason to lie. I'm hoping this clears up a lot of questions."

Universal executive VP of marketing Ken Graffeo says the company is running an infomercial for the project. Also, if consumers purchase the disc in conjunction with *Change of Habit* or any title from the Doors Collection, they will receive \$3 off.



ELVIS WITH JOE ESPOSITO

# Elvis

Continued from preceding page

ing setup the company is doing on a worldwide basis—an effort that in part is a byproduct of an improved relationship with Elvis' estate, which handles the bulk of his merchandising and imaging.

"In the past the estate often went in one direction, and we as a label went in another," RCA executive VP/GM Richard Sanders says. "Collectively, we thought with the assets of the estate and ourselves combined that we had a much better opportunity to succeed with repositioning and developing Elvis for the future."

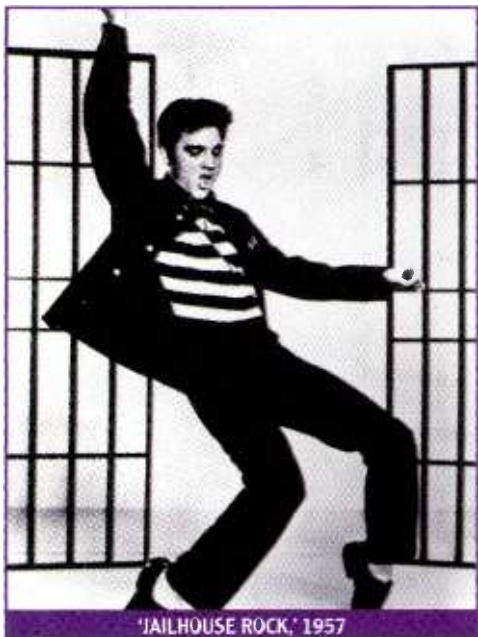
The sentiment is shared by Elvis' estate. "Our relationship with the record company has ebbed and flowed through the years," Morgan says. But he terms the interaction with RCA on *EI* as "a close collaboration with the record company like we've never had."

The estate—which does not generally profit from album sales beyond publishing, because prior to his death, Elvis sold the recording rights to all of his pre-1973 material to RCA for \$5.4 million—has entered into a contractual relationship with RCA to participate in the sales of the album in exchange for marketing support. EPE, in turn, is providing access to memorabilia to be used in conjunction with the marketing and imaging of the new album and TV special. Items from the estate also underpin much of the content on the official *EI* site, [elvisnumberones.com](http://elvisnumberones.com).

But whether such efforts will create enough of a new generation of fans for Elvis to continue to power sales at a superstar level remains to be seen.

Sanford C. Bernstein analyst Michael Nathanson says that diminishing appeal of once-powerful back catalog is a concern that many record companies will face. "As populations age, the vitality of these catalogs will certainly fall down," he says. "We can't imagine people not listening to acts like the Beatles, but that was probably said about Irving Berlin 40 years ago."

Research from the likes of Zandl Group, a tracker of consumer trends, bears this out. Zandl VP Richard Leonard says that by and large, cultural heroes of past generations represent "dead brands" to the under-30 set. That's why DiMuro says a big focus of the marketing behind Elvis and *EI* will be on Elvis' connection to and influence on contemporary artists. The tag line for the campaign is "Before anyone did anything, Elvis did everything."



'JAILHOUSE ROCK,' 1957

Promotion behind the album will include testimonies from a broad range of current acts.

"I don't think we're painting any illusions that the demographic that went to see *Lilo & Stitch*, the 6- to 11-year-old, is going to rush out and buy the album," DiMuro says, adding that the project's core demo is 18- to 34-year-olds. "But the introduction of Elvis as a property and as a musical icon is critically important to this project. There are certain attributes Elvis has that transcend through to today's culture."

This will be especially emphasized in the upcoming network special. "We've already engaged some very significant contemporary talent for testimonials, interviews, and performance segments," DiMuro says. "It will be more of a commemoration of Elvis—a testament to his influence in today's society and how he is still relevant today, as opposed



LAS VEGAS, AUGUST 1969

to a standard documentary."

While a TV special is bound to drive foot traffic at retail—an ABC special on the Beatles two years ago, for instance, helped fuel sales of 595,000 units at retail the week it aired—opinions are mixed in the retail community on where Elvis comes on the relevance spectrum. While the head of one leading music and video chain suspects that the youth market isn't particularly interested in Elvis, regardless of how well *EI* sells, and that the fan base is in danger of "dying out," other retail execs, including those at VEG and Trans World Entertainment, see a chance for new life in the Elvis catalog.

Trans World VP of marketing Mark Hogan says: "It's a challenge, but if the title can break through to the younger customer, it can really go."

To help in that education process, Trans World's FYE chain is a co-sponsor with Harrah's Casinos on Mobile Graceland—a roving 18-wheel Elvis museum that has been outfitted with key memorabilia and artifacts from Elvis' estate that have not previously left the grounds. (Mobile Graceland will travel to 22 Harrah's locations and 21 FYE locations nationally.) FYE will be selling Elvis music and merchandise at all of its stops. MTV is said to be in discussions with RCA on doing a documentary special on the Mobile Graceland tour to document the fascination surrounding Elvis.

Not only will the title be aggressively positioned in traditional retail stores, but strategic partners involved in marketing the record (Harrah's, Hallmark, Vermont Teddy Bear, the Hard Rock Café) are also looking to sell it. The company has begun a direct-response TV campaign and online initiatives with [amazon.com](http://amazon.com), which has launched a dedicated Elvis store, and Bertelsmann's BeMusic, which is selling *EI* on a pre-order basis through CDnow and highlighting Elvis titles through its BMG Direct club business.

That said, retailers note that Elvis' compilation finds itself in a more challenging market than when the Beatles' album stormed the charts. Not only does the title carry a higher list price (\$19.98)—I was \$18.99 and generally was offered between \$11.99-14.99—but it also faces a more unstable economy, further development of the digital piracy factor, and competition from such acts as the Rolling Stones, who are currently on tour and have their own best-of set coming out later this year. Some also argue that Elvis doesn't carry the same broad-based cultural cachet at this point.

Not surprisingly, Morgan disagrees. "The thing with Elvis is: His person is so powerful and the work is so powerful and so real that if there's any challenge for the future of this phenomenon, if there's anything for us to keep in mind, it's just [to] keep thinking of ways to get his work in front of audiences," he says. "Because as long as you take his work where that audience is, Elvis does the rest. And it has always been that way."

# Dixie Chicks

Continued from page 78

the Fly tour. We'd been working for four years solid, and we were really tired and burned out and [didn't have] a lot of creative energy flowing. So the lawsuit happened at a good time.

When we were ready to go in the studio to make music, that's exactly when we did it. We didn't care if we had a label. We financed everything. We did everything ourselves . . . and it was so much fun. I think we'll probably never be able to do that again, so I'm glad we got this opportunity.

We weren't the type to call in [to the lawyers] every single day. You could drive yourself nuts with that, and that's why we have managers and business managers and attorneys. We had conference calls probably once a week or once every two weeks, and certain things would come down to the wire. There was a time [when] we were really thinking of signing with Capitol that things got busier.

But we were getting a bit antsy when we had the album done. We were kind of making the calls to the lawyers, going, 'All right, seriously, wrap this thing up. We really want to start working again.'

**Part of the resolution of that deal is that you got your own Sony imprint, Open Wide Records, on which *Home* is being released. Do you plan to eventually sign other artists?**

**Robison:** To me, [having our own imprint] means a little bit more stability within the label. It means that they recognize you're basically making the artistic decisions. It gives us the freedom to sign other people down the line on our own label if we want to and really develop other acts. It may be phase two of our careers. We may want to start flex-

ing our muscle behind other people. It opens up a lot of opportunities and possibilities.

**Maguire:** [We'd look to sign] any artist that we really believe in and want to help. They don't have to be signed to Sony, but Sony would have a stab at it. We have a couple [of prospects]. There's a guy in Ireland that Natalie and I heard when we were there for my wedding. We were really impressed. He writes all his own music. We're very interested in him. [Maguire declines to name the artist.]

**How do you think the RAC can help artists?**

**Maguire:** We know we have to sign these crappy deals when we start. Everybody does. It's your dream, and it's not the ultimate deal, but you know maybe if you have some success and you get your music out there, you'll be able to renegotiate. But if you don't even get paid what's in the crappy deal, why do you want to wait to sign the better deal? You're not going to get paid on that one either.

**Maines:** I see the point that brand-new artists shouldn't get these wonderful contracts when they haven't even proved themselves. But I think new-artist contracts can have [tiers of payment based on what is sold]. But they try to trick you and get you into these contracts—and not just Sony, all record labels—and you're stuck there unless they are open to renegotiating or you find [they] breached the contract and you sue. But it's a waste of time and money and energy.

I think, ultimately, the record industry is going to have to change. Our manager [Simon Renshaw of the Firm in Los Angeles] believes there won't be labels in 10 years, and I tend to agree with him. Big management will pretty much be able to take care of everything, and you'll hire independent marketing teams and independent promotions staffs, and we already have our independent publicists. I think either record labels will have to change, or they will just be no more.

## 'Long Time Gone' Leads TV/Print Push For Dixie Chicks CD

BY PHYLIS STARK

NASHVILLE—A major marketing campaign is under way to set up the Aug. 27 release of Dixie Chicks' third album for Sony Music, *Home*, despite the challenges of a quick turnaround time following the resolution of the group's legal disputes with Sony (see story, page 1).

Larry Jenkins, senior VP of marketing and media for Columbia Records in New York, says the experience of setting up the release has been "incredibly satisfying and fun. [The group] turned in this amazing record, and we were all on the same page from the get-go. Everyone is thrilled [that] the legal issues are resolved and even more thrilled [that] they made a groundbreaking album."

"It's certainly no secret that the Dixie Chicks have achieved phenomenal success, both artistically and commercially, since *Wide Open Spaces* took off four years ago, but I truly feel that we've only begun to see the worldwide impact they'll ultimately have on music and culture," says Don Jenner, chairman of Columbia Records Group. "These three women are gifted with unparalleled singing and playing ability, and they simply radiate charisma. I've admired them greatly over the course of their careers, and I'm beyond thrilled that Columbia is 'home' to such groundbreaking artists."

The group will appear on most of the major TV talk shows in the U.S., and its Aug. 15-16 performances at the Kodak Theatre in Los Angeles were taped for an NBC network special to air in the fall.

A musically stunning collaboration with James Taylor for CMT's *Crossroads* series was recently

taped in Nashville and will debut on the network in October. The Lifetime network series *Intimate Portrait* will feature the trio in the fall. Additionally, numerous features are planned in consumer magazines, including *Redbook* and *Allure*.

Nick Cucci, VP of marketing for Columbia Records, calls it "a gigantic launch on all levels."

All marketing for *Home* is being done out of Sony's New York offices, rather than the Nashville division, which handled the group's previous releases.

The album's first single, "Long Time Gone," is already a success at country radio, rising 3-

2 on the Hot Country Singles & Tracks chart this issue and capturing the attention of radio programmers like Becky Brenner, operations manager/PD of country KMPS Seattle.

"Listeners were pumped to have new material from the Chicks," says Brenner, who calls *Home* "vocally and instrumentally masterful. I love that it is truly country with a bluegrass flair."

Referring to the album's second single, "Landslide," which goes for country airplay Aug. 20, Brenner

says, "It will be interesting to see if the Fleetwood Mac [cover] tune is well-received by the audience. The Chicks do an awesome job on it."

Cucci says "Landslide" will be shipped to AC and other pop formats in September.

Meanwhile, country radio is getting a boost from having new material from one of its core acts. "There is a hip factor to the Dixie Chicks that really helps us with the younger demos, yet they project core values and a sound that older country fans will love," Brenner says. "We need this shot in the arm."



JENNER

# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**SAME AS THE OLD BOSS:** Despite a second-week decline of 54% (239,000 units)—not uncommon after an album starts north of half a million—**Bruce Springsteen's** *The Rising* grabs a second week at No. 1 on The Billboard 200, matching the tenure of his last chart-topper, 1995's *Greatest Hits*.

He beats runner-up **Nelly** by a 14% margin (208,000, down 14.7%). The two albums are the leading contenders for next issue's highest rung, although another former chart-topper—**Eminem**, who this week has a dip of less than 2% at No. 3 (173,000)—could also be in the mix. **James Taylor** seems destined for the Hot Shot Debut with a sum that will exceed the 72,000 units that started his last studio album, 1997's *Hourglass*, at No. 9.

Meanwhile, it's been fun to watch Springsteen's mature fans behave like kids, from *The Rising's* opening splash of 525,000 copies to last issue's invasion at No. 3 on Top Pop Catalog Albums by his *Greatest Hits* (now No. 6, down 25.5%)—the title's first appearance on that chart since October.

One difference we noticed with Springsteen's fans, though, was a stronger sale through the week than younger-skewed albums typically show after street date. *The Rising's* first-day numbers had trade insiders guessing the title would start in the range of 350,000-450,000, but like **the Beatles' I** two years ago, its sales apparently built throughout opening week.

**HIP-HOP ROMP:** Hip-hop accounts for The Billboard 200's four highest bows—well, 3½, if you want to split hairs.

Landing in the top 10 are **Scarface** (No. 4, 160,000 units) and **Trick Daddy** (No. 6, 129,500). The latter's *Thug Holiday* is his second to reach the big chart's top 10 and his fourth (of four) to include "thug" in its title. All but the first of Scarface's seven career albums opened inside the top 10.

**Project Pat** begins at No. 12, right behind the *XXX* soundtrack, a double album with a disc of rock tracks and a disc of hip-hop. The first 350,000 *XXX* copies shipped were a limited edition that included a tattoo and a coupon good for \$5 off admission to the movie, accepted at most major theater chains. The Universal label previously used movie coupons in special editions of the soundtracks for last year's *American Pie 2* and this year's *The Scorpion King*.

**HEAD START:** *This Side*, the sophomore album from country/bluegrass hybrid **Nickel Creek**, had a handsome media play in motion when it hit stores Aug. 13. The band, which caught face time months ago from **Garth Brooks'** catchy TV spot for Dr Pepper, appeared on the Aug. 4 edition of *CBS News Sunday Morning* and scored ink in *People* and *USA Today*. The title track got added at CMT a week before street date and at press time was spinning at 38 of the 143 stations that Nielsen Broadcast Data Systems monitors for our Hot Country Singles & Tracks chart.



All that attention whips up *Greatest Gainer* honors on Top Pop Catalog Albums for the first Nickel Creek album (20-3, up 71%). Distributor the Welk Group estimates the new set will start at 40,000 units or more, which would be good for the top 10 on Top Country Albums and the big chart's top 30.

**SMALL TRIUMPH:** In a year when album sales have been trailing the previous year's comparable frame in all but one week, we seek even little victories where we can find them. So, while this week's overall volume continues 2002's trend (see Market Watch, page 10), let's pop a cork to celebrate this issue's Billboard 200 owning more members of the 100,000-plus club than the chart housed one year ago. Each of The Billboard 200's top 10 albums surpass that milestone, compared with eight in the Aug. 25, 2001, issue's list.

On second thought, keep the champagne in the refrigerator and reach for the Alka-Seltzer, because the top 10 one year ago—with *Now!* 7 moving more than 394,000 units in its second week at No. 1 and four other titles topping 200,000 units—actually outsold the current top 10. This week's first 10 titles sold only slightly more than 1.5 million, while only the top eight albums from last year's Aug. 25 chart weighed in at 1.7 million.

Beyond that, with the exceptions of the three albums ranked at Nos. 8-10, every other title from last year's same-week chart sold more than its current counterpart. This issue's No. 200 title stands at around 5,000 copies, while the floor of the chart one year ago was 1,000 units higher, and every title on this issue's Top Pop Catalog Albums list tallies a smaller sum than the same-ranked set had last summer.

## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**DIXIE LAND:** **Dixie Chicks** enter the Hot 100 Singles Sales and Hot Country Singles Sales charts at No. 1 with "Long Time Gone," the first chart-topper for the Chicks on either of those lists. "Gone" scans 29,000 units, pushing the title 30-13 on The Billboard Hot 100, also their highest-ranking on that chart to date.



The Chicks' previous best on each mentioned chart was the gold-certified "Goodbye Earl," which peaked at No. 2 on Country Singles Sales, No. 4 on Hot 100 Singles Sales, and No. 19 on the Hot 100. "Earl," however, out-scanned "Gone's" first-week total in nine of its chart weeks, topping off at 48,000 units in the May 6, 2000, issue. On Hot Country Singles & Tracks, "Gone" climbs 3-2.

Sony Music Distribution has implemented an interesting sales angle to "Gone," servicing it to retailers at no cost as a means to pre-sell the Chicks' forthcoming album, *Home*, due Aug. 27. Most accounts are selling the single for roughly \$2, with some applying that sale as a down payment for the purchase of the album.

**NELLYVILLE:** Matching his Hot 100 feat from a week ago, **Nelly** swaps one record for another at the top of Hot R&B/Hip-Hop Singles & Tracks, as "Dilemma" featuring **Kelly Rowland** overtakes "Hot in Herre," which spent six weeks at No. 1.

While Nelly became the fourth lead artist to land two different singles at No. 1 in successive weeks on the Hot 100 (Chart Beat, *Billboard*, Aug. 17), he is the first to do so on the R&B/Hip-Hop chart. Other artists have come close, however. **Freddie Jackson** had back-to-back No. 1 singles in 1986 as a featured artist on **Melba Moore's** "A Little Bit More," which he followed with his own "Tasty Love." In 1974, **the Temptations'** "Let Your Hair Down" went to No. 1, while group member **Eddie Kendricks** took pole position the subsequent week with "Boogie Down."

"Dilemma" is only the second title to reach the top without a single component available at retail. The first was **Ginuwine's** "Differences," which went to No. 1 last October solely on airplay-derived points.

**HILL TOP:** **Faith Hill** sets a new solo career high for a debut and grabs the highest bow

so far in the current chart year on Hot Country Singles & Tracks, as "Cry" enters at No. 32 with less than four days of airplay. The track was delivered via digital download to country stations Aug. 8 and tops a No. 37 start by **Dixie Chicks'** "Long Time Gone," which previously logged the chart's highest 2002 debut in the June 8 issue.

Hill's lofty arrival tops her previous solo opening-week benchmark for a studio recording, which she set when "There You'll Be" launched at No. 37 in the May 26, 2001, issue. A pair of other titles did fare better on opening week. Teamed with husband **Tim McGraw**, Hill saw the Curb-released duet "It's Your Love" begin at No. 35 in May 1997, and a rush-released live version of "The Star-Spangled Banner" started at No. 35 in the first issue following the Sept. 11, 2001, terrorist attacks. "Cry" is the lead single and title track from Hill's fifth album, due Oct. 15 from Warner Bros.

Elsewhere on Hot Country Singles & Tracks, **Tanya Tucker** debuts for the first time in more than five years, as "A Memory Like I'm Gonna Be" enters at No. 59. Released on her own indie Tuckertime imprint, "Memory" introduces a forthcoming album to be distributed by Capitol. Tucker last saw radio chart action when "Ridin' Out the Heartache" peaked at No. 45 in August 1997. She last appeared in the top 10 earlier that year, when "Little Things" stopped at No. 9.

Tucker and **Willie Nelson** are the only two artists on the chart whose careers stretch across at least four decades. Nelson, now in his fifth decade on our charts, sees his "Maria (Shut Up and Kiss Me)" gain seven detections and rise 44-41. Nelson's chart history began in the early 1960s and Tucker's in the early 1970s.

**SEASONS CHANGE:** For the first time since March, there's a new No. 1 on the Adult Contemporary chart, as **Josh Groban's** "To Where You Are" displaces **Celine Dion's** "A New Day Has Come" after a record-breaking 21-week run. "Where" is in its 20th week on the chart and first received exposure at the tail end of 2001, when Groban performed the song on the Christmas episode of *Ally McBeal*. That appearance and other subsequent TV stops propelled Groban's eponymous album to platinum status and two runs inside the top 10 of The Billboard 200, where it peaked at No. 8 in both May and July.



















AUGUST 24 2002 Billboard MODERN ROCK TRACKS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top entry: 1 BY THE WAY (Warner Bros) - Red Hot Chili Peppers.

AUGUST 24 2002 Billboard MAINSTREAM ROCK TRACKS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top entry: 1 BY THE WAY (Warner Bros) - Red Hot Chili Peppers.

AUGUST 24 2002 Billboard TOP 40 TRACKS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 1 COMPLICATED (Arista) - Avril Lavigne.

AUGUST 24 2002 Billboard ADULT CONTEMPORARY™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top entry: 1 TO WHERE YOU ARE (Capitol) - Josh Groban.

AUGUST 24 2002 Billboard ADULT TOP 40 TRACKS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top entry: 1 COMPLICATED (Arista) - Avril Lavigne.

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 85 modern rock stations, 86 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week.







Broadjam founder/CEO Roy Elkins, center, celebrates plans for the Billboard SongSearch service with Ken Schlager, left, VP of business development for Billboard/Music Group, and Sam Ball, director of business development for VNU eMedia

## Billboard.com, Broadjam Plan Copyright Search Service

Billboard.com has linked with software developer Broadjam to create a comprehensive online music search service that will provide entertainment and media professionals with a central source of copyright and music licensing information.

The new service, called Billboard SongSearch powered by Broadjam, will enable subscribers to gain access to details on specific songs, including copyright ownership, publisher contact information, and *Billboard* chart history. Through Broadjam's Song Management System, users will be able to locate songs based on a wide range of search options, including genre, beats per minute, publisher, lyric content, and similar artists.

Once a desired song is located on the new service, subscribers will be referred to the copyright owner to acquire rights for film, television, advertising, corporate presentations, and other uses.

VNU eMedia—the *Billboard* sister company that operates Billboard.com—and Broadjam aim to forge partnerships with all of the major and independent publishers to include their repertoire in the service. Additionally, independent musicians and songwriters will be able to upload their music to the site. The service is planned for launch in first-quarter 2003.

New Glarus, Wisc.-based Broadjam provides software, tools, and services for the music industry and counts among its clients Warner/Chappell Music and Pressplay. Roy Elkins, founder/CEO of Broadjam, says: "Together with *Billboard*, we aim to create a supersite that will serve entertainment and media professionals of all kinds."

## THIS WEEK@



Glassjaw

COMING THIS WEEK: Hard rock act Glassjaw's Warner Bros. debut, *Worship and Tribute*, landed at No. 82 on The *Billboard* 200 last month, thanks to exposure the band received by playing on both the Warped and Ozzfest summer tours. The group discusses its jump to the big leagues in an interview that will appear exclusively on Billboard.com.

Also this week, read "Internet Entrepreneurship: Doing It Yourself," the second of two installments in Billboard.com's series of excerpts from music attorney Peter M. Thall's new book, *What They'll Never Tell You About the Music Business*.

Plus, Billboard.com will feature a recap of Oasis and Mercury Rev's tour stop in Toronto, plus reviews of underground rock trio Sleater-Kinney's *One Beat* (Kill Rock Stars) and the debut album from Sparta (featuring former members of At The Drive-In), *Wiretap Scars* (DreamWorks).

News contact: Jonathan Cohen • jacohen@billboard.com



## Reach Artists With An Ad In The Musician's Guide

Companies looking to promote their products and services to musicians, artist managers, agents, and other music industry professionals have a month left to reserve a spot in the next edition of the *Musician's Guide to Touring and Promotion*. The deadline for ad reservations is Sept. 25.



Published by *Billboard* and updated twice a year, the *Musician's Guide* is the pre-eminent artists' tool for locating providers of music-related products and essentials such as disc & tape services, equipment rentals, transportation services, club contacts, agents, attorneys, conferences, and much more. The *Guide* goes on sale Nov. 13 on newsstands and at retail outlets throughout the U.S. and can also be purchased through mail-order and online at billboard.com.

For more information or to reserve your ad in the *Musician's Guide* contact Jeff Brunner 818-999-9356 etc. 108 or email jeff@afmla.com

### upcoming events

- Billboard Dance Music Summit**  
Marriott Marquis • New York City • Sept. 30-Oct. 2
- Hollywood Reporter/Billboard Film & TV Music Conference**  
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12
- Billboard Music & Money Symposium**  
The St. Regis • New York City • Nov. 12
- Billboard/Airplay Monitor Seminar & Awards**  
The Eden Roc Resort • Miami Beach • Feb. 6-8, 2003

for more info: Michele Jacangelo 646.654.4660  
bbevents@billboard.com

visit [www.billboard.com](http://www.billboard.com)



## Talent Scouts

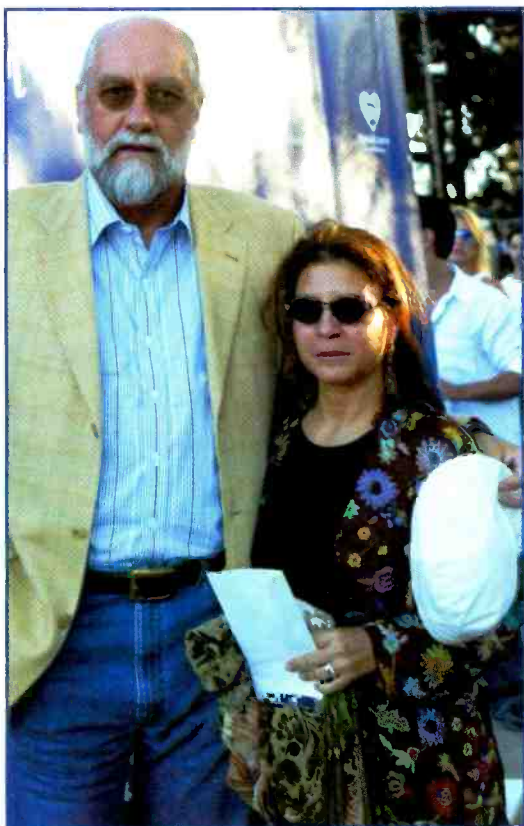
Girl Scouts celebrated its 90th anniversary with a concert held Aug. 4 at the Girl Scouts' Camp Sycamore Hills in Ashland City, Tenn. The concert was the finale to a two-day overnight camping adventure attended by some 3,000 scouts. Entertainment included country artists **Chalee Ten-nison**, the **Wilkinsons**, and the **Kinleys** and contemporary Christian/R&B acts **Virtue** and, pictured here with a few fans, **Yolanda Adams**.

## Cup Of Life

A host of tennis pros and various celebs recently gathered to kick off the prestigious Mercedes-Benz Cup Night at the Met tennis tournament at UCLA. Among those in attendance were tennis greats **Andre Agassi** and **Gustavo Kuerten**, **Kelsey Grammer**, **Dennis Miller**, **Bruce Vilanch**, **Matthew Perry**, and, pictured right, a triumphant courtside **Michael Bolton**. Below, **Mick Fleetwood**



and his wife arrive at the event. Proceeds from the star-studded affair benefit MusiCares Foundation, the charitable arm of the National Academy of Recording Arts and Sciences.



# The Billboard BACK BEAT

EDITED BY CHUCK TAYLOR

## The Voices In Her Head



She hears voices in her head. And E.G. Daily is paid well for them.

As the aural interpreter of a host of high-profile animated characters—among them *Rugrats*' Tommy Pickles, *Powerpuff Girls*' Buttercup, Babe the pig, and *Starship Troopers*' Dizzy—Daily has talked up a full-time career as a voiceover actress, on top of her accomplishments in music and film.

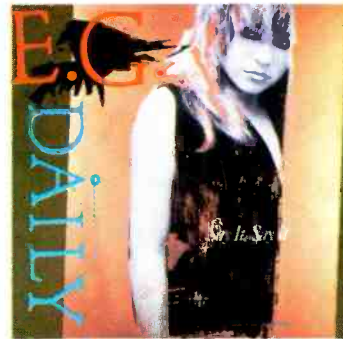
It's not hard to imagine for those familiar with Daily's chart-topping dance hits in the mid-'80s—"Say It Say It," "Love in the Shadows," and "Mind Over Matter"—in which the versatile singer frolicked from a sandpaper growl to coquettish chirp at will. (Her most recent album is 1999's critically acclaimed, self-penned pop/rock set *Tearing Down These Walls*.)

She also had starring turns as girlfriend Dottie in *Pee Wee's Big Adventure* in 1985 and Loryn in 1983's *Valley Girl*, as well as a memorable role as Phoebe's ex-partner in the famous "Smelly Cat" episode of *Friends* in '97.

Daily's voiceover career began quite by accident, she says: "In 1985, I was doing a play in Los Angeles with all of these different voices, and this guy came up afterward and handed me his card. He said he thought I had a gift. I told him, 'No thanks, I'm a serious artist.'" She laughs. "I had no idea how much of an art doing voiceovers can be—you're completely unlimited as an actor. You can be an inanimate object, a girl or boy, you're not limited by your body or face or hair color."

Daily says that coming up with the various voices for the charac-

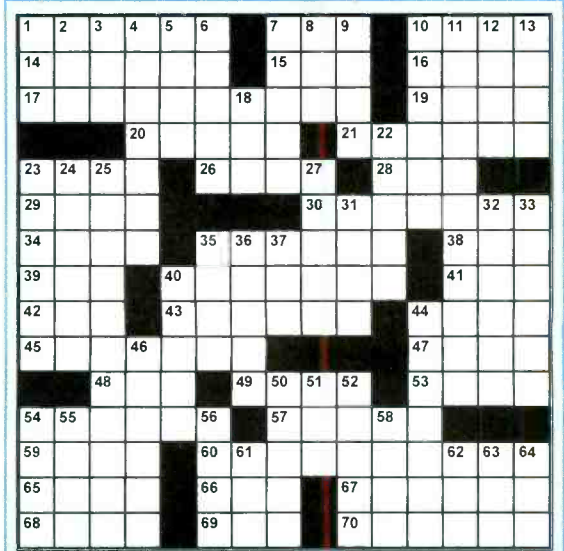
ters she brings to life has never been particularly difficult: "I don't think about how I'm going to create the voice, and I don't prepare for it. I see the animation or picture of the character, and the voice just comes out. I do take into account the features of the character's face, especially the mouth. Mouth shapes often determine the way my voice sounds. Sometimes when I'm sitting in a



room with a lot of people I try to imagine what their voice sounds like by the way their mouth moves and the way they look. Once they start talking, I'm usually right."

Daily's most recent voiceover work can be heard in the current Disney flick *The Country Bears*, in which she plays the singing voice for Beary Barrinson, an animatronic puppet. The character's spoken voice is that of Haley Joel Osment, of *The Sixth Sense* fame. "I was trying to match the singing voice to how I imagined him speaking the part," Daily says. "I just kept remembering that one line, playing it over and over in my head as I sang: 'I see dead people, I see dead people.'"

CHUCK TAYLOR



## 'WHISTLE WHILE YOU WORK' by Matt Gaffney

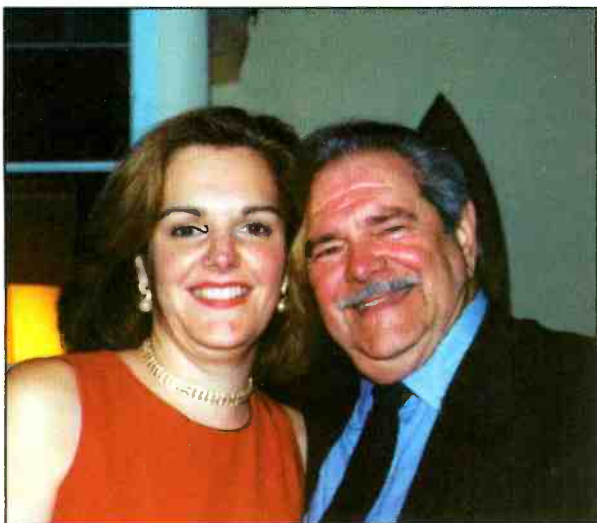
- Across**
- No. 1 hit ballad for Lonestar
  - Home to Gloria Estefan: abbr.
  - Bad Company's "Shooting \_\_\_\_"
  - Capital of the Philippines
  - Cars name
  - Rodgers & Hart's "\_\_\_\_ Swell"
  - No. 1 song of 1981 whose chorus is memorably whistled at one point
  - Russo of "Outbreak"
  - They've got estates coming
  - Sign on some record stores
  - Led Zeppelin man
  - Frankie Lymon's "I'm \_\_\_\_ Know It All"
  - Bank abbr.
  - Get an \_\_\_\_ effort
  - 1975 debut album "Nils \_\_\_\_"
  - www.billboard.com, and others
  - Took off one's clothes, old-style
  - "We \_\_\_\_ the World"
  - Tupperware topper
  - "Let It Be" tune that ends with whistling
  - 180 degrees from SSW
  - \_\_\_\_ of Base
  - Throws it all away
  - Like some cheese
  - "Smooth" operator?
  - For fear that
  - Money in Matsuyama
  - John Lennon tune "Dear \_\_\_\_"
  - \_\_\_\_ take arms against a sea of troubles...—Shakespeare
  - Sister \_\_\_\_
  - Best Actress winner of 1961
  - Word before "singer" or "guitar"
  - 1966 movie theme that features whistling
  - Hit off 1999's "On How Life Is"
  - Warning from a Weimarner
  - Rock concert venues, often
  - Many a classical piece
  - Elton John hit "\_\_\_\_ Songs"
  - Weak-\_\_\_\_ (filmch)
  - To's counterpart
  - British elevators
  - Cole and Abdul
  - No. 1 tune of 1982
  - David Bowie tune that features whistling
  - "Get \_\_\_\_" (sitcom whose theme song was R.E.M.'s "Stand")
  - Fine classical piece
  - Ford from Tennessee, formally
  - Have no choice
  - Tchaikovsky's "\_\_\_\_ Lake"
  - "I Just Called \_\_\_\_ I Love You"
  - Go to the dogs
  - Country singer's vocal feature, often
  - "Cannot take \_\_\_\_ way" (Jimmy Eat World line)
  - Pendergrass and Riley
  - First words of many gospel titles
  - Asian peninsula: abbr.
  - Instrument whose music may sound haunting
  - Fatboy \_\_\_\_
  - James Brown hit "\_\_\_\_ Man Come in and Do the Popcorn"
  - Brunch order
  - Bronte heroine
  - Musical time period
  - Thomas Edison was one: abbr.
  - Actress \_\_\_\_ Dawn Chong
  - Inspiration for psychedelic rock

The solution to this week's puzzle can be found on page 60.

## RIM SHOTS

by Mark Parisi





Felicidades  
en su Cumpleaños  
Sr. Reyes  
REYES RECORDS



PRONTO EN SU TIENDA DE DISCOS  
CERCA A USTED

**FELICIDADES ENRIQUE REYES**

Felicidades a el Sr, Enrique Reyes Por 3 Razones.

- 1/ Su Cumpleaños
- 2/ Por sus 35 Años En La Industria De La Musica
- 3/ Por Ser Una Gran Persona



**Miami Tape Inc.**

550 W. 84th St.  
Jialeah, Fl. 33014  
Phone: 305-558-9211  
Fax: 305-825-9873  
www.miamitape.com

- CD MASTERING
- CD DUPLICATION
- CASSETTE DUPLICATION
- ANALOG MASTERING
- GRAPHIC ARTWORK
- PRINTING
- VIDEO EDITING
- DVD AUTHORIZING

TOGETHER  
WE ACHIEVE THE EXTRAORDINARY

MUSICAL PRODUCTIONS



FELICITA A  
REYES!

EN SU  
CUMPLE AÑOS

WOW!

35 AÑOS EN LA  
INDUSTRIA

www.MPonline.com

**Reyes Records, Co.**

Congratulations

**Enrique Reyes**

on your 70th birthday,

and 35 successful years with

Reyes Records.

We're proud to be in business

with you and all the great people at

Reyes Records, Co.



&



wishes

**ENRIQUE REYES**

a Happy 70th Birthday

(...y que cumpla muchos mas!)

*Congratulations Enrique!*

Thank you for your  
guidance, friendship and professionalism

**Happy 70th Birthday & 35 years in the Business**

*From your friends at Emi Latin & EMD*



**BMG**  
US LATIN

WOULD LIKE TO PAY TRIBUTE TO  
"A TRUE FRIEND AND GENTLEMAN".

HAPPY BIRTHDAY  
**"ENRIQUE REYES"**

AND CONGRATULATIONS  
ON 35 YEARS IN THE BUSINESS





# ROGELIO MARTINEZ

Setting a new trend  
in modern Banda music...

New release

## atrévete a olvidarme

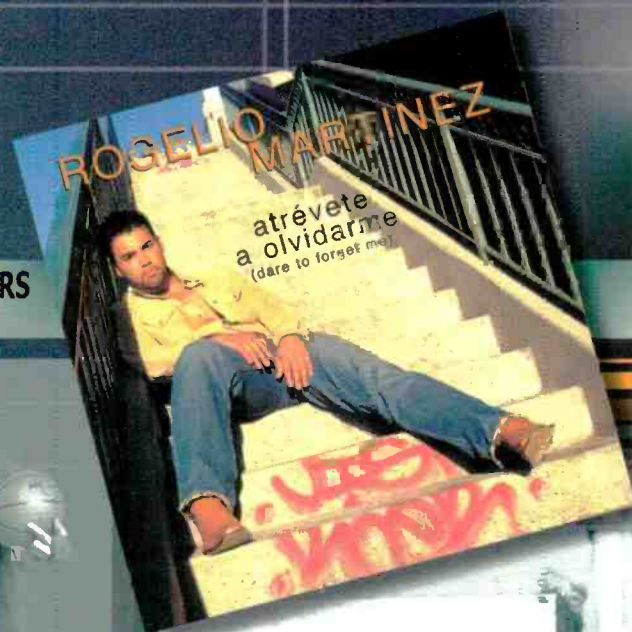
(dare to forget me)

Available now in all stores...

 **UNIVISION**  
music group

 **HEADLINERS**

 **FONOVISA**  
[www.fonovisa.com](http://www.fonovisa.com)



Management: [info@headlinersmg.com](mailto:info@headlinersmg.com) / [www.headlinersmg.com](http://www.headlinersmg.com) / (818)756-0690 Fax (818)-906-8404 / Contact: Darwin Salas

# AMERICAN URBAN RADIO NETWORKS

**Broadcasts the Hottest Radio Shows in America  
With the Best Music, Gossip, and Insider News**

**RUSS**  
*Morning Show*  
**PARR**  
*With Olivia Fox*



One of the highest rated and fastest growing urban morning shows in the country. This show has the perfect blend of music, comedy, and the latest news and information.

**ON THE DOWNLO**

*WITH WENDY WILLIAMS*

The "Queen of Radio" is back on top... Hot off the air waves with her own 2 minute entertainment, gossip feature.

SuperJam Survey is a weekly younger audience countdown packed with hitz, entertainment features, and celebrity interviews. Featuring Skip Cheatham of K 104-FM in Dallas and Queen of Gossip Wendy Williams from WBLS-FM in New York City.

**SUPERJAM**  
**SURVEY**



**USA**  
**MUSIC**  
**MAGAZINE**

This 2-hour countdown show is hosted by John Monds, fresh with celebrity interviews and the hottest urban contemporary hits!



Coupled with KMJQ, Houston, Texas' mid-day personality Kandi Eastman, who offers the latest entertainment news in "Kandi's Korner." It's a fresh, energy packed, music-filled, come-building, weekend jam fest that your listeners will love!



**HOLLYWOOD**  
*Live*  
**WITH TANYA HART**

Tonya Hart brings you daily entertainment news on celebrities direct from the entertainment capital

**SONI D's**  
**Old Skool**  
**MeGA MIX**



Soni D is the Mixmaster Extraordinaire. A three-time Billboard award-winner, Soni blends the best of "Old Skool" music each week.

**AURN Congratulates Wendy Williams, All the Winners, Presenters, Performers and Sponsors of the Third Annual Billboard AURN R&B Hip Hop Conference and Awards.**



NEW YORK • CHICAGO • DETROIT • ATLANTA • LOS ANGELES • WASHINGTON D.C. • PITTSBURGH



Beat  
Box™

by Michael Paoletta

**A NEW CHAPTER:** It's been several days since **Dave Jurman** was "let go" from Columbia, and we still can't quite grasp the reality of it all. While Jurman wasn't alone that day—around 30 employees were let go, one label exec says—his dismissal resonates especially deep within the club community, where he was wildly revered.

A 13-year veteran of Columbia, Jurman took his job seriously. His official title was senior director of dance music—a job description that fit his professional and personal life. To say that Jurman is passionate about the music would be an understatement.

During his years at the label, Jurman was instrumental in breaking such acts as **Chicane**, **Madison Avenue**, **X-Press 2**, **Bizarre Inc.**, **C+C Music Factory**, **George Lamond**, and **Staxx of Joy**. In the remix department, he helped stars like **Marc Anthony**, **Ricky Martin**, **Mariah Carey**, **Lara Fabian**, and **Destiny's Child** keep it real for dancefloors.

With Jurman no longer at Columbia, there is now one less voice in the U.S. espousing the virtues of dance and electronic music. And, if truth be told, it is now that more voices than ever are needed.

Jurman may be reached at 201-861-6263 or at davidjurman@hotmail.com.

**AROUND THE WORLD:** Native New Yorker **Sultan32** (aka **Fabian Alsutany**) wears the musical colors of the city well. The son of Arab and Latino immigrants, Sultan32 is the mastermind behind such revered parties as **GlobeSonic** and **FutureProof**.



SULTAN32

With Sultan32 behind the turntables, punters have come to expect nothing less than a smartly fashioned global journey encompassing world music, Afro-beat, drum'n'bass, salsa, dancehall, Arabian electronica, house, and Brazilian rhythms. Such a diverse landscape can be experienced on the recently issued *Earth n*

*Bass, Volume One* (Triloka/Razor & Tie), mixed by Sultan32 himself.

"People are looking for new sounds and new songs to claim as their own," Sultan32 notes. "A lot of people want the full spectrum of dance/electronic music, which is what I give them."

*Earth n Bass* is home to noteworthy world music acts like **Manu Chao**, **Gigi**, **Bebel Gilberto**, and **Krishna Das**—as well as remixes by the likes of **Peter Kruder**, **Transglobal Underground**, and **Bill Laswell**.

"In the past five years, world music has gotten the respect it deserves," Sultan32 says. "The same can be said for electronic music in the past seven years. But for whatever reason, electronic DJs don't embrace world music. They like to all play the same music, which tends to get boring."

But this may change with Sultan32 spreading his musical word: He relaunched the monthly **GlobeSonic** party Aug. 8 in New York at SOB's. On Friday (16), he takes it to the **Conga Room** in Los Angeles for a bi-monthly soiree. In October, an as-yet-undetermined club in Miami will welcome **GlobeSonic** for a monthly affair.

"It's about educating people," Sultan32 explains. "Many people are into what I play, while some knuckleheads just want to hear **J.Lo** or trance all night. I prefer those people whose minds remain open."

**LOOKING AHEAD:** On Sept. 10, Epic will release *Epop*, a compilation home to European crossover dance jams (many of which have already topped the *Billboard* Hot Dance Music/Club Play chart). Highlights include **DB Boulevard's** "Point of View," **X-Press 2's** "Lazy" (featuring **David Byrne**), **Mirwais'** "Naive Song," and **Shanks & Bigfoot's** "Sweet Like Chocolate."

Two weeks later, West End issues *Dance for Life: West End Records Celebrates LIFEbeat's 10th Anniversary*. Distributed by Musicrama—and mixed by internationally revered DJ **David DePino**—the disc features contemporary remixes of new and classic West End recordings. Of these, four have never seen the light of day.

Special mention goes to **Junior Vasquez's** Discover remix of **Sparque's** "Let's Go Dancin'," **Danny Tenaglia's** restructuring of **Billy Nichols'** "Give Your Body Up to the Music," and **Masters at Work's** MAW Dubb of **North End's** "Kind of Life (Kind of Love)."

All profits from the sale of *Dance for Life* will go to LIFEbeat, the national nonprofit organization dedicated to reaching America's youth with the message of HIV/AIDS prevention.

# Supreme Beings Of Leisure Offer 'Divine' Sounds On Palm

BY CRAIG ROSEBERRY

NEW YORK—Los-Angeles based songwriting duo Supreme Beings of Leisure—vocalist/lyricist Geri Soriano-Lightwood and keyboardist/programmer Ramin Sakurai—tackle the dreaded sophomore slump with the incredibly inspiring *Divine Operating System*, due Sept. 10 from Palm.

Following 2000's eponymous debut, the pair, whose songs are published by Pubco/Platinum Grafitti Music/Soriano Songs (BMI) and administered by Ryko in North and South America, spent two years crafting this more mature collection.

## NO ONE-TRICK PONY

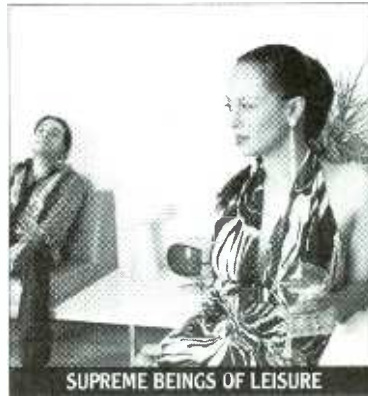
"We had really high aspirations making this album," Soriano-Lightwood reveals. "We wanted to make an album that stressed song craftsmanship; we wanted to open up more doors, both artistically and stylistically. We felt an urgency to push ourselves, to prove that we weren't a one-trick pony."

"Thankfully, this album accurately portrays where we are right now," she adds. "Initially, we thought about calling the album 'dos,' [which means] 'two' in Spanish, since this really was our labor of love—our baby. But then we decided that we really liked *Divine Operating System* because it is a play on words filled with double meanings, much like our music."

The self-produced *Divine Operating System* finds Soriano-Lightwood and Sakurai (who are handled by Marc Alghini of Come On! Management in New York) collaborating with string composer Bill Meyers, turntablist DJ Swamp, and technical wizard Jimi Randolph.

The result is more sensorial and enduring than its predecessor. While

the new set retains the act's trademark sentimental and alluring musical journeys, it is abetted by stronger songwriting, rippling electronic-laced grooves, cosmopolitan pop melodies, and sweeping John Barry-inspired philharmonics. Throughout, Sakurai's astute programming and Soriano-Lightwood's supple and enveloping vocals remain front and center. Highlights include the Chic-inspired



SUPREME BEINGS OF LEISURE

"Ghetto," the sultry "Calamity Jane," the Esquivel-by-way-of-Danny Elfman space-age pop confection "Catch Me," and the sly, languid grandeur of the Morcheeba-inflected "So Much More."

The influential KCRW Los Angeles has already embraced the new album, particularly the track "Ghetto" and the disco-kissed lead single, "Divine."

"Geri's voice possesses a style and sound that's just waiting to be reckoned with," explains Nic Harcourt, host of the station's ground-breaking daily show, *Morning Becomes Eclectic*. "We heavily supported the first album, and we're repeating the process with the new one."

On Aug. 6, "Divine"—with remixes by Ian Pooley, Static Revenger, and Hatiras—streets. Prior to its com-

mmercial release, the track was delivered to club and mix-show DJs, as well as alternative and college radio.

"*Divine Operating System* is a more unique and progressive statement for the band," Palm director of marketing Dan Cohen says. "It incorporates more uptempo and dance-oriented elements than the previous record."

## TAKING A TOURING RUN

According to Cohen, the label will build support for the new album partly by relying on the act's pre-existing core fan base to expose it to a larger audience: "Our main focal points for building support will be through club and mix-show play and heavy online promotional campaigns [on [sbleisure.com](http://sbleisure.com), for example], which proved to be enormously successful with their debut. And touring, which really wasn't a factor for the last album, will have a role this time around."

Ultimately, Cohen continues, "we are looking to the club and Web communities for our core support. We are not relying so heavily on radio and commercial outlets to build excitement about the band. Eventually, that could become a focus for us, but not right out of the box. We strongly believe that their live shows will bring it all together and open people's minds to what they're about."

Booked by Sam Kirby of New York-based Evolution Talent, Supreme Beings of Leisure is scheduled to tour North America in late fall, complete with a six-piece band; it will be part of the Volkswagen Presents the House of Blues series. At the same time, RadioVW ([vw.com/radio](http://vw.com/radio)) will feature album streams with partner sites, as well as offer exclusive DJ-mixed sets from the duo.

## The Beat Box Hot Plate

**Tony Humphries** have been championing this one.

- **DMX Krew**, "Seedy Films" (White Leather/Turbo Recordings single). DMX Krew, aka **Ed Upton**, lovingly reconfigures this **Soft Cell** chestnut for today's nü-electro contingent. In the process, a classic is passed along to another generation. Songs for the future, indeed.

- **Jerry Bonham**, "Seventh Seal" (Saw.recordings single). One listen to this hypnotic, progressive house track doesn't even begin to uncover its layers and layers of inner beauty. Unlike too many tracks that unfurl

all their secrets at once, this one divulges one secret—or instrument, as it were—at a time: a bassline here, a kick there, a snare over there. "Seventh Seal" mesmerizes with its subtle nuances and strong depth charges.

- **Lenny Fontana Featuring Byron Stingily**, "Light My Fire" (Odyssey single). Producer Lenny Fontana, who seriously knows his way around a disco beat, and Byron Stingily, whose voice has always recalled the falsetto vibrancy of '70s star **Sylvester**, combine forces for this peak-hour stomper. DJs like **Deli G.**, **David Morales**, **Danny Rampling**, and **Benji Candelario** are already on this one—and so should you be. Contact 516-771-8444.

MICHAEL PAOLETTA

Billboard HOT DANCE MUSIC

Club Play chart listing 50 songs with columns for rank, last week, weeks ago, title, imprint, and artist.

Maxi-Singles Sales chart listing 25 songs with columns for rank, last week, weeks ago, title, imprint, and artist.

Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan. Tiles with the greatest sales or club play increases this week...

Hot Dance Breakouts chart with two columns: Club Play (listing songs like 'Extreme Ways' by Moby) and Maxi-Singles Sales (listing songs like 'Gantz Graf' by Autechre).

Billboard Top Electronic Albums chart listing 25 albums with columns for rank, last week, weeks ago, artist, title, and weeks at number 1.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold).

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of  
BDS Certified

# SPIN AWARDS



TO EVERY SPIN AWARD WINNER  
**CONGRATULATIONS**

**BDS Certified Spin Awards July 2002 Recipients:**

## 700,000 SPINS

Amazed/ **Lonestar** /BNA  
You're Still The One/ **Shania Twain** /MERCURY

## 500,000 SPINS

I Don't Want To Miss A Thing/ **Aerosmith** /COLUMBIA  
All For You/ **Sister Hazel** /UNIVERSAL

## 400,000 SPINS

In The End/ **Linkin Park** /WARNER BROS.  
My Maria/ **Brooks & Dunn** /ARISTA  
Fallin'/ **Alicia Keys** /J RECORDS  
No Scrubs/ **TLC** /LAFACE

## 300,000 SPINS

Something Like That/ **Tim McGraw** /CURB  
All The Small Things/ **Blink-182** /MCA  
Write This Down/ **George Strait** /MCA  
Wonderful/ **Everclear** /CAPITOL

## 200,000 SPINS

A Thousand Miles/ **Vanessa Carlton** /A & M  
All You Wanted/ **Michelle Branch** /MAVERICK  
Livin' It Up/ **Ja Rule** /MURDER INC./DEF JAM/IDJMG  
Waiting For Tonight/ **Jennifer Lopez** /WORK  
Don't Laugh At Me/ **Mark Wills** /MERCURY  
Without You/ **Dixie Chicks** /MONUMENT  
I Don't Want To Miss A Thing/ **Mark Chestnut** /MCA  
Everywhere/ **Tim McGraw** /CURB  
Come On Over Baby (All I Want Is You)/ **Christina Aguilera** /RCA

## 100,000 SPINS

Complicated/ **Avril Lavigne** /ARISTA  
I'm Gonna Be Alright/ **Jennifer Lopez** /EPIC  
No Such Thing/ **John Mayer** /COLUMBIA  
Oh Boy/ **Cam'ron** /DEF JAM  
Living And Living Well/ **George Strait** /MCA  
I Should Be Sleeping/ **Emerson Drive** /DREAMWORKS  
More Than A Woman/ **Aaliyah** /BLACKGROUND  
Video/ **India.Arie** /MOTOWN  
Lights, Camera, Action/ **Mr. Cheeks** /UNIVERSAL  
Raise Up/ **Petey Pablo** /JIVE  
Rainy Dayz/ **Mary J. Blige** /MCA  
No More Drama/ **Mary J. Blige** /MCA  
We Thuggin'/ **Fat Joe feat. R. Kelly** /ATLANTIC  
Angels In Waiting/ **Tammy Cochran** /EPIC  
Addictive/ **Truth Hurts** /AFTERMATH  
Butterflies/ **Michael Jackson** /EPIC  
Southern Hospitality/ **Ludacris** /DEF JAM

## 50,000 SPINS

Just A Friend/ **Mario** /J RECORDS  
Somewhere Out There/ **Our Lady Peace** /COLUMBIA  
I Need A Girl/ **P. Diddy feat. Ginuwzzine** /BAE 30Y  
Tonight I Wanna Be Your Man/ **Andy Griggs** /RCA  
Heaven/ **DJ Sammy and Yanou** /ISBA  
My Heart Is Lost To You/ **Brooks & Dunn** /ARISTA  
The Good Stuff/ **Kenny Chesney** /BNA  
Running Away/ **Hoobastank** /ISLAND/IDJMG  
I Miss My Friend/ **Darryl Worley** /DREAMWORKS  
Gots To Be/ **B2K** /EPIC  
Walking Away/ **Craig David** /ATLANTIC  
By The Way/ **Red Hot Chill Peppers** /WARNER BROS.  
Down Ass Chick/ **Ja Rule** /DEF JAM  
Quitame Ese Hombre/ **Pilar Montenegro** /UNIVISION  
Say I Yi Yi/ **Ying Yang Twins** /KOCH  
Courtesy Of The Red, White & Blue/ **Toby Keith** /DREAMWORKS  
Just Like A Pill/ **Pink** /ARISTA  
I Keep Looking/ **Sarah Evans** /RCA  
Deny/ **Default** /TVT  
My Neck, My Back/ **Khia** /ARTEMIS/DIRTY DOWN  
Help Me Understand/ **Trace Adkins** /CAPITOL  
The Way You Like It/ **Adema** /ARISTA  
Lateralus/ **Tool** /VOLCANO  
She Loves Me Not/ **Papa Roach** /DREAMWORKS  
Flake/ **Jack Jackson** /ENJOY/UNIVERSAL  
Dilemma/ **Nelly feat. Kelly Rowland** /UNIVERSAL  
Don't Say Goodbye/Si Tu Te Vas/ **Paulina Rubio** /UNIVERSAL



Nielsen  
Broadcast Data  
Systems

[www.bds online.com](http://www.bds online.com)

# Randy Sharp Finally Makes A 'Connection' On 33rd Street

BY ANGELA KING

NASHVILLE—*The Connection* is the debut effort of renowned songwriter Randy Sharp as an artist, but it's not his first rodeo. After several label deals in the '70s and '80s failed to bring even one of his projects to the marketplace, Sharp poured his creative energy into his prolific songwriting career to the benefit of many of Nashville's biggest country stars, including Alabama, Reba McEntire, and Patty Loveless. He also shares credit for a cut on the upcoming Dixie Chicks project, *Home*.

Those first stymied attempts as an artist "nudged me over to do things as a writer, which I was all for," Sharp says. "Originally, I sang as a way to showcase the song. It was always about the song."

What began as a project for himself, *The Connection* is the first CD to showcase Sharp's talent as a singer as well as a songwriter. And it's the first of what he hopes will be many collaborative efforts with his daughter Maia, a songwriter/artist on Concord Records.

*The Connection* is co-produced by the father/daughter team, and Sharp says Maia's involvement was a huge part of his decision to start the project, originally planned only for the enjoyment of family and friends. After making it available to them via the Internet, Sharp says, "it got such a huge reaction, and 33rd Street Records approached me [about distribution]. That led to a national tour. The one album I did completely for just myself and my friends has provoked way more reaction than I ever had going in a more direct route."

In fact, Sharp believes the positive reception *The Connection* has received so far can be attributed to the fact that he "wasn't trying to satisfy any [radio] format or preconceived notion of what it should be. That apparently worked on a larger scale."

## 'A LITTLE WEIRD'

A blend of various musical styles, *The Connection* features many of Sharp's songs that have been recorded by other artists throughout the years, though only one. "New Way Out," was previously a single. Karen Brooks released it in the early '80s.

Sharp laughs about having three songs on McEntire's *Read My Mind* project—the only three not released as singles—including "I Won't Stand in Line," which is the first cut on his new CD. "That's really where you get your callouses as a songwriter: those daily rejections," he says. "Every time a new single came out. I thought it will be the next one for sure."

Those cuts were never released, he believes, because "all three of those sides are a little weird. I have always been lucky to be the thing on [another artist's] record that takes it away

from the normal. My stuff is often included because it's a little more arty, more of a left turn just to balance out [the mainstream radio product]."

That's not to say that many of his cuts haven't been huge hits over the years: Sharp has several No. 1 credits, as well as such other hits as Clay Walker's "Then What?"



WSM-AM Nashville morning host Bill Cody recently featured Sharp on his show, and he says, "Randy is a great combination of a guy who can sing and write and be equally comfortable with both. He's got all these great records." Live on the air, Cody says, "he just nailed 'I Won't Stand in Line,' that driving rhythm that song has."

## JOLT FROM COMPLACENCY

As he began having hits as a songwriter, Sharp believes he allowed himself to become complacent. "As much as I like to think what I do is unique, I know to some degree you try to cater to the market and shape [what you write to] what's being asked for," he observes. "I had gotten kind of comfortable with what I do."

When he started his collaboration with his daughter, Sharp says, "I realized I was sticking to what is pretty safe, even though I was trying to put my own signature on things. In

watching the world she put herself into musically, it's way more about sounding different than everyone else. She brings different angles, sounds, and lyrical perspective. It's made me hungry again for the adventurous musical stuff."

That hunger led to what he calls "the first Sharp and Sharp" writing effort with Maia, the song "A Home" on the latest Dixie Chicks album. "That song is a product of this change, loosening up on these things, going to chordal structures that are pretty outside, and melodically too, that song is interesting to me."

Equally interesting for Sharp is the national tour he is launching in support of *The Connection*, which streets Sept. 10. His brother Steven Sharp—a longtime radio promotion executive for Asylum Records and Warner Bros. in Nashville—will work the project to radio. But the major thrust will be toward "upper-demo customers," according to 33rd Street Records president Morty Wiggins. The label is owned by Tower Records, so Sharp will have in-store appearances there, as well as at Borders Books & Music locations. The label will also have some targeted marketing in Barnes & Noble stores.

"It's important not to depend on radio for an artist like Randy Sharp," Wiggins says. "He's had a lot of success at radio, [but *The Connection*] is between formats. It's not straight country, not AC, not triple-A."

For Sharp, the timing has been perfect. "Everything that came along encouraged me. I'm older, but I don't know how much older I would [have to] be to give up trying something like this." For now, he's enjoying the "excitement of doing it creatively and doing it for the love of doing it."

## Americana Awards Unveil Nominees

BY PHYLLIS STARK

NASHVILLE—Gillian Welch, David Rawlings, and the Flatlanders head the nominees for the Americana Music Assn.'s (AMA) first Americana Awards, with three nominations each. Partners Welch and Rawlings

are nominated together in the artist of the year category and in the song of the year category for "I Want to Sing That Rock and Roll." Welch is also nominated for her solo Acony Records set, *Time (The Revelator)*, and Rawlings scores a nomination for instrumentalist of the year.

The Flatlanders are nominated for artist of the year, song of the year ("My Wildest Dreams"), and

album of the year for their New West Records project *Now Again*. Scoring two nominations apiece are Jim Lauderdale and Buddy & Julie Miller.

The awards show, hosted by former Jason & the Scorchers front-man Jason Ringenberg, will be held Sept. 13 as part of the AMA's third annual convention at the Hilton Suites Hotel in downtown Nashville, which takes place Sept. 12-14.

Awards will be presented in the categories of album of the year, song of the year, artist of the year, and instrumentalist of the year. For a complete list of nominees, go to [billboard.com/awards](http://billboard.com/awards).



# Nashville

by Phyllis Stark



## Scene™

**MAKING PLANS:** Bill Carlisle and Porter Wagoner will be the newest inductees into the Country Music Hall of Fame during the 36th annual Country Music Assn. (CMA) Awards Nov. 6 in Nashville. Both artists were surprised with the news when Dixie Chicks made the announcement during their Aug. 10 appearance at the Grand Ole Opry. Both Wagoner and Carlisle are longtime members of the Opry cast.

Wagoner is a three-time Grammy Award winner and three-time CMA Award winner with numerous hits to his credit. He broadened country music's exposure as host of the syndicated TV show that bore his name from 1961-81.

Carlisle scored many hits as a solo performer and as a member of the Carlisle Brothers and, later, as leader of the Carlisles.

The CMA Awards show will be broadcast live on CBS-TV. Shedaisy and Rascal Flatts will announce the nominees Aug. 29 in Nashville. Finalists in the radio categories will be announced by Steve Azar, Chris Cagle, Tammy Cochran, Andy Griggs, and Blake Shelton.

Meanwhile, the Canadian Country Music Assn. will induct Anne Murray and the late Art Snider into its Country Music Hall of Fame Sept. 9 in Calgary, Alberta. Murray has recorded 33 albums and won four Grammy and 21 Juno Awards. Snider was a producer, TV network music conductor, recording studio owner, and founder and owner of the label Chateau/Canatal.

**ARTIST NEWS:** Patty Loveless and Ricky Skaggs have been tapped to host the 13th annual International Bluegrass Music Assn. Awards, set for Oct. 17 in Louisville, Ky.

Joe Nichols will open five dates on Alan Jackson's Drive tour in September. Nichols has also signed with SESAC in Nashville as an affiliated songwriter.

Bill Anderson, who has been hosting a one-hour interview/music show on XM Satellite Radio since the service kicked off last year, has committed to an agreement that continues his relationship with the company through November 2004.

The International Entertainment Buyers Assn. will honor Johnny Cash with its Founders Award during the group's annual conference in Nashville Oct. 8. Songwriter/artist man-

ager Merle Kilgore will present the award to Cash.

The next episode of CMT's popular *Crossroads* series will feature Travis Tritt and Ray Charles. It will tape Sept. 10 in Nashville and debut on the network in November.

Naomi Judd is writing an advice column for the biweekly consumer publication *Country Weekly*. Judd answers questions from readers.

**SIGNINGS:** The band Cross Canadian Ragweed has signed with Universal South Records. The group—whose merchandise features a "Got weed?" slogan—will release its eponymous debut for the label Sept. 10. It was produced by Mike McClure, front-man for the Great Divide. The first single is titled "17."

As first tipped here in the March 16 issue, former Epic, Columbia, and Atlantic artist Doug Stone has signed with Audium Records. His first album for the label, *The Long Way*, is due Sept. 24 and includes a remake of his first hit, "I'd Be Better Off (In a Pine Box)."

**ON THE ROW:** Veteran record executive Mike Borchetta has been named president of the newly formed Lofton Creek Records in Nashville. He most recently was with Broken Bow Records.

Kyle Jones joins Big Tractor Music as GM. Jones previously was with SESAC.

Jeff Stoltz joins Mercury and Lost Highway Records as regional director of sales and marketing, based in Burbank, Calif. He previously was senior genre buyer for Warehouse Entertainment.

Lisa Westerfield, a former partner in Full Court Press, has launched Westward Media, a Nashville-based public relations and marketing firm.

Jim Malito joins Warner Bros.' Nashville division as Western regional manager of promotion. He previously held a similar position with Dreamcatcher Records.

Roxanne Johnson has been named executive director of the Nashville chapter of the T.J. Martell Foundation. She previously was director of external affairs at the Frist Center for the Visual Arts in Nashville.

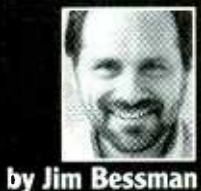
The Christian Country Music Assn. Awards have been scheduled for Nov. 5 at Nashville's Ryman Auditorium.

Universal South Records has launched [universal-south.com](http://universal-south.com), a Web site featuring information on label artists, contests, music and video downloads, and links to artists' sites.





## Words & Music™



by Jim Bessman

**DANNY BOY:** Quite unexpectedly, I recently heard three performances of the timeless Irish ballad "Danny Boy" in one week.

An unidentified songstress sang a verse during TV coverage of the senior men's British Open golf tournament. Also fittingly, **Phoebe Snow** wailed an unforgettable version at **Timothy White's** memorial in New York.

Thoroughly unexpected, though, was salsa king **Ruben Blades'** rendition at B.B. King's, which included the guest contributions of Broadway vocalist **Luba Mason** and Celtic supergroup **Skyedance's** uilleann piper, **Eric Rigler**. It turns out that **Blades'** included "Danny Boy" on his eclectic, multicultural new album, *Mundo*.



JACKSON

So just what is it about "Danny Boy"? I asked **Joe Jackson**, who in 1994 included the haunting "The Man Who Wrote Danny Boy" on his stunning album *Night Music*. The track tells the story of a weary songwriter who willingly sells his soul to the devil to realize his dream "to live for all time in some perfect refrain—like the man who wrote 'Danny Boy.'"

"I always say that after nuclear war and the only thing left are cockroaches, they'll all be in the pub singing 'Danny Boy,'" says Jackson, who is currently re-forming his original new-wave rock quartet. "The song's indestructible."

But please, Joe. Why? "You can analyze it and break it down and try to work out why it's a classic, and you still don't really get the answer. Structurally, it's perfect: It's so logical and does everything that a song should do in harmonic terms and in its overall shape."

The song's "arch" has "just the right buildup and resolution," Jackson continues, judging it "a textbook example of how to write the perfect song."

"But the thing is, you could write the perfect song and it would be real-

ly boring and not have any magic at all, and for some reason 'Danny Boy' has magic," Jackson continues. "I don't really know why that is—and in my life I've done quite a lot of studying and analyzing music. But I can tell you one of the reasons why 'Danny Boy' is so poignant: It has a melody that can be harmonized in different ways with different chords according to your taste. You could do it all with major chords, but in a lot of places a minor chord works and makes it more melancholy and poignant."

The other nice thing about "Danny Boy," Jackson adds, is the mystery associated with its origin.

"We know who wrote the words—**Fred Weatherly**—but not the music, which obviously gives rise to colorful legends," Jackson says. Sure enough, looking at traditional Irish musician **Michael Robinson's** extensive Web site, standingstones.com, one finds three exhaustive pages devoted to "Danny Boy": Danny Boy—The Mystery Solved, Danny Boy—The Mystery Returns! or The Young Man's Dream, and The Danny Boy Trivia Collection.

Robinson, who has spent many years researching the ancient history of Irish music, says: "Surely part of the reason for its endurance is the professional craftsmanship of Fred Weatherly, because none of the other 200-odd songs set to that tune became very popular."

Cruelly condensing to fit this column, we find that English lawyer, prolific songwriter, and radio entertainer **Frederic Edward Weatherly** wrote the words and music for what he called "Danny Boy" in 1910. But the initial song failed, so his sister-in-law in the U.S. sent over some music to a tune possibly called "Londonderry Air," which had first appeared in print in 1855.

Whatever the source, it perfectly fit Weatherly's "Danny Boy" lyrics, and he re-published the song in 1913. It has remained inspirational ever since.

**SUM-SUM-SUMMERTIME:** Another unexpected revival is **the Jamies'** delightful 1958 novelty hit "Summertime, Summertime"—written by the group's lead singer and namesake **Thomas Earl Jameson** and **Sherman Feller**—which **Suzzy** and **Maggie Roche** have been using as a concert opener.

"I love the words," Suzzy Roche exclaims. "It reminds me of how great it was to get let out of school as a kid... staying up late... swimming... lying in the grass looking at the stars: 'Come along and have a ball... a regular free for all'—it's just plain old fun. I could use a little more of that sometimes."

## Songwriters Gather In 'The Living Room'

### Rosenthal's Stanton St. Label Is Home For Under-The-Radar Artists

BY JIM BESSMAN

NEW YORK—Club and studio owner **Steve Rosenthal's** release last month of *The Living Room—Live in NYC, Vol. 1* on his Stanton St. Records label marked the culmination of a five-year effort to cultivate a songwriters' scene based in his comfy Lower East Side Manhattan club at the corner of Stanton and Allen streets.

The live album features cuts from five singer/songwriters who have been closely associated with the Living Room—most notably **Norah Jones**, who turns in a live version of "I've Got to See You Again" from her breakthrough album, *Come Away With Me*.

The other participants are **Jesse Harris**, co-founder of defunct EMI recording group **Once Blue**, who contributed four songs to the Jones album and now fronts the **Ferdinandos**; the acclaimed North Carolina singer/songwriter **Malcolm Holcombe**; English folkie and New York resident **Rachel Loshak**; and Detroit native and Gold Tooth Reserve band leader **Chris Moore**.

Audio producer/engineer **Rosenthal** produced the set at the Living Room with **Jimi Zhivago** in fall 2000. **Rosenthal**, who runs the nearby **Magic Shop** studio, launched the club three years earlier with the album's executive producer, **Jennifer Gilson**, who had previously managed the East Village singer/songwriter hangout **Sin-é** and now does the same at the **Living Room**.

"We've been operating the Living Room as a performing songwriter incubator since fall '97—a year after **Sin-é** closed," **Rosenthal** says. "I had gone there to make a documentary, and as an outgrowth of that, **Jennifer** and I wanted to open up a new place together and found a nice location at what was then a pretty deserted corner but is now more upscale. And it works as an adjunct to the **Magic Shop**, because lots of artists pass through both places."

Coincidentally, **Rosenthal** has just finished restoring the **Rolling Stones** ABKCO catalog for **Super Audio CD** (*Billboard*, June 8), and the **Stones'** **Keith Richards** is singled out in singer/songwriter **David Poe's** *Living Room* CD liner notes as a patron of the intimate, laid-back, and hassle-free club.

"It's a words and music place," **Poe** writes, "only slightly larger than the apartments where most of the city's songwriters hone their craft... [where I] reconnect with people who are compelled, against all odds, to play their songs for New York."

**Poe** is himself a regular **Living Room** performer. "All these great people come through and play," **Rosenthal** continues. "**Jill Sobule**, **Jules Shear** was there the other

night. **Norah** played there for a year-and-a-half before she was signed. **Mary Lee Kort**es did a residency, and **Heather Eatman** has a current weekly residency."

**Rosenthal** "wanted the scene to generate some of its own personalities," he says, "so I didn't want to document anything there for a while but [I wanted to] give it a chance to grow and find its own voice and really offer an unusual place for singer/songwriters. Because it's like a listening room: People can go there and



ROSENTHAL, LEFT, AND GILSON

know they're supposed to listen and hear what songwriters are supposed to do in a down-home, low-key, and comfortable setting, where people who fall between the cracks of the major labels can come and play."

This type of singer/songwriter music is currently not well-supported in the music industry, he adds. "I've been a supporter of that kind of music my whole career and felt like we needed a showcase place for it in New York—which is what we've been able to achieve," he says. "We get 30 to 40 CDs each week from people from all over the country who want to play here, and we give them a chance to develop a following."

When **Rosenthal** realized that the plot had been reached where there really was something happening at the **Living Room**, he brought in some studio gear and recorded a week's worth of "best-of" **Living Room** performers, resulting in *The Living Room—Live in NYC, Vol. 1*.

"**Norah** hadn't been signed yet, but it was extraordinary to see and hear her close-up—and a no-brainer to put her on the record," says **Rosenthal**, who mixed the tapes between his **Stones** work and producing **Christine Lavin's** new album, *I Was in Love With a Difficult Man*. "Everyone agreed on the tracks, and **Norah** was cool and let us have the song, even though by this point, she had got her major-label deal."

**Rosenthal** says that the just-issued disc has been selling 200 units per week at **amazon.com**, "which is pretty outrageous for a record that no one knows about."

The album is also available at the **livingroomny.com** Web site and at **CDbaby.com**. **Rosenthal** adds that he has had a couple of distribution offers and may make a decision regarding that in the next two or three months.

"I hope to do more of them—which is why we decided to call the first one 'volume one,'" notes **Rosenthal**, who plans to "reconvene" the project in October with a new group of ripe songwriters.

"People treated us badly when we originally tried to shop it around," he adds of the initial *Live in NYC* release. "This type of music is not seen as commercially viable—but **Norah** has proved otherwise. There's a real opening now for performers who are singing about real things, who aren't artificially created. And that's what we believe in and the kind of music we support."



**SGA Presents Tillis and White.** Pam Tillis and Lari White recently headlined a songwriter show at 3rd & Lindsley in Nashville as part of the Songwriter Guild of America's (SGA) Nashville SGA Week—the first of a three-week series for songwriters that also features events in New York and Los Angeles. Pictured, from left, are songwriters White, Gretchen Peters, and Janis Carnes; songwriter/SGA president Rick Carnes; Tillis; and SGA's Judie Bell.

## DVD-Audio Growing Rapidly

### 5.1 Entertainment Group Lowers Cost Of Titles to \$17.98

BY CHRISTOPHER WALSH

NEW YORK—The 5.1 Entertainment Group, a Los Angeles-based music company comprised of record labels, a production company, and a music-publishing company, is continuing an aggressive approach to the proliferation of multichannel audio. Specializing in the creation of 5.1-channel music for DVD-Audio and DVD-Video formats, the company has recently made several announcements regarding surround-sound content.

Following the lead of the Warner Music Group (*Billboard Bulletin*, June 18), 5.1 Entertainment Group's Silverline, immergent, MyUtopia, and Electromatrix labels have lowered the retail price of DVD-A titles by 25%, to \$17.98, effective Aug. 5. Additionally, the 5.1 Entertainment Group has licensed repertoire from independent labels Crank Records and Emperor Norton Records, further growing the pool of content from which to create 5.1 mixes for DVD-A release. The relationship with those indies follows the creation of a long-term licensing deal between Silverline Records and Sanctuary Records (Studio Monitor, March 30). Both announcements were made by 5.1 Entertainment's senior VP of sales and marketing, Jeff Dean.

"We're currently announcing 10 titles per month," says Dean. "Most of that is repertoire that we've

licensed from Sanctuary, and it's kept a steady flow of product from us. [DVD-A] is light years ahead of last year, not only in terms of the amount of titles available and number of people participating, but also, this is starting to get on the radar of the majors who aren't supporting the format so far."

Meanwhile, 5.1 Production Services president Ken Caillat recently returned from London, where he has



DEAN

been working with artist Christine McVie. Caillat, who recorded and mixed Fleetwood Mac's *Rumours*—and remixed the album in 5.1 for DVD-A release—is recording the Fleetwood Mac vocalist/keyboardist's upcoming release, which will be mixed in both stereo and 5.1. "I came to London," Caillat explains, "and played her the surround-sound of

*Rumours*. She's doing her solo album now, and called and said 'I want it to be a surround-sound mix.' I set up a room over there for 5.1 [at Sphere Studios], so anybody that walks in will hopefully get their first experience of it." Caillat also confides that he has been asked to remix the *Fleetwood Mac* and *Tusk* albums for DVD-A release.

DVD-A was the subject of recent industry seminars held in Los Angeles and New York, sponsored by the DVD Entertainment Group, a consortium created in 1997 to promote the DVD-V format and re-launched in 2000 to incorporate DVD-A. Dean attended both the L.A. seminar, held Aug. 8, as well as the Aug. 15-16 event. Both events were held at the local offices of Dolby Laboratories. "We're doing it for record companies, so the people who are about ready to get involved with us have a cursory knowledge of what they're getting involved in," Dean explains. "Some of it is technical—aspects of authoring, or mastering specific to 5.1—as well as things like licensing, and sales and marketing of the format."

Dean adds that 5.1 Entertainment Group labels have distribution in Canada through EMI, while U.K. distribution should be finalized by September. Discussions for Australia and Japan are in progress. "It's coming along," Dean says of DVD-A, "and it's interesting to see how rapidly."

## Studio Monitor™

by Christopher Walsh

**DIGI CITY:** In a move indicative of the recording industry's evolution, Unique Studios, a five-room facility established in 1979 in New York's Times Square, has opted to remove the custom Neve 8068 console housed in Studio D. In its place will be a Pro Tools HD rig with Digidesign/Focusrite Control24 user interface.



STUDIO D AT UNIQUE STUDIOS

The 64-input Neve housed in Unique's Studio D is en route to Glenwood Place, a new recording facility in Burbank, Calif. (Studio Monitor, Aug. 10), for a scheduled September installation. Joining Solid State Logic 9000 J Series and Euphonix System 5 consoles, the Neve is better-suited to a facility catering to the tracking of rock'n'roll album projects, says Unique co-owner/musician **Bobby Nathan**. Likewise, a dedicated Pro Tools suite made more sense for his New York facility.

"The younger engineers who are more Pro Tools-savvy," says Nathan, "would rather see today's gear than a board that's 25 years old, even though it's a classic. The Neve will go out to California where it's more the trend in a tracking room to have a vintage Neve. That's where it will probably live on and do well, better than we did with it in our room."

Studio D retains Neve and API preamplifiers, Nathan adds, a common front end to record to Pro Tools. Meanwhile, Unique's combination of Solid State Logic consoles—Studio C houses a 64-input J Series while Studios A and B feature a 64-input G+ and 72-input G+, respectively—is working well, Nathan confides. "Having one J room and two G+ rooms, I get all the [engineers] that like the G+. There's still a lot of die-hard engineers—name engineers with reputations—who don't work on a J."

Studios D and E, another Pro Tools/Control24-based studio, are not alone; many commercial facilities have added Pro Tools-

based rooms in recent years as the technology has matured and taken on greater importance to audio production. But Studio D's transition to a digital audio workstation (DAW) environment is consistent with the facility that opened the first MIDI (Musical Instrument Digital Interface) recording studio, known as MIDI City, in 1983. "We were the founders of the MIDI revolution," says Nathan, "and we'll be the survivors of the Pro Tools revolution. Everybody is going through changing times. Like any studio, we have to change with the times and be on top of what people want as far as new gear. We've made changes in the other rooms as far as monitoring by putting in the Augspurger speakers, because that's what people like. We added that to Studios B and C, as well as the Genelecs, which people have to have. Studio A has been an Augspurger room since 1990—we were one of the first studios in the city to have Augspurgers, when they weren't even the trend. But go figure, they're today's flavor."

Fiscal responsibility is also today's flavor, especially in New York, where most, if not all, commercial facilities continue to contend with the post-Sept. 11 environment and the music industry's prolonged malaise. In addition to the sonic attributes of Pro Tools HD, Nathan says the sale of the 8068 puts Unique on firm financial ground. "For mixing, it definitely sounds better," he says of the HD system. "I haven't had anyone request to record at the higher sample rates yet, so everybody is still working at 48kHz. We'll see what the future holds."

"I'm in a good position because I don't have any overhead anymore," Nathan adds of the sale of the 8068. "It reduced my nut with any other debt I had, so now I don't have any other debt. As for other studio owners, you've got to look over your budget and react. I think other parts of the country are doing better than New York: the terrorism factor and what's happened to New York has not made it a happy place to come and record. You know what's going on, it's tough for a lot of rooms. So now is not the time to sit around. You've got to make moves if you want to be a survivor."

AUGUST 24  
2002

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (AUGUST 17, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
<b>TITLE</b> Artist/ Producer (Label)	<b>DILEMMA</b> Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)	<b>HOT IN HERRE</b> Nelly/ The Neptunes (Fo' Reel/Universal)	<b>THE GOOD STUFF</b> Kenny Chesney/ B. Cannon, N. Wilson, K. Chesney (BNA)	<b>BY THE WAY</b> Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	<b>BY THE WAY</b> Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>RIGHT TRACK</b> (New York) Brian Garten	<b>RIGHT TRACK</b> (New York) Brian Garten	<b>EMERALD</b> (Nashville, TN) Billy Sherrill	<b>CELLO CHATEAU MARMONT</b> (Hollywood, CA) Jim Scott	<b>CELLO CHATEAU MARMONT</b> (Hollywood, CA) Jim Scott
<b>CONSOLE(S)/ DAW(S)</b>	Neve VX	Neve VX	SSL 4064	Neve 8038, Neve BCM10	Neve 8038, Neve BCM10
<b>RECORDER(S)</b>	Pro Tools	Pro Tools	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
<b>RECORDING MEDIUM</b>	Pro Tools	Pro Tools	Quantegy 467	BASF 900, Pro Tools	BASF 900, Pro Tools
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>HIT FACTORY</b> (New York) Rich Trivali	<b>HIT FACTORY</b> (New York) Rich Trivali	<b>EMERALD</b> (Nashville, TN) Billy Sherrill	<b>VILLAGE RECORDER</b> (Los Angeles) Jim Scott	<b>VILLAGE RECORDER</b> (Los Angeles) Jim Scott
<b>CONSOLE(S)/DAW(S)</b>	Neve VR/ Pro Tools	Neve VR	SSL 4064	Neve 8048, Pro Tools	Neve 8048, Pro Tools
<b>RECORDER(S)</b>	Studer A820	Studer A827	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
<b>MIX DOWN MEDIUM</b>	Quantegy 499	Quantegy 499	Quantegy 467	BASF 9000	BASF 9000
<b>MASTERING</b> (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers	<b>HIT FACTORY</b> (New York) Herb Powers	<b>GEORGETOWN</b> (Nashville, TN) Denny Purcell	<b>SONY</b> (New York) Viado Meller	<b>SDNY</b> (New York) Viado Meller
<b>CO/CASSETTE MANUFACTURER</b>	UNI	UNI	BMG	WEA	WEA

© 2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.



# INTERNATIONAL

## U.K. Industry Reacts To Tower Closures

Record Suppliers Are Saddened But Not Shocked By News

BY TOM FERGUSON  
and GORDON MASSON

LONDON—British record suppliers have reacted with disappointment but not shock to the decision by Sacramento, Calif.-based MTS to close six of its 10 Tower Records stores in the U.K. and Ireland (*Billboard*, Aug. 17).

"We all saw it coming; there have been noticeable difficulties at Tower for a couple of years," says Peter Thompson, managing director of indie distributor Vital.

British Assn. of Record Dealers (BARD) director general Bob Lewis comments: "It's a sad, sad day. But retailers everywhere are experiencing a fight against piracy, home copying, and tough trading conditions."

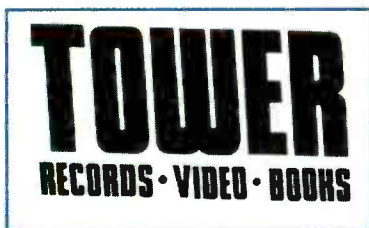


LEWIS

Tower is currently seeking a strategic partner or franchisee for its remaining four U.K./Ireland stores—two apiece in London and Dublin—and its online arm, towerrecords.co.uk. Its Birmingham store closed Aug. 8; the shuttering of the other five, in Windsor, West-on-Super-Mare, Southampton, and the Camden High Street and Whiteley's outlets in London, will follow during the next three months. There has been little informed speculation about potential partners.

"Everybody is struggling to come up with the business," Sony Music U.K. senior VP John Aston notes. "It's been a hard six months, if not a hard 18 months. At retail, with the pressure of pricing and everything else that is going on in the market, it is difficult for somebody like Tower to survive."

Thompson says, "I don't think [Tower's] smaller stores were doing great business, and we certainly weren't doing a lot of business with them. [We at Vital] will



see a marginal drop-off where some of the [smaller] stores were, but I hope we don't end up also losing their two flagship stores in Kensington and Piccadilly, or the [Irish business]. We'd probably miss [the Dublin stores] the most; we have really good relationships there, and they have always been really helpful with us."

Tower is not the first U.S. music merchant to fall foul of the ultra-competitive U.K. market, where price cutting and high rents have combined to make life hard for all retailers. In January 1999, the Minneapolis-based chain Musicland Group announced the closure of its 14 Sam Goody stores in the U.K. (*Billboard*, Feb. 13, 1999) and duly shut all its outlets here within six months. Sam Goody had made a low-key entry into the U.K. in 1990—almost five years after Tower—but failed to make significant inroads. Ironically, some of its shuttered stores were later acquired by Tower.

The news of the Tower closures came ahead of the release of second-quarter shipment figures from labels body the British Phonographic Industry (BPI) Aug. 9, which showed a slump in value of more than 15% compared to April-June 2001 (see story, page 7). Earlier this year, the BPI published figures revealing that the number of specialist music merchants had steadily fallen in the U.K. from 1,736 in 1990 to 1,453 in 2001. The labels body at that time credited Tower with 1% of the U.K. albums market and 0.1% of singles.

Tower senior VP/director of European operations Andy Lown, who has headed the chain in Europe since June 1996, was not available for comment at press time. But in a letter to suppliers dated Aug. 6, Lown said, "Unfortunately, we can neither profitably operate our business under current overheads, nor given the economies of scale can we expand or grow our business exponentially in order to preserve it." Lown blamed a combination of ongoing price wars, a decrease in

tourism, and hefty (40%) rent increases on the flagship London stores in Piccadilly and Kensington—now the chain's only U.K. outlets—for forcing the closures.

Tower VP of media and public relations Louise Solomon tells *Billboard* that the closures are part of the same strategy that has seen the disposal of Tower businesses elsewhere in the world. In April this year, for example, the company announced the sale of its Japanese operations to Tokyo-based Nikko Principal Investments Japan (*Billboard*, April 27).

"We undertook a company-wide restructuring plan, spearheaded in the States, which we implemented in three phases," Solomon says. "We're now in

*'Everybody is struggling. It's been a hard six months. At retail, with the pressure of pricing and everything else that is going on, it is difficult for somebody like Tower to survive.'*

—JOHN ASTON, SONY MUSIC U.K.

the final phase, which includes reviewing and addressing our U.K. operations."

Solomon adds that reaction from suppliers to the restructuring has been "positive and in the main, supportive." Stock, she says, has been purchased in the past year with "maximum efficiency, resulting in very little excess." Upon closure, any remaining stock will be redistributed to existing Tower locations.

Thompson backs up that positive support. "I have to say that Tower have been very good, because we have never had a payment problem with them. So while there seems to have been a lot of rumors and counter-rumors floating around, the truth is they've always paid us on time."

"I'm happy Tower is going about these closures in a controlled and responsible way," Thompson adds, "rather than just going out of business and leaving us floundering for our money. That's one of the key things."

## Chili Peppers, Spice Girls Add Flavor To IFPI Awards

BY PAUL SEXTON

LONDON—With an international retail performance that's living up to their name, Red Hot Chili Peppers are among the International Federation of the Phonographic Industry (IFPI) Platinum Europe honorees again. And they couldn't have done it any quicker.

The group's new Warner Bros. album, *By the Way*, has been burning up charts worldwide in its first month of release, and its appearance among those albums reaching 1 million or more European shipments in July came in that first month.

At the other end of the scale, the latest survey from the IFPI includes long-serving favorites by the Beatles and Spice Girls that now share runner-up position in the all-time Platinum Europe league table.

Chili Peppers' co-manager Peter Mensch of Q-Prime Management says that close personal attention to the European market has helped the band's retail performance, both on *By the Way* and its predecessor, *Californication*. "On the last album, we did three different trips to Europe," Mensch recalls, "a promo trip, a festival run, then we came back and played an arena run. This time we got to do a promo trip which was also a festival run, then there'll be an arena run in the winter of 2003."

Warner Music Europe senior director of marketing Jon Uren says, "Being able to have a band of the Chili Peppers' stature in Europe for a month leading up to the release of the album is a dream. It's the best setup in terms of profile you could possibly hope for." He adds that *By the Way* has been No. 1 in every European country except three—where it reached No. 2—with sales already well on their way to 2 million across the region. The album has topped the charts in five continents and has seen further powerful performances in Japan, Australia, and Latin America.

"Against the previous album," Uren continues, "the U.K. has certainly made the strongest start, having already sold nearly 70% of

what it sold on *Californication*. But we've also had very strong performances from Germany/Switzerland/Austria, Holland, Belgium, Italy, France, Spain—they're all looking really great against previous sales." European sales of *Californication* are now at more than 4.5 million, he says.

The Beatles' *1* (Apple/Parlophone) and Spice Girls' *Spice* (Virgin) provide good news for EMI in the July list, each moving to 8 million European shipments. Since the inception of the awards in 1996, that's a figure beaten only by Celine Dion's *Let's Talk About Love* (Epic), the most successful album of the Platinum Europe era, with 9 million shipments to date. EMI puts worldwide sales of the Beatles compilation at 23.5 million shipments to the end of July.



Indepedente's Scottish rock quartet Travis enjoyed a double shot of recognition, as its 1999 album *The Man Who* shipped

its 3 millionth copy in Europe, and its 2001 follow-up, *The Invisible Band*, shipped its 2 millionth. Also arriving at 2 million were Eminem's *The Eminem Show* (Interscope/Polydor) and French-Canadian Garou's *Seul* (Columbia).

*By the Way* is one of four albums to make its first appearance on the survey. French superstar singer/songwriter Mylène Farmer reaches the seven-figure plateau with her November 2001 compilation *Les Mots* (Polydor). Farmer has appeared in the Platinum Europe winners' circle twice before, with *Innamoramento* and *Anamorphosee*.

Her countryman Patrick Bruel swiftly completes 1 million shipments of *Entre Deux* (RCA), which hit No. 1 in France soon after its June release. Guests on the nostalgic set include Johnny Halliday, Jean-Jacques Goldman, and Emmanuelle Béart.

Also hitting its first 1 million is Moby's *18* (Mute). Its predecessor, *Play*, was certified four-times European platinum in June 2001.

More information on Platinum Europe certifications is available at ifpi.org.





# Archambault Grows In Declining Market

*Old-World Approach, Personal Touch Are Behind Canadian Distributor/Retailer's Success*

BY LARRY LeBLANC

TORONTO—What's refreshing in this period of dire industry news is that Montreal-based Natalie Larivière, president/director general of Groupe Archambault, is pumped about business.

"We're having a great year," says Larivière, who started at Groupe Archambault in September 2000 as executive VP/GM. "We are growing in a declining [music] market. While Quebec is a unique market and we have an enviable position in it, we need to keep pace with what is going on and introduce [product] that is interesting to our customers—both in distribution and at retail."

"Natalie certainly has a vision for her business," EMI Music Canada president Deane Cameron marvels. "It's refreshing to hear her plans and feel her vibrant and positive energy."

## LOCAL & INTERNATIONAL INDIES

Groupe Archambault, a subsidiary of Quebecor Media, operates Distribution Select, which handles the majority of the indie-distributed labels in Quebec. This includes such key imprints as Audiogram, Guy Cloutier Communications, Atlantis, and Tacca, plus product by such leading Quebec French-language artists as Isabelle Boulay, Bruno Pelletier, Kevin Parent, and Daniel Bélanger.

In contrast to other parts of Canada, Quebec's music industry—in a province with a primarily French-speaking population of 7 million—is dominated by some 75 independent production firms that record 90% of the province's domestic artists.

Distribution Select also handles Canadian distribution for the Beggars Group (which includes Beggars Banquet and 4AD), as well as such international imprints as Inca and Ventura.

"[Distribution Select] is obviously solid as a rock in Quebec, and we have also benefited from being their calling card [nationally]," says Toronto-based Bob Ansell, who oversees Beggars Group in Canada.

Groupe Archambault also operates 11 Archambault superstores (15,000-25,000 square feet) in Quebec. The leading music retailer in the province, Archambault has provided sales boosts to such international acts as Andrea Bocelli, Sarah Brightman, Helmut Lotti, and Emma Shaplin, as well as numerous local acts.

While acknowledging synergies between the firm's retail and distribution divisions, Larivière maintains that they operate independently. "Each has its own performance indicator to follow," she says.

Larivière checks off reasons for Archambault's retail clout: "First, we do have best sellers, but if you are searching for catalog or specialized product, we've got it. Second, our staff knows our product. Third, we have a shopping experience that is unique:

We also sell books, magazines, video, DVDs, gift cards, and so on."

Jim West, president of Distribution Fusion III in Montreal, says: "They are straight people to deal with. There's no B.S. They bring in product, and they sell it."

Koch Entertainment Canada's Toronto-based president Dominique Zgarka agrees. "Archambault is a wonderful account. Their people work with you [to find selections]. It's an



LARIVIÈRE

old-style way of doing business that they have preserved."

It's fitting that Archambault uses an old-world approach, considering that it has been a Montreal landmark for more than a century.

Founded in 1886 by Edmond Archambault, it began as a sheet-music store. Around 1900, Archambault began selling pianos and later violins and brass instruments. In the '50s, Archambault operated and distributed the record labels Alouette and Select. By 1990, the company was headed by Rosaire Archambault Jr.

Groupe Archambault was launched in 1995 as a co-venture between Quebecor and Archambault. This new company, with Quebecor as its majority shareholder, put all the retail and distribution activities of Archambault and Quebecor-owned Distribution Trans-Canada together. This included Archambault's Select Distribution, GAM Distribution, and seven Archambault stores. Distribution Trans-Canada's assets included Musicor Distribution, the 18-store

## Executive Turntable

**RECORD COMPANIES:** David Loiteron is named Southeast Asia head of Universal Music International strategic marketing division UM3, based in Hong Kong. He was CEO of Hong Kong independent label Gogo.

**Albert Manzinger** is promoted to managing director of EMI Recorded Music Austria, with responsibility for Capitol and Virgin. He was sales and marketing director.

**Gareth Carter** is promoted to international exploitation manager of Universal Music Denmark, effective

Globe Musique, and the six-store Polyson retail chains.

## MUSIC LOVER TO LABEL EXEC

Rosaire Archambault Jr. headed Groupe Archambault as president until retiring in April 2001. Larivière joined the company eight months from Quebecor, where she was VP of its book distribution division. "I needed to learn fast," she recalls. "I knew music as a music lover, but I was not a label or a distribution executive."

Following the co-venture, Groupe Archambault consolidated its retail operations, closing its Globe and Polyson outlets and focusing attention on its larger stores. Larivière now plans to expand the instrument business beyond the flagship Montreal and Sherbrooke, Quebec, stores. "We need to grow this business," she says. "It will be part of our [product] core in every location."

Archambault is also attempting to increase its market share by placing greater emphasis on such youth-oriented genres as electronica and urban music, along with keeping up its traditional music product mix of pop, classical, jazz, world beat, and French *chanson*. "About 65% of our customer base is between 28 and 54," Larivière says. "We want to be stronger in the 19 to 28 demographic."

Larivière is also keenly interested in electronic marketing strategies. With 120,000 CD titles and 300,000 French-language book titles, Archambault's Web site, archambault.ca, was launched in 1999. By January 2003, Archambault will launch its own pay-per-view TV channel, Archambault Theatre, with videos on demand via local cable and satellite. "We can offer one-stop shopping via the Internet," Larivière says. "For customers wanting to buy 'hard goods,' we have stores."

Larivière is currently occupied with overseeing the completion of a 16,000-square-foot Archambault store in Montreal's fashionable new Complexe Les Ailes shopping mall. The store opens Oct. 16. "We're across from HMV," she notes with a chuckle. "So the [retail] war is going to increase a bit."

Sept. 1, based in Copenhagen. He was national accounts manager for the Island Records Group/Universal Music U.K. in London.

**Sam Hellemans** is named A&R assistant at Brussels-based dance independent label NEWS. Hellemans was A&R and label manager of Antler-Subway/EMI in Brussels.

**MUSIC RETAILING:** HMV Australia has promoted Peter Smith to product and marketing director, based in Sydney. He was product manager.

# NEWSLINE...

**Universal Music** launched popfile.de in conjunction with Deutsche Telekom Aug. 9. It is the first pay-per-track portal that will eventually feature all the record company's hits. Each track will cost 0.99 euros (96 cents) and may be burnt onto a CD. The first 5,000 customers will receive 50 tracks at a special price of 19.90 euros (\$19.20). Downloads can be paid for either via the telephone bill or using a prepaid system. There also are plans to extend popfile to mobile telephones next year. Music fans will initially be able to select from 5,000 tracks across all styles of music, but by summer 2003, popfile.de promises to have most of the Universal Music catalog available. **WOLFGANG SPAHR**

**Record companies** are being urged to sign up with CatCo, the U.K. record industry's sound-recording database, which is in its final rollout phase. Holding the details of 6.5 million tracks, CatCo is an electronic means for record companies to send their rights registration to Phonographic Performance Ltd. (PPL) and data for mechanical licensing to the Mechanical Copyright Protection Society. To date, the majors and a handful of independents have signed up with CatCo, but PPL hopes to have all 3,000 of its member companies on the system by the end of this year. Record companies not yet signed up should e-mail info@catcok.com or call the CatCo team in London at 44-207-534-1333. **GORDON MASSON**

## CatCo

**Spanish singer Miguel Bosé**, who has three nominations for this year's Latin Grammy Awards, is to present *Operazione Trionfo*, the Italian version of Spain's CD-driven TV talent show *Operación Triunfo* (Operation Triumph), which in Spain led to the sales of millions of CDs by previously unknown TV contestants. "The choice of Bosé is perfect, since he is an international star, besides being a singer, actor, and a TV presenter [in Spain]," says Luca Tiraboschi, director of private TV channel Italia 1, which broadcasts the contest from Sept. 4. Bosé, son of Italian actress Lucia Bosé, took part in *Operación Triunfo* as a guest performer. **HOWELL LLEWELLYN**

**Digital audio broadcaster Music Choice** is investing £50,000 (\$78,000) to conduct what it claims will be the U.K.'s biggest music census. The online census will uncover the U.K.'s "at-home listening habits" and will probe personal music collections, preferred formats, and peak times for listening to different types of music. The questionnaire can be accessed exclusively at music-census.co.uk. The census will be promoted through online competitions and advertising across the 40 channels of Music Choice, which is available on satellite or cable TV in 18 European and Middle Eastern countries. **GORDON MASSON**

**Warner Music Malaysia** managing director Rudy Ramawy has opted not to renew his three-year tenure with the company, effective Aug. 31. Prior to the Warner appointment, Ramawy was Sony Music Indonesia's marketing and sales director. He will return to his native Indonesia to take care of personal matters but says he will remain involved in the music industry through Indonesia's independent music sector. There are no immediate plans to replace Ramawy; a management committee consisting of financial director Cheah Su Kong, sales director Tan Hock Soon, and senior marketing manager Adrian Lim will run the company. The committee will report to Warner Music Asia Pacific president Lachie Rutherford in Hong Kong. **STEVEN PATRICK**

**Sony/ATV Music Publishing Europe** has launched a London-based international creative department. Fredrik Ekander and Kim Rosenberg are upped to the European posts of creative director and creative manager, respectively, reporting to Sony/ATV Music Publishing president Richard Rowe. Ekander and Rosenberg have relocated to London from Sony/ATV's Scandinavian office, where they were in charge of the company's Nordic operations as managing director and head of creative, respectively. The new unit will work closely with local creative staffs in each territory where the company has offices. **LARS BRANDLE**

**Edel Records Europe COO** Helge Trilck is to leave the company he joined in 1990 by the end of the year. His resignation follows a period of restructuring which, he says, has left his position redundant. Trilck will not be replaced, and his duties will be carried out by Edel Music CFO/COO Michael Baur. **WOLFGANG SPAHR**

**MTV UK & Ireland** relaunched MTV Dance Aug. 13 as the territory's first 24-hour dance station for digital viewers. MTV says the move comes in response to research commissioned by the broadcaster revealing that 59% of 12- to 44-year-olds prefer commercial dance music to other genres. The channel originally launched in April last year, broadcasting from 7 p.m. to 6 a.m. **ADAM HOWORTH**

# Italian Sales Slump Blamed On Piracy

Shipments Fall By 10% In Value Compared With Last Year, According To FIMI

BY MARK WORDEN

MILAN—The escalating effect of piracy on the Italian music market is illustrated in figures for the first six months of 2002 from International Federation of the Phonographic Industry affiliate FIMI. The figures show that shipments fell by 10% in value compared with the same period last year.

Although label execs here have expressed their concern about the slump, Edel Italy president Paolo Franchini confirms that the figures are “pretty much as expected. Had the industry not worked so hard in promoting catalog and other products in recent months, they could have been a lot worse.

“The thing that is really destroying music in Italy is piracy, and it’s not just a question of lost income,” Franchini continues. “As an industry, we are fighting a lone battle, with little or no help from either the government or law enforcement authorities.”

FIMI general secretary Enzo Mazza says: “With an estimated 25% of the market, ‘musical piracy’ is now Italy’s largest record label.”

According to the figures prepared by market researchers AC Nielsen on behalf of FIMI, shipments in Italy fell by 7% in unit terms—from 22 million units to 20 million—and 10% in value terms during the January-June



MAZZA

F.I.M.I.

2002 period—from 165 million euros (\$161 million) to 150 million euros (\$146 million)—compared with the first six months of 2001. But there was good news for local artists: Overall, domestic repertoire outsold international material for the first time since 1997. Italian product accounted for 48.2% of shipments, compared with 47.5% for international.

Classical music’s market share was 5.2%—a major increase on the

1.52% in the same period last year.

Although shipments of CD albums grew by 0.5% in unit terms, they dropped 4.2% in value. Within that total, new-release product fell by 17.2% in value and 15.2% in units. Mid-price catalog albums—the subject of recent promotional campaigns by many labels—enjoyed a 35.1% value and 41.6% unit increase. Mid-price and budget-price albums accounted for 23% and 14%, respectively, of the 18.6 million albums sold in the period. Shipments of CD singles fell by 10.7% in units to 1.7 million and 8.1% in value.

Zomba Records Italy managing director Roberto Biglia comments: “People say that it’s hard to sell legal records in Italy because they’re too expensive, but personally I don’t think that’s the central issue. The record industry everywhere is going through a tough period, but Italy has a unique problem, and that is [the] indifference toward musical products on the part of youngsters.”

While acknowledging that a negative attitude toward the value of recorded music is part of a cultural mind-set that the industry has to change if it is to conquer its woes, Franchini adds: “If the government could lower the 20% VAT [sales tax] and the authorities could enforce the country’s piracy law, that would be a start.”

## Sweden Cautiously Optimistic About Shipments

BY JEFFREY DE HART

STOCKHOLM—Swedish music executives are cautiously optimistic that the industry is in for a record-breaking year, despite smaller-than-expected shipments for the first half of 2002.

Figures released by Grammofon Leverantörernas Förening (GLF), the Stockholm-based affiliate of the International Federation of the Phonographic Industry, show overall shipments up 2.3% in value to 657.8 million kronor (\$69.2 million) from the same period in 2001, thanks to an 11% increase in unit volume to 12.7 million units.

According to Thomas Stenmo, GLF’s legal advisor and statistics official, January 2001 was exceptionally bad and is the indicator that should bring into focus the 2002 figures thus far. “The first month of 2001 was terrible, so if we compare the same periods, [the increase] isn’t that good,” he warns. “Even so, six months is quite a short term, and one interesting thing is that [despite] blank CD-R sales and downloads, we are doing reasonably well.”

CD album shipments rose 9.1% to 10.1 million units during the period, with value up 1.2% to 607.7 million kronor (\$63.9 million). That improvement can be attributed to local acts with successful hits, including BMG’s Kent, a greatest-hits set by

Sony’s Magnus Uggla, Anderson Records’ Tomas Ledin, Virgin’s the Real Group, and Mono Music’s debut album by Helen Sjöholm.

Singles remain an important part

*‘Compared with the U.S., singles are still selling. There is still interest in music, and not everyone is buying [only] albums.’*

—LARS BRASK, ÅHLÉNS

of the Swedish market, though they continue to slide 15.2% to 1.7 million units and 16.3% in value to 28.6 million kronor (\$3 million). Lars Brask, buying manager for Sweden’s largest retailer, Åhléns, says, “Compared to the U.S., singles are still selling. It’s a good sign that there is still interest in music, and not everyone is buying [only] albums.”

Also on the decline during the first half of 2002 are cassettes—down 15.6% to 68,000 units and 30.8% in value to 1.1 million kronor (\$116,000)—and vinyl LPs—down 23.9% to 25,000 units and

slumping 13.6% in value to 1.4 million kronor (\$147,000).

The figures also cover music-related DVDs, which saw an increase of 189.2% to 56,000 units for a value rise of 163.3% to 6.7 million kronor (\$705,000). “DVD music is included, and it is being discussed in different territories how to deal with it,” Stenmo notes. “It was interesting to see what would come of DVD, and it has done better than we expected. It’s music in a new format, so why shouldn’t it be included? It’s quite natural, since it is sold by the record companies.”

Although expectations have not been met in 2002 thus far, the outlook for the second half of 2002 looks rosy, according to Brask. “Sales haven’t been that good in Sweden because of a lack of good, strong international releases,” he tells *Billboard*. “You can see 60% of the artists at the top of the charts are Swedish. That’s maybe 20% more than we’re used to. There have not been that many international superstar releases this year.”

But with a slate of international acts scheduled to flood the market this fall, Brask is expecting sales to increase significantly, as they did in the second half of 2001. Either way, Stenmo adds, “if we are doing about the same level as last year, the industry would be quite happy with that.”



**Big in Berlin.** The mayor of Berlin, Klaus Wowereit, was on hand to welcome UMG’s top brass to the company’s new building in the German capital. Pictured, from left, are Wowereit, UMG chairman/CEO Tim Renner, Universal Music International chairman/CEO Jorgen Larsen, and Universal Music Germany/Switzerland/Austria president Victor Antippas.

## Berlin On Top In Germany’s Tale Of Two Cities

BY WOLFGANG SPAHR

HAMBURG—The competition for the position of Germany’s top record industry city looks to have been decided—for now, at least.

After years of rivalry between Hamburg and Berlin (*Billboard*, March 3, 2001), Universal Music Germany’s (UMG) recent move to Berlin seems to have finally tipped the scales in favor of the German capital.

In July, UMG moved from Hamburg to Berlin, taking more than 300 of its employees with it to offices in a new building that will house more than 500.

Meanwhile, Warner Music Group (WMG) is not only staying in Hamburg—the German music industry’s traditional powerhouse—but has now united all of its five companies under a single roof in the city’s docklands.

UMG’s switch follows Sony’s move of all its labels from Frankfurt to Berlin in summer 2000. German-owned BMG is Munich-based but has operated in Berlin for some 20 years; the German operations of EMI and Zomba are based in Cologne.

WMG and indie music group Edel are still based in Hamburg, as are the offices of the German music industry’s various associations and most of the major music publishers, including EMI Publishing, Warner/Chappell, and Peermusic.

UMG recently moved to a former warehouse in Berlin, with a floor area of 59,400 square feet. Its 500 employees occupy six floors of the building; label chiefs were given

permission by UMG chairman/CEO Tim Renner to customize their own floors in order to highlight the identity of the individual labels.

Some 60% of UMG’s employees in Hamburg opted to accompany UMG to Berlin, while the other positions have already been filled mostly from local recruitment. Renner says that more than 95% of the former Hamburg employees have already found new homes in Berlin. According to him, “The [Berlin] scene is more vibrant than ever. Berlin is Germany’s musical epicenter. As a creative company, we simply have to be where the music is playing.”

Around the time that UMG moved into its Berlin offices, WMG held an opening party at its new, glass-fronted waterside building in Hamburg port. WMG president Bernd Dopp says the inclusion of all its companies under one roof is driven by the need for close communications. The new WMG building is home to the EastWest, WEA, Warner Strategic Marketing, Warner Vision, and Warner/Chappell divisions.

Dopp says that WMG’s presence will help ensure that Hamburg continues to play an important role as a music city in Germany. “Hamburg is Germany’s Music City No. 1,” he claims. “It is Hamburg’s artists, record companies, publishers, and producers who mold the German music scene and without whose influence dance music, hip-hop, or rock music would be unthinkable today in Germany.”



**Hamburg Home.** WEA’s Sasha was among the Warner artists on hand to celebrate the opening of the new WMG headquarters in Hamburg. Pictured, from left, are WMG president Bernd Dopp, Sasha, and Warner Music Europe president Paul René Albertini.



**W**ith the holiday season almost upon us, record companies are ramping up for a slew of stellar fourth-quarter releases. Bon Jovi, Dave Matthews Band, Sarah McLachlan, Aaron Carter, OutKast, Faith Hill and Enrique Iglesias are just some of the artists preparing new albums.

#### ROCKIN' OUT

Consumers should look for the new Santana project, *Shaman*, Sept. 24 from Arista. Peter Wolf's *Sleepless* (Sept. 10), Jim Dickinson's *Free Beer Tomorrow* (Sept. 24) and the Josh Joplin Group's *The Future That Was* (Sept. 24) will be released by Artemis. Christian rockers Project 86 will sing about *Truthless Heroes* (Atlantic) on Sept. 24. The Donnas' *Spend the Night*, Will Hoge's *Blackbird on a Lonely Wire* and Taproot's *Welcome* will each be released Oct. 15 on Atlantic. The label will issue Matchbox Twenty's *Anything for a Parade* on Nov. 19, while Atlantic Lava will release a Porcupine Tree project on Sept. 24. Also look for a new Everclear project Oct. 8 and the various-artists compilation *MTV2 Handpicked* on Oct. 22, both from Capitol.

DreamWorks is set to release the new Lifehouse project, *Stanley Climbfall*, on Sept. 17. Lead singer Jason Wade says that, while the group's last record was more about processing emotions, this album is about moving forward. "I was writing more from a watcher's perspective," he says. "I was moving away from writing about myself." The label is also releasing Ours' *Precious* on Nov. 5.



# RETAILERS' HOLIDAY BUYING GUIDE

DVD FORECAST \* REISSUES  
KIDS' ENTERTAINMENT

## MUCH MORE MUSIC: FALL & WINTER'S HEAVY RELEASE SKED

BY JILL KIPNIS

A Bjork greatest-hits collection and a new album, *Family Tree*, will be released in September from Elektra. In October, a new project from Tracy Chapman will be released from Elektra, as will six live Phish albums. Also, expect a new Staind project in stores in November. Epic will release Nine Days' *So Happily Unsatisfied* (Sept. 17), the Juliana Theory's *Love* (Sept. 24) and a Good Charlotte project (Oct. 1). The label will further release Kelly Osbourne's album (Oct. 1), a Ben Folds live set (Oct. 8), a Steve Vai project (Oct. 8) and a new Tori Amos album, *Scarlet's Walk* (Oct. 15). Plans call for new Pearl Jam (Nov. 12) and Mudvayne (Nov. 19) projects. A Hot Water Music album will be available in October from Epitaph.

#### BECK AND BON JOVI

A greatest-hits collection from Squirrel Nut Zippers will be released Sept. 17 by Hollywood. A new Beck project will be available Sept. 24 on Interscope. Bon Jovi's *Bounce* will be released Oct. 8 on Island, while the label will also issue new albums by Sum 41 and American Hi-Fi (*Beautiful Disaster*) in November, as well as Saliva's *Back Into Your System* (Oct. 15). "We've definitely been growing as a band since *Every Six Seconds*," says the group's Josey Scott. "With [new album] *Back Into Your System*, we are raising the bar both lyrically and musically. The title is about coming back to the fans and giving them great rock."

A new Rod Stewart project will be

*Continued on page 62*

# DVD ASAP: Fast 'N' Full Release Sked Promises Something For Every Consumer

BY JILL KIPNIS

From wall-climbing comic book heroes to planet-hopping science-fiction sagas, from DeLoreans that time travel to Pink Ladies with attitude, and from new-release blockbusters to old favorites making their debuts, movie lovers are bound to find numerous "must have" DVDs this holiday season. Here are some highlights, by genre.

## ACTION-PACKED

From Artisan, look for the *Star-gate Ultimate Edition* on Sept. 24. The blockbuster hit *Spider-Man* is expected to arrive Nov. 1 from Columbia TriStar, as will the Will Smith/Tommy Lee Jones film *Men in Black II*. *Star Wars: Episode II—Attack of the Clones* is also expected to make its DVD debut in the fourth quarter from Fox. On Sept. 17, Fox releases David Fincher's *Panic Room*.

The horror-tinged *Frailty* will be available Sept. 17 from Lions Gate. Paramount will release the Ben Affleck and Morgan Freeman-starrer *The Sum of All Fears* (Oct. 29) and *K-11: The Widowmaker* with Harrison Ford in December. *Windtalkers*, starring Nicolas Cage, will be available Oct. 15 from MGM. *The Lord of the Rings: The Fellowship of the Ring Special Extended Edition* streets Nov. 12 from New Line. The company will also release the latest in the *Friday the 13th* series—*Jason X*—on Oct. 8. *The Scorpion King*, with World Wrestling Entertainment star The Rock, will arrive in stores Oct. 1 from Universal. Warner Bros. will also be releasing *Murder by Numbers* on Sept. 24 and the *Scooby-Doo* live-action movie. Buena Vista issues *The Count of Monte Cristo* Sept. 10 and *The Legend of the Swordsman*, with Jet Li, Sept. 24.

## DRAMA TO SPARE

Look for the Jennifer Lopez film *Enough* from Columbia Tri-

Star. The story of a wartime photographer, *Harrison's Flowers*, will reach stores Oct. 22 on Universal. Also in the fourth quarter, Warner Bros. will release *Divine Secrets of the Ya Ya Sisterhood* and *Insomnia*, starring Al Pacino, Robin Williams and Hilary Swank.

## LAUGH OUT LOUD

The Josh Hartnett film *40 Days and 40 Nights* will be released Sept. 17 on Buena Vista. Expect recent box-office smash *Mr. Deeds*, starring Adam Sandler, on DVD

brated with a DVD release on Oct. 8 from Paramount. The company will also release *Flashdance*, *Urban Cowboy*, *Footloose* and *Staying Alive* on Oct. 8, as well as *Roman Holiday*, *Sunset Blvd.*, *To Catch a Thief* and *Ragtime* in November.

Home Vision will present the Criterion Collection edition of Akira Kurosawa's *Red Beard* during the fourth quarter. Image will release *The Best of Arbuckle & Keaton* on Oct. 22. Also on Oct. 22, MGM will rerelease seven James Bond films: *Dr. No*, *Golden Eye*, *Goldfinger*, *License to Kill*, *The Man With the Golden Gun*, *The Spy Who Loved Me* and *Tomorrow Never Dies*. A variety of Bob Hope titles, including *Caught in a Draft*, *Give Me a Sailor*, *Louisiana Purchase* and *Never Say Die*, will be released by Universal on Oct. 8. The company is also debuting *E.T. The Extra-Terrestrial* (Oct. 22) and the *Back to the Future* trilogy (Dec. 17) on DVD. Warner Bros.' two-disc special-edition series will debut Sept. 24 with *Amadeus*, *One Flew Over the Cuckoo's Nest*, *Singin' in the Rain* and *Unforgiven*.

## TV TIME

Acorn Media will release the British TV sets *The Forsyte Saga* (Oct. 8), *Tales of the City* (Nov. 5), *Mapp & Lucia* (Nov. 5) and *My Uncle Silas 2* (Nov. 19). A&E Home Video will present *Shaka Zulu: The Complete Epic DVD Set* on Oct. 29, as well as *The Complete Jeeves & Wooster DVD Megaset* and *The Complete Upstairs Downstairs DVD Megaset* on Nov. 26. *Mad About You Season One* and two volumes of *The Three Stooges* will be available via Columbia TriStar. The Tom Hanks project *Band of Brothers* will be released on HBO Home Video Nov. 5. The *Hopalong Cassidy* series will be released Oct. 29 on Image.

The complete *Cosmos* series by Carl Sagan will be available as a

*Continued on page 64*



from Columbia TriStar. Woody Allen's *Hollywood Ending* will be in stores Sept. 17 from DreamWorks. MGM will release *Y Tu Mamá También* on Oct. 22. Also on Oct. 22, *About a Boy*, starring Hugh Grant, and *Undercover Brother* will be released by Universal. Warner Bros. will release *Eight-Legged Freaks* and *Juwanna Mann*.

## COLLECTIBLE CLASSICS

Collector's editions of *The Quiet Man*, *High Noon* and *Rio Grande* will be available Sept. 24 from Artisan. The Al Pacino, Jack Lemmon and Kevin Spacey-starrer, *Glengarry Glen Ross*, will also be released as a special edition by Artisan on Nov. 19. *Grease* (Paramount) comes to DVD on Sept. 17, while the 25th anniversary of *Saturday Night Fever* will be cele-

## FALL & WINTER MUSIC

*Continued from page 61*

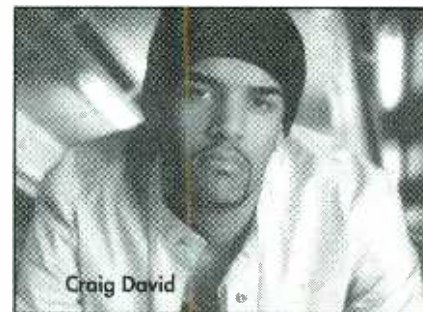
available Oct. 8 from J Records. (hed)pe *Fallen* will be released in the fall from Jive, which will also issue Peter Gabriel's *Up*. Matador will release Soft Boy's *Next Door Land* on Sept. 24, while Maverick will release the eponymously titled debut from Stage on Sept. 24. A New Found Glory album will be available Sept. 24 on MCA.

RCA will release new projects from SR-71 and David Gray (both Oct. 8), Foo Fighters (Oct. 22), Eve 6 and Dave Matthews Band (Nov. 5). A new Vertical Horizon project, *Go*, will also be available Sept. 24; lead singer Matt Scannell says that the group has now "really found an identity and will be holding onto that. With *Go*, we've taken that identity and pushed it in some areas and really let ourselves relax in other areas. On this record, there are more dynamic moments—higher highs and lower lows."

The Slipknot side project

Sept. 17 on Capitol. On Oct. 8, DreamWorks releases Len's *We Be Who We Be*. Jackson Browne will have a new album in stores in September from Elektra.

3LW's *Girl Can Mack* will be in stores Sept. 17 from Epic. The *VH1 Divas Live 2002* compilation will be released Sept. 24 from Epic, and a new Jennifer Lopez album will be available Nov. 12. Hollywood will release a Nobody's Angel project on Sept. 17. The quintet O-Town will come out with a new set on Oct. 1 from J Records. Jive's fourth-quarter schedule includes Aaron Carter's *Another Earthquake!*, Jennifer Love Hewitt's *BareNaked* and a solo project from Backstreet Boy Nick



Carter. Indie popsters Of Montreal will release their fifth album, *Aldhils Arboretum*, Sept. 24 on Kindercore.

Hits collections for INXS and Linda Ronstadt will be released in September on Rhino. A new Shaggy album will be available Oct. 29 on MCA. RCA plans albums from Westlife (Sept. 10) and Christina Aguilera (Sept. 17).

Aguilera has said that, with this project, "Now I'm getting to do my own material and let people know that there's an artist behind the singer."

## R&B: LADY SOUL AND LIL' KIM

On Sept. 10, Arista releases projects from Toni Braxton and Pink and a joint album from Kenny Lattimore and Chante Moore. Also due on Arista: YoungBloodz's *Drankin' Patnaz* (Sept. 17), with albums from Blu Cantrell and TLC due Sept. 24. On Oct. 8, look for new Aretha Franklin and OutKast albums. Atlantic will release Twista's *Kamikaze* (Nov. 5), a new Fat Joe project (Nov. 12) and a Lil' Kim album (Nov. 12) through Queen Bee/Undeas. A new Craig David album will also be available Nov. 26 on Wildstar/Atlantic. David has said of the project that he's "really confident that it has progressed from the last one." A Run DMC hits collection is set for Sept. 10 from BMG Heritage; the label will release the compilation *The Best of Harry Belafonte's 'Long Road to Freedom'—An Anthology of Black Music* on Sept. 24. Def Jam will release LL Cool J's *X* in October and new projects from Foxy Brown, Jay-Z, Ludacris and DMX in November. A new Blackstreet album will be out Oct. 22 from DreamWorks. Gerald Levert's

*Continued on page 64*



# The Time-Life Treasury of Christmas

## Holiday Memories

Street Date: 9/17/02

All New  
Collection  
for 2002

**TIME  
LIFE  
MUSIC**

©2002 Time Life Inc.



**A Peaceful Christmas** – New for 2002  
Featuring: Mannheim Steamroller; Jim Brickman;  
George Winston; John Tesh and others

Street Date: 9/17/02



**Treasury of Christmas**  
Top selling holiday retail  
release in 2001. Peaked at  
No. 6 on *Billboard* Top  
Holiday Albums



**Songs 4 Worship  
Christmas**



**Body + Soul  
Christmas**



**Soulful Christmas**

**AMERICA'S  
FAVORITE  
HOLIDAY  
COLLECTION**



# RETAILERS/ HOLIDAY BUYING GUIDE

## DVD ASAP

Continued from page 62

seven-disc set Sept. 24 from Koch Vision. MTV Home Entertainment and Paramount will bring out *The History of Beavis and Butt-Head* collection and *The Real World: New York—The Complete First Season* to DVD on Sept. 24. Rhino's TV offerings include *Ed*



*Sullivan's Rock 'N' Roll Classics* (Sept. 24), *Transformers Season 2* (Oct. 22) and *Mystery Science Theater 3000 Boxed Set* (Nov. 12). Universal will release *Baretta Season 1*, *The Osbournes Season 1* and *Law & Order Season 1*. *South Park: The Complete First Season* and *Babylon 5: The Complete First Season* (Nov. 5) will be available from Warner Bros.

## TUNE TO THIS

DVD music titles such as Eagle Vision's *Janet Jackson: Live in*

*Hawaii* (Sept. 3) and *Marilyn Manson: Guns, God and Government* (Sept. 24) will be released. Sept. 24 is slated for Buena Vista's 4-CD set, *Project Greenlight Stolen Summer*. Among Image's music offerings will be *John Lee Hooker: Montreal Jazz Festival Concert* (Sept. 10), *Shawn Colvin: Live in Bora Bora* (Sept. 24), *The Cult: Live in L.A.* (October) and *Ice-T: Live in Concert* (Nov. 19). Titles including *Butthole Surfers—Blind Eye Sees All* (September) and *Sublime—Live 94-96* (November) will be available from Music Video Distributors. Rhino will release *The Dead Kennedys Live* on Nov. 12.

## FITNESS AND SEASONAL FUN

Fitness titles from Anchor Bay will include *Beyond Basic Yoga for Dummies* (Sept. 24), *Crunch: Candlelight Yoga* (Sept. 24) and *Healing Yoga: Common Conditions* (Oct. 22), while Artisan will debut *Denise Austin: Yoga Buns/Denise Austin: Fat Blasting Yoga* on Nov. 19. Buena Vista will release *The Santa Clause: Special Edition* on Oct. 29. Koch Vision brings out *Santa's Funniest Moments & Practical Jokes & More* to stores Oct. 8. A new ultimate edition of *Dr. Seuss' How the Grinch Stole Christmas* will be released by Universal on Nov. 5. ■

## FALL & WINTER MUSIC

Continued from page 62

*The G Spot* (Elektra) will be in stores next month, and the label will also release projects from Nate Dogg, Fabolous and Missy Elliott in October. Bone Thugs N Harmony will come out with a new project Sept. 24 on Epic, while a Ghostface Killah album hits stores Nov. 19 from the label. In September, Roc-A-Fella will release a Diplomats project. On J Records, September will bring new Flipmode Squad and Deborah Cox projects. Five projects include an eponymously titled Nivea project, Syleena Johnson's *Chapter 2: The Voice* and projects from R. Kelly and Petey Pablo. A new KRS-One album arrives next month from Koch.

The Roots' *Phrenology* will be released Sept. 17 on MCA; the label will release Common's *Electric Circus* (Oct. 15), Field Mob's *From the Roota to the Toota* (Oct. 29) and a new K-Ci & JoJo project (Nov. 12). Motown will release new Queen Latifah, DJ Rodgers and Dave Hollister albums in September. Lil' Romeo's *Game Time* hits stores Nov. 5 on New No Limit/Universal. A Frankie Valli and The Four Seasons hits set will be released this month on Rhino. A Jaheim project is expected Oct. 2 on Warner Bros.

## IN THE BIG COUNTRY

Artemis will release Steve Earle's *Jerusalem* on Sept. 24, while a new Eric Heatherly album will be available Oct. 29 from DreamWorks. BNA will release a Pinmonkey album on Sept. 24. LeAnn Rimes' *Twisted Angel* will be coming out on Curb. "The album title says it all," the artist explains of the project. "The 'Angel' is that little girl with the big voice who grew up with everyone watching her. The 'Twisted' part is me growing into my own as a strong woman. I think that's what will come across to people, and hopefully they will accept that."

High Tone will release a new Buddy Miller album on Oct. 15. Kim Richey's *Rise* (Oct. 1) and a Willie Nelson project will be available from Lost Highway. A Patsy Cline tribute album (Oct. 1), a Vince Gill project (Oct. 29) and a Josh Turner album (Nov. 5) will be released on MCA Nashville, while Mercury will release a James Otto project (Oct. 15). Dean Miller's *Just Me* will be released Oct. 22 on Universal South. A Slobberbone project and a Delbert McClinton album will be available Sept. 24 from New West.

*Going Driftless: An Artist's Tribute to Greg Brown*, featuring Lucinda Williams, Iris Dement and Gillian Welch, will be released Sept. 10 on Red House. Straightway will put out Anne Murray's *Country Croonin'* on Nov. 5. New John Michael Montgomery (Sept. 24), Faith Hill (Oct. 15) and Dusty Drake albums (Nov. 19) will come out on Warner Nashville. A Hank

Williams Jr. tribute compilation (Oct. 8) and a Trick Pony album (Nov. 5) are also expected from Warner Nashville.

A Doug Stone album will be available from Audium Sept. 24, while a Mammoth Jack CD will be in stores in early fall from Broken Bow. Rodney Foster's *Another Way to Go* hits stores Sept. 10 from Dualtone. Lyric Street issues a Rascal Flatts album and Sonya Issacs' *Pictures of Me* in the fourth quarter. Mercury will release new sets from Shania Twain, Mark Willis (November) and Terri Clark.

## JAZZED UP

Kenny G's new album drops Sept. 10 from Arista. Ropeadope/Atlantic releases Tin Hat Trio's



*Blasio—Gardel Tangos*, Sept. 24) and Emilio Navaira (Sept. 24). The label also plans a new Gisselle project in October. Fonovisa will also have a strong slate of fourth-quarter releases, among them albums from Priscila, Los Huracanes del Norte, Los Angeles de Charly, Banda Zorro, Los Guardianes del Amor, Sparx, Los Tigres del Norte, Raul Hernandez, La Mafia and Grupo Exterminador. Enrique Iglesias' first all-Spanish album in five years will be released Sept. 17 on Universal.

## LET'S DANCE

Scapegoat Wax's *Swax* hits stores Sept. 17 from Hollywood. Luaka Bop will release the compilation *The Only Blip Hop Record You Will Ever Need Vol. 1* on Sept. 17, while Moonshine releases the *After Hour Power* compilation (Sept. 24), Überzone's *The Digital Mix* (Oct. 8) and *Chillin' With Boy George* (Nov. 2). Marques Wyatt's *Mixer Presents United DJ's of America* will be available Sept. 24 on Razor & Tie. Strictly Rhythm releases the two-disc *Party Time 2003* compilation on Sept. 10. Underworld's *A Hundred Days Off* drops on the same date on V2.

## A TASTE OF THE WORLD

Celtic label Green Linnet will release Ffynnon's *Celtic Music From Wales* (September), Patrick Street's *Street Life* and a Lúnasa project in November. Rounder issues *Cajun Music: The Essential Collection* and *Zydeco: The Essential Collection* on Sept. 10. On Shanachie, look for the various-artists album *Nu-afrobeat Experience: African Funk Grooves* in September. Rounder releases *Cajun Music: The Essential Collection* Sept. 17 and several *Anthology of World Music* collections (devoted to the music of Afghanistan, Azerbaijan and Pakistan) in October.

## SEASONAL SOUNDS

A Kenny G holiday album will be released Oct. 22 on Arista, while Plus One's *Christmas* will be released Sept. 17 on Atlantic. Brooks & Dunn will also have a holiday album from BNA. Two various-artists compilations—*Classic Christmas* and *Rat Pack Christmas*—will be available Oct. 8 from Capitol. From Epic, seasonal fare includes 3LW and B2K Christmas albums on Oct. 29. *The Osbourne's Family Xmas* album will be released Nov. 12. A Lee Ann Womack Christmas record will be released Oct. 15 on MCA Nashville. Narada Jazz releases a Warren Hill seasonal project (Sept. 24) and a *Celtic Christmas* project (Oct. 22). Mannheim Steamroller's *Mannheim Steamroller Christmas, A Fresh Aire Christmas, Christmas Extraordinaire 5.1* and *Christmas Live* will be released by Sparrow on Oct. 22. Warner Nashville issues a Clay Walker Christmas album and the *Cracked Country Christmas* compilation. ■

# EVERYONE SCORES!



These buff beauties love to show off their athletic abilities – and more – on the field, at the beach, and beyond! *Sports Girls Exposed*. It's never been harder to keep your eye on the ball!



©2002 Playboy Entertainment Group, Inc.



# WHAT WOULD HAPPEN IF YOU PUT YOUR FAVORITE ALBUM IN YOUR DVD PLAYER?



## IT WOULD WRAP ITSELF AROUND THE ROOM AND SURROUND YOU.

All DVD-Audio discs are presented in full surround sound mixes that are playable on all DVD players, plus bonus interactive features like artist interviews, on-screen lyrics, photos and music videos.

## IT WOULD SOUND BETTER THAN ANYTHING YOU'VE HEARD BEFORE.

If you've upgraded to a DVD-Audio/Video combination player you can play DVD-Audio discs in Advanced Resolution sound which is, simply put, the best sound quality ever offered outside a recording studio. Every DVD-Audio title includes the 5.1 channel mix in Advanced Resolution as well as the original stereo version of the album that is a sonic duplicate of the original master recording.

## AND IT WOULD CHANGE THE WAY YOU LISTENED TO MUSIC FOREVER.

DVD-Audio/Video combination players also allow you to watch every DVD movie and listen to every compact disc in your collection, so you don't have to throw away all of your old CDs... although we can't promise you won't want to. Because once you've experienced your favorite albums on DVD-Audio, you may never be able to go back.

## DVD-AUDIO. YOU ARE READY TO HEAR THE FUTURE OF MUSIC.



METALLICA  
*Metallica*



GRATEFUL DEAD  
*American Beauty*



THE BAND  
*The Last Waltz*



MISSY ELLIOTT  
*Miss E... So Addictive*



THE DOORS  
*L.A. Woman*



Santa's sleigh should be lighter this year, as kidvid increasingly becomes kid-DVD. With players popping up in laptops, game consoles and minivans, the children's DVD market should only grow. Titles for the fourth quarter read like a who's who in kids' entertainment—from Arthur to Zoids.

The Backstreet Boys guest star as animated characters in *Arthur: It's Only Rock & Roll* (Sony Wonder, Oct. 1). *Beauty & the Beast: Special Edition* debuts on Disney DVD Oct. 8 as a two-disc set fully restored and with a new musical sequence in "Human Again." Also remastered, *Beauty & the Beast: Enchanted Christmas* makes its first DVD appearance Nov. 12. Paramount promises *Blue's Clues* times three in the third and fourth quarters, including two VHS and one DVD introducing new host Joe (Sept. 24, Nov. 5).

And *Barbie as Rapunzel* joins a repromote of *Barbie in the Nutcracker* Oct. 1 (Artisan).

Rounding out the B's are: the *Back to the Future* trilogy DVD debuting Dec. 17 (Universal), *Bugs Bunny's Golden Carrot Collection* (Warner Bros., Oct. 22),

*Big Fat Liar* (Universal, Sept. 24) and *Bible Stories in Our Wonderful World* (Sisu VHS, Oct. 15). Clifford celebrates his birthday and seven other DVD titles from Artisan Sept. 24. The same day, *Dora the Explorer* finds the

## RETAILERS' HOLIDAY BUYING GUIDE

# Kid Vid (& DVD): Santa Wraps Dolls And Monsters, Dogs And Rugrats And Beastly Gifts

BY CATHERINE CELLA

meaning of Christmas (Paramount VHS). And it's a big day for Elmo, too. Not only is *Elmo-cize* coming out on DVD, but *Elmo's World: Happy Holidays!* bows with the effervescent Kelly Ripa (Sony Wonder).

**GRINCH WITH EXTRAS**  
*E.T. The Extra-Terrestrial* debuts on DVD Oct. 22 (Universal) in a 25th-anniversary edition available for only 10 weeks. Dr. Seuss fans get a double dose of *Grinch* this season. On Oct. 8, Warner treats the Chuck Jones-animated *How*

animated direct-to-video franchise (Dec. 3); Littlefoot and his dino-friends help a stranded prehistoric dolphin find his way home.

Disney and Pixar have suitably sized plans for the home-video debut of *Monsters, Inc.* (Sept. 17). The quadruple Academy Award-nominated film will fill one disc, with four viewing options and filmmakers' commentary. A second disc sports outtakes, shorts, behind-the-scenes material in "The Human World" and new adventures and games in "The Monster World."

*Mickey's House of Villains* (Sept. 3) compiles cartoons starring Disney bad guys and gals. *The Magic School Bus Holiday Special* (Warner, Oct. 8) picks up Dolly Parton for some recycling lessons. *Pokemon: Johto League Champions* is out on Pioneer VHS Nov. 12. Also on VHS are two new *Power Rangers* (Buena Vista, Sept. 10).

### SCORPIONS AND TURTLES

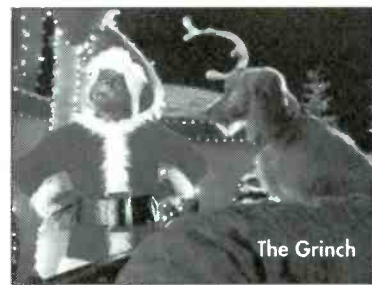
The top 10 episodes fill the *Rugrats: Decade in Diapers* DVD, and *Rugrats Christmas* VHS also bows Sept. 24 (Paramount). The No. 1 Saturday morning show, *SpongeBob Squarepants: Sea Stories*, rolls in Nov. 5 (Paramount). And *Scooby-Doo: Winter Wonderdog* boasts four mysteries and such



E.T.



Scorpion King



The Grinch



Ice Age



Monsters, Inc.

DVD extras as games and drawing tips (Warner, Oct. 8).

How's this for a double feature? Open with *The Rock as The Scorpion King of Mummy* fame (Universal, Oct. 1) and finish with Tim Allen in *The Santa Clause: Special Edition* and its sackful of goodies (Disney, Oct. 29). *Teenage Mutant Ninja Turtles 2 and 3* make their DVD debut from New Line Sept. 3, along with four other family movies. Rhino releases *Transformers Season 2* on DVD Oct. 22. That same day, *Tweety and Sylvester's Adventures* marks the duo's first appearance on Warner DVD.

*VeggieTales: The Star of Christmas* (Big Idea, Nov. 5) joins the Christian series' holiday original, *The Toy That Saved Christmas*. The bear of little brain (and big heart) has a new, full-length adventure in *Winnie the Pooh: A Very Merry Pooh Year* (Disney, Nov. 12). Add *Zoids: The Supersonic Battle* (Pioneer DVD, Oct. 8), and it's midnight-clear that Santa has plenty of entertainment to stuff stockings with this year. ■

two-disc deluxe edition of *Dr. Seuss' How the Grinch Stole Christmas*.

Fox heats up the *Ice Age* with a mammoth \$85 million marketing campaign. The double-disc special edition streets Nov. 26, with 14 promotional partners and a new CGI-animated short on both VHS and DVD. The perennial *Kidsongs* come out on Image DVD in eight volumes Sept. 3, Nov. 5 and Nov. 12.

*Land Before Time IX: Journey to Big Water* marks the 15th anniversary of Universal's best-selling,

Having problems forecasting, planning, and replenishing 500,000 titles....? Let us help you with the ultimate

# REPLENISHMENT SOFTWARE

- 1 Streamline your New Release launches through Allocation Planning.
- 2 Slim down your catalog stock with Automatic Replenishment.
- 3 Banish those unsold titles with Fullbacks & Returns.

Call today or visit our website to receive a FREE Replenishment Best Practices Guide.

1.866.966.NEXT  
www.nextinformationssystem.com

NEXT  
Information Systems

# Disney Introduces the Revolutionary new Read-Along your customers will be asking for this holiday!



## DVD and Read-Alongs, a platinum-selling combination!



- ▶ The same great Read-Along expanded thanks to DVD technology. Now, kids can read, sing, and learn vocabulary words *in five languages* and much more!
- ▶ The entire family can share in the hours of learning-fun using the DVD Read-Along in the comfort of their living room.
- ▶ Today's media-savvy kids can experience the DVD Read-Along on DVD players, computer DVD ROMS, and DVD compatible game consoles.

An aggressive marketing campaign featuring TV, print, online, promotions and Disney Synergy drives this new category in your stores!

## Bring this hot new format into your stores today!

Ask your UMVD or Walt Disney Records Regional Sales Representative for Details.



350 S. Buena Vista St., Burbank, CA 91521-6233 © Disney

[www.DVDReadAlong.com](http://www.DVDReadAlong.com)

Monsters, Inc. © Disney/Pixar. Original Toy Story elements © Disney. Toy Story 2 elements © Disney/Pixar. All Rights Reserved. Disney's TARZAN® Owned by Edgar Rice Burroughs, Inc. and Used by Permission. © Burroughs/Disney

Jazz in all its forms looks like the big news, as far as fourth-quarter boxed-set projects for the holiday season are concerned this year, with high-profile packages devoted to Charlie Christian, Herbie Hancock, Miles Davis and Weather Report leading the way.

With *The Genius of the Electric Guitar*, due Sept. 24, Sony Legacy finally codifies the groundbreaking 1939-41 recordings featuring guitarist Christian, whose combo sides influenced every subsequent jazz and blues axeman. The four-CD, 98-track set includes released takes and alternates, which find Christian playing in the company of Benny Goodman, Lionel Hampton and other swing luminaries.

Pianist Hancock is the recipient of a four-CD Legacy compilation this month. The set, housed in a transparent tiered package, surveys his Columbia recordings, including such epochal electric recordings as *Headhunters* and *Future Shock* and the bracing all-star acoustic band V.S.O.P. On Oct. 1, Weather Report, the fusion unit headed by pianist Joe Zawinul and saxophonist Wayne Shorter, will be feted with a two-CD set of live and unreleased material.

Two extensive retrospective collections will survey trumpeter Davis' work this fall. Coming immediately from Warner

Bros./Rhino is *The Last Word: The Warner Bros. Years*, which brings together on four discs all of Miles' 1986-91 sessions for the label. Even more monumental is Legacy's limited-edition package, *The Complete Miles Davis at Montreux*. The weighty 20-CD set, sched-

uled for October, is drawn from Davis' appearances at the Swiss jazz festival.

Gems from Verve and Impulse! include *Legacy*, a four-CD box devoted to saxophonist John Coltrane's art, collated by Trane's son Ravi (Sept. 10); a two-CD deluxe edition of Coltrane's spiritual masterpiece *A Love Supreme*, drawn from the first time from the original masters, with previously unreleased tracks (Oct. 29); and a complete four-CD set of vocalist Nina Simone's classic albums for Philips (Oct. 29).

#### ROLL AWAY THE STONES

The '60s catalog of the Rolling Stones, one of the crown jewels of rock'n'roll, gets a remastering

## RETAILERS' HOLIDAY BUYING GUIDE

# Vital Reissues: All That Jazz, Plus Stoned Love, Funk And A Stellar Roots Set

BY CHRIS MORRIS



The Rolling Stones

Sept. 3. The 22 packages span the band's studio output from *England's Newest Hitmakers* to *Let It Bleed*; alternate U.K. editions of some titles will be released, as well as multi-disc hits collections and the three-CD box *The Rolling Stones Singles Collection: The London Years*.

Another grail of '60s rock, the

Who's 1965 debut, *The Who Sing My Generation*, drops Aug. 27 from MCA. The "Deluxe Edition" two-CD set will feature, for the first time, a true-stereo mix of the album and several alternates and unreleased tracks. Also due from Universal's catalog divi-

sion are a two-CD *Anthology* from Smokey Robinson & The Miracles (Sept. 17); a Deluxe Edition of Marvin Gaye's *I Want You* (tentatively Oct. 8); a two-CD *Runaways* anthology (Oct. 15); and Deluxe Editions of Bob Marley & The Wailers' *Rastaman Vibration* and Howlin' Wolf's *London Sessions* (Oct. 29).

Classic rock is the main course on the menu from EMI's catalog enclave. On Aug. 27, Capitol will release its first four Grand Funk Railroad titles (*Grand Funk*, *Closer to Home*, *Live and On Time*); the company is also releasing a limited-edition "Trunk of Funk," a miniature road case designed to house those four albums and a quartet

of other releases due Nov. 19.

#### BACK TO THE ROOTS

*When the Sun Goes Down*, one of the most astonishing projects of the season, arrives this week from BMG Heritage's Bluebird imprint. These four individual releases—titled *The Secret History of Rock 'n' Roll*, *First Time I Met the Blues*, *That's Chicago's South Side* and *That's All Right*—surveys classic roots music from the original Bluebird label, which was active from the '20s into the '50s. Artists include Leadbelly, Tommy Johnson, Blind Willie McTell, Furry Lewis, Big Bill Broonzy, the Carter Family, Jimmie Rodgers and other luminaries. On the basis of a preview sampler, the sound quality of these antique tracks has been given an astonishing treatment.

Early country artists Rodgers and the Carter Family are also heard on *The Bristol Sessions Volume One*, due Oct. 8. This Bluebird release looks back on the important July-August 1927 sessions held in Bristol, Tenn., by A&R man Ralph Peer, at which Rodgers and the Carters were discovered.

On the world-music front, Nonesuch Records begins its comprehensive reissue of the classic "Explorer Series" of world compilations on Aug. 27 with the release of 13 volumes of African music. ■



# Chicken Soup for the Soul

## The Wellness Music Series

Original compositions created based on the healing power of music

- ☀ Wellness industry in excess of \$200 billion
- ☀ Over 75 million books sold
- ☀ National consumer and PR marketing campaign
- ☀ Free floor and counter displays available

12 CD series  
MSRP \$9.98 each

Music to feed the soul

Call your Navarre Account Representative today at 1-800-728-4000  
[www.navarre.com](http://www.navarre.com)



[www.chickensoup.com](http://www.chickensoup.com)  
TREMENDOUS! music

© 2002 Navarre Corporation / Tremendousmusic.com, PO Box 27232, Minneapolis, MN 55427  
Chicken Soup for the Soul is a registered trademark of John T. Canfield and Mark Victor Hansen. All rights reserved.



# MERCHANTS & MARKETING

## Changes Mark Koch Entertainment's 15th Anniversary

BY ED CHRISTMAN

GLEN COVE, N.Y.—With Koch Entertainment Distribution (KED) now the largest independent distributor in the U.S., senior management used its company convention to assure its labels that it is not resting on its laurels, revealing numerous upcoming changes intended to improve the company.

KED, celebrating its 15th anniversary since its founding, is expected to have total revenue of \$140 million this year. At the convention, held here at the Harrison Conference Center July 25-27, 17 of its labels gave product presentations to prime the field sales staff for the upcoming holiday selling period.

Chairman Michael Koch said that in December, KED will move into its fifth warehouse—a 100,000-square-foot facility, up from the 65,000 square feet of its current warehouse. As well as the 60% more warehouse space, the facility will also have 40% more office space. Meanwhile, in the field, president Michael Rosenberg said during his portion of the keynote address that the company will introduce a central region and have its sales force divided into three regions. As part of that change, KED will increase its field marketing staff to 18 from 14.

"[Also], we will implement a new inventory tracking system using scan guns this coming year, which will allow labels to see tracking reports on our [business-to-business] site," Rosenberg said. Additionally, KED plans to upgrade its sales reports and financial reporting to labels.

During the year, the information technology (IT) arm of the company launched four Web sites, including one for distribution, one for the Koch Entertainment label, one for corporate, and one for Koch Vision, Rosenberg reported. IT also began constructing a data warehouse, implemented a low inventory application (which can help labels to better manage inventory), and started a new system that allows for "more efficient setting of sales targets by account."

Rosenberg explained that in the area of providing increased services, the IT department can create and maintain Web sites for labels, while the company will provide fulfillment services for labels that sell product directly to customers via their Web sites when the new warehouse opens.

The company also began handling manufacturing for some of its labels and hopes to expand that business. When the new warehouse opens, it will have new automation equipment for picking and order processing. It will be able to pre-sort returns as well. "We will have shelf-ready product," Rosenberg told *Billboard*. "And we will have space for promotion materials." These

will enable KED to handle promotional mailings for its labels.

While it is looking to increase business with its existing labels, Rosenberg cited the now-defunct INDI as "a company that defined growth sideways. We are selective, so we have a tight roster. In the last year, we have

added 12 labels, and 13 have left or are about to leave." In closing, Rosenberg said, "We will remain strong and stable and will position ourselves to continue to grow."

In his portion of the keynote, Koch reported that the company was established in Edgewater, N.J., in 1987 and

got its first warehouse when it moved to West Babylon. "It was 1,000 square feet in someone else's warehouse and was next to a crematory. The company slogan was 'Where imports are important,' and the name of the company was 'Koch Import Services.'"

In 1991, Shanachie—which is now

one-third owned by Koch—came to the company for "national distribution on an exclusive basis. Everyone followed us, and now no one talks about regional distribution anymore."

During the label product presentations, Koch Entertainment label president Bob Frank said that he and his management team "have built the No. 1 independent label, and we are thriving in a difficult environment. It's not been easy and never will be. The first two years were about surviving."

But now, "it's time to dominate, and this year we have had an incredible first half," Frank added. He pointed out that in the first six months, DRG is up 30% in sales volume, Audium is up 56%, Koch International Classics is up 12%, and In the Paint is up 80%. The label released 75 records in the first half. "We feel diversity is our strength," Frank said. "We got into Christian this year."

The next day, Rosenberg introduced Epitaph by pointing out that the label's size "provides stability" for KED. "Before, we didn't have a safety net."



**Sweet 15.** Celebrating KED's anniversary are, from left, are KED director of marketing Jeremy Morrison, Koch Entertainment label/KED CEO Michael Koch, Epitaph West Coast director of sales Catherine Corsaro, KED VP of sales and marketing Rob Scarcello, Epitaph East Coast director of sales Ron Coleman, and Epitaph GM Dave Hansen.

## The King Is Set To Rule Entertainment Retail

BY BRIAN GARRITY

NEW YORK—With *Elvis 30 #1 Hits (E1)* set for release late next month, the vaunted Elvis Presley marketing machine is starting to mobilize.

The result will be what BMG Entertainment VP of strategic marketing Joe DiMuro calls a "palpable" sense of the collection's arrival in stores. Translation: The King—who is already keeping a high profile these days thanks to tie-ins with the animated Disney film *Lilo & Stitch* and Nike's use of the track "A Little Less Conversation" in a recent soccer campaign—is about to be everywhere.

As part of the worldwide promotional and merchandising blitz behind the album (see story, page 1)—the first time all of Elvis' 30 No. 1 singles have been collected on one CD—BMG is launching an extensive TV, radio, and print effort that includes billboards, posters, magazine ads, radio commercials known as "Elvis rants" (which will feature factoids and testimonials about Elvis), TV spots, and direct-response TV offers. In addition, BMG is teaming with Bertelsmann Content Network, the media giant's internal synergies unit, to create cross-promotional opportunities between the label group and its sister companies.

Bertelsmann's Gruner + Jahr USA magazine division is distributing a "bookazine," *Elvis, Then & Now*, that features rare pictures from Graceland's 40,000-plus photo-library archives and a bonus CD sampler featuring "Heartbreak Hotel" and a

rare version of "In the Ghetto."

Bertelsmann's Random House is releasing three Elvis book titles: *The Elvis Treasures* (Villard), described as a "photographic coffee-table biography"; *Girl's Guide to Elvis* (Broadway Books), an overview of Elvis' career and romantic relationships; and *Lilo & Stitch* (Random House Children's Books), a children's book companion to the aforementioned movie.

*Lilo & Stitch*—the story of a lonely Hawaiian girl obsessed with Elvis who adopts what she thinks is an ugly dog but is really a mischievous alien—has grossed \$138.5 million at the box office since its release June 21. And the soundtrack, featuring six Elvis songs, has sold more than 377,000 units.

Meanwhile, Bertelsmann's music and video direct-to-consumer arm, BeMusic, is promoting Elvis' catalog through its storefronts. Beyond Elvis editorial and consumer guides available at both CDnow and the BMG Direct music club, those who pre-order *E1* via CDnow will receive access to a special Web site featuring exclusive audio tracks, video footage, and Elvis photos. CDnow is also selling the Elvis book titles from Random House.

BMG is also teaming with AOL for an

extensive Internet promotion. The campaign includes streaming access to the "A Little Less Conversation" remix with JXL, "Jailhouse Rock" and "Don't Be Cruel" (from *Memories: The '68 Comeback Special*); "Long Tall Sally & Whole Lot-ta Shakin' Goin' On" medley, "Burning Love," and "A Big Hunk O' Love" (all from *Aloha From Hawaii Via Satellite*); a separate Elvis-branded streaming radio channel; behind-the-scenes footage of Elvis chatting with fans from Turner Classic Movies' *Elvis—That's the Way It Is*; and a pair of Elvis-themed sweepstakes. Prizes include a trip to Graceland for Elvis Week, Elvis Presley's Hollywood bedroom furniture collection from Vaughan-Basset, and a new Elvis-themed Monopoly game.

Elvis Presley Enterprises, which has 110 licensees marketing more than 700 Elvis-related products, is getting in on the act, too. In addition to teaming with BMG on special *E1* merchandise, there will be an Elvis-themed Vermont Teddy Bear, special T-shirts through the Hard Rock Café, and Hit Clips through Hasbro. Long-time licensee Ashton-Tate is introducing a number of Elvis toys: Heartbreaker Elvis motorcycle picture frames, Elvis Guitar ornaments, Gold Record music boxes, and a unique "swiv-

el hips" ornament. Another toy licensee, Irwin Toy, is rolling out a 3D Graceland puzzle kit that features a lift-off roof revealing a fully furnished interior.

A number of other audio and video releases support *E1*. BMG Heritage released in July *Elvis: Today, Tomorrow & Forever*—a four-CD boxed set with more than 100 previously unreleased versions of Elvis classics. Tomato Records released Aug. 13 *Elvis Presley/Roots Revolution: The Louisiana Hayride Recordings*—a 16-track compilation of the King's live radio performances from the mid-1950s. The set is augmented by new musicians to enhance the sounds of the instruments on his performances of such classics as "That's All Right (Mama)," "Baby Let's Play House," "Blue Moon of Kentucky," and "Maybellene."

There are also a number of video releases in the works (see story, page 79), including Universal Studios Home Entertainment's July 30 DVD/VHS release of *Elvis: His Best Friend Remembers*—a tribute to the King from real-life friend "Diamond Joe" Esposito.

In other Elvis marketing, Priscilla Beaulieu Presley and Immortal Entertainment are reportedly set to create and co-produce a musical theater production, *Elvis and Priscilla*, based on her romance with the King. A nationwide contest will be held to cast the parts of Elvis and Priscilla that the real-life Priscilla will judge with input from audience members. The process may become a reality TV series along the lines of Fox's *American Idol: The Search for a Superstar*.



DiMURO

# The Only Nationwide Distribution Network Of Music And Video Product



**Speed. Selection. Service.**

- 200,000 unique music, DVD and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151



**BAKER & TAYLOR**  
Information and Entertainment Services

## MUSIC CITY RECORD DISTRIBUTORS, INC.

America's Oldest One Stop-since 1953

- Your salesperson - will be knowledgeable, courteous. You will receive great customer service!
- Quality Control - Guaranteed Error-Free Order Processing
- Order Packing - The Best
- Promotional Material - By Request

Visit our website - [www.mcrd.com](http://www.mcrd.com) for Product Reviews, Editorial Content, Charts, New Releases, About Music City, and More!

1-800-467-1050

*Nashville!*

## RIAA July Certifications

Following are the July Recording Industry Assn. of America certifications of album shipments:

### MULTI-PLATINUM ALBUMS

- Elvis Presley, *Elvis' Christmas Album*, RCA, 7 million.
- Brooks & Dunn, *Hard Workin' Man*, Arista Nashville, 5 million.
- Usher, *8701*, Arista, 4 million.
- Elvis Presley, *Blue Hawaii*, RCA, 3 million.
- Nelly, *Nellyville*, Fo' Reel/Universal, 3 million.
- Elvis Presley, *50 Years—50 Hits*, RCA, 2 million.
- Elvis Presley, *The King of Rock 'n' Roll: The Complete 50s Masters*, RCA, 2 million.

### PLATINUM ALBUMS (1 million units)

- Soundtrack, *Spider-Man*, Roadrunner/Columbia/IDJMG.
- John Mayer, *Room for Squares*, Aware/Columbia, his first.
- Korn, *Untouchables*, Immortal/Epic, its fifth.
- Avril Lavigne, *Let Go*, Arista, her first.
- Deftones, *White Pony*, Warner Bros., their first.
- Barry Manilow, *Because It's Christmas*, Arista, his 11th.
- Carman, *Absolute Best*, Sparrow, his second.
- Dave Matthews Band, *Remember Two Things*, RCA, its eighth.
- Nelly, *Nellyville*, Fo' Reel/Universal, his second.
- Elvis Presley, *If Every Day Was Like Christmas*, RCA, his 44th.
- Elvis Presley, *It's Christmas Time*, RCA, his 45th.

### GOLD ALBUMS (500,000 units)

- The Who, *The Ultimate Collection*, MCA, its 17th.
- Tenacious D, *Tenacious D*, Epic, its first.
- Third Day, *Come Together*, Essential, its third.
- Goo Goo Dolls, *Gutterflower*, Warner Bros., their third.
- Crystal Lewis, *Beauty for Ashes*, Metro One, her first.
- Marc Anthony, *Mended*, Columbia, his sixth.
- Roy Orbison, *Super Hits*, Columbia Nashville, his seventh.
- Korn, *Untouchables*, Immortal/Epic, its fifth.
- Soundtrack, *Lilo & Stitch*, Walt Disney.
- Avril Lavigne, *Let Go*, Arista, her first.
- Yolanda Adams, *Believe*, Elektra, her second.
- Moby, *18*, V2, his second.
- Dirty Vegas, *Dirty Vegas*, Credence/Capitol, its first.
- Papa Roach, *Lovehatetragedy*, DreamWorks/Interscope, its second.
- Jack Johnson, *Brushfire Fairytales*, Enjoy/Universal, his first.
- Paulina Rubio, *Border Girl*, Universal, her second.
- 311, *From Chaos*, Volcano/Zomba, its sixth.
- Will Smith, *Born to Reign*, Overbrook/Columbia, his third.
- Nelly, *Nellyville*, Fo' Reel/Universal, his second.
- Lionel Richie, *Truly: The Love Songs*, Motown, his sixth.
- Elvis Presley, *The Rock 'n' Roll Era*, BMG Special Products, his 82nd.
- Musiq, *Juslisen (Just Listen)*, Def Jam/Def Soul, his second.
- Blake Shelton, *Blake Shelton*, Warner Bros. Nashville, his first.
- Elvis Presley, *It's Christmas Time*, RCA, his 83rd.
- Elvis Presley, *Heart and Soul*, RCA, his 84th.

## Declarations Of Independents™



by Chris Morris

**AS TIME GOES BY:** Amid the usual tumult the other day, we realized with a start that this month marks the 10th anniversary of this column.

After we got over the immediate, desperate feeling of being infinitely ancient, we began to muse about the multitude of changes we've witnessed in a decade of covering the independent music business.

Declarations of Independents has had a unique opportunity to witness a period of cataclysmic change in the indie world. When we attended our first related trade show—the 1993 National Assn. of Independent Record Distributors' convention in Washington, D.C.—regional distributors were still crossing swords about shipments of product into their territory by their competitors. Angry confrontations and fistfights were still not uncommon events.

Most of those companies have since faded from the scene, either absorbed by the growing national wholesale operations or driven out of existence by stiffening competition. During the past five years, many of the national distributors who supplanted those old-school regionals have themselves toppled like dominoes, wracked by over-extension, a climate of retail instability, and the universal flattening of the music biz.

The indies, like everyone else in our industry, live today in an age of uncertainty. Covering this sector of the business—which entails endless talk with the figures who make it work—often involves the utilization of job skills associated with the reporter, the psychoanalyst, the grief counselor, and the psychic.

Torrents of high anxiety pour from our telephone every week these days. The ground beneath the indies' feet feels as unsettled as ever. But we would note to our bemused friends that independent music—yes, music, remember?—is as inspired and visionary as it's ever been. Looking back on just the past seven months, we can remember no time in which we've received so much superior material—and, to our astonishment, much of it has been created by artists who have handcrafted it and released it themselves. And that is what our business is all about.

Our road often looks dark ahead, so it's important to stay secure in the knowledge that independent music abides as the light of the future.

**FLAG WAVING:** Memphis' the Reigning Sound bursts back into business with its sophomore album, *Time Bomb High School*, on Burbank,

Calif.-based In the Red Records.

The quartet is the brainchild of Gregg Cartwright, a former member of the Bluff City's raging **Compulsive Gamblers** and **Oblivians**. Last year's Sympathy for the Record Industry debut *Break Up . . . Break Down* featured a program of more subdued songs ("like a Quaalude," Cartwright dryly confesses) penned by the singer/guitarist during his Oblivians days. The current album is a more flat-out rocking enterprise, though it also incorporates the reflective rock balladry of the debut.



THE REIGNING SOUND

"I'm still not a happy chappie," Cartwright says with a laugh. "Maybe there's a little more aggression to my melancholy."

In its Big Star-like combo of rock-'n'-roll heat and pained introspection, *Time Bomb High School* harks back to Memphis' musical roots. The album opener, a fierce cover of the ballad "Stormy Weather," also reaches back to the source.

"That song was also covered by other Memphis bands like the Counts and the Gants," Cartwright says. "It kind of changed every time somebody did it."

Visitors to Memphis will now have the opportunity to buy Cartwright's music in his own record store. Earlier this year, in partnership with his wife, Esther Oliver, he opened Legba Records (named for the voodoo deity) in the city's midtown area.

"We're trying to give Memphis a shot in the arm," Cartwright says of his (literally) mom-and-pop operation. "I thought, 'Man, if I'm going to keep doing music, it's so hard to work for someone else and go out and play,' so I started the store, and I'm working for myself."

If you're in Memphis Sept. 1, you can catch the Reigning Sound at Legba's premiere party for director Dan Rose's feature film *Wayne County Rambling*; bluesman Eddie Kirkland and Detroit's Dirtbombs will also appear.



# Retail Track™



by Ed Christman

**FREE ADVICE:** With **Richard Cottrell** departing and going back to the U.K. to head up the company's global fight against piracy, it leaves a void at the top of EMI Music Distribution (EMD). But more on that later.

Cottrell's tenure at EMD was notable for a number of reasons, but in my view his biggest contribution to that company was rebuilding the distribution pipeline. Before Cottrell got there, EMD's one shortcoming was that if a surprise hit came along, it would immediately be in an out-of-stock position, unable to catch up with back orders because its manufacturing and fulfillment plants had fallen behind the times. When Cottrell came aboard, he was able to convince the then-



EMI MUSIC DISTRIBUTION

new management at EMI Recorded Music that the pipeline needed to be fixed. And fix it he did. I hear that when the majors were talking to one another about combining manufacturing and fulfillment a while back, the savings that EMI would have achieved were less than what their counterparts would get out of such a deal, because Cottrell had done that well in delivering a low-cost distribution pipeline.

Anyway, back to the topic at hand: Who will replace Cottrell?

That's a good question, and one I am sure that has an answer—although I don't know it. But EMI Recorded Music chairman **Alain Levy** and EMI Recorded Music vice chairman **David Munns** don't strike me as the kind of executives who make moves unless they have plans within plans. For their part, they are so far keeping mum on who will come in.

But what if they don't have a plan? I can hear Levy and Munns talking now:

Levy: "Who are we going to get?"

Munns: "I don't know. We got to call **Christman** and get his input."

Levy: "What, are you crazy? We can't call Christman. He's a reporter, and as soon as we talk to him, our whole game plan will be in *Billboard*."

Munns: "I know—we'll get a surrogate to call Christman so he won't know who's calling him."

Levy: "Great plan."

Well, instead of waiting for the

phone to ring, just to show you the kind of magnanimous gesture I have occasionally been known to make, I'll give you my advice, free of charge.

First off, companies often make the mistake of overlooking their own talent, and right within EMI Recorded Music I can think of several candidates. EMI Canada head **Deane Cameron** could capably add the responsibilities of running EMD. Executive VP **Ronn Werre** has done a fine job of stepping in as the No. 2 guy there. What's more, he comes from outside the industry, which I like, because now more than ever, the music industry can't be business as usual and needs people with new and/or different perspectives. But if you don't want them, you've got Capitol senior VP of sales **Joe McFadden** sitting right there. He used to be the No. 2 guy at EMD, and he is familiar with the people and the system.

Now, if you want to look outside the company, there are plenty of candidates, including one of the guys you let go a couple of months back. Former executive VP **Gene Rumsey** has got to be a contender for any top distribution spots that become vacant. Or what about former EMD president **Russ Bach**?

Speaking of people who could do it that are looking for gigs, there's **Rick Bleiweiss** and **Rick Cohen**, both formerly of BMG Distribution. Also, you might want to consider **David Fitch** and **Steve Corbin** or **John Esposito** and **John Madison**, all former PolyGram Group Distribution executives who are all currently said to be unencumbered by a steady flow of income.

There are also the No. 2 guys at the other majors to consider, including **Jim Weatherson** at Universal Music & Video Distribution and **John Murphy** at Sony Music Distribution. And what about **Pete Cline**, the No. 2 guy at Handleman Co., who is doing a kick-ass job there? Hey, for all I know, maybe BMG Distribution president **Pete Jones** could be had, if the price was right.

Now that I've got you started, maybe you should call **Warren Wasp** or one of the other industry headhunters and spend a few shekels with them to narrow it down so that they don't get mad at me for giving out free advice on their turf. And for those of you whose names don't appear on my list, maybe you should consider calling me occasionally to pay homage to me—I mean, to shoot the breeze with me—so that you are top of mind.

## DDL, Maxell Manufacture DVD Merger

BY MATTHEW BENZ

NEW YORK—Seeking broader entry into the booming DVD market as well as relief from flagging CD demand, Nippon Columbia's Denon Digital LLC (DDL) disc-replication subsidiary and Maxell Corp. of America's Disc Replication Services are merging their DVD manufacturing operations.

Combining to create a new entity, MD Digital Manufacturing, "gives us the capacity we need to go after large customers," DDL president/COO Brian Wilson says. The joint venture, owned 60% by Maxell and 40% by DDL, will have the capacity to produce more than 30 million discs annually. Financial terms of the deal were not disclosed.

"Our focus here was to increase the size of the entity," adds Richard Hager, VP at Maxell Disc Replication Services, who says he is seeing consolidation elsewhere in the DVD-manufacturing sector. "There are some economies of scale to be realized."

Even so, Wilson says, "We're never going to slug it out with the large-studio Hollywood market." Instead, the focus will be on nontraditional Hollywood film, music DVD, and the educational and corporate markets.

Maxell's DVD manufacturing equipment will be transferred to DDL's plant in Madison, Ga., where MD will be based with an initial staff of about 60. DDL will handle sales and marketing. Some staff cuts are expected at Maxell's San Diego operation in conjunction with the transfer. The integration of facilities is expected to be completed by Nov. 1.

DDL, which has a presence in the music and software markets, has been manufacturing DVDs for about eight months. "It really is a business we wanted to capitalize on," Wilson says. According to the Video Software Dealer's Assn., DVD hardware penetration rose to one-quarter of U.S. TV households in 2001 and should hit 35% by the end of this year.

Meanwhile, "we're watching CD load implode," Wilson says, noting that DDL expects CD demand to decline by about 10% this year.

Maxell made for a logical partner, as its parent, Hitachi Maxell, is a major shareholder in Nippon Columbia. Maxell U.S. president Tom Yamakawa says, "Our relationship as sister companies in the larger Hitachi family made this combination a natural fit."

Geography also played a factor. DDL is primarily an East Coast operation, while Maxell is concentrated on the West Coast. Hager notes that the distribution centers of the combined entity's major customers are clustered in the Midwest, making Madison, which is 60 miles east of Atlanta, the optimal location for MD.

Strauss Zelnick, chairman of Nippon Columbia and former BMG Entertainment CEO, says the deal reflects the company's need to have a "major presence" in DVD. "We see it as a big growth category," he says. "There will be plenty of business both in music video and audio music, and there's obviously film business there, and there is videogame business. So we have an array of potential customers, [and] we've already begun to book significant orders."

## Are you with the right ONE-STOP? AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **mped** and **mbush!**
- Electronic orders with our **AMI** disc and online with **AM**
- Our Turn-Key Retail Website Solution **Store**

New Accounts Call:

800-635-9082

Fax: 954-340-7641

or visit us on the web at:

www.aec.com



AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

## Sites + Sounds NEWSLINE...

**MUZE, BBC PACT:** Muze U.K., a wholly owned subsidiary of New York-based Muze, has inked a deal to provide its music data services to the Web site of the British Broadcasting Corp. (BBC). Under the terms of the deal, the BBC will incorporate several Muze music products into its Web site (bbc.co.uk). Among the products are the U.K. version of the MuzeTunes streaming audio sample service.

**TONOS INKS PUBLISHERS:** Online musicians' network Tonos Entertainment has forged deals under which five leading music publishers will sign songwriters who are members of the TonosPRO subscription service. The deals are with Chrysalis Music Group, DreamWorks SKG Music Publishing, EMI Music Publishing, Famous Music, and Warner/Chappell Music. Each publisher will sign at least two Tonos songwriters. Los Angeles-based Tonos recently forged artist-development deals with Atlantic Records, Columbia Records, DreamWorks Records, J Records, Jive Records, and Interscope Geffen A&M.

**STAFF CUTS AT LIQUID:** Liquid Audio is cutting 20%-30% of its staff in light of its pending merger with Alliance Entertainment Corp. (AEC). Last November, Liquid cut 15% of its work force, leaving 104 employees. Mean-

while, in a letter to Liquid's board late last week, investment firm Steel Partners II, which owns a 9.1% stake in Liquid, objected again to the AEC merger. Liquid has twice rejected Steel Partners' offer to buy the company. Steel Partners also called on Liquid's board and top officers to resign immediately following the Sept. 26 shareholder vote on the AEC merger. Liquid says the AEC deal "offers the most significant return of value to all Liquid Audio stockholders."

**FILTERING IN:** ArtistDirect has formed a marketing unit, FilterDirect, in a partnership with L.A.-based lifestyle and street marketing company FilterMMM.



Under terms of the deal—which includes revenue-sharing—the two companies will combine resources to offer customized online marketing programs for non-ArtistDirect artists. According to an ArtistDirect spokesperson, the unit's first client is Island/Def Jam artist **Daniel Bedingfield**.

**SONICBLUE DUMPS CEO:** **Kenneth Potashner** has been let go as president/CEO of SonicBlue, maker of the Rio line of digital audio players. The Santa Clara, Calif.-based company has named executive VP of marketing and product management **Gregory Ballard** interim CEO. Ballard, a former top



executive with Warner Custom Music and several Web-related ventures, joined SonicBlue in April. In a conference call, Ballard denied that Potashner's dismissal was due to disagreements over outstanding loans from SonicBlue to senior executives, including the former president/CEO. Ballard says the loans "have not been forgiven."

**DIRECTGROUP CEO EXITS BERTY:** **Klaus Eierhoff** is exiting as CEO of DirectGroup Bertelsmann, which comprises the German media giant's worldwide book and music clubs and e-commerce businesses. The move is "a result of differing opinions concerning the strategic focus of Bertelsmann's direct-to-customer businesses," according to a company statement. Eierhoff has been replaced by **Ewald Walgenbach**, who previously served as DirectGroup COO, a position that is now eliminated as part of a "streamlining" of management. Walgenbach, who is based in Guetersloh, Germany, reports to new Bertelsmann chairman/CEO **Gunter Thielen**. Eierhoff's exit closely follows the ousting of former Bertelsmann chief **Thomas Middelhoff**, whose strategy for

the company included a heavy focus on the Internet and new media.

**SONY UPDATES DRM:** Sony Corp. has bowed an updated version of its Open MagicGate digital rights management system, OpenMG X. Sony says the technology will allow for distribution of music video and other digital content to its VAIO PCs, as well as audio/video equipment and mobile devices. Sony says it plans to promote OpenMG X to labels and other distribution companies to use as a "core technology" for protecting content. It also says PressPlay and other Internet music firms are considering distribution services that utilize OpenMG X. Sony subsidiary Label Gate Co. will soon start a Japan-based music service using OpenMG X.

**REAL SACKS 90 STAFFERS:** RealNetworks will cut about 90 of its 800 employees as part of a reorganization aimed at reducing costs and reviving sales growth. A spokeswoman says the cuts will be across the board, as the Seattle-based digital media firm reorganizes its systems business around its recently announced "Helix" streaming initiative. Real's consumer business remains centered on its RealOne media player. Real expects to take a charge of \$4 million-\$6 million from the restructuring. In July, Real reported a smaller second-quarter loss but saw sales fall 8.6% to \$43.8 million.

**MILLER HEADING AOL:** AOL Time Warner has named **Jonathan Miller** as chairman/CEO of America Online. Miller is the former president/CEO of USA Interactive's USA Information and Services division, which oversees, among other things, USA's 66% stake in Ticketmaster. He reports to **Don Logan**, chairman of AOL TW's media and communications group. Miller replaces former AOL TW COO **Bob Pittman**, who stepped down in July.

**LISTEN CUTS MARKETING DEALS:** Listen.com has entered into a pair of cross-marketing deals for its Rhapsody subscription service. Netgear—a maker of products enabling consumers to share Internet access across multiple computers and other Web-enabled devices—will offer a free one-month Rhapsody trial to purchasers of its home networking solutions. Listen, in turn, will feature the Netgear products on its site. Meanwhile, iM Networks—a provider of online radio tuning services to Web-



enabled devices—will also offer a free one-month Rhapsody trial to its users. Additionally, iM is integrating the Rhapsody artist database into its e-commerce system. Users who press the "Tell Me More" button on iM-enabled devices will receive an e-mail letting them know whether the song currently playing is available through Rhapsody.

## Music & Money

by Brian Garrity

**ARTISTDIRECT BOWS IMUSIC:** ArtistDirect has launched a new label called iMusic that is being overseen by company vice chairman **Marc Geiger**.

The label recently released its first project, *Libertine*, from Britpop act **Gene**. The iMusic roster also includes **Speech** (of **Arrested Development**),



**John Doe** (of the seminal Los Angeles band X), **Sir Mix-a-Lot**, **Tre** (of the **Pharcyde**), **Folk Implosion**, **Tom Tom Club**, and **Berlin**. Former **Smiths** guitarist **Johnny Marr** has also signed a deal with the label for the January 2003 release of the debut album from his new band, **the Healers** (*Billboard-Bulletin*, Aug. 2).

Berlin's *Voyeur* will hit store shelves Aug. 20, while new discs from Speech, Tre, and Doe are due Sept. 10.

"The big opportunity right now is in figuring out how you add value not to new artists but to established artists who have careers but have been squeezed by the consolidation in the industry," says Geiger.

iMusic's agreements with artists cover only one release, and net profits from album sales are shared equitably between artist and label, with the artist retaining ownership of the masters.

Much of the marketing for iMusic will be Web-based in an effort to keep costs down. Some music from each release will be offered online as free, unrestricted MP3 files.

The label is operating independently of ArtistDirect Records, which is focusing on developing newer acts. iMusic is more geared toward acts with established names and followings. BMG is providing brick-and-mortar distribution in the U.S. as part of a larger deal between ArtistDirect and BMG.

iMusic is also the name of a music bulletin board/information Web site included in the ArtistDirect network of online destinations. The label site—which is also selling its artists' albums—can be found at imusic.com. The bulletin boards are at imusic.artistdirect.com.

**LOSING SPAN:** CenterSpan Communications reports a wider second-quarter net loss of \$5.6 million, or 56 cents per share, due to increased spending on marketing its C-Star peer-to-peer technology.

The Hillsboro, Ore.-based company's net loss in the same period last year was \$4.9 million, or 61 cents per share. CenterSpan did not have any revenue during the quarter and does not expect to book any in 2002. But based on recently signed and pending deals with content providers, chairman/CEO **Frank Hausmann** says the company expects to break even in terms of cash flow in 2003.

CenterSpan has agreements to develop digital entertainment services with Vivendi Universal Net USA (*Billboard Bulletin*, May 22) and MeTV Networks (*Billboard Bulletin*, June 26). As of June 30, CenterSpan had cash of \$3.5 million and \$5 million in additional funding available.

**LOUDEYE NUMBERS:** Loudeye reports a second-quarter net loss of \$8.3 million, or 21 cents per share, including a \$1.1 million charge for job cuts and restructuring (*Billboard Bulletin*, June 25).

The Seattle-based digital-media services firm had a net loss of \$11 million, or 26 cents per share, in the same period last year, when it had \$3.1 million in charges for severance and writedowns. Revenue rose 20.2% to \$3.2 million.

Loudeye will use \$2 million of its \$42.6 million in cash to repurchase shares during the next year. Its stock recently shifted from the Nasdaq National Market to the Small-Cap Market.

**SIRIUS STRUGGLES:** Shares of Sirius Satellite Radio plummeted nearly 35% in heavy trading Aug. 13, as the company posted increased losses for the second quarter and warned that failure to secure additional funding might force it into bankruptcy.

For the quarter ended June 30, New York-based Sirius had a net loss of \$124.6 million or \$1.62 per share, on revenue of \$70,000. During the same period last year, Sirius—which had yet to launch its service nationally—had no revenue and a net loss of \$72.5 million, or \$1.35 per share.

The company says it had 6,510 subscribers as of Aug. 11.

As of June 30, Sirius had \$326.9 million in cash and investments. In a filing with the Securities and Exchange Commission, the company says that if it is unable to raise additional funding by second-quarter 2003, it might have to seek bankruptcy protection.

### TRAFFIC TICKER

#### Top Overall Sites

#### Traffic In July

TOTAL VISITORS (in 000s)	
1. amazon.com	19,300
2. windowsmedia.com	9,662
3. real.com	7,808
4. kazaa.com	6,002
5. barnesandnoble.com	3,434
6. walmart.com	3,164
7. columbiahouse.com	2,993
8. bestbuy.com	2,715
9. mtv.com	2,412
10. musicmatch.com	2,358
11. cdnow.com	2,297
12. lyrics.com	1,820
13. circuitcity.com	1,525
14. musiccity.com	1,184
15. sonymusic.com	1,111

#### AVERAGE MINUTES PER VISITOR PER MONTH

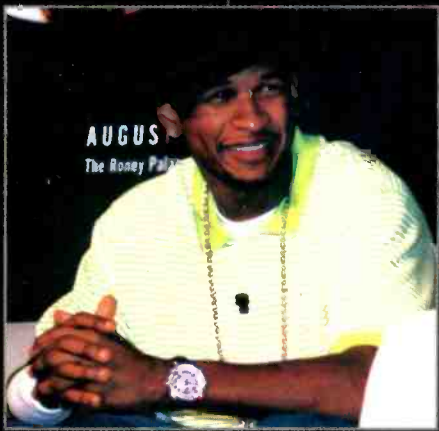
1. musicmatch.com	24:03
2. towerrecords.com	17:27
3. aimster.com	15:40
4. mtv.com	14:54
5. amazon.com	14:23
6. live365.com	13:05
7. listen.com	12:43
8. allmusic.com	12:42
9. kazaa.com	12:37
10. sonicnet.com	12:22
11. bet.com	11:01
12. bestbuy.com	10:15
13. real.com	10:07
14. barnesandnoble.com	09:55
15. windowsmedia.com	09:36

#### Nielsen//NetRatings

Source: Nielsen//NetRatings, July 2002. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.







★ Heineken®

presents

Billboard



AMERICAN URBAN  
RADIO NETWORKS

# R&Bhiphop

CONFERENCE AWARDS

## ***A SPECIAL THANK YOU***

to our *sponsors, attendees, panelists,*  
*performers, Wendy Williams, Brad Hurtado,*  
*the team at BillboardLive, Heineken & AURN . . .*

**FOR MAKING THIS YEAR'S CONFERENCE  
AND AWARDS THE LIVEST EVENT YET!**

## ***CONGRATULATIONS***

to all the *finalists and winners of the*  
**3rd annual Billboard R&B Hip-Hop Awards!**



2 ALBUMS. MORE THAN 22 MILLION COPIES SOLD. 2 DIAMOND AWARDS.

# DIXIE CHICKS ★ HOME

NEW ALBUM, HOME, IN STORES TUESDAY, AUGUST 27

FEATURING THE COUNTRY RADIO SMASH "LONG TIME GONE"  
AND THE UPCOMING SINGLE "LANDSLIDE"



SEE THE DIXIE CHICKS PERFORM ON TV:

8/23 ★ TODAY SHOW OUTDOOR SUMMER CONCERT SERIES

8/27 ★ LATE SHOW WITH DAVID LETTERMAN

8/29 ★ CBS EARLY SHOW

9/4 ★ LIVE! WITH REGIS & KELLY

9/5 ★ THE TONIGHT SHOW WITH JAY LENO

9/30 ★ LIFETIME "INTIMATE PORTRAIT"

CMT'S "CROSSROADS" WITH JAMES TAYLOR IN OCTOBER

NBC DIXIE CHICKS PRIME TIME SPECIAL IN DECEMBER



PRODUCED BY THE DIXIE CHICKS & LLOYD MAINES

WWW.DIXIECHICKS.COM WWW.COLUMBIARECORDS.COM "COLUMBIA" AND "MONUMENT" REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA. © 2002 SONY MUSIC ENTERTAINMENT INC.

