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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 14, 2002

## Touring Biz Laments As Stars Stay Home

BY RAY WADDELL

NASHVILLE—There are few sure things in the concert business, but you can be certain about this: Some of the top potential concert attractions will not be on tour anytime soon.

Some choose retirement. Some go on hiatus. Some are bygone bands that will not reunite. All take big money out of the touring equation.

"We all talk about how business is; what about how business isn't?" asks Dennis Arfa, president of New York-based booking agency Artists Group International (AGI). "There is great demand for some people who aren't touring, and there is a lot of

money out there that doesn't get spent. The touring business is missing some of the biggest stars in the world."

The Rolling Stones are the top touring act of all time for a reason. Outside of their obvious musical skills and ongoing popularity, the Stones work. They go out every few years—with sufficient breaks to make each tour an event—and their tours are historically lengthy and global in scope. In the 1990s, the Stones played 333 mostly stadium shows, grossing more than \$750 million (see story, this page).

On the other hand, (Continued on page 94)



## EMI, Stones Hope New Fans Lap Up 'Forty Licks'

BY MELINDA NEWMAN

LOS ANGELES—It's a little hard to imagine, but Keith Richards says he fears that playing live with his Rolling Stones bandmates may one day feel like just another day at the office.

He pauses, slides into a hard guffaw, and adds, "Not that I know what a day at the office feels like."

No, but the Rolling Stones gross more than most corporations when it comes to their night jobs. In the 1990s, the band took in a staggering \$750 million from three tours. With a nearly sold-out concert outing under

way and a greatest-hits package that for the first time spans its entire career, the top touring act of all time is poised to reach a new plateau.

The hits package, *Forty Licks*, is a joint venture among Virgin Records, Universal Music International (UMI), and ABKCO Records that will be distributed worldwide by Virgin parent EMI Recorded Music. The first half of the two-disc set contains the ABKCO-controlled material, starting with the group's first U.S. chart single, 1964's cover of Buddy Holly's "Not (Continued on page 95)



## DVD Sales Boom In Urban Market

BY JILL KIPNIS

LOS ANGELES—The simultaneous mainstreaming of hip-hop music and the DVD format has led to skyrocketing interest in urban-themed video programming, with some home-video companies reporting 400% increases in sales during the past two years.

This converging excitement has spurred independent and major studios to release a growing number of urban theatrical and direct-to-video projects, as well as comedy, sports, and music programming. Retailers are responding with a new openness as a result of the broadening demographic of consumers pur-

chasing the products.

While niche product in general is on the upswing as DVD hardware penetration increases, executives, filmmakers, retailers, and industry analysts believe that interest in urban product will continue to rise because of its strong fit with the DVD format.

In the past year, various types of urban project have achieved notable sales success. Image Entertainment's *Tupac Shakur: Thug Angel: The Life of an Outlaw*, a documentary about the late rapper that was released in a deal with Quincy Jones III's film production company, QD3 (Continued on page 96)



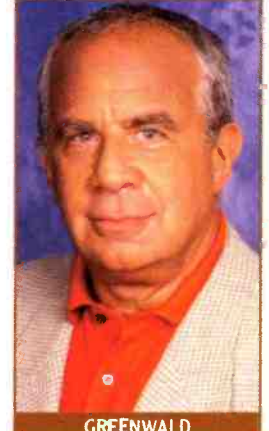
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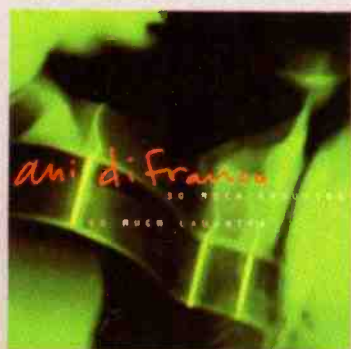


GREENWALD

Nominees For MTV's First Latin VMAs: Page 3 • Napster Facing Liquidation; Lionel Hampton's Jazz Legacy: Page 7

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(MTV's *Jackass*, *BIG TROUBLE*)

**ROSARIO DAWSON**  
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**TONY SHALHOUB**  
(*SPY KIDS 2: THE ISLAND OF LOST DREAMS*)

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Subject to Change

# EMI Upbeat, Despite Possible Loss Of Blue-Chip Status

BY GORDON MASSON

LONDON—London's premier share index, the FTSE 100, looks certain to eject EMI Group from the index at its quarterly review this month, as the dwindling price of media stocks has seen the major's market capitalization fall way short of the U.K.'s top 100 companies.

Unless it experiences a dramatic reversal in fortunes before the close of the London Stock Exchange on Tuesday (10), EMI will lose its blue-chip status for the first time since the creation of the index in 1984. The company will then drop into the FTSE 250 index.

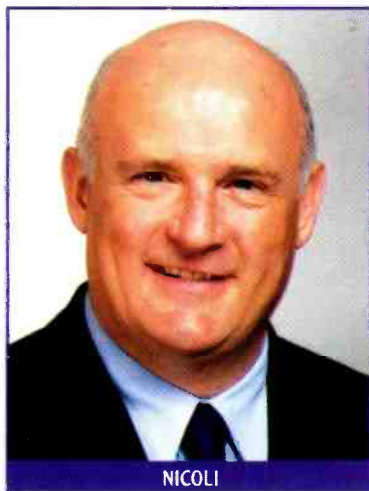
The FTSE 100 index tracks the U.K.'s biggest publicly listed companies. But with EMI's market capitalization at about £1.3 billion (\$2 billion) at the close of business Sept. 4,

it is relegated to below the landmark 111th place in the list of Britain's biggest public companies: If a company falls below 111 on the review date, it is automatically ejected from the FTSE 100 index.

That situation was exacerbated Sept. 4, when JP Morgan analyst Sarah Simon cut her EMI target price from 250 pence to 175 pence, citing her belief that organic profit growth was limited in the recorded music market.

One broker believes EMI's loss of blue-chip status will drive the stock price even lower, leading to a possible hostile takeover. "EMI's highly profitable music-publishing division would be easy to split off," the source says. "A low share price leaves the company open to a possible takeover and asset strip by the likes of Bertelsmann. However, if EMI can show that it is making decent profits, it may reignite the interest of institutional fund managers—after all, it's better to have your money in a business with margins of 6% than have it sit in the bank, where it only makes 3%."

As the company is bound by stock-



NICOLI

market rules, no one at EMI was available for comment. Instead, a spokesperson referred *Billboard* to chairman Eric Nicoli's words at the company's July annual meeting: "Our performance in the first quarter of this financial year is in line with our expectations for both recorded music and music publishing," he said. "Looking ahead to the rest of this financial year, we continue to expect to meet our revenue targets, achieve our planned cost

savings, and deliver a substantial improvement in operating performance for both the half-year and the full year."

Ironically, EMI's stock-market performance is enduring its difficulties when parts of its business are enjoying record-breaking times. EMI Music Publishing is doing better than ever before, and London-based label Parlophone recently enjoyed its biggest-selling week, outside of an Apple Corp. (i.e., the Beatles) release.

Taking the accolade for that achievement is the new Coldplay album, *A Rush of Blood to the Head*, which scanned 274,000 over-the-counter sales in the U.K. alone during its first week, making it No. 1 on the U.K. album charts. The album also took the top spot in Australia,

Canada, Denmark, Germany, Hong Kong, Iceland, Ireland, Italy, Norway, and Switzerland. In the U.S., 141,000 sales led it to debut at No. 5 on The *Billboard* 200.

And in a presentation to retailers Sept. 3 in London, EMI executives said they were hopeful of building on Coldplay's sales in the run-up to the end of the year, when its labels will also be releasing such product as the Rolling Stones' *40 Licks*, best-ofs by David Bowie and Blondie, and *Now! 53*. The company will also be releasing a Kylie Minogue DVD featuring a bonus live album and a Gorillaz DVD—products that EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth urged retailers to front-rack with music CDs rather than hide among movie DVDs.

## Sony Music U.K. Announces Restructuring

BY LARS BRANDLE

LONDON—In a move that Sony Music Entertainment U.K. says will harness the "creativity" of the London-based company, Sony Music U.K. plans to replace the current three-label structure of Columbia, Epic, and S2 with two divisions: international repertoire and U.K. repertoire.

About 10 jobs are expected to be cut as a result of the development, which was unveiled Sept. 4. The new structure takes effect Sept. 30.

Muff Winwood, Sony Music U.K. senior VP of A&R and S2 managing director, becomes president of the U.K. repertoire division. Catherine Davies, VP of international at Sony Music U.K., takes the title of managing director, overseeing marketing, promotion, video commissioning, and international exploitation, among other duties. Epic managing director Nick Raphael becomes VP, while S2 director of A&R Lincoln Elias becomes VP of A&R. At the international division, Robbie McIntosh, former director of promotions at Columbia, is appointed managing director, overseeing A&R, marketing, and promotion.

Sony Music Entertainment U.K. chairman/CEO Rob Stringer says the domestic division will consist of about 30 staffers "dedicated exclusively to the development of U.K. artists." The international division, he says, will aim to consolidate the company's "strengths in the marketing" of artists drawn from Sony Music U.S. and international affiliates.

## AFTRA, Artists Call For Health-Care Changes

BY BILL HOLLAND

WASHINGTON, D.C.—The American Federation of Television and Radio Artists (AFTRA)—whose members under federal collective bargaining agreements also include featured recording artists—has lined up more than 250 current and established recording artists, as well as two other prominent artists' groups, to sign a letter of support calling for upgraded requirements for artist health-care payments and a provision that would let artists rerelease and exploit out-of-print recordings if labels chose not to keep them on the shelves.

The items being negotiated in ongoing discussions are part of AFTRA's bargaining list with record companies regarding a new Sound Recording Code. The codes, employed for decades and required by federal law, are forged by negotiations between AFTRA and labels to set standards for the treatment of recording artists. The current code expired June 30 but has been extended. Negotiations resume Sept. 18 in New York.

The health-care update would mean that companies would have to pay health benefits to those under contract, regardless of whether they are recouped [have sold enough

records to pay back advances and charges] or not.

The call to allow recording artists to exploit dormant recordings if record companies do not keep them "in print," either as hard goods or electronically, has also been taken up by Sen. Orrin G. Hatch, R-Utah, who is preparing artists' rights legislation with such a provision to be introduced this fall (*Billboard*, July 6).

The petition marks the first time that the union has flexed its muscles by securing the public support of their recording-artist membership in negotiations. In recent years, AFTRA has become more aggressive in working for the featured recording-artist segment of its membership. Its traditional member base comes from the on-air broadcast community.

The 250 signers represent a broad musical landscape. A sampling includes Yolanda Adams, Mya, Johnny Cash, Coolio, Sheila E., Marilyn Horne, John Hiatt, Tom Petty, Enrique Iglesias, Toby Keith, Tom Waits, Smokey Robinson, and the members of Korn, Staind, Dixie Chicks, and the Blind Boys of Alabama, as well as Don Henley for the Recording Artists Coalition and Jenny Toomey for the Future of Music Coalition.

A F T R A

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	491,840,000	426,487,000	(↘13.3%)
Albums	467,203,000	417,859,000	(↘10.6%)
Singles	24,637,000	8,628,000	(↘65.0%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	432,913,000	395,786,000	(↘8.6%)
Cassette	33,375,000	21,046,000	(↘36.9%)
Other	915,000	1,027,000	(↗12.2%)

### OVERALL UNIT SALES

This Week	12,275,000	This Week 2001	14,217,000
Last Week	11,773,000	Change	↘13.7%
Change	↗4.3%		

### ALBUM SALES

This Week	12,085,000	This Week 2001	13,731,000
Last Week	11,543,000	Change	↘12.0%
Change	↗4.7%		

### SINGLES SALES

This Week	190,000	This Week 2001	486,000
Last Week	230,000	Change	↘60.9%
Change	↗17.4%		

### DISTRIBUTORS' MARKET SHARE 6/03-6/30

	UMVD	SONY	INDIES	WEA	BMG	EMD
Total Albums	27.9%	18.0%	17.8%	15.0%	13.2%	8.1%
Current Albums	29.9%	18.9%	16.1%	13.2%	15.0%	6.9%
Total Singles	18.1%	25.7%	22.7%	8.8%	21.3%	3.5%

### YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	293,521,000	257,413,000	(↘12.3%)
Catalog	173,740,000	160,446,000	(↘7.7%)
Deep Catalog	118,461,000	111,493,000	(↘5.9%)

In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The *Billboard* 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 9/01/02

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

# Jazz Icon Lionel Hampton Dead At 94

Vibraphonist/Drummer Played With Countless Luminaries, Set New Standards During Eight-Decade Career

BY CHRIS MORRIS

LOS ANGELES—In *Jazz: The Rough Guide*, co-author Digby Fairweather notes the thrilling power and wide-ranging impact of swing titan Lionel Hampton's band. He says the group generated "high energy, screaming brass, and rhythms which could drive an audience to . . . near-hysterical excitement." Fairweather adds, "Hampton's big band was, in a sense, a rock and roll band conforming to jazz conventions."

One of music's most ebullient and dynamic performers and bandleaders, vibraphonist/drummer Hampton, 94, died of heart failure Aug. 31 in New York.

Born April 20, 1908, in Louisville, Ky., Hampton was a truly historic personage whose career spanned eight decades and the entire evolution of recorded jazz.

Raised in Chicago, he rubbed elbows with the luminaries of early jazz at parties thrown by his uncle, a noted bootlegger. Recruited as a drummer out of high school by bandleader Les Hite, he relocated to Los Angeles in 1927. There, he played behind Louis Armstrong at Culver City's historic jazz spot, the Cotton Club. It was Armstrong who encouraged Hampton to take up the vibes, then rare in jazz; he first played the instrument on one of Satchmo's recording dates in 1930.

In 1936, producer/A&R man John Hammond introduced Hampton to swing king Benny Goodman at an L.A.



gig. The clarinetist hired Hampton for his unprecedented quartet, the first integrated jazz combo; those sides, featuring Goodman, Hampton, pianist Teddy Wilson, and drummer Gene Krupa, are high-water marks of small-band swing. He was additionally featured in Goodman's big band and his sextet, which also included guitarist Charlie Christian. Those famed recordings—which included Hampton's theme song, "Flying Home"—are being reissued later this month by Columbia Legacy (*Billboard*, Aug. 24).

While with Goodman, Hampton recorded as a leader for RCA. These classic performances found him in the company of such luminaries as Harry James, Cootie Williams, Johnny Hodges, Rex Stewart, Benny Carter,

Coleman Hawkins, and Dizzy Gillespie.

With Goodman's encouragement and financial support, Hampton founded his own group in 1940. That band set a standard for jazz showmanship and hard-hitting, R&B-inflected power (though the unit also excelled at ballad work). Hampton's bands included such renowned "honking" saxophonists as Illinois Jacquet (whose show-stopping solo work on "Flying Home" turned him into a star of Norman Granz's Jazz at the Philharmonic shows) and Jack McVea. Other celebrated band members included Dexter Gordon, Clifford Brown, Quincy Jones, Fats Navarro, Clark Terry, and Charles Mingus. Vocalists Dinah Washington, Joe Williams, Betty Carter, and Jimmy Scott all received their first breaks with him as featured performers.

Hampton recorded widely for Granz during the 1950s, usually in the company of pianist Oscar Peterson. He continued to relentlessly record and tour (especially in Europe) through the '60s, '70s, and '80s; he released his last studio album in 1991.

Hampton also became heavily involved in urban development and opened low-income housing in Harlem in the late '70s. In 1987, the University of Idaho's music school was named in his honor. He received the Kennedy Center Lifetime Achievement Award in 1992 and the National Medal of Arts from President Clinton in 1997, two days after a fire ravaged his New York apartment.

## 'Idol' Worshippers Pick Clarkson

BY CARLA HAY

Kelly Clarkson became the first winner of *American Idol* Sept. 4 in the Fox TV show's season finale.

The 20-year-old singer from Burleson, Texas, will be signed to RCA Records, which commercially releases her first single, "Before Your Love/A Moment Like This," Sept. 17. The title, a double A-side, is already in the top 40 of amazon.com's pre-order sales chart.

RCA will also release Clarkson's debut album Nov. 26 and a compilation album featuring the 10 *American Idol* finalists Oct. 1. On Oct. 15, the *American Idol* home-video release of the first season on VHS and DVD hits retail (see Picture This, page 76). (Some of these release dates have changed since Picture This, which has an earlier deadline, went to press.) The 10 finalists will also hit the road for a 28-city U.S. arena tour—*American Idols Top 10 Live*—which will be promoted by Metropolitan Entertainment; the tour begins Oct. 8 in San Diego.

The 30 semifinalists will perform on a Fox TV special airing Sept. 23.

## Judge Halts Aimster Operation With Preliminary Injunction

BY BILL HOLLAND

WASHINGTON, D.C.—A federal judge halted the peer-to-peer service operation of the company formerly known as Aimster Sept. 4 by issuing a preliminary injunction requested by the Recording Industry Assn. of America (RIAA). He also ordered the company to post a \$500,000 bond to help compensate for infringement losses in case the injunction is later lifted.

Judge Marvin Aspen of the U.S. District Court for the Northern District of Illinois disagreed with Madster's argument that it was unaware of the illegal distribution of music files by users of its peer-to-peer network and could not be held liable; he described the service as one "whose very *raison d'être* appears to be the facilitation of and contribution to copyright infringement on a massive scale." He added that it was "disingenuous" of the company to say it was unaware of infringement "when their putative ignorance is due to an encryption scheme that they themselves put in place."

Aimster, he wrote, "managed to do everything but actually steal the music off the store shelf and hand it to Aimster's users."

Aspen also ruled that Aimster must submit a "practical method for identifying infringing material and the transitory nature of its end users."

The RIAA sued the firm for copyright infringement last May. Aimster filed for Chapter 11 bankruptcy protection earlier this year, temporarily halting the lawsuit. The company changed its name to Madster last year as a result of a separate legal action with AOL Time Warner.

In a statement, RIAA chairman/CEO Hilary Rosen says the injunction "underscores that companies and individuals will not be permitted to build a business on music they do not own and will be held responsible for their actions."

Aimster lawyer George Capinello said, "We're disappointed by the decision, and I'm consulting with my client about next-step possibilities."

## Bertelsmann Decision May Signal End Of Napster

BY BRIAN GARRITY

NEW YORK—Bertelsmann has abandoned its plan to acquire Napster's assets following a Sept. 3 federal court ruling blocking a deal between the two companies. The decision may mean the end of the cash-strapped swapper, which in response fired its staff—including CEO Konrad Hilbers and founder Shawn Fanning—and began liquidating its remains under a Chapter 7 bankruptcy filing.

A Delaware bankruptcy court rejected Bertelsmann's bid for the assets because of a lack of evidence that the agreement was brokered in good faith.

While Bertelsmann was valuing its bid for Napster's assets at \$92 million, the German media giant

was only offering \$9 million in new funds. The rest of the bid was based on secured loans Bertelsmann made to Napster during the past two years.

The Recording Industry Assn. of America and the National Music Publishers Assn. (NMPA) objected to the inclusion of past loans in the bid, claiming a conflict of interest between the Bertelsmann and Napster management teams.

The music industry, hoping to receive a payout greater than \$9 million in bankruptcy proceedings, also said that Bertelsmann's valuation of its offer was discouraging other companies from bidding on the assets. The court agreed in its ruling, citing "divided loyalties" on the part of Hilbers, a Bertelsmann veteran.

In response to the ruling, Bertels-

mann—which has undergone a shift in thinking on its Internet strategy following a recent series of management shake-ups—says it is no longer interested in Napster and is not appealing the decision. "We accept the court's decision that the sale of Napster's assets to Bertelsmann has been denied and that the purchase will not proceed," the company said in a statement.

As for Napster, the company may have lost its last chance to re-launch as a legitimate service. The company will now sell what remains of its assets, which include the name and the technology, to the highest bidder



in an upcoming auction. Sources says Bertelsmann will not make a new bid for the company.

Prior to his dismissal, Hilbers said in a statement that Napster's technology is of little value without the team that created it. He added that by denying Bertelsmann's bid, "Napster's creditors will be denied substantial repayment."

But while Napster insists that its creditors will miss out on a chance for "substantial repayment," members of the industry say the ruling creates a more level playing field for Napster bidders.

NMPA general counsel Carey Ramos says the assets could fetch "substantially more" than what Bertelsmann was offering. Prior to a previously expired auction period, an investment bank hired by Napster's creditors was seeking bids close to \$25 million for the company's assets.

## Executive Turntable



ESTABROOK



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COLLINS

**RECORD COMPANIES:** Keith Estabrook is named senior VP of communications for Sony Music Entertainment in New York. He was a media and communications consultant.

Kim Youngberg is named senior VP of legal and business affairs for Wind-up Records in New York. She was junior partner of Davis, Shapiro & Lewit.

David Toomey is promoted to

VP of international marketing for Sony Music Canada in Toronto. He was director of international marketing for Columbia Records Group.

**PUBLISHING:** Bradley Collins is named associate director of writer/publisher relations for BMI Music Publishing in Nashville. He was a song plugger for Acuff-Rose Music Publishing.

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WORLD MUSIC - Issue Date: Oct 26 • Ad Close: Oct 1  
J&N RECORDS 20TH ANNIV. - Issue Date: Oct 26 • Ad Close: Oct 1  
ENGELBERT HUMPERDINCK 35TH ANNIV. - Issue Date: Nov 2 • Ad Close: Oct 8  
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## LATIN 6-PACK 5

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# ARTISTS & MUSIC

## Life Is Looking 'Up' For Gabriel

Geffen Plans TV Assault To Push First Studio Set In 10 Years

BY LARRY FLICK

Peter Gabriel laughs heartily when he ponders the intensely dark tone of *Up* (Geffen, Sept. 24), his first studio effort in a decade.

"I'm just a happy-go-lucky fellow, aren't I?" he says, smiling. "Seriously, this wasn't intended to be such a heavy piece of work. It just turned out that way. At the same time, I wouldn't portray these songs as morose or depressing."

That's debatable, given the themes of loss and loneliness that run through the ironically titled *Up*. Perhaps most dominant, though, is the recurring exploration of death in songs like "I Grieve" and "Don't Leave."

"Now, here's an interesting point to consider," Gabriel offers. "Death is instantly perceived as a depressive subject. But it doesn't have to be. Take, for example, if you live in a dominant youth culture that pretends death doesn't exist, you end up going directly toward it. But if you face it head-on and accept death as a part of the life cycle—which so many other cultures do—then you live life more fully."

Gabriel supports his theory by dressing a song like "I Grieve" in the world-beat-spiced rhythms that have become his signature. In such a vibrant instrumental environment, he honors the passage of life while also celebrating what he describes as the everlasting soul in a mantra-like refrain, "They say that life carries on."

"As you get older, you have to put physical life and its eventual end into perspective," he says. "Fearing death doesn't enhance life; it feeds into feelings of dread."

All of this noted, *Up* is not consumed with one or two topics. The set's first single, "The Barry Williams Show," offers an acerbic take on the current spate of reality TV programs and their eroding effect on humanity. Gabriel says, "It's remarkable to witness what people will do for a slice of fame."

He admits, though, that he does occasionally tune in to reality TV. "It's like eating a ton of junk food," he says. "You feel good while you're

consuming it. But afterward, you feel like crap—and you vow to never go back again."

"The Barry Williams Show," which has begun to receive airplay at triple-A radio, is accompanied by a sharp, often darkly amusing videoclip directed by actor Sean Penn.

Actually, TV exposure is a key element in Geffen's marketing strategy for *Up*.

"It's an excellent way of letting the largest possible audience know that Peter Gabriel has returned with a significant piece of music," notes Paul Cremens, the label's head of marketing.

To that end, the artist will begin his assault of the airwaves during the week of Sept. 11, when he'll appear on CNN's *Larry King Live*. He'll perform "I Grieve" in tribute to those lost following last year's attack on the U.S.

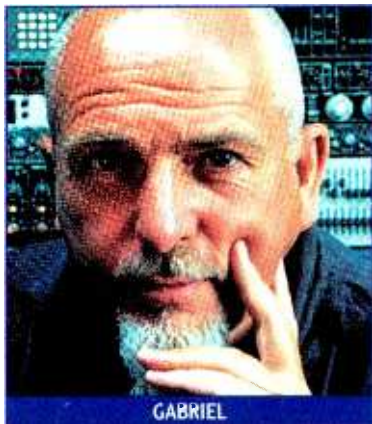
Also planned are appearances on *Charlie Rose* (Sept. 25), *Today* and *Late Night With Conan O'Brien* (Sept. 27), and *Last Call With Carson Daly* (Sept. 30).

As Geffen pursues other promotional avenues, Gabriel is preparing for an extensive world tour in the fall. Though dates are still to be locked in, the artist is formulating two decidedly different shows for the trek. One will be an elaborate, theatrical piece, while the other will follow a more traditional concert format.

"It's a wonderful way of exploring two different methods of performance," Gabriel says, "both of which I thoroughly enjoy."

The surge of activity is a change of pace for Gabriel, who admits that he enjoys working at a more gradual creative rate.

"If no one's cracking the whip for 'product,' I'm happy," he says. "I prefer to let things unfold naturally, as they should. In doing so, things take on an organic shape that makes sense, even when you can't initially see it. For example, I didn't intend for this album to have the overall tone that it does. The songs dictated that as they came into being. When you have the freedom to work like that, it's not work at all. It's pure pleasure."



GABRIEL

## Tritt's Columbia Disc Is 'Strong Enough' To Reach His Audience

BY ANGELA KING

Airplay Monitor

NASHVILLE—During his career in country music, Travis Tritt has ruffled more feathers than a pack of coyotes in a chicken coop—just ask him.

But the always plain-spoken Tritt isn't going to start catering to the powers-that-be on Music Row, even though he believes that's what it will take to achieve superstar status in the industry. Instead, his latest CD, *Strong Enough*, is an appeal to his numerous fans, who already know what he brings to the table.

With seven platinum-plus-selling CDs in his 12-year career, as well as TV guest spots and movie roles, it seems disingenuous to think of Tritt as anything but a star. But the artist maintains that he has labored with a lack of respect and acknowledgement, and he believes he's been held back by "the Nashville establishment [and] awards shows. After I won the [Country Music Assn.] Horizon Award in 1991,

I realized I wasn't getting nominated a whole lot [or] recognized a whole lot."

Ultimately, Tritt says he wants to make music his own way and be respected for it. In his opinion, doing exactly that brought his relationship with Warner Bros. to an end following 1998's *No More Looking Over My Shoulder*, and it led him to take a two-year hiatus from the industry. "The last album that I did for Warner Bros. got no promotion, no backing," he claims. "It was almost like the label said, 'Tritt's records sell themselves; we have other fish to fry.'"

After his break, Tritt returned in 2000 with his debut on Columbia, *Down the Road I Go*. It was a hugely successful comeback.

KIIM Tucson, Ariz., PD Buzz Jackson believes Tritt's career is seeing a resurgence: "In the early '90s, he was pretty hard to avoid. He kind of faded away for a while. Now, he's back. Maybe this is the year his career explodes."

*Strong Enough*, Tritt's second Columbia project, streets Sept. 24, and the title of its first cut, "You Can't Count Me out Yet," would

seem more appropriate for his previous CD.

"It took going through that [comeback] and having it be successful to write that song," he says. "I had a lot of nail-biting, a lot of fear and trepidation in releasing that album. I had been away so long and was with a brand-new label. It was a lot of stuff I had not experienced before. I was concerned, wondering if we would have a shot again."

Relaxing into his recent success, Tritt maintains that *Strong Enough* is a quintessential Tritt project. He either wrote or co-wrote nine of the 12 songs, including first single "Strong Enough to Be Your Man," which rises 28-27 on the Hot Country Singles & Tracks chart this issue.

Tritt says, "Most of this album was pretty much along the lines of all the different types of music that I've tried to venture into at one point or another."

But venturing out can be difficult for him. "For years, I've heard people talk about the outlaw image, [calling

me a] rough-around-the-edges country rocker. Then the last album came out, and they are calling me a traditionalist. People like to try and put a label on things, put you in a box. I hate those boxes. It limits you if you're trying to do different things and experiment with music."

Tritt is also working to be shown in his best light, and Sony Music Nashville executive VP/GM Mike Kraski outlines several opportunities, including a *CMT Crossroads* show with Tritt and Ray Charles in December and a *CMT Most Wanted Live* special that will air Sept. 29. Along with radio specials, Kraski says, "we anticipate a much stronger run at national television appearances than we did on the last album."

Managed by Gary Falcon at Falcon-Goodman, Tritt's booking is handled by Monterey Peninsula Artists.

Despite difficulties with the Nashville establishment, Tritt has never had any trouble with fans. "I'm still selling a lot and putting fannies in seats at concerts," he says. "I [am] still reaching who I want to reach, which is the audience."



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# Box, 'Supreme' Reissue Cap Trane Fete

Legend Is Lovingly Honored By Verve, Son Ravi, Author Ashley Kahn, Others

BY CHRIS MORRIS

Verve Music Group will wrap up a year-long celebration of the 70th anniversary of John Coltrane's birth with a pair of packages surveying both the breadth of the saxophonist's work and his most celebrated album.

On Sept. 10, Verve's Impulse! imprint will release *Legacy*, a four-CD boxed set compiled by Coltrane's son, Ravi, which takes a thematically organized look at the jazz master's oeuvre. On Oct. 29, Impulse! follows with a two-CD Deluxe Edition of Coltrane's masterwork, *A Love Supreme*; the package's second CD includes the only live performance of the four-part suite and a never-before-heard sextet version of its first movement—neither of which has ever been issued officially until now.

The reissue of *A Love Supreme* will coincide with Viking's publication of *A Love Supreme: The Story of John Coltrane's Signature Album* by Ashley Kahn, author of an acclaimed book about the making of Miles Davis' *Kind of Blue*, published by Da Capo in 2000.

These projects end a year that has seen Impulse!'s release of Deluxe Editions of the albums *Coltrane* and *Ballads* and the compilations *Coltrane for Lovers*, *Spiritual*, and *The Very Best of John Coltrane*.

"In a sense, we did save the best for last," Verve Music Group president Ron Goldstein says. "It's just putting an exclamation point on it."

Noting that *Coltrane for Lovers* has sold nearly 75,000 units, according to Nielsen SoundScan, Goldstein says of the Trane catalog, "Coltrane is still one of the leading creative forces out there, as well as one of the leading commercial forces out there."

Verve VP of catalog development Ken Druker says of the boxed set's genesis, "I thought, given Ravi's perspective and overview, that he'd be the ideal person to choose the songs and sequence them and group the discs in a way that would be very different than it would have been done before. Not chronologically—just by the way he felt the music could be best understood."

Ravi says, "I didn't want to do a greatest-hits type of thing, or even 'Ravi's picks,' either . . . So I started thinking about trying to create some different themes for each disc that would try to focus in on four separate aspects of his music or who he was."

The box, which is priced at \$49.98, draws from Coltrane's recordings as a leader for Prestige, Blue Note, and Atlantic as well as for Impulse!; it also includes examples of his work as a sideman with Miles Davis (on Columbia) and Thelonious Monk (on Jazzland/Riverside). "One disc features live performance," Ravi says. "Another

er features his relationship with [Coltrane's longtime drummer] Elvin [Jones]. One disc focuses on his harmonic and melodic approach, and another focuses on his rhythmic concepts."

By exploring Trane's work thematically rather than strictly chronologically, the set strives to make sense of what are, for most listeners, the saxophonist's most challenging recordings of 1965-'66, which employed expanded lineups, furious



COLTRANE

rhythmic explosions, and sometimes extreme atonalities.

"You're going to hopefully feel this link between things," Ravi says, "and you can hopefully feel this progression of events, and by the time you get to 1965 or 1966, it's not going to be so shocking. Hopefully, you can see the things that led up to it."

Priced at \$29.98, the Deluxe Edition of *A Love Supreme*—which Goldstein calls "probably the most important album we have in our catalog"—features a newly remastered version of the album drawn from a March 1965 master found in EMI's London vaults. The album, one of the great spiritual jazz opuses, was cut Dec. 9, 1964, by Coltrane, drummer Jones, pianist McCoy Tyner, and bassist Jimmy Garrison.

*'I didn't want to do a greatest-hits or even 'Ravi's picks,' so I started thinking about trying to create some different themes for each disc that would focus in on four separate aspects of his music or who he was.'*

—RAVI COLTRANE

Jones, the rhythmic linchpin of Coltrane's "classic quartet," says the album can be viewed as "sort of like a culmination of one man's life, the whole story of his entire life."

Writer Kahn, who co-produced the reissue with Druker and Bryan Koniarz, says, "The music that the quartet was creating in 1964, the album *Crescent* and of course *A Love Supreme*, had a certain tranquility and serenity to it that were so incredibly in focus, and yet so different from the live albums that he had done previously or the studio stuff that would come later."

Kahn became involved in the Verve project after signing his Viking book contract. Executive editor Rick Kot says, "Having done the *Kind of Blue* book, he knew what the possibilities were, as far as joining forces with a record company, and Verve has been terrific from the beginning. Ashley's actually worked with them on finding some of the material, and, being a Coltrane maniac, he's really done a lot of detective work."

Some of that work involved locating a master tape of the sole, much-bootlegged live version of *A Love Supreme*, performed July 26, 1965, at the Festival Mondial du Jazz Antibes in Juan-les-Pins, France.

Kahn recalls, "I only had one week in Paris, and everybody was saying, 'There's no way you're going to be able to get through the bureaucracy at the national radio archives,' INA. In one day, I was able to reach the right people. The next day they called me back and said, 'Can you be here Friday at 2 o'clock?' And there I was, Friday at 2 o'clock, listening to the actual tape."

Two previously unheard takes of the album's first movement, "Acknowledgment," with saxophonist Archie Shepp and bassist Art Davis augmenting the quartet, were cut the day after the released version of the album. Ravi uncovered a mono tape of the takes in an unlabeled box stacked in a closet in the Coltrane family home.

"I think it's kind of shocking to people when they hear it," Ravi says. "It's very hard to hear it any different way. Through hindsight, we have this sound picture in our minds of what *A Love Supreme* is. For me, I don't really believe that he knew what it was at the time."

Jessica Sendra, jazz buyer at 380-store Borders Books & Music in Ann Arbor, Mich., says her chain is exploring the cross-promotion of the *A Love Supreme* Deluxe Edition and Kahn's book. "*A Love Supreme* has always been one of our most important catalog pieces," Sendra says. "The series that it's part of, the Deluxe Editions, does really well for us. There's two good things going for it."



by Melinda Newman

**WE GIVE A DAMN:** When singer/songwriter Rhett Miller was transcribing the song lyrics of his Elektra Entertainment solo debut for his Web site ("I was kind of hoping an intern could do it," he says, "but no such luck."), he discovered a disturbing motif: "I rhyme the words 'apart' and 'heart' a lot," he says. "I've always hated those kinds of rhymes."

It's easy to forgive a guy for a few trite rhymes when the rest of the lyrics are so heartfelt, including the ones where the gal sassily reminds him, "You don't want to miss a minute of me" on "Four-Eyed Girl," or the plaintive "Am I gonna be lonely for the rest of my life?" refrain from first single "Come Around."

While admitting "it's hard to express something as vulnerable," as the sentiment on "Come Around," Miller says the need to do so helps explain why he took a break from his group, *Old 97's*, to make *The Instigator*, out Sept. 24.

"I wanted to make something that was entirely personal, something that didn't have the element of the lowest common denominator," he says, adding that he'll work on a new *Old*



MILLER

97's record next year. "Granted, there's a lot of [producer] Jon Brion on it, but I was there for every second of it. It was great."

Other highlights include the rollicking "Our Love," in which he manages to name-drop both **Richard Wagner** and **Franz Kafka**, and the catchy "Hover," where he references **Air Supply**.

Miller's been on the verge of a breakthrough ever since *Old 97's* moved from Bloodshot Records to Elektra in 1997, and he says there are days when perpetually being almost the next big thing is just exhausting. "As soon as you start thinking, 'What if it really works?,' I don't know, I hate to even think about it. If it does, you finally have some leverage. If not, you have to keep hustling and, I have to say, I'm tired of hustling. I'm not making much more than a school teacher; I

don't have security."

Miller will be touring with **Dashboard Confessional** starting Oct. 15 before embarking on his own headlining tour. Picking bandmates was difficult, he says. "It was just weird having to evaluate people—some of them were my friends—and I had to go, 'I'm sorry, I'm going to hire someone else,' and then you just hope they're still your friend."

**BOUNCING:** Pete Yorn, the Wallflowers' Rami Jaffee, and Los Angeles musician Marc Dauer have launched Trampoline Records with *Greatest Hits Vol. 1*, an 18-track compilation that features previously unreleased tunes from all three principals, a number of songs from up-and-coming artists, and tracks from such former major-label artists as **Minibar**, **Phil Cody**, **Peter Dinklage**, and **Pete Droge**.

"It's really us and our friends," says Yorn of the Sept. 3 release. "I moved [to L.A.] six years ago, and Marc was responsible for hooking me up with every musician I knew in town. It became a group that toured together and played together. This record's really about exposing a lot of bands whom we love."

Dauer, who was formerly in MCA band **Five Easy Pieces** and is now in **Jukebox Junkie** (as well as being an emergency room doctor) says the plan is to continue releasing compilations, but the label would also like to put out full-length releases from his band, **Minibar**, and **Gingersol**. He notes, "They all have records ready to go."

The album is available at Barnes & Noble bookstores for the first three months for \$9.99. "They agreed to give us countertop displays and listening stations for free in exchange for the exclusive," Dauer says. Trampoline is looking for a long-term distributor.

A number of the set's acts—who provided their tracks for free in exchange for a share of the earnings—will play Oct. 29 at the House of Blues in Los Angeles, which Yorn hopes will lead to a Trampoline tour.

**STUFF:** Wither *Chinese Democracy*, **Guns N' Roses'** long (and we mean long) awaited follow-up to 1993's *The Spaghetti Incident?* Given GN'R's Aug. 29 performance of new track "Madagascar" on the MTV Video Music Awards, and now talk of a fall U.S. tour, the album's release would seem to be imminent (although we thought it was imminent in 1998, 1999, 2000 . . .). GN'R's **Axl Rose** has not yet finished the album, although we hear he wants it out by year's end. Additionally, Interscope has no official release date set for the project or for an upcoming single.

## Kennedys Keep Mixing Things Up On Jiffy Jam

BY MARY FRANCESCA MANIACE

On their sixth album as the Kennedys, *Get It Right* (Jiffy Jam/RedEye), the husband/wife duo of Pete and Maura Kennedy are blending elements of soul, folk, gospel, blues, and pop—and generally maintaining their artistic freedom—“freedom to be the way we are,” Maura Kennedy shares.

The two met in 1992 in Austin, Texas, and hit it off immediately. “We felt this great musical chemistry,” says guitarist Pete, who was touring with Nancy Griffith at the time. Since joining musical forces, they’ve developed an ardent cult following.

Pete says, “Most of our [fans] are people who have an eclectic selection of CDs, so they can handle different styles.”



THE KENNEDYS

From “Didn’t It Rain,” with its bluesy, Southern gospel feel, and “Get It Right,” the title track embracing a Marvin Gaye-styled groove, all the way through to the loungey “Galaxy Express,” which hails the father of Bossa Nova, Antonio Carlos Jobim, one cannot help but be impressed by the stylistic beauty of each song.

Running a label, writing music, touring, and now authoring *Making Your Own Music Videos With Adobe Premiere*, the act’s secret to success seems to be to do things themselves on a “miniature scale.”

Pete says, “It was a natural progression for us. For most of our career, we managed ourselves. Doing a record label was easy for us, because we know what it takes to be a label.”

“The Kennedys’ expectations are realistic,” says Stephen Judge, marketing director of RedEye Distribution, who calls them “road warriors who’ve paid their dues.”

Pete says, “We’ve expanded from being artist/label to being artist/label/video/books, but it’s happened organically. We’re working our butts off promoting the new record, but we’re not tired. We’re fulfilling our dreams rather than somebody else’s.”

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# Tonic Bridges Old And New With Universal's 'Head On Straight'

BY CATHERINE APPELFELD OLSON

While elixirs often mellow with time, guitar-driven melody maker Tonic cranks it up on its third set, *Head on Straight*, due Sept. 24 from Universal Records.

Nowhere does the trio's current musical statement resound more strongly than in granite-edged first single "Take Me As I Am," which

opens with a weighty guitar riff then reveals the pop hooks that first separated the band from the pack in 1997. The single shipped to rock radio Aug. 20.

"It's a bridge; it's a great way to experience the next step of Tonic," singer/songwriter/guitarist Emerson Hart says. "It's a great way to start, lyrically. We're not about

image. We stake our entire career on the strength of our songs."

Bridging the band's previous work—its platinum-plus debut album, *Lemon Parade*, and the follow-up, *Sugar*—with the new album is at the heart of Universal's marketing campaign.

"The band has such a strong base. They've done all the work already. So it's just a matter of connecting the dots between their previous album and this new one, which isn't hard to do," says Tom Derr, Universal Records' VP of marketing.

Label reps got out their felt-tip pens this summer during the Jeep World Outside festival, on which Tonic dished up old and new material alike alongside rockers Sheryl Crow, Train, and others.

Anticipation has also been high at radio, with which Universal will be working a variety of promotions around dates on the band's U.S. tour, which kicks off in October.

"Rock radio is still dealing with the aggressive rap/rock trend," says Howard Leon, Universal VP of rock radio promotion. "But the meat and potatoes of rock and alternative radio still lies in the craftsmanship and appeal of artists like Tonic."

"This song rocks," says Greg Patrick, PD at WAVF Charleston, S.C., who is trying to book the band for a radio show. "They write great rock songs, and hopefully this one will take off," he says. "I am firmly

of the belief that some of these core bands from three or four years ago are still relevant. I'm not willing to cast them aside just because they're more mainstream."

For the band, early mainstream success ushered in not only tremen-

ous explains. "I wanted to make sure the next record would be coming from fresh eyes and ears."

The trio hammered out finishing touches in Hart's basement during a rendezvous, and found their creative muse leading them down a harder-edged road.

"We wanted to make a rock record," Hart says. "*Sugar* had rock moments but it was a little more introspective musically, a little more mellow. We wanted to punch it heavy this time."

To get the job done, they turned to veteran producer Bob Rock, whose "laid-back efficiency" and Maui, Hawaii, studio-setting provided a welcome change after the draining experience of self-producing *Sugar*, according to Hart.

Of that experience, Hart says, "It was exhausting. We couldn't stay focused and there was really no neutral party. This time it was a great experience. We enjoyed recording music again, and he was able to bring things out of us—and particularly out of me as a singer—that we hadn't been able to capture before."

Tonic found another new partner in manager Irving Azoff, with whom the band signed after *Sugar*. Of the relationship, Hart says, "Irving came to us and said, 'Let's take the band to the next level.' I can't say enough good things about the way he's helped me as an artist."



dous opportunity but also the desire to step back and take it all in.

For one, Hart bid farewell to Los Angeles, where bandmates Jeff Russo and Dan Lavery still make their home, and hung his shingle in Nashville. Much of *Head On Straight* was written during an initial year "off," in which Hart says he holed down and let Nashville's "bucolic setting" wash over him.

"I needed that time to get my head together. We had always been touring, always on the road," he

## Cantrell's Career Blooming On Diesel Only

BY JIM BESSMAN

NEW YORK—New York-based country radio personality and performer Laura Cantrell's debut album, *Not the Tremblin' Kind*, was almost as unexpected as the acclaim that has now engendered its follow-up, *When the Roses Bloom Again*, which Redeye-distributed indie Diesel Only Records releases Sept. 24.

"We didn't even know we were making an album when we started recording," says Cantrell, who explains that it wasn't until well into what became *Tremblin' Kind* that she realized that her demo tapes were good enough for release. Initially issued by U.K. indie Shoeshine Records' country/folk/roots division Spit & Polish, the disc received rave reviews on both sides of the Atlantic and was eventually picked up domestically by Diesel Only.

"John Peel was really important," says Cantrell of the legendary BBC radio personality, who hosted Cantrell during two of her five U.K. promo trips. "He has saintly status, and I never thought a guy who championed punk bands would even listen to my record. Then to see similar

response in the States, which is different radio-wise. I felt a lot of goodwill out there for a record that we didn't know we would get."

The making of *Roses*, though, was deliberate. "I felt a little more pressure for my own writing to be



up to par again," says Cantrell, who self-publishes through Thrift Shop Songs (BMI) and again wrote four of the 12 tracks while calling on local writers like Amy Rigby, Dave Schramm, and Joe Flood. The title track is a cover of an outtake from Billy Bragg and Wilco's *Mermaid Avenue* Woody Guthrie collaboration; also covered are

Jim & Jesse's "Younder Comes a Freight Train" and the Kitty Wells and Webb Pierce duet "Oh So Many Years."

Based on the continuing performance of *Tremblin' Kind*, Redeye Distribution marketing director Stephen Judge has high expectations for *Roses*: "Laura's name is getting more known every day, and advance pre-order discussions are getting great reports already."

Cantrell and her band will perform in-store at New York's Virgin Megastore Union Square on street date.

Additionally, Amazon will offer two free downloads, and emusic.com will offer pay downloads in its Sneak Previews section.

Currently self-managed but booked by the Billions Corp. in Chicago, Cantrell will again go back and forth this fall between the U.S. and the U.K. She's also been tapped to open for Elvis Costello on his forthcoming tour.

"We hope to get out more in the U.S. and visit places where we know people bought the last record," she says. "Traveling is a much bigger part of our overall agenda this time around."

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IMPORT AND EXPORT

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# Soul Does The Healing For Compendia's Osborne

BY CHARLES DAUGHERTY

With the Sept. 17 release of *How Sweet It Is*, Joan Osborne sets out to show that she's still "one of us" by revisiting classic '60s and '70s Motown hits to reflect a post-Sept. 11 American's everyday concerns.

It's been seven years since Osborne's 1995 debut, *Relish* (Mercury) and its subsequent hit single, "One of Us." Despite having less commercial impact, her subsequent set, 2000's *Righteous Love* (Interscope), further established her as a distinctive artist. With the partnership of her own label, Womanly Hips and Compendia Music Group, Osborne's *How Sweet It Is* shows her offering a full slate of previously recorded tunes.

For Osborne, this set allowed her to reflect on how the tragedy of Sept. 11 affected her. "As a native New Yorker, more than anything, I felt the need to help out," she says. "I tried to do my part in volunteering, etc. But after a while, I found myself running away from the essential question of what does an artist do to help out in this situation."

She continues, "I have great respect for Bruce Springsteen, but for me to write an entire record on this [topic] would take a long time. I

wanted to find a way to do this album in a way for it to have a strong relevance to this situation. So, rather than try to avoid the question, I was reminded of great soul songs from eras where people faced the same types of socio-economic

drix, and Marvin Gaye, among others. "[This] shouldn't be passed off as a covers album," admonishes Compendia Music Group VP Walt Wilson. "Joan's taken these beloved songs and reinvented them. *How Sweet It Is* is more of an interpretive album than a covers album."

Osborne reveals, "I feel like the quintessential versions of these songs have already been made. I tried to approach them in a way where I could feel authentic. Together with [producer] John Leventhal, we wanted to present a fresh and modern approach to hopefully make you hear the lyrics in a way that you haven't before."

The set's promotional plan will be patterned after those for Diana Krall and Norah Jones, in that they will be geared at several genres. Also, much emphasis will be placed on lifestyle marketing, and an extensive concert tour is planned to begin in late September.

Wilson notes, "Joan appeals to such a wide audience in multiple demographics. We think that she can bridge gaps."

Osborne is managed by David Sonenberg at DAS Communications in New York. She is booked by Jonathan Levine at Monterey Peninsula Artists in Los Angeles.



OSBORNE

nomical and political concerns we do today. That's what put the wheels in motion for doing this type of record. I chose the songs that I felt best represented the same feelings that people feel today."

*How Sweet It Is* includes songs previously made popular by such artists as Stevie Wonder, Aretha Franklin, Otis Redding, Jimi Hen-

## Sound Tracks™



by Larry Flick

**WAKE ME UP BEFORE YOU GO-GO:** As we bid happy adieu to this summer's wave of popcorn movie fare, we're pleased to usher in the more substantial fall season with one of the more interesting music-driven indie films to come down the pike in a long time.

Produced, written, and directed by Michael Cahill and Nicholas Shumaker, *The Pocket* explores the full spectrum of the go-go music movement through interviews and live footage from the scene's past and present, including the godfather Chuck Brown, the Backyard Band, Little Benny, Experience Unlimited, and the Uncalled 4 Band. Fugazi's

Ian Mackaye, poet Thomas Sayers-Ellis, and writer Norman Kelley assist in portraying the scene's powerful history that has affected a sundry of artists, including Henry Rollins, Sean "P. Diddy" Combs, Jill Scott, Will Smith, and George Clinton.

Simultaneously, the film stresses the introduction of a new character—the real Washington, D.C. (where the movement was born) and its neighborhoods that aren't posed for tour buses and travel brochures. Complemented by *The Pocket*, the film offers a vista that traverses a thriving local economy, one that has unpredictably persisted amidst the strengthening restrictions of a consolidated global music industry.

*The Pocket* recently had its first screening at D.C.'s historic Lincoln Theatre. It will follow the film festival circuit and be marketed to U.S. and foreign TV networks in the coming months. Rife with some of the most soulful music you'll ever hear, this is a truly brilliant piece of work that is not a film to miss—whether you're a fan of music or just a fan of great movies.

"This is a movie that had to be made," notes Marlon Creaton, manager of the Record Kitchen, an indie retailer in San Francisco. "It's time for the kids who spend money on Ashanti and Murder Inc. records to know about a different form of African-American-rooted music. We're waiting on a soundtrack from this movie. The timing couldn't be

better for it. It could—and should be—absolutely huge."

Negotiations for a soundtrack are currently under way. Watch this space for details as they unfold. You can also visit [thedc-pocket.com](http://thedc-pocket.com) for more information.

**AND THE NOMINEES ARE:** Randy Newman, Hans Zimmer, Patrick Doyle, James Horner, and Howard Shore are the contenders for the top prize of composer of the year at the 2002 World Soundtrack Awards (WSA).

Also nominated in other categories are Danny Elfman, John Williams, Elliot Goldenthal, and Sting. The ceremony takes place Oct. 19 in Ghent, Belgium.

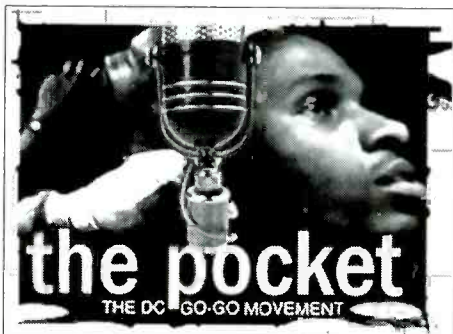
Nominees are selected by the more than 180 members of the World Soundtrack Awards. Regular membership is restricted to active film-music composers around the world. In a second round of voting, members will select the winner in each category. Both the first and second voting rounds are conducted by PriceWaterhouseCoopers. More details on WSA rules, members, and activities can be found on [worldsoundtrackawards.com](http://worldsoundtrackawards.com).

Zimmer heads this year's nominees list with four nominations in three categories—soundtrack composer of the year, best original soundtrack of the year (both for *Black Hawk Down*) and twice in best original song written for film ("This Is Where I Belong" and "Here I Am" from *Spirit: Stallion of Cimarron*).

Meanwhile, Newman received three nominations for *Monsters Inc.*

A list of candidates for the discovery of the year award will be released in September.

In the meantime, film music enthusiasts are invited to select the winner of the public choice award. Voting is open until Sept. 15 on [worldsoundtrackawards.com](http://worldsoundtrackawards.com), as well as via forms in a number of publications that support the awards, including *Dreams*, *Film Score Monthly*, *Music for the Movies*, and *Score*. Public choice award voters can win a trip for two to the WSA ceremony.



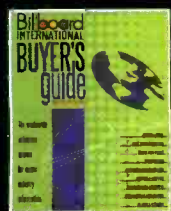
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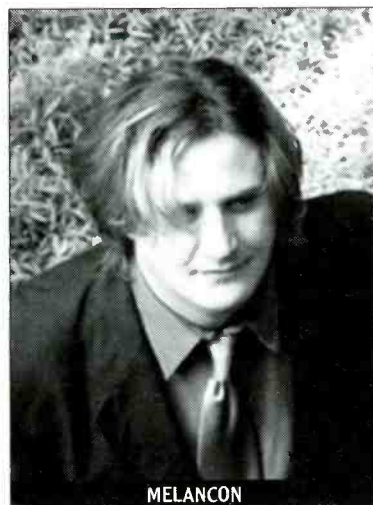
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MELANCON

## Daemon Offers Melancon's 'Obscura'

BY DAVID M. NIGRO

As Daemon Records eyes the Sept. 17 release of *Camera Obscura* by Paul Melancon, the Atlanta indie is striving to break into any area in which his music can be heard.

The challenge is that the label is struggling to find an audience. Instead of gunning for one sector, it's aiming for anyone who will listen.

"The way the business is, there aren't a lot of pop records out there," Daemon's Andrea White says. "On the radio aspect, we aren't sure if this is a college radio record. Nowadays, it's hard to get onto triple-A, but we will try [that format] and do the specialty shows."

What sets Melancon apart from the pack? "He's a little more polished," White says. "What stood out for me when I first heard him were his lyrics; lyrically, he's incredible."

Melancon has an interesting approach to songwriting. He's developed a writing pattern that works well for him.

"I will wait for an idea of what I want to write or just something to hang a song on," he says. "A lot of times it's even just a title, or I will hear a phrase [and] I will just go, 'That is a really great song title. I need to write that as a song.'"

From there, Melancon will come up with lyrics and piece together the rest of the music. He explains that once he has an idea for a song, he needs to finish it right then. Otherwise, he'll never get the same passion from the initial idea. When he realizes that he has a song after playing around with some chords, "my night is pretty much shot, 'cause I have to get it finished that night."

Melancon has a clear storyline concept for *Camera Obscura*. It takes place at an amusement park in California, starting with a boy losing his girl. When you reach the final track, the listener learns that she's returned and she's set a fire and destroyed the park with him inside.

Melancon will spend the fall touring the East Coast, doing mostly acoustic shows. Currently operating without a manager and song publisher, Melancon is booked by Adam Bennett in Atlanta.

# The Classical Score™



by Steve Smith

**LEGENDS OF THE FALL:** The fall release schedule for the RCA Victor Group consists of only three discs—but they're all key releases, one by a past legend and two by contemporary superstars. Out Tuesday (10), one of the world's best-loved operatic sopranos is the subject of the latest in RCA Victor's ReDiscovered series, devoted to previously unreleased rarities. *Leontyne Price ReDiscovered* includes the entirety of the legendary vocalist's Carnegie Hall recital debut, taped in February 1965 (only two tracks from which have ever been released in any form).

The same day brings pianist



**Evgeny Kissin's** first all-Schumann recital disc, featuring that composer's *Sonata No. 1* and *Carnaval* performed with Kissin's customary fervor. And Sept. 24 sees the release of *A Song of Home—An American Journey*, flutist **James Galway's** collaboration with folk artists **Jay Unger** and **Molly Mason**.

Warner Classics has a similarly light domestic release schedule this fall, but its handful of offerings is equally strong. On Oct. 22, popular Bay Area-based men's chorus **Chanticleer** marks its 25th anniversary with *Our American Journey*, a collection of world premieres and perennial favorites on Teldec. On Nov. 5, **Daniel Barenboim** conducts the **Berlin Staatskapelle** in **Richard Wagner's** *Flying Dutchman* for the same label, while its two acclaimed Art of Conducting video documentaries arrive on DVD. And sister label Erato will release a new recording of **Janacek's** opera *Jenufa* that features soprano **Karita Mattila** Nov. 19, to herald her upcoming performances in that work at the Metropolitan Opera in December.

EMI Classics and Virgin kick off the fall by releasing more titles on a single day than either of the aforementioned majors will release all season long. For example: On Sept. 17 alone, violinist **Sarah Chang** performs sextets by **Dvorak** and **Tchaikovsky** in distinguished company; tenor **Ian Bostridge** is joined by pianist **Jeffrey Tate** in the irrepressibly witty songs of **Noel Coward**; Bostridge is also heard in a new recording of

**Benjamin Britten's** opera *The Turn of the Screw*, conducted by **Rattle** protégé **Daniel Harding**; countertenor **David Daniels** performs arias from **Handel's** oratorios; and marquee opera stars **Roberto Alagna** and **Angela Gheorghiu** are paired in a new recording of *Verdi's Il Trovatore*, which is conducted by **Antonio Pappano** and also features **Thomas Hampson** and **Larissa Diadkova**. Whew!

The sibling labels won't be taking the rest of the season off, however. On Oct. 8, Bostridge returns once more in the first volume of the much anticipated **Schubert** lieder-and-piano-sonata series recorded with **Leif-Ove Andsnes**, while the **Ahn Trio** offers an eclectic disc titled *Groovebox*, which features music by **Maurice Jarre**, **Astor Piazzolla**, **Michael Nyman**, and (wince) the **Doors**. On Nov. 5, EMI rush-releases **Simon Rattle's** first effort as music director of the **Berlin Philharmonic**, a live performance of **Mahler's Symphony No. 5** recorded the weekend of Sept. 7. That same day, Bostridge (him again!) and Daniels perform Britten's *Canticles* and folk-song arrangements, while **Maxim Vengerov** offers a disc of solo violin works by **Bach** (Vengerov's first recording on a Baroque violin), **Ysaye**, and **Shchedrin**.

On Sept. 17, Baroque violinist **John Holloway** follows his brilliant 1999 recording of virtuoso violin sonatas by **Schmelzer** with a disc of comparably challenging works by **Biber** for ECM New Series (distributed by Universal Classics). Holloway's performance of four works from the *Sonatae Violino Solo 1681* lives up to the violinist's usual masterful standard. Two unpublished Biber sonatas are also included here; the remaining works from the 1681 set will be issued next spring.

A week later, ECM will issue *Occident & Orient*, a breathtaking new collection of works for chorus and orchestra by **Arvo Part**. If you've yet to explore the distinctive music of this Estonian mystic, the new disc demonstrates what all the fuss has been about; if (like me) you'd begun to take him for granted, it will remind you why you cared in the first place.

**AND THE NOMINEES ARE:** Head over to [gramophone.co.uk](http://gramophone.co.uk) to see a complete list of the 72 distinguished finalists nominated for this year's Gramophone Awards, one of the classical world's most prestigious accolades. The awards will be presented Sept. 30 at London's Barbican Hall.



# CLASSICAL MUSIC

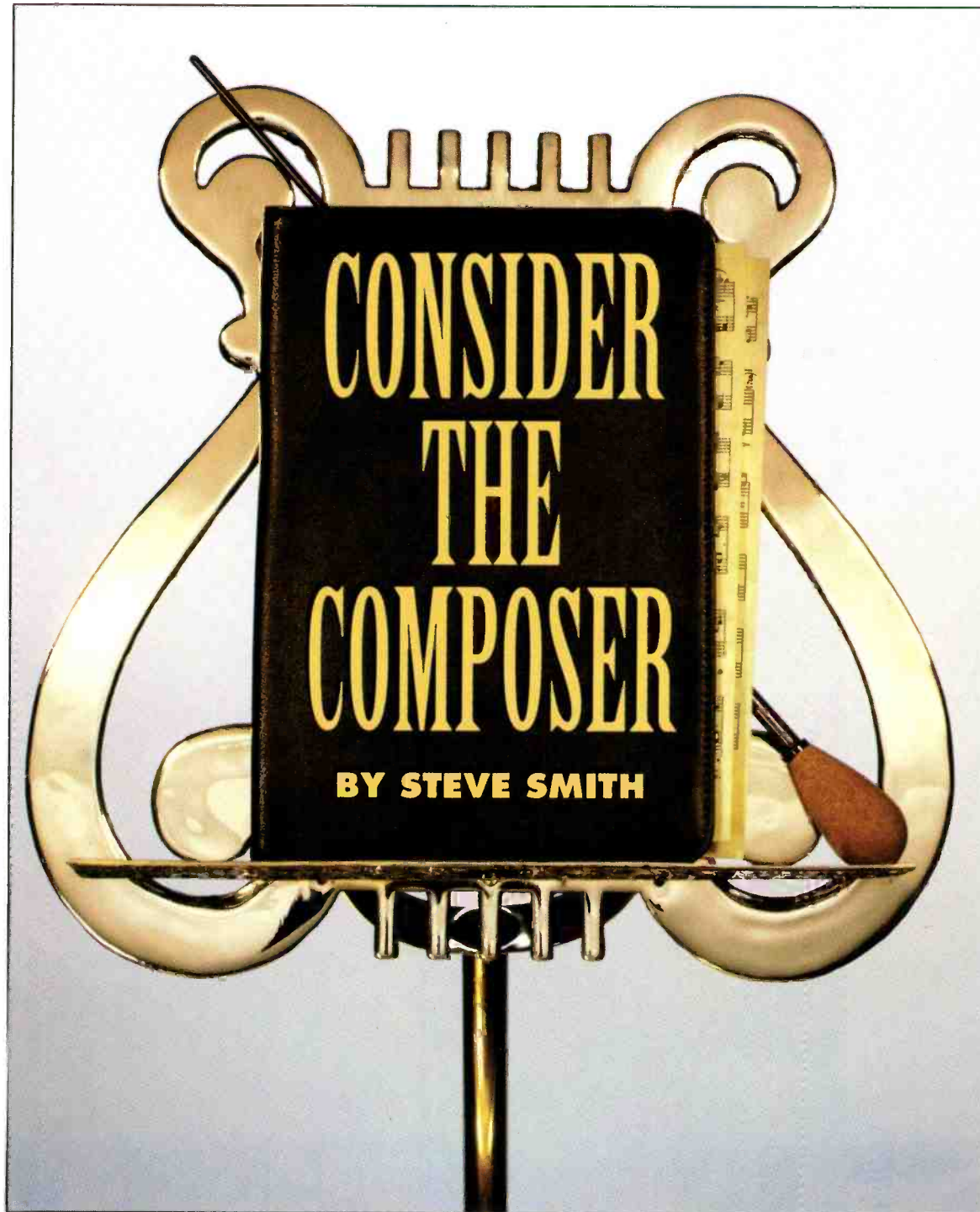
T H E B I L L B O A R D S P O T L I G H T

**A**t first, it was major-city symphonies starting their own labels. Now, in a seriously challenged classical market, it's the music's creators themselves who are founding imprints, issuing CDs and even offering downloads of their latest work.

When the London Symphony Orchestra's LSO Live label claimed a pair of Grammys this year for a spectacular recording of Berlioz's opera *Les Troyens*, the world sat up and took notice. That such a label exists is hardly news: Musicians have recorded themselves for decades. But, with the emergence of LSO Live two years ago, followed this year by the San Francisco Symphony's SFS Media label, first-rate musicians and ensembles devised new ways to offer recordings that traditional record companies could no longer afford to make. In the face of closed checkbooks and dwindling artist rosters at the majors, such homegrown labels represented artistic freedom.

Suppose, however, that the task of documenting the great works of Berlioz had fallen to the composer himself. Would the same results have been possible? Had he lived today, a composer of Berlioz's resourcefulness might very well have devised the means to record, release and promote his own music. After all, he traveled widely to mount and conduct performances of his own music, as did numerous other great classical composers, many of whom were also leading concert attractions as instrumental performers.

Contemporary heirs to that tradition who came of age during the recording era quickly recognized the value of documenting their music, but relatively few took the further step of issuing recordings themselves. The American maverick Harry Partch was among the first to do so, releasing his eccentric musical inventions on his Gate 5 label as



early as 1953. For Philip Glass, who, like Partch, had to form his own ensemble in order to perform his revolutionary new music, it naturally followed that he would also record and issue his works during the '70s on his own label, Chatham Square.

As the costs of recording and production have decreased and the Internet has emerged as a viable tool for grassroots promotion and distribution, some composers have chosen to bypass the traditional record labels altogether, instead recording and market-

ing their own efforts. Two years ago, the idiosyncratic West Coast composer Daniel Lentz and the British post-minimalist Graham Fitkin—both of whom encountered initial success and eventual frustration in their collaborations with major labels—joined their steadily growing ranks.

#### WINE GLASSES AND TIME TRAVEL

Though he was born (in 1942) in Pennsylvania, Lentz has always been musically associated with the West Coast. Frequently

labeled a minimalist for his use of electronics and driving rhythms, Lentz is known for his eclectic compositions. Scored for forces ranging from synthesizers to choirs of wine glasses, they also draw upon early church music, Native American spirituality and contemporary pop, resulting in one of America's most distinctive musical voices.

Leading ensembles with such colorful names as the California Time Machine and the San Andreas Fault, Lentz initially recorded for the independent

labels Icon and Cold Blue. Signed to EMI-Angel in 1986, he created one of his best-known compositions, *The Crack in the Bell*, which was performed by his Daniel Lentz Group with the Los Angeles Philharmonic New Music Group. That disc, however, was his only major-label release. For many years afterward, Lentz avoided the recording studio; a long gap in the documentation of his music was punctuated by a mere handful of works issued on the New Albion label.

"For a long time, I was not interested in [recording]," Lentz says. "I was more interested in just performing, and I was too stupid to put the two things together. The only time I did recordings was when somebody approached me about it." Eventually, however, the composer realized that his music might reach a much larger audience on CD. Lentz founded his Aoede (pronounced ay-OH-dee) label during an extended break in his touring schedule, financing the first six releases by taking out a home-equity loan. Since then, he has issued six discs that feature old recordings from his Cold Blue, Icon and EMI releases, including such signal works as *The Crack in the Bell*, *Point Conception* and *wolfMASS*, as well as new recordings of recent compositions, like the deliciously epicurean suite *Huit ou Neuf Pièces Dorées à Point*.

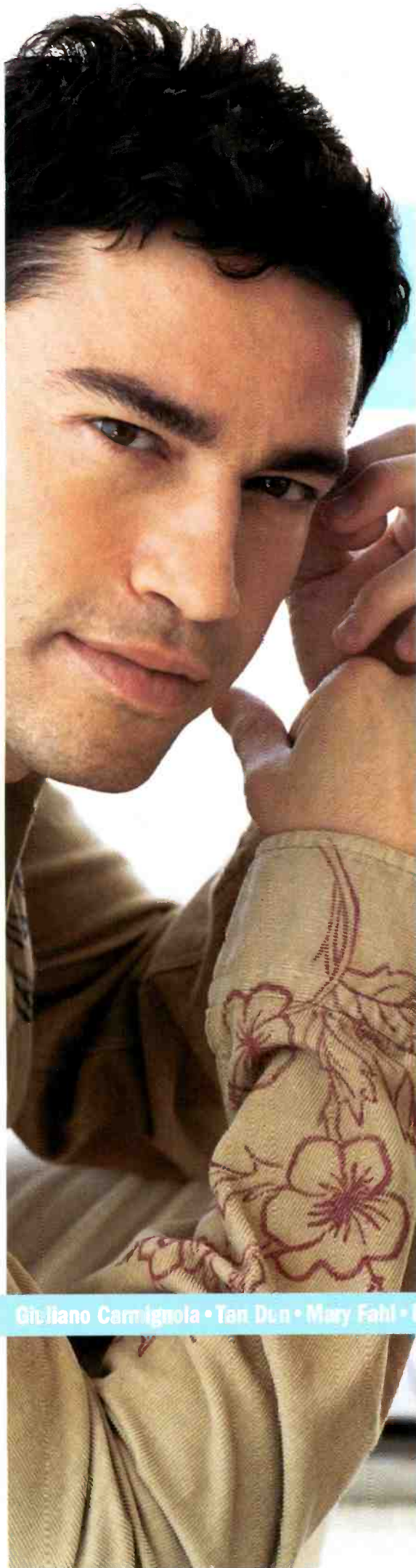
Fellow composer Jim Fox, founder of the independent label Cold Blue, gave Lentz valuable start-up advice, while an assistant, Lisa DiNenno, handles day-to-day chores, including negotiating an agreement with the estate of poet Pablo Neruda in order to issue the song "A Tiger in the Garden" (included on the CD *Voices*). Lentz initially sold his discs exclusively via the Internet ([www.aoederecords.com](http://www.aoederecords.com)), but when Fox revived Cold Blue, the two partnered in a joint distribution agreement with the Portland, Ore.-based independent distributor Allegro.

#### MAJOR-LABEL EXPERIENCES

At present, Aoede hasn't reached a break-even point; still, even limited success has encouraged Lentz to plan two more discs of his own music for release by year's end. He also plans to

*Continued on page 18*

Marlo Pagnella



Salvatore Licitra



Joshua Bell



Hairspray



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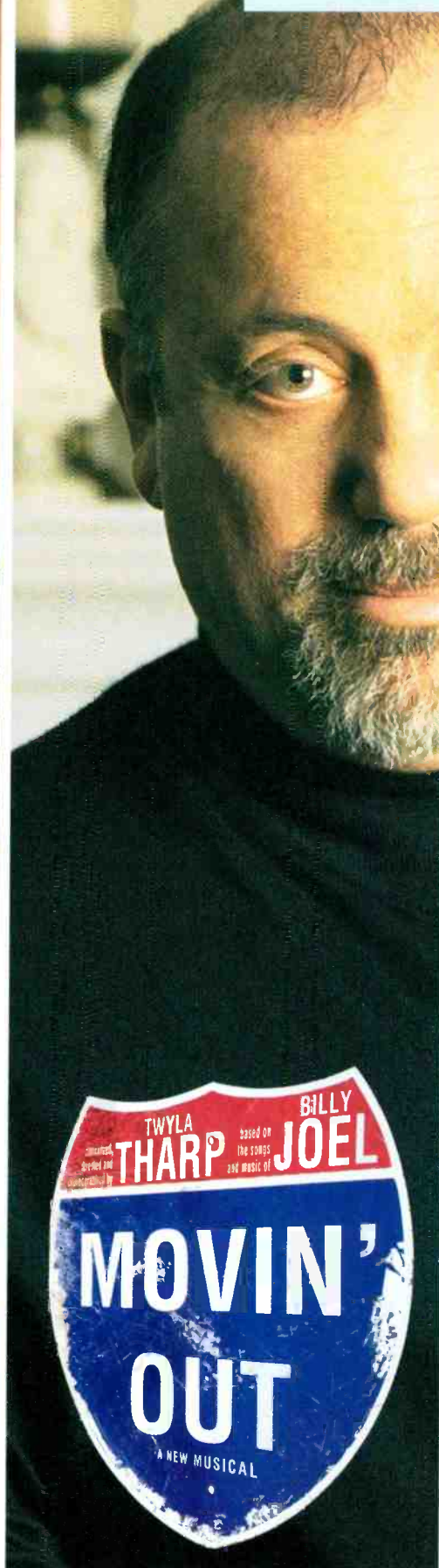


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# Slava At 75

*Celebrating With Mstislav Rostropovich,  
"The Greatest Cellist In The World"*

BY JOE GOLDBERG

**M**stislav Rostropovich—Slava to his friends and nearly everyone else—spent last March 27, his 75th birthday, at the Barbican Centre in London, at a concert in his honor. A big night out for a man of that age. Then he came to New York, where he appeared at Carnegie Hall with the Boston Symphony, doing two of the things for which he is best known, playing the

first performance by his conductor in Leningrad in 1959 and then, shortly thereafter, given its first performance in the West with the Philadelphia Orchestra in that city, with Eugene Ormandy conducting and the composer in attendance and later given its premiere recording by the same forces (still available on Sony Classics).

A few weeks later, Rostropovich

conductor and commissioner of new works for his instrument.

## TEENAGE DEBUT

Rostropovich was born in 1927 in Baku, Azerbaijan. His mother was a pianist, his father a cellist, and he began studies with both at the age of 4. He went on to the Moscow Conservatoire, where he began to conduct, and made his public debut as a cellist at 15. At



Dvorak Cello Concerto, his signature piece, and giving the American premiere of a new work: a cello concerto by a young French composer, Eric Tanguy. Still not finished, Rostropovich moved to Avery Fisher Hall, where he conducted three concerts of music by his great friend Dmitri Shostakovich. Among the works performed were the Cello Concerto No. 1, which was played by a young man named Dennis Shapovalov. It must have been quite an evening for him. Not only was he making his New York debut, he was performing a piece written for his conductor, dedicated to his conductor, given its

displayed the socially conscious side of his nature. When conductor Charles Dutoit was forced to resign from Orchestre Symphonique de Montréal after 25 years—in which he had turned it into a world-class orchestra—Rostropovich canceled his forthcoming appearances with them.

Obviously, Rostropovich is a figure, a personage, both as a musician and as a social activist. The musician first; not only because this is a music magazine, but because it is Rostropovich's musical celebrity that has enabled him to make his voice heard on other matters. The musician comes in three parts: cellist, con-

ductor, his reputation spread in the West through his recordings, beginning with one of the Dvořák concertos for EMI with Adrian Boult and the Royal Philharmonic, which is now available on Testament. In 1955, he married Galina Vishnevskaya, leading soprano of Moscow's Bolshoi Opera, and he accompanied her on piano in many recitals of Russian songs. He became friends with two pre-eminent Soviet composers—Shostakovich and Prokofiev—both of whom wrote music for him. Later, in England, Rostropovich met the greatest modern British composer, Benjamin

*Continued on page 20*

## CONSIDER THE COMPOSER

*Continued from page 15*

begin recording other artists on Aoede, starting with a solo disc by the respected Bay Area pianist Sarah Cahill, who will record a program of new compositions inspired by pioneering American avant-gardist Ruth Crawford-Seeger. Much to his surprise, Lentz has also received a steady stream of demos from composers hoping to find a home with his label. "It's funny: Composers seem to find the label a lot quicker than the potential customers do," he says.

Graham Fitkin, 39, enjoyed an early flush of success with a debut release on the upstart classical division of the seminal Manchester-based alternative-rock label Factory in the late '80s,



Web feats: Sir Peter Maxwell Davies and Judy Arnold, Graham Fitkin

his Factory disc (*flak*), licensed a disc of orchestral performances by the Liverpool orchestra that was recorded but never issued by Decca (*Granite*) and assembled a collection of new recordings by his own ensemble (*Ironic*). The three discs were packaged with sleek, metallic graphics and made available through the composer's Web site, [www.fitkin.com](http://www.fitkin.com). Fitkin also sells directly to U.K. shops but has not made any formal distribution agreements.

While Fitkin expresses satisfaction with his label's releases to date, the demands on his time have taken time away from other creative endeavors, even with an assistant, Ruth Wall, now handling correspondence and other details. "The main problem with doing what I do is time," Fitkin laments. "I don't just compose; I



followed by a string of discs on the British Argo label, a subsidiary of Decca. The Argo recordings, which included pieces with such peculiar titles as "Hook", "Loud" and "Hard Fairy," introduced his bright, witty and assured post-minimalist idiom to a wide audience. Fitkin's reputation rose steadily, securing him a position as composer-in-residence for the Royal Liverpool Philharmonic. When Universal Classics shuttered the label in the late '90s, however, his music disappeared from record stores.

Like Lentz, Fitkin founded his GFR label out of necessity, but it also afforded him a welcome degree of control over the presentation of his work. "I've always liked being involved in the creation of music right through to when it gets to the listener's ears," he says. "I like it when I'm involved in getting the scores and parts ready, talking to the musicians, getting it rehearsed and getting it recorded. The whole thing interests me, and I'm interested in self-publishing as well. It was a natural step from that to actually setting up a recording label."

Jane Ward, Fitkin's manager and a veteran of several record labels, provided the composer with the basic tools, teaching him the basics of managing royalty payments and licensing. For his first three releases, he reissued

teach and rehearse and lead a group. I work seven days a week, and I'm quite happy because I'm a bit of a workaholic. But, if a record label like Argo had carried on, then I might have done less on my own." While Fitkin plans to continue issuing both new releases and reissues of his Argo recordings, he doesn't rule out working with other labels and is currently preparing a new release, *Kaplan*, for Black Box.

## NET RESULTS

Though both Lentz and Fitkin rely on the Internet to spread the word about their recordings, each chose to release his music in the traditional CD format. (They're not alone: In August, pioneering minimalist Terry Riley issued the jazzy, hypnotic *Atlantis Nath* on his newly founded Sri Moonshine imprint, available via [www.terryriley.com](http://www.terryriley.com). But veteran British composer Sir Peter Maxwell Davies hopes to use the Internet to distribute his music in an even more direct manner: downloading.

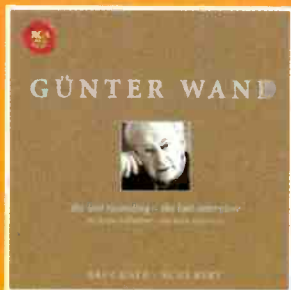
Since 1996, Maxwell Davies' longtime associate, Judy Arnold, has maintained the MaxOpus Web site ([www.maxopus.com](http://www.maxopus.com)), an elaborate site designed to provide information about the composer (whose friends call him "Max") and his music. "We're up

*Continued on page 22*

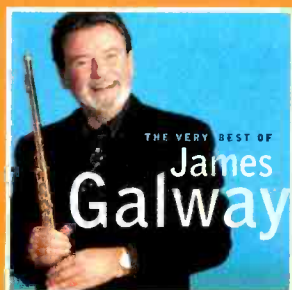


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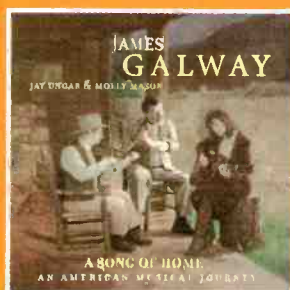
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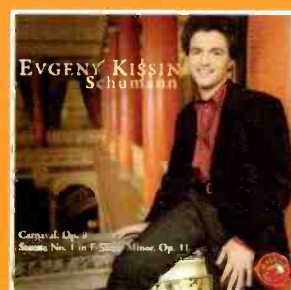
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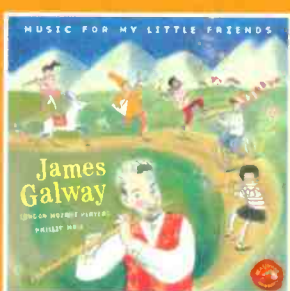
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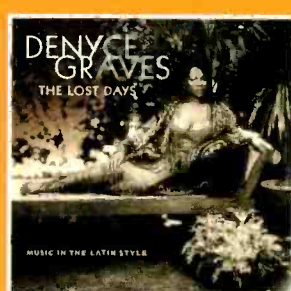
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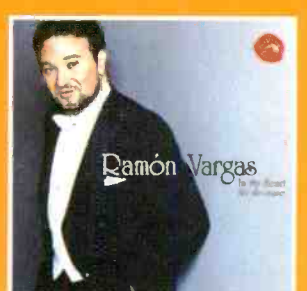
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# Independent Classical Labels Nurture European Talent

*U.K. classical writer Andrew Stewart offers a critical sampling of noteworthy current releases by European artists released by independent labels.*

**Artist:** Dietrich Henschel  
**Nationality:** German  
**Album:** *Korngold Lieder*  
**Label:** Harmonia Mundi  
**Web site:** www.harmoniamundi.com

Archival detective work and fine singing are among the strong selling points of Dietrich Henschel's latest release on the French Harmonia Mundi label. The German baritone, recently signed away from Warner's Erato imprint, offers a string of premiere recordings and, in the case of at least nine of the album's 36 songs, first performances of Korngold's richly romantic lieder. Henschel has the effortless technique, musical intelligence and emotional depths necessary to extract the most from the Vier Lieder der Abschieds, works inspired by the slaughter of World War I. Accompanist Helmut Deutsch carefully transcribed the composer's spidery handwriting from manuscripts housed in the Library of Congress, including nine of a dozen Eichendorff settings conceived by the 14-year-old prodigy as a present for his father. "When we received copies from Washington," recalls Deutsch, "they seemed at first sight scarcely legible. Transcriptions of the autographs into legible versions proved to be a lengthy, although quite thrilling, business."



**Artist:** Les Witches  
**Nationality:** French  
**Album:** *Nobody's Jig: Mr. Playford's English Dancing Master*  
**Label:** Alpha  
**Web site:** www.alpha-prod.com

Crossover classics are scarcely new, as the French early-music group Les Witches prove in their programs of works for the 17th-century alehouse, theater or courtly entertainment. Les Witches, widely known thanks to their discs for Dorian, are featured on an outstanding new release from the Paris-based Alpha label. Charged beer mugs on the album artwork point to the relaxed, convivial music-making that buzzes from the group's survey of tunes from

John Playford's famous collection of 1651, *The English Dancing Master*. Celtic folk roots rise to the surface in Les Witches' approach to harmonizing on their choice of 20 ancient English melodies, set off by the tune "Nobody's Jig." "This piece opened the door for us," explains flute and whistle player Claire Michon. "Belonging to nobody, it was there for the taking. Choosing from all these melodies also meant following our feelings, preferring this piece because of the immediate appeal of its melancholy, that one for its liveliness."

**Artist:** Christoph Spering  
**Nationality:** German  
**Album:** *Cherubini: Les Deux Journées*  
**Label:** Naïve/Opus 111  
**Web site:** www.harmoniamundi.com

As a self-described seeker of musical truth, conductor Christoph Spering has set deliberately high standards in exploring familiar works from the classical and romantic periods with fresh ears. For his latest Opus 111 release, he gives a compelling account of Cherubini's "lyric comedy" *Les Deux Journées*, the composer's most popular success during his lifetime. Goethe named Cherubini's work as the opera he most admired, a judgment underlined by the vigor of Spering's interpretation and the energy invested in the recording by a fine cast and his admirable period-instrument band Das Neue Orchester. For this disc, the conductor supplied his players with copies of the original-manuscript orchestral parts and added previously unpublished and unreleased material taken from a source preserved in the Berlin State Library. As with many titles in Spering's considerable Opus 111 discography, *Les Deux Journées* was co-produced with Deutschland Radio.

**Artist:** Jordi Savall  
**Nationality:** Catalan/Spanish  
**Album:** *Vivaldi: Farnace*  
**Label:** Alia Vox  
**Web site:** None

Catalan gamba player and



early-music guru Jordi Savall established his own label four years ago to take control of everything from sound engineering to packaging and marketing. The fruits of Alia Vox have been consistently fine ever since, although nothing in the company's catalog quite matches its latest Vivaldi release for sheer opulence of production and spirited music-making. The 1731 version of *Farnace* here receives its first complete recording, ornamented by material added for the work's 1739 production in Madrid. Savall took the best results from the final two performances in a run of *Farnace* at Madrid's Teatro de la Zarzuela in October last year, a well-funded part of the huge Espana Nuevo Milenio cultural project. "You can't do music as musicology or archaeology," he says. "We respect the sources and old techniques but play with the sensibility of now." Vivaldi's score clearly benefits from Savall's vivacious interpretation.

**Artist:** Simon Haram  
**Nationality:** British  
**Album:** *Michael Nyman: String Quartets 2, 3 & 4; If & Why, etc.*  
**Label:** Black Box  
**Web site:** blackboxmusic.com

While Michael Nyman's worldwide fame rests heavily on his film scores, especially those for Jane Campion and Peter Greenaway, his concert music shows great depth and a real flair for the power of minimalist expression. Saxophonist Simon Haram, a member of the Michael Nyman band, hooks into the composer's groove with complete conviction. Haram's latest appearance on the mold-breaking U.K. independent label Black Box offers his arrangements of "If" and "Why," two numbers that justify the overused epithet "haunting." The album also includes three string quartets, originally conceived for the Balanescu Quartet, and other pieces for strings. The Lyric Quartet, led by London-based, Juilliard-trained fiddler Jonathan Carney, lives up to its name in these works, despite Nyman's use of insistent rhythms and repetitive melodies. ■



**SLAVA AT 75**  
*Continued from page 18*

Britten, who wrote for him the *Symphony for Cello and Orchestra*, the *Sonata for Cello* and the three *Suites for Solo Cello*. All of these were dedicated to Rostropovich, who recorded all of them, save the last cello suite, for British Decca. All, unfortunately, have been deleted. Also deleted is an EMI recording of two works written for Rostropovich that, like the *Cello Symphony*, are masterpieces: the concertos by Dutilleux and Lutoslawski.

While this was going on, the Rostropoviches had been keeping a guest in their home outside Moscow: Aleksandr Solzhenitsyn, who was hounded by the government for the writings that would eventually win him the Nobel Prize in Literature. In 1970, on Solzhenitsyn's behalf, Rostropovich wrote an open letter to Leonid Brezhnev, protesting the lack of cultural freedom in the Soviet Union. At first, this only cost the Rostropoviches their concerts, their foreign tours and their

Rostropovich became a combination of Johnny Appleseed and one-man Kronos for the cello, causing new works to spring up wherever he went. Among the composers who dedicated works to him or whose work he premiered are Shostakovich, Prokofiev, Berio, Bernstein, Foss, Jolivet, Khachaturian, Messiaen, Part, Penderecki and Schnittke.

recording contracts. In 1974, they were allowed exit visas, sending them into exile, and, four years after that, they lost their Soviet citizenship, which would not be returned until 1990.

In 1977, Rostropovich became the music director of the National Symphony in Washington, D.C., a post he would maintain until 1996. Typically, a Fourth of July concert at Wolf Trap, the outdoor theater near Washington, D.C., would be an all-Tchaikovsky concert, including an 1812 Overture with real cannon.

## SLAVA'S RESTORATION

And Rostropovich continued to be a combination of Johnny Appleseed and one-man Kronos for the cello, causing new works to spring up wherever he went. Among the composers who dedicated works to him or whose work he premiered are, beside those already named, Berio, Bernstein, Foss, Jolivet, Khachaturian, Messiaen, Part, Penderecki and Schnittke. This last composer, who died only a few years ago, is considered to be the greatest Russian composer since Shostakovich. His *Cello Concerto*

to No. 2 is available on Sony, with Ozawa and the London Symphony. Unfortunately, the EMI recording of the *Concerto for Three*, written for Rostropovich, Gidon Kremer and Yuri Bashmet, has been deleted.

In 1990, Russian citizenship was restored to Rostropovich and his wife. He celebrated by touring Russia with the National Symphony. His primary residence is now St. Petersburg, in a duplex that formerly housed 100 people, for all of whom Rostropovich found new housing.

Despite the several deletions (EMI's sorrowing reading of Ernest Bloch's *Schelomo* with Leonard Bernstein is another), there is still a lot to listen to. As befits a man often called the greatest cellist in the world, two companies have put together anniversary collections. The Deutsche Grammophon two-CD set is called *Rostropovich Master Cellist Legendary Recordings 1956-1978*. Included are the Dvořák with von Karajan and the Berlin Philharmonic and the Schumann Concerto with Rozhdstvensky and the Leningrad Philharmonic, as well as short works by Tchaikovsky and Glazunov. The second CD features the Rachmaninov sonata and the Chopin Introduction and Polonaise Brillante, as well as shorter works by Rachmaninov, Schubert and Schumann, encore works that Rostropovich played often with the pianist who accompanies him here, Alexander Dedyukhin.

## ECLECTIC CONDUCTOR

The four-disc set on EMI, *Slava 75*, offers a wider perspective. It begins with the Bach Suite for Cello No. 3. (Although these six suites are the absolute core of the cello repertoire. Rostropovich did not get around to recording them until 1995. They are available on EMI.) The two Haydn concertos have Rostropovich doubling as conductor. He plays the Dvořák concerto with Guilini and conducts that composer's New World Symphony. He also conducts the most powerful of Shostakovich symphonies, the Eighth, which he featured this year in New York. And the set also contains what Rostropovich says is his most popular recording, the Beethoven Triple Concerto, conducted by von Karajan, with the amazing lineup of David Oistrakh and Sviatoslav Richter.

Richter also appears with Rostropovich on a Phillips Duo two-fer, on which they play the five cello sonatas of Beethoven, in what is surely one of the great chamber-music recordings of all time. DG also has Rostropovich playing the two Brahms sonatas with Rudolf Serkin; it also has a two-fer collection that includes him in the Shostakovich Cello Concerto No. 2, conducted by Ozawa, and Rostropovich conducting two suites from Prokofiev's *Romeo and Juliet*.

*Continued on page 22*

# Norah Jones

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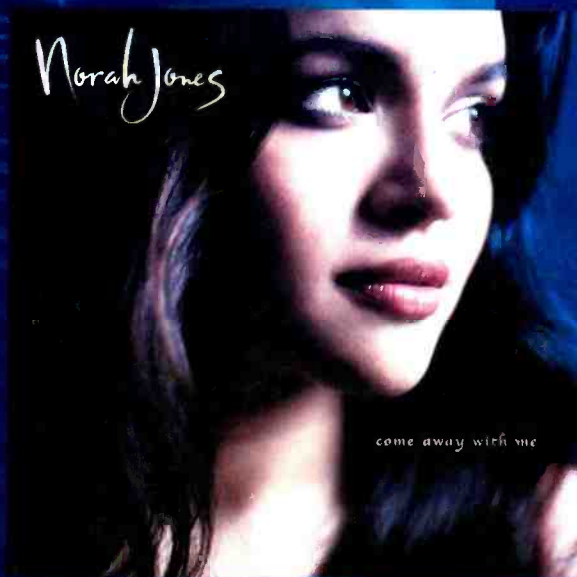
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**SLAVA AT 75**

Continued from page 20

BBC Legends offers Rostropovich in live recordings from the '50s and '60s, playing both Shostakovich concertos and the Khachaturian Concerto Rhapsody with various orchestras. Teldec has a 12-CD set of Rostropovich with the National and London Symphonies conducting all 15 Shostakovich symphonies in deeply personal readings. Also on Teldec are two splendid recordings in which Rostropovich conducts the London Symphony and the brilliant young violinist Maxim Vengerov in the four concertos that Prokofiev and Shostakovich wrote for his instrument; both first concertos are on one CD, the second ones on another.

**PERSONAL PERFORMANCE TAPES**

EMI has justifiably put into its Great Recordings of the Century series the Rostropovich recording of *Lady Macbeth of Mtsenk*, the Shostakovich opera that offended Josef Stalin personally and led its composer to fear for his life.

But the great treasure trove is a collection that EMI released five years ago, when Rostropovich was only 70. Titled *Rostropovich the Russian Years 1950-1974*, it consists of the cellist's personal tapes of his own concerts. Included are two of the three Britten cello suites (Ros-



With Shostakovich

tropovich apparently never played the third) and the world premiere in Moscow of the Cello Symphony, Prokofiev's cello sonata with Richter at the piano and his gorgeous Symphony-Concerto dedicated to Rostropovich; both Shostakovich cello concertos, including the world premiere of the Second; another performance of the Beethoven Triple with the

same all-star cast as above; sonatas by Shostakovich, Prokofiev and Khachaturian, each with the composer at the piano; and on and on—13 CDs of wonderful music, ending with a concert piece dedicated to Rostropovich that Schnittke wrote from the ballet *Peer Gynt*, which many call his masterpiece, entitled *Epilogue for Cello, Piano and Tape*. For breadth and influence, it's hard to think of another musician who could match it.

And he's not done yet. The London Symphony has just released, on its LSO Live label, Rostropovich's brooding, intense new recording of the Shostakovich 11th Symphony. *Gramophone* magazine has named it Record of the Month. Rostropovich, who has been made an honorary member of the orchestra and has been conducting it regularly since the 1970s, plans to record five or six more Shostakovich symphonies with them, including the Eighth, as well as music by Britten and Prokofiev.

In the booklet for the new EMI set, Rostropovich says that, in 2003, he plans to introduce a new Penderecki concerto, after which he will probably learn no more music. It's not as if he needs to prove anything else, or doesn't have enough to play. As the Deutsche Grammophon compilation booklet reminds us, the nickname "Slava" not only derives from Rostropovich's first name, it is also the Russian word for "glory." ■

**CONSIDER THE COMPOSER**

Continued from page 18

to about 160,000 sessions per year," Arnold says, "which works out to roughly 500 people every day. As they're interested in what we have to say, we reckoned that people would also be interested in what the information is about—namely, the music."

Unlike Lentz and Fitkin, Maxwell Davies, 68, is no longer a primary performer of his own music and has to rely on recordings by other artists. Fortunately, a great deal of his music has been recorded over the years, including an extensive '90s orchestral series on the Collins Classics label. When Collins went out of business in 1998, it left a gaping hole in record bins. Since Maxwell Davies owned the rights to all of those recordings and several others, however, Arnold suggested that they all be made available for downloading via MaxOpus, a Web site that already attracted visitors from around the world.

The launch of the new program, dubbed MaxOpusBuyMusic, has faced repeated delays since it was originally announced more than a year ago. Parting ways with an Internet company with which they had planned to collaborate, Arnold and Web designer Keith Marlow took the entire operation in-house, exten-

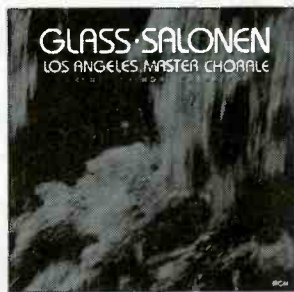
sively researching file formats and payment schemes. When the program launches—by the end of this year, Arnold fervently hopes—customers will be able to purchase and download files in the Windows Media format or order custom-burned CDs with any combination of works. The site will accept payment in dollars, sterling, euros and yen via a secure server.

Arnold says that the site's offerings will initially begin with the Collins recordings, but she anticipates that new recordings will be made available soon after. The site will begin with 23 pieces, with additional works to be added on a monthly basis. "Max has written roughly 250 published works," she says, "and, over the next many, many years, we'll probably make about 200 of them available at a very competitive price, which will work out to 15 U.S. cents per minute."

Ironically, though he is very much a part of the planning for MaxOpusBuyMusic, Maxwell Davies is himself a bit of a technophobe. Still, even he can appreciate the vast potential that the Internet has made available to the contemporary composer. "I am delighted," he says, "that technology has progressed so far toward a composer and performer having direct access to a public interested in recorded sound without barriers." ■

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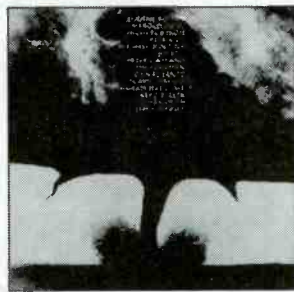
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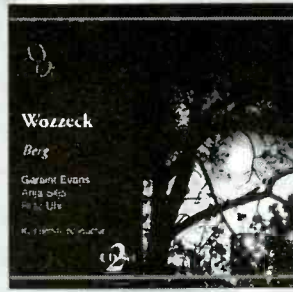
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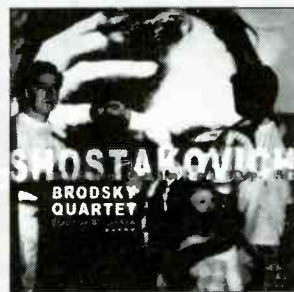
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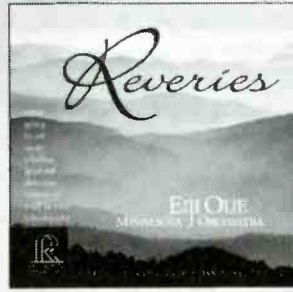
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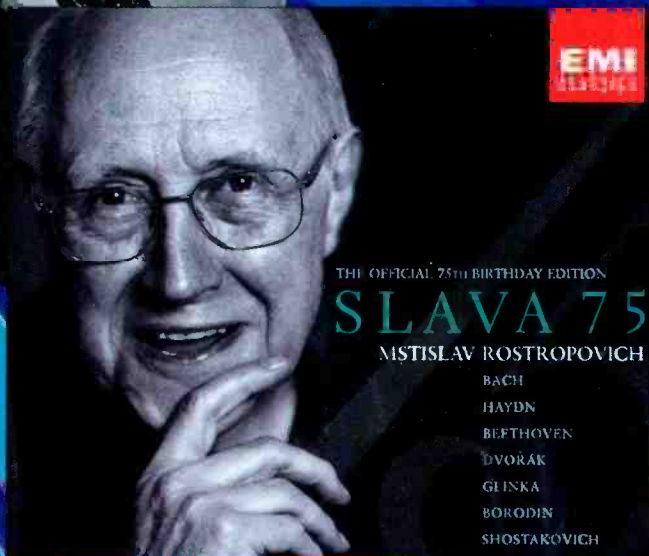
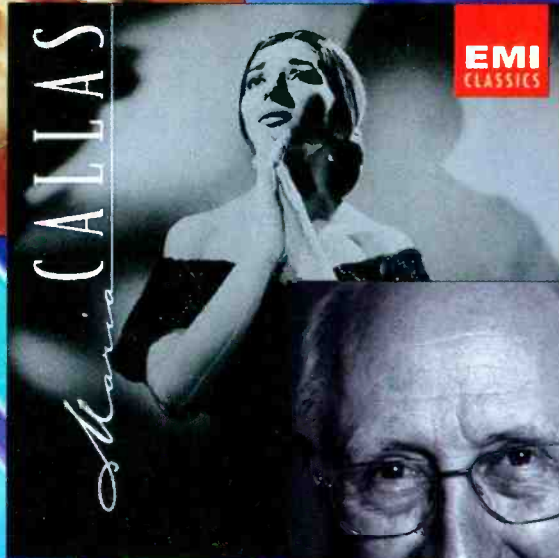
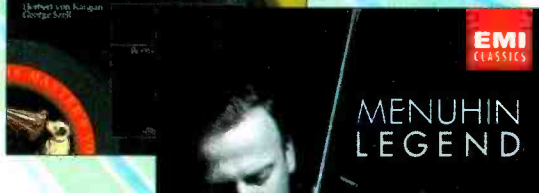
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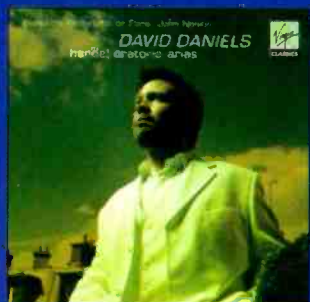
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# Despite 9/11, Middle Eastern Music Forges Ahead

BY SUSANNE AULT

LOS ANGELES—Post Sept. 11, conventional wisdom suggests that music with Middle Eastern influences might be hard for U.S. audiences to embrace. But attention to world events seems to have kick-started new mainstream crossover opportunities for this niche genre.

This month, Arabic pop singer Andy (last name Madadian) played close to a full house at Los Angeles' 6,000-seat Greek Theatre. Iranian-born artist Googoosh is expected to sell out her Sept. 28 date at the city's 20,000-seat Staples Center. Then, classical Middle Eastern stars will embark on a cross-country college outing this November.

Ticket prices climb as high as \$175 for Googoosh, indicating it might behoove other markets to sample this music—usually sung in the Iranian language of Farsi and bundled under the "Persian" category. That term refers to the ancient Mid-East region of Persia, which was Iran's name until the 1930s.

"Googoosh is the Barbra Streisand of Persian music," says Mike Garcia, GM of Nederlander Concerts, which promoted to both Persian (Arabic TV) and mainstream (*Los Angeles Times*) outlets for the Greek and Staples events. "The music is terrific. There is the language barrier . . . but it's exciting to try to get people exposed to new shows."

Plans for a national festival tour featuring a number of Persian artists were scuttled days after last year's terrorist attacks. Organizers, including Andy manager and former Police manager Miles Copeland, were concerned for the artists' safety. But looking at the staying power of some of these artists in the U.S., Copeland (an owner of several Universal-distributed record labels) wants another go at a similarly themed tour.

As a precursor, Copeland will launch a 10-date Superstars of Belly Dance at Los Angeles' Roxy club in mid-November. On the bill will be dancers and Shani (last name Rigsbee), an Arkansas native who happens to sing in Farsi.

With millions of Middle Eastern Americans living in the U.S., there is already a healthy fan base in this country for Persian music. And dense immigration populations in such cities as Los Angeles and New York are fueling Persian artists' success in those major markets.

"What I'm trying to do is bring in a mainstream American audience," says Copeland, who also manages Shani. "It's a slow, step-by-step process of convincing people that there's a strong market here for this music."

Controversy surrounding Sept. 11 has made "people more curious," Copeland admits, adding that it has also helped that Middle Eastern dress still permeates U.S. clothing fashion (think *American Idol* contender Justin Guarini). Plus, belly dancing has become a new workout fad of late.

To those wary of a Persian trend,

Copeland says: "We have to support the good guys around the world. And by definition, people in the entertainment business tend to be liberal. So we need to support the music coming from these countries."

In fact, Andy's and Shani's albums are banned in Iran because of their



adherence to Western pop sensibilities. Googoosh is forbidden to perform in Iran as well. "I'm opposed to the system

that bans my type of music," says Andy, who lives in exile in the U.S. and does not try to stop the steady pirated flow of his music to the Middle East. "The fact that I'm here should tell Americans that we are in the same boat."

Moreover, "the fact that we are rebels creates a lot of interest," Andy says, but he insists he's accessible to all. "My music is not about a rebellion—they are love songs. I'm Marc Anthony, Ricky Martin—I'm your average pop artist."

Speaking of which, Copeland is hoping the American-born Shani will spark the same crossover explosion that Latin songs have experienced in the U.S. "People can get into music regardless of where you are from—you don't have to be Latin to enjoy salsa music," says Shani, whose Farsi/English album *Call of the Wild* has snagged some play on dance-oriented radio stations. "I'm from Arkansas—Southern-bred. I'm doing music that's uptempo. You don't have to be Middle Eastern to get it."

Shani began incorporating Farsi

into her music after moving to L.A. and gaining notice singing in some of the city's Persian nightclubs. Eventually, she learned Farsi phonetics, began requesting songs from Persian writers, and started opening for Andy. "There was a dark underbelly to 9/11," she says, "but it had a shining light in that it made people think a little more about Eastern culture."

Currently, Copeland is courting phone companies as potential sponsors for a second try at a Persian music tour, which would include Andy, Shani, and Egyptian pop artist Hakim. "Phone companies are interested in new arrivals in the U.S.," he says of immigration from the Middle East. "They are the ones who use long distance."

As for other Persian music events, the National Endowment for the Arts-funded World Music Institute is launching its 18-date college tour of classic Iranian talent Oct. 4 at Cleveland's Museum of Art. Headlined by Mohammed Reza Shajarian, past winner of Europe's UNESCO Picasso award, the tour is in response to a great

turnout for a January show featuring the same artists.

Fans of classic Persian arrangements, entirely welcome in their native countries, generally don't mix with fans of Andy's or Shani's brand of Persian pop. Yet traditionalists also seem strong in number.

"Universities working with younger people have an obligation to promote understanding between cultures," says Isabel Soffer, associate director for the World Music Institute, noting that since last Sept. 11, "[universities] seem to have taken that on really seriously."

Priced between \$25 and \$40, ticket sales have been brisk, Soffer adds. She's expecting such venues as University of California, Berkeley's Zellerbach to sell out, as it did in January. She has also booked dates at buildings not surrounded by large Middle Eastern communities, like Cornell University's Bailey Hall.

"We're not thinking of this in terms of Sept. 11," Soffer says of what's likely the attitude for Persian classical and pop. "It's purely about the music."

## Wig Wam Fiasco Leaves Rock On, Artists In A Lurch

BY CHARLES FERRO

COPENHAGEN—The Maritime and Commercial Court of Copenhagen gave Danish management company Rock On three months (until Nov. 19) to settle its economic problems, after the 22-year-old outfit stopped payments to creditors Aug. 12. The company lost money when the four-city domestic Wig Wam tour it was promoting collapsed after its opening weekend.

Two major acts, Thomas Helmiq (BMG) and D-A-D (EMI), helped spawn the tour idea with Rock On managing director/owner Niels Lindgren. The artists, who were to have headlined two separate shows as part of the weekend events, publicly stated that they would lose a substantial amount of money if Wig Wam failed—statements that would come back to haunt them. The crux of the problem was that Wig Wam was never a legal entity, leaving an open-ended question about liability.

Rock On has almost \$2 million in liabilities, while total assets—mainly from accrued artists' fees—add up to slightly less than one-third of that amount.

"I can't really estimate what impact it will have on the business, but probably nothing major," BMG GM Henrik Daldorph says. "Wig Wam was an attempt to expand the summer market, but it showed the market was not right."

Certainly, mistakes were made, but the press handled the case like a "public execution," according to one music exec. Dubbed a "scandal," the media repeated condemning state-

ments from people not directly involved in Wig Wam and cast the music industry in an amateurish light. The press also suggested Helmiq and D-A-D were liable.

"A day before the news broke, everybody was saying how great the Wig Wam idea was [and how] finally someone took the initiative to do something different," says Mikael Højris, consultant for the Danish Musicians' Union. "Then the media storm broke, and it was a bit much."

Højris, who represents musicians owed money by Rock On, pointed out that he had not seen any documents legally binding Helmiq or D-A-D to cover losses.

Helmiq's label, BMG, helped its artist through the storm. "Thomas issued a press release because he was worried about rumors that were fueled by press statements made by persons with money at risk [Rock On artists]," Daldorph says. "He said he would do what he could to cover losses in a show of solidarity with his musical colleagues and respect for fans."

Wig Wam was to have visited Denmark's four largest cities—Copenhagen, Aarhus, Odense, and Aalborg—with a rock lineup on Friday nights and a pop roster on Saturdays. D-A-D, undoubtedly the biggest name in homegrown rock, headlined the Friday events, along with Sort Sol, Kent, and Jupiter Day. Helmiq, the biggest name in pop, was top billing for Saturdays, to share the stage with Erann DD, Bo Kaspers Orkester, and Christian. All of the acts are solid ticket sellers.

The shows were to have been held in a giant tent with around 25,000 capacity, and tickets were reasonably priced at 250 kroner (\$33.50) per night—not much more than a show featuring only Helmiq or D-A-D. With two of the biggest names in



Danish music involved, Rock On apparently believed it did not need the financial guarantees it normally gets from other arrangements.

"The timing was simply bad: People had apparently had enough music for one summer," explains Bibi Övermyr, export consultant from public-music promotion office MIC.

The Aug. 9 opener in Odense, the country's third-largest city, drew around 4,000 for the rock show but only 1,500 for the pop concert the following evening. A few weeks earlier, Helmiq played before a crowd of 50,000 fans at the Roskilde Festival. With slightly less than 10,000 advance tickets sold for shows in Copenhagen, Aarhus, and Aalborg, Rock On decided to pull the plug.

Artists in Rock On's stall are clamoring to get paid for gigs they played

in the summer and have contacted musicians' union DMF for help. "I think in the short term, some artists will say, 'Do we dare?' But in the longer term, they will take a lesson from this and get their money from management sooner," Højris says. "Everybody knows each other in this business, and some changes will be made. Some voices are calling this a crisis for the entire industry, but that's bullshit: The business is bigger than that."

Guitarist Rolf Hvidtfeldt and his rock band, Garbo, have been with Rock On for two years. Hvidtfeldt says he has been satisfied with management, especially in the past year, when Rock On lined up a lot of gigs, including two warm-up performances for Joe Cocker.

But the band claims it has not been paid for shows extending back to May.

"We're not counting on getting our money, so if we do, we'll be pleasantly surprised," he says. "We'd like to continue with [Rock On booker] Jesper Christensen, as he has excellent contacts, but it will be interesting to see if there is a Rock On in the future."

"We always believed Rock On had everything under control," Hvidtfeldt continues, "so when we played a show we just assumed we'd get paid—I suppose it's the same with a lot of other acts. We could kick ourselves in the ass now, in hindsight, but what would that help?"

Garbo will play jobs booked by Rock On after the band spoke with the venues/promoters and got deals for payments right after the shows.



## TOURING



by Ray Waddell

**WARPED WRAP:** The vitality of today's punk rock scene is perhaps best represented by the still-surgingly Van's Warped Tour, which, eight years in, grossed more than \$12 million and drew nearly 500,000 fans to an ambitious 47-date festival tour. Warped thrives when more mainstream touring festivals like Lollapalooza, H.O.R.D.E., and Lilith Fair have come and gone. A joint production of **Kevin Lyman**, Creative Artists Agency, and Vans, the tour began June 21 at the **Idaho Center** in Boise, Idaho, and wrapped Aug. 18 at the **Comerica Park** parking lot in Detroit.



The lineup included **Bad Religion**, **Flogging Molly**, **Good Charlotte**, **Lagwagon**, the **Mighty Mighty Bosstones**, **MxPx**, **New Found Glory**, **NOFX**, **Reel Big Fish**, the **Used**, **Morgan Heritage**, **Thrice**, **Thursday**, **Something Corporate**, and many others. A bargain with attitude, 42 bands played at each show for an average ticket price of \$21.33 before add-ons. According to Lyman, therein lies the secret to Warped's success.

"Kids are price-sensitive," he says. "Right now I'm out on the Sprite Liquid Mix tour, and we're having a huge walk-up at the shows, but they're buying the lower-end tickets. Kids want to come. They just can't afford the higher ticket prices."

Another reason Warped roars on is that it has become a proven entity within its niche. "When kids go to Warped, they may not know everybody on the bill, but they know it's going to be a great day," Lyman says. "They trust the brand."

It helps keep ticket prices down when tours are produced efficiently and economically, a trademark of Lyman's projects. "We've been really good at putting out efficient tours," Lyman points out. "Down From the Mountain went out with one truck. Warped is efficient because we bring everything with us. The Sprite tour has two production trucks for the main stage and one for front-of-house, plus a band-gear truck."

Lyman notes that other tours

aren't so streamlined. "[On the Sprite Liquid Mix tour], we're asking for 36 stagehands and four hours on the load-in. I heard the Jeep [Outside tour] had 70 hands for seven hours on the in. I think as an industry we find ways to be more efficient."

Operationally, Warped ran smoothly. "We were hit by a big storm [in Minneapolis] that knocked our power out, but we finished with an acoustic show. That's the Warped spirit—the bands didn't run, and it helped control the crowd."

With 2002 attendance, gross, and number of dates all tour records for Warped, Lyman says the event will return in 2003 and head to Australia again as well. "I've already had 40-50 submissions for next summer from bands that are definitely Warped caliber."

Overall, with three tours and more than 100 shows on his plate, Lyman says it has been an exhausting but rewarding summer. "I'm tired. But [the touring] business is flat, and we did pretty well," he says, adding that of all shows there were probably 10 he would have handled differently if he had them to do over again. "This summer definitely stretched my mental abilities. But this is my specialty: packaging festival tours that make the artists feel comfortable and are produced in a cost-efficient way to make it reasonable for promoters."

**ATTENTION SK8ERS:** Skateboarding guru **Tony Hawk** will be the central figure on the Boom Boom HuckJam arena tour, sponsored by MTV2, Squeeze 'N Go, and PlayStation 2. Beginning Oct. 9 at the **Rose Garden Arena** in Portland, Ore., the 21-city tour will boast a million-dollar ramp system designed by Hawk and feature the **Offspring** (Oct. 9-13), **Face to Face** (Oct. 17-20), **Devo** (Oct. 24-26), **CKY** (Oct. 30-Nov. 3), **Social Distortion** (Nov. 7-11), and **Good Charlotte** (Nov. 14-17) headlining separate legs of the trek, performing during skateboarding, BMX, and motocross exhibitions.

The tour, booked and produced in-house, is managed by SLAM Management (sister company of **Jim Guerinot's Rebel Waltz**) and works with different promoters in each market. It wraps Nov. 17 at the **National Rental Center** in Sunrise, Fla.

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CHER, CYNDI LAUPER	MGM Grand Garden, Las Vegas Aug. 9-10	\$2,255,649 \$150.25/\$39.75	26,632 two sellouts	Clear Channel Entertainment, in-house
DAVE MATTHEWS BAND, DOYLE BRAMHALL II & SMOKESTACK	Verizon Wireless Music Center, Noblesville, Ind. Aug. 10-11	\$1,884,183 \$49/\$34	50,378 two sellouts	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Great Western Forum, Inglewood, Calif. Aug. 24	\$1,303,650 \$75	17,466 sellout	Niederlander Organization, House of Blues Concerts
DETROIT MUSIC FESTIVAL: MARY J. BLIGE, JA RULE, MUSIQ, TEENA MARIE, & OTHERS	Comerica Park, Detroit Aug. 17	\$1,202,516 \$153.50/\$27.50	27,683 33,995	Festival Prods.
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Tweeter Center, Tinley Park, Ill. Aug. 10	\$1,110,563 \$75.25/\$35.25	24,819 28,429	Clear Channel Entertainment
SANTANA, RUSTED ROOT	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 9-10	\$1,081,297 \$65/\$30	21,286 28,058 two shows	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 15	\$1,078,605 \$131.50/\$35.25	21,468 24,907	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	America West Arena, Phoenix Aug. 25	\$1,002,398 \$73/\$45	13,830 sellout	Jam Prods.
AEROSMITH, KID ROCK, RUN-D.M.C.	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 20	\$952,685 \$79.50/\$35	19,943 22,578	Clear Channel Entertainment
CHER, TOMMY DRAKE	American Airlines Center, Dallas Aug. 23	\$952,310 \$79.75/\$34.75	14,988 sellout	Clear Channel Entertainment
THE WHO, ROBERT PLANT	Van Andel Arena, Grand Rapids, Mich. Aug. 27	\$938,687 \$225/\$59.50	9,881 11,165	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Red Rocks Amphitheatre, Morrison, Colo. Aug. 19, 21	\$936,822 \$54.50/\$47.50	18,900 two sellouts	Clear Channel Entertainment, KSE
AEROSMITH, KID ROCK, RUN-D.M.C.	PNC Bank Arts Center, Holmdel, N.J. Aug. 13	\$916,327 \$94.75/\$26	17,227 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Verizon Wireless Music Center, Noblesville, Ind. Aug. 13	\$908,407 \$77.50/\$40.50	20,592 24,044	Clear Channel Entertainment
JIMMY BUFFETT	Verizon Wireless Music Center, Noblesville, Ind. Aug. 22	\$902,526 \$59.50/\$30	24,452 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	Compaq Center, Houston Aug. 21	\$893,373 \$125.75/\$59.75	11,789 sellout	Clear Channel Entertainment
JIMMY BUFFETT	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 20	\$870,087 \$59.50/\$30	23,361 sellout	Clear Channel Entertainment
AEROSMITH, KID ROCK, RUN-D.M.C.	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 15	\$864,947 \$89/\$35	21,012 23,040	Clear Channel Entertainment
CHER, CYNDI LAUPER	Pepsi Center, Denver Aug. 15	\$852,902 \$79.50/\$34.50	12,377 13,449	Clear Channel Entertainment, KSE
AEROSMITH, RUN-D.M.C.	Hersheypark Stadium, Hershey, Pa. Aug. 17	\$835,938 \$57/\$37.50	17,645 20,641	Clear Channel Entertainment
CHER, CYNDI LAUPER	America West Arena, Phoenix Aug. 12	\$833,688 \$75.25/\$35.25	14,061 14,820	Clear Channel Entertainment, in-house
OZZFEST: SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, BLACK LABEL SOCIETY, & OTHERS	Polaris Amphitheatre, Columbus, Ohio Aug. 3	\$794,845 \$77.25/\$39.75	16,852 20,000	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Pepsi Center, Denver Aug. 22	\$790,723 \$89.50/\$50	10,454 14,560	Clear Channel Entertainment, KSE
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	UMB Bank Pavilion, Maryland Heights, Mo. Aug. 19	\$672,302 \$131.50/\$40.50	13,707 21,205	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Glen Helen Blockbuster Pavilion, Devore, Calif. Aug. 16	\$589,546 \$57/\$25	21,097 21,857	Clear Channel Entertainment
THE ALLMAN BROTHERS BAND, GALACTIC	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 10	\$579,629 \$47.50/\$29	16,511 19,800	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Alpine Valley Music Theatre, East Troy, Wis. Aug. 11	\$569,747 \$50/\$38.50	25,297 35,103	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Alpine Valley Music Theatre, East Troy, Wis. Aug. 10	\$569,747 \$75.25/\$35.25	14,283 34,936	Clear Channel Entertainment
TOOL, TOMAHAWK	Continental Airlines Arena, East Rutherford, N.J. Aug. 15	\$566,079 \$43/\$36.50	15,982 sellout	Clear Channel Entertainment
CREED, JERRY CANTRELL, 12 STONES	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 21	\$561,716 \$52/\$38.50	13,994 23,256	Clear Channel Entertainment
TOOL, TOMAHAWK	FleetCenter, Boston Aug. 16	\$558,231 \$42.50/\$38.50	13,937 17,888	Clear Channel Entertainment
EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	Shoreline Amphitheatre, Mountain View, Calif. Aug. 11	\$547,905 \$41.50/\$26.50	16,970 22,000	Clear Channel Entertainment
CHER, CYNDI LAUPER	Delta Center, Salt Lake City Aug. 14	\$535,121 \$85.25/\$32.25	9,959 13,074	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, & OTHERS	Verizon Wireless Amphitheatre, Bonner Springs, Kan. Aug. 20	\$531,581 \$129.50/\$10	11,320 18,000	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Verizon Wireless Amphitheatre, Bonner Springs, Kan. Aug. 16	\$505,107 \$51.50/\$10	14,180 18,000	Clear Channel Entertainment

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ALBUMS

Edited by Michael Paoletta

POP

★ INTERPOL

Turn on the Bright Lights

PRODUCERS: Peter Kalis, Interpol  
Matador OLE-545

Much of the current '80s musical revival is steeped in irony, but New York's Interpol professes a genuine love for the gloomier side of British post-punk and new wave. *Turn on the Bright Lights*, Interpol's full-length debut, borrows liberally from bands like Joy Division and Echo and the Bunnymen but still manages to create its own musical identity. Right from the start, the band cultivates a moody atmosphere, with an economic structuring of shimmering guitars, bass, and drums on "Untitled." From there, the band embarks on a journey ranging from the slow, sad waltz of "NYC" to the epic grandeur of "Stella Was a Diver and She Was Always Down." Singer Paul Bank's lyrics explore the seedier side of city life while his deadpan delivery calls to mind Ian Curtis. Employing layered guitars, probing bass lines, and the occasional synthesizer swoon, Interpol creates an homage to their particular vision of the '80s that stands proudly alongside the best of its idols.—JDF

★ SPOON

Kill the Moonlight

PRODUCERS: Britt Daniel, Jim Eno,  
Mike McCarthy  
Merge 215

With *Kill the Moonlight*, Spoon has created yet another brilliant pop record for the college radio crowd. Too smart for its own good, the band refuses to sit still or bow to trends. After shaking off early-Pixies comparisons, Spoon has sharpened and expanded its pop sensibilities to include a broader range of influences. Britt Daniel's razor-sharp guitar still slices through songs like "All the Pretty Girls Go to the City," but now he's more generous with the space and musicians around him. "Small Stakes" and "The Way We Get By" ride Eggo Johanson's bumpy organ and piano grooves, while handclaps

SPOTLIGHTS



VARIOUS ARTISTS

La Musica Della Mafia: Il Canto di Malavita

PRODUCERS: Francesco Sbano,  
Maximilian Dax, Peter Cadera  
PIAS America 8

Like *Buena Vista Social Club* before it, *La Musica Della Mafia* sheds light on a traditional folk music that until now, went highly unnoticed by the masses. In this case, it is *Il Canto di Malavita*, or "the songs of a life of crime"—specifically, music created by and for the Calabrian Mafia. Except for Italy, where it remains without a label to call home, this disc has taken on a life all its own throughout much of Europe since streeting two years ago. Featuring songs heard during annual festivals—and primarily penned by incarcerated "family" members—*La Musica Della Mafia* is joyous, romantic, melancholic, and provocative. Kudos to Calabrian band leader Mimmo Siclari for introducing and sharing these original folk recordings, as well as vocalists and musicians (accordion and *batente* guitar, among other instruments), with the rest of the world.—MP

LAYO & BUSHWACKA!

Night Works

PRODUCERS: Layo Paskin, Matthew Benjamin

XL Recordings/Beggars Group 154  
U.K. dance/electronic duo Layo & Bushwacka! knows the true meaning of a "good beat." The act's debut, 1998's *Low Life*, overflowed with a handful of aural flavors, from house and electro to blues and dub. This time around, the boys of North (Layo Paskin) and West (Matthew Benjamin) London beautifully branch out—both artistically and technically. *Night Works* is



dramatic and flirtatious, as well as warm and inviting. Parts of it (like ferocious lead single "Love Story," which wickedly samples Devo and Nina Simone, and the powerful "All Night Long") are primed for peak-hour dancefloor action, while other moments revel in chilled-out bliss ("Blind Tiger" and "Sleepy Language"). An epic track like "Let the Good Times Roll" is simply waiting for the right Madison Avenue suit to come along and discover it.—MP



THE BLIND BOYS OF ALABAMA

Higher Ground

PRODUCER: John Chelew

Real World 7243 8 12793

Thanks to the keen guidance of their longtime booking agent, Chris Goldsmith, this 60-year-old outfit recently embraced a more blues-infused sound that has rejuvenated the act while attracting a more mainstream, NPR-favoring crowd. Goldsmith's suggestions for covers and collaborations (John Hammond, Ben Harper, etc.) have resulted in what are two of the most thrillingly soulful albums to come from the gospel, blues, or soul genres in recent years—2001's *Spirit of the Century* and the new *Higher Ground*. *Spirit* is better, as *Ground* suffers at times from a lack of cohesion between separately recorded instrumental and vocal performances. Yet the set shines on such riveting cuts as Harper's "I Shall Not Walk Alone," which the group has single-handedly turned into a should-be traditional, and the inspiring, irresistibly funky recital of the 23rd Psalm done to a swampy, slide guitar-led cover of Funkadelic's "You and Your Folks." Faith, soul, and quality by the truckload.—WO

and tambourine add a '70s pop vibe. Daniel's vocals sounds as confident as ever, and drummer Jim Eno and Johanson stir the pot well.—JDF

BREE SHARP

More B.S.

PRODUCER: Don DiLegio  
Ahimsa/Union Recording Group 0618  
Sharp's sophomore debut, *More B.S.*,

is anything but. In a current music industry flood of artist soundalikes and lookalikes, Sharp stands on her own. Previous vehicles for the artist have included Lilith Fair and MTV's Campus Invasion, thanks to her past hit, "David Duchovny." Perhaps her musical influences—which include Elvis Costello, Bob Dylan, and Patti Smith—have something to do with

Sharp's genuinely artistic delivery in *More B.S.* The album includes songs that serve as social commentaries and musical stories reminiscent of Joni Mitchell. "Lazy Afternoon" spews insults to big corporations and aggressive fashionistas, while "The Ballad of Grim and Lily" is a song about a gangster couple desiring an escape to an island. "Dirty Magazine"

is a humorous ditty about a young girl who wants nothing more than to be in an adult magazine and reminds one of Janis Joplin's "Mercedes Benz." A festive remake of Don Henley's "Boys of Summer" is also included. In the end, Sharp shows an obvious appreciation for artists that came before her and a notable ability to be nobody but herself.—DP

JACKPOT

Shiny Things

PRODUCER: David Darling  
Surfdog 44012

Jackpot's third album is an engaging grouping of 12 laid-back yet intelligent rock tracks. Lead singer/guitarist Rusty Miller, known for his guitar melody on Cake's "Never There," uses his slightly raspy, offbeat voice not to share any profound answers about life and its problems but to show that somewhat detaching from reality just might be the key to happiness. In the opening track "Far Far Far," with its psychedelic/pop tinges, Miller wholly expresses this theme: "I feel like I've been in a bubble/A bubble of some kind/Rolling around inside of it/Peering through the soapy shine." "Sometimes" explores how a romantic relationship is an always-changing balance of emotions and uses a captivating acoustic guitar riff set against synthesizer sounds. The Sacramento, Calif.-based band also crafts such all-out rockers as "Fleas on the Tail of Time," which discusses human beings' almost insignificant place in the universe.—JK

R&B/HIP-HOP

SPEECH

Spiritual People

PRODUCERS: Speech, Mike Musmanno  
iMusic 1050

One of the first debuts from ArtistDirect's recently launched iMusic, former Arrested Development frontman Speech returns with *Spiritual People*. Keeping in the tradition that he founded with Arrested Development, the Atlanta native transcends straight hip-hop, blending elements of jazz, gospel, pop, and soul. "The Simple Love of Life" is a feel-good, gospel-inspired sing-along very reminiscent

(Continued on next page)

VITAL REISSUES

SELENA

Mis Primeros Exitos

REISSUE PRODUCER: Guillermo J. Page  
ORIGINAL PRODUCER: Abraham Quintanilla III  
EMI Latin H2 7243 5 4083822

Selena

REISSUE PRODUCER: Guillermo J. Page  
ORIGINAL PRODUCER: Abraham Quintanilla III  
EMI Latin H2 7243 5 4083921

Ven Conmigo

REISSUE PRODUCER: Guillermo J. Page  
ORIGINAL PRODUCER: Abraham Quintanilla III  
EMI Latin H2 7243 5 40084102

Entre a Mi Mundo

REISSUE PRODUCER: Guillermo J. Page  
ORIGINAL PRODUCER: Abraham Quintanilla III  
EMI Latin H2 72435 4083709

Live

REISSUE PRODUCER: Guillermo J. Page  
ORIGINAL PRODUCER: Abraham Quintanilla III  
EMI Latin H2 7243 54084027

EMI Latin's endeavor of reissuing and remastering the entire Selena catalog kicks off with the now-legendary singer's first five albums, beginning with *Mis Primeros Exitos*, a collection of Selena hits prior to her signing with EMI. If nostalgia permeates this



entire reissue project (which is titled 20 Years of Music), it's particularly evident in this first disc, with a very

young Selena singing to the accompaniment of her then very young band, Los Dinos, playing with limited range and big reliance on a single rhythmic accompaniment. But also evident are the possibilities of a singer, who even in her teens performed with unusual abandon and an ineffable joie de vivre. *Exitos* is the most rudimentary of this collection, with each album progressing considerably to reach the maturity of *Entre a Mi Mundo*, widely regarded as Selena's breakthrough in the Latin market. Here we find full definition of Selena's trademark sound—the remarkably catchy tunes married to the distinctive, plaintive vocals and a relaxed, danceable

*cumbia* beat—which continues to be the blueprint for female singers in the Tejano genre. Songs like "Como la Flor" and "La Carcacha" are what Selena did best, although versatility is displayed with adequate *ranchera* and disco tracks, a very soulful English track and, most impressive, a pop duet with Alvaro Torres (included as a bonus). The final flourish in this first batch of discs is the Grammy Award-winning *Live*, valuable both as a historical testimonial and a top-notch live disc. While the standout albums are the last two, the entire collection will be essential for hardcore fans, adorned as it is with "spoken liner notes," bonus tracks, pictures, and videos.—LC

CONTRIBUTORS: Jim Bessman, Leila Cobo, Jay DeFoore, Gordon Ely, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Wes Orshoski, Michael Paoletta, Dara Pettinelli, 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. NOTEWORTHY: Releases of critical merit. 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 bureaus.

(Continued from preceding page)

of Arrested Development's "Everyday People." Speech takes a stand against hip-hop's commercial influences on "Brought to You By . . . (Music & Life)," while the horn-drenched title track is a head-nodding affair with a reggae vibe. On the jazz-inflected "Brother Speech," the artist proves he is still a nimble lyricist. The true beauty of *Spiritual People* lies in its musical backdrops. Speech's ability to effortlessly mix and match various genres with a down-home feel gives the set its true soul.—**RH**

## DANCE/ELECTRONIC

### ★ GUSGUS

**Attention**  
**PRODUCERS:** Gusgus, Gareth Jones  
**Moonshine Music MM80177**  
 Following two revered discs (*Polydistortion* and *This Is Normal*, both for 4AD), a move from Reykjavik to Barcelona, and a label switch (to Moonshine Music), a newly realigned Gusgus emerges with the most potent and cohesive album of its career. Like Electribe 101's now-classic recording, *Electribe Memories*, *Attention* revolves around deep house beats, haunting (at times quirky) rhythms, and glorious vocals (provided by one-named singer Earth). Album opener "Unnecessary" is all rubbery bassline, guitar slashings, four-to-the-floor kick, and Earth's cool, detached vocals. The synth blasts in "David" bring to mind an updated "Make the World Go Round"; if released as a single, it's the type of track that could very well sit very pretty atop international dance charts. In "Desire," Earth's smoky vocals perfectly match the sensual feelings of the sounds around her. Other highlights include "Call of the Wild" and "Your Moves Are Mine."—**MP**

## CHRISTIAN

▶ **SARA GROVES**  
**All Right Here**  
**PRODUCER:** Nate Sabin  
**INO Records**

Last year's *Conversations* propelled this talented songwriter from witty, charming high-school English teacher to one of Christian music's most highly acclaimed new artists. Groves' voice is a beautiful instrument, capable of evocatively expressing the myriad emotions that populate her literate,

heartfelt songs. This collection poignantly reflects the moments and emotions that propel our daily relationships. "Fly" is a beautifully touching love song to her husband, "First Song That I Sing" speaks of making time to truly praise God, and "You Cannot Lose My Love" is a song for her young son, Kirby. An absolute highlight is "Just One More Thing," which focuses on priorities and making time for what's truly most important—our relationships. This album's appeal isn't limited to the Christian market; Groves' insightful, intelligent songs and passionate delivery will appeal to music lovers in any genre. Contact 615-777-2500.—**DEP**

## GOSPEL

▶ **FRED HAMMOND**  
**Speak Those Things: POL Chapter 3**  
**PRODUCER:** Fred Hammond  
**Verity 01241-43197**

As one of very few who can truly take credit for ushering gospel into the era of modern urban and R&B music, anything Fred Hammond does is closely watched. After seeming content to be a songwriter/producer/ensemble director, his first solo album in six years arrives with great expectations. And it delivers on every count. Long past being merely a hip-hop innovator, Hammond shows both proficiency and exuberance across the musical spectrum. "You Are My Daily Bread" and "I Will Say" are jaunty R&B jams that could sit just fine in pop formats. "Lord of the Harvest" is ear-to-ear-grinning Motown soul, while "Show Yourself Strong" is a rich, hooky, bluesy ballad. Two-decades-plus down the line, the king of contemporary gospel never sounded better.—**GE**

## COUNTRY

▶ **JOHNNY CASH**  
**Johnny Cash at Madison Square Garden**  
**PRODUCER:** Bob Johnston  
**Columbia/Legacy 86808**

A tuxedo-clad Johnny Cash must have cut an imposing figure when he took the stage at New York's Madison Square Garden in December 1969, performing songs about prison, cocaine, and murder alongside gospel hymns and patriotic antiwar sentiments (as a self-proclaimed "dove with claws"). As this uncovered gem from Columbia/Legacy demonstrates, the MSG sellout crowd responded with enthusiasm and a bit of awe, from the

opening twangs and the "Hello, I'm Johnny Cash" greeting through a monster 26-song classic set. Cash was already a major star at the time, with his personal demons largely in control and a major network TV series in full swing. He was also a commanding onstage presence despite the strain a heavy touring schedule put on his voice. It's an album of greatness, full of the familiar and the obscure, peppered with ad libs that tell much about the man and his unique world view. Featured performers Carl Perkins, the Statler Brothers, June Carter and the Carter Family, along with the crack Tennessee Three, add much—but then and now—this is Cash's stage, and he owns it.—**RW**

### ★ BLACKHAWK

**Spirit Dancer**  
**PRODUCERS:** Michael D. Clute, Henry Paul, Dave Robbins  
**Columbia 85968**

In the first release since the death of founding member Van Stephenson, BlackHawk's Henry Paul and Dave Robbins combine big-picture themes with catchy melodies, and the trademark BlackHawk harmonies remain intact behind Paul's distinctive lead vocal. "One Love" and "I Will" are crisp, soaring cuts, while "One Night in New Orleans" is a punchy, Cajun-inflected raveup, and "Days of America," "Leavin' the Land of the Broken Hearted," and "Gloryland" are the kind of rootsy, accessible songs that have given BlackHawk major success in the past. The Native American chanting and instrumentation lend a spiritual tone to the touching Stephenson tribute title cut, and the big, bold instrumentation of "Brothers of the Southland" reflects on Paul's Southern rock past. Paul sings the heck out of redemptive confessionals like "Forgiveness" and "Faith Is the Light," and Robbins takes an effective, if rare, lead vocal turn on the ringing "I'll Always Love You." A trademark sound and adult themes aren't easy to come by in country music these days, but BlackHawk still achieves both.—**RW**

## LATIN

▶ **CRISTIAN**  
**Grandes Hits**  
**PRODUCERS:** various  
**BMG U.S. Latin 74321-95787**

Mexican balladeer Cristian has had a remarkable career of radio hits penned by some of Latin music's best-

regarded writers. That knack for jumping from one big name to another and selecting his songs well has been a factor in Cristian's continued success. But his outstanding and emotive tenor has served his material well and has elevated some of it—"Lloran las Rosas" and "Despues de Tí . . . Qué?" immediately come to mind—to the category of standards. Beyond the solo work, this collection features a series of duets—including "Ella," with José Alfredo Jiménez—that will appeal to the casual fan as well. *Grandes Hits* tracks Cristian's vocal and stylistic development, from straight-ahead balladeer and singer of gorgeous romantic songs to dance-influenced modernist ("Azul"). Three new tracks cap off this collection and highlight yet another Cristian facet—that of experimental/dance stylist, for whom ambience is perhaps more important than pure voice. It works well in the single, the minimalist-sounding "Cuando me Mirás Así," though we can't help going back to the unabashed romantic.—**LC**

## BLUES

★ **CEDELL DAVIS & FRIENDS**  
**When Lightnin' Struck the Pine**  
**PRODUCER:** Joe Cripps  
**Fast Horse Recordings 003**

Cedell Davis is a native of Helena, Ark., one of the true cradles of the Delta blues. He's been playing guitar and singing the blues in Arkansas for decades without receiving much notice, though it seems as though this CD release has disturbed his peaceful lifestyle (he's been on the road touring behind its release). Davis is unequivocally deep in his blues—his elemental style attracted such collaborators as Peter Buck (R.E.M.), Joe Cripps (Brave Combo) and Scott McCaughey (the Minus Five). There's nothing mysterious going on here; cue up any track and what you'll get is gut-bucket blues. Anyone who enjoys R.L. Burnside, Junior Kimbrough, and/or T-Model Ford will immediately understand Davis' juke-joint voice and his rugged guitar style (he frets his guitar with a butter knife). This is splendid, highly recommended music. Distributed by Ryko.—**PVV**

**NORTON BUFFALO & ROY ROGERS**  
**Roots of Our Nature**  
**PRODUCERS:** Norton Buffalo, Roy Rogers  
**Blind Pig 5077**

This meeting of the masters involves Steve Miller Band vet Norton Buffalo

and producer/slide guitar wiz Roy Rogers. Both artists are very much in sympathy with blues music, though the 13 original tracks that comprise this CD aren't limited by any obvious stylistic parameters. "Requiem," "Don't Throw Your Changes on Me," and "Highway Bound" are cookin' tunes coming from a progressive blues vibe, but beyond these tracks, modern and traditional folk styles play a major role in the collective thinking. The exceedingly mellow "If I Were King" and "Long Hard Road" have a timeless folk quality reinforced by Bufalo's vocals. "Under the Rug," a very cool acoustic number highlighted by some of Rogers' agile fretwork, could rock convincingly in a different setting. The solitude of the harmonica and guitar is particularly haunting in the most ear-catching instrumental on the album, "Ritmo de las Almas."—**PVV**

## JAZZ

▶ **AL DI MEOLA**  
**Flesh on Flesh**

**PRODUCER:** Al Di Meola  
**Telarc 83543**

Guitarist Al Di Meola returns to the bins after a three-year absence with a jazz project worthy of our undivided attention. Always a fluid technical player, Di Meola's feel is finally fully in-synch with his fiery fingerwork. The opening track, "Zona Desperata," brings Di Meola's flair for Latin stylings into sharp focus. The original number has a terrific rhythmic push to it, fueled by Gumbo Ortiz's congas. Guest Gonzalo Rubalcaba offers a brief, yet pointed Fender Rhodes keyboard solo as a counterpoint to Di Meola's acoustic and electric solos. The title track offers something more specifically Cuban, featuring Alejandro Santos on flutes in the midst of a pleasantly hectic Di Meola arrangement. He masterminded another equally compelling arrangement on Astor Piazzolla's "Fugata." The ensemble work here is arresting, and Di Meola's guitar solos are wonderfully articulated sorties, rich in note work yet uncluttered.—**PVV**

## FOR THE RECORD

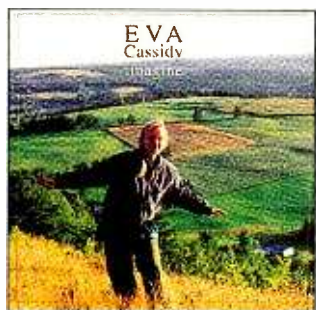
In the Sept. 7 issue, the title of Daniel Bedingfield's album and lead single/title track were incorrectly stated. The correct titles are *Gotta Get Thru This* and "Gotta Get Thru This," respectively.

## N O T E W O R T H Y

### EVA CASSIDY

**Imagine**  
**PRODUCERS:** Eva Cassidy, Chris Biondo, Chris Izzi  
**Blix Street G2-10075**

Blix Street founder Bill Straw continues to keep the late *Songbird* sensation Eva Cassidy's eternal flame burning with a set of unreleased material left over from various sessions that again exhibit her total ease with varied pop music genres. The John Lennon title track and a version of the country/pop classic "Tennessee Waltz," come from the solo guitar and vocal recordings Cassidy made in 1996—the year she died at 33 from cancer—to audition for club gigs.



Also on the solo side are lovely renditions of Gordon Lightfoot's "Early Morning Rain" and Buddy Holly's own

posthumous hit "It Doesn't Matter Anymore." A cover of Sandy Denny's "Who Knows Where the Time Goes" further shows off Cassidy's folk-music strength, but dramatic takes on the pop and jazz standards "Fever" and "You've Changed" serve as haunting additional evidence that the music world lost a major, all-embracing music talent all too soon.—**JB**

### MARIANNE FAITHFULL

**Kissin Time**  
**PRODUCERS:** various  
**Virgin 12009**

It's been 23 years since Marianne Faithfull released the dynamic *Broken English*. While other albums followed



(most notably 1983's *A Child's Adventure*, 1990's *Blazing Away*, 1999's *Vagabond Ways*), none matched the

vitality of *Broken English*—until now. *Kissin Time* opens with "Sex With Strangers," a mighty slab of electro-hued funk with music by Beck, who co-produced the track with Tony Hoffer. Elsewhere, Faithfull, who sounds rather happy here, teams with Billy Corgan, who produced the sensual "I'm on Fire" and the sweet "Wherever I Go"; Dave Stewart, who produced/co-penned the gorgeous "Song for Nico"; and Jarvis Cocker and his Pulp bandmates, who contribute to the autobiographical "Sliding Through Life on Charm." The album closes with a simply lovely rendition of Herman's Hermits' "I'm Into Something Good." Consider this a real treat.—**MP**

## SINGLES

Edited by Chuck Taylor

### POP

★ **SHERYL CROW Steve McQueen** (3:24)  
**PRODUCERS:** Sheryl Crow, John Shanks  
**WRITERS:** S. Crow, J. Shanks  
**PUBLISHERS:** Warner-Tamerlane/Old Crow Music, BMI; WB Music/Dylan Jackson Music, ASCAP  
**A&M 10789** (CD promo)

After soaking up the sun for the past few months, Sheryl Crow gets a bit more serious on the second single from her platinum *C'mon C'mon*, with one of the loosest, most organic radio releases she's had to date. From the sound of it, Crow—with fellow songwriter and producer John Shanks—felt it was time to get back to the basics, with a band in full swing and few synthetic effects at play. Crow remains a master at great hooks, with this reference to '50s king of cool actor Steve McQueen, in her lyrical quest to break free from the status quo: "I ain't takin' sh\*\* [edited in the radio version] off no one/Baby that was yesterday, I'm an all-American rebel making my big getaway/Yeah, you know it's time, I gotta fly, like Steve McQueen/ All I need's a fast machine." Crow's primary appeal remains at adult top 40, which should find a nice home for this staple artist; on the mainstream top 40 side, it's doubtful the target audience has even heard of the late, great actor, anyway—eek! In any case, this is another shining moment from one of our most consistent A-list artists. Meanwhile, Crow continues her U.S. tour through September, hitting Japan in October and Europe in November.—**CT**

### COUNTRY

★ **HOLLY LAMAR These Are the Days** (3:39)  
**PRODUCERS:** Byron Gallimore, Tony Brown  
**WRITERS:** H. Lamar, S. Bentley  
**PUBLISHERS:** WB Music/Platinum Plow Music/Hollydaisy Music/Universal Songs of PolyGram/Hopechest Music, ASCAP  
**Universal South 02348** (CD promo)

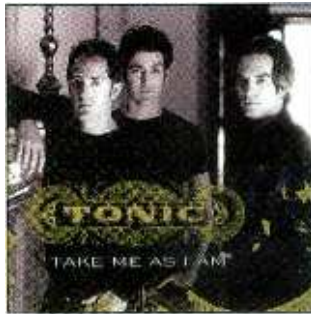
In recent years, Holly Lamar has established herself as one of Nashville's most successful songwriters with such hits as Faith Hill's "Breathe," Jo Dee Messina's "That's the Way It Is," and Tim McGraw's current single, "Unbroken." With this engaging debut, she steps from the background into the spotlight and demonstrates she's an artist in her own right, more than capable of delivering her own hits. She has a distinctive voice: sweet, vulnerable, but with a slight edge that conveys a savviness that lends added weight to her words. Her debut single is a lively number with a meaty message about the joys of living in the moment. She sings: "Pick your flowers, count the seconds, roll the dice, but baby, don't wait/Til it's too late, put a smile on your face/Cause these are the days." The well-written lyric, penned with Stephanie Bentley, is a wake-up call to seize the day and live life to the fullest. It's a solid song and a great performance that adds up to a promising debut from a new voice with a lot to say—and now a chance to say it herself.—**DEP**

## SPOTLIGHTS



**PINK Family Portrait** (3:49)  
**PRODUCER:** Scott Storch  
**WRITER:** Pink  
**PUBLISHER:** not listed  
**Arista 5192** (CD promo)  
 Three—count 'em—three top 10 singles from Pink's triple-platinum *Missundaztood*. . . and counting. "Family Portrait" again showcases this surprisingly deep artist's yearning to reveal stories of all-too-vivid pain and misspent youth, this time in the devastating account of a shattered family broken by abuse, neglect, and fear. Pink writes, "I ran away today, ran from the noise/ Don't wanna go back to that place, but don't have no choice/It ain't easy growin' up in World War III/ Never knowing what love could be/I don't want love to destroy me like it did my family." Damn. Rhythmically, the simple track nervously ticks along to a midtempo beat, as Pink effectively understates a vocal that reflects sheer defeat. Adding to the effect toward the end is a chorus of children's voices singing alongside, hinting at just how universal a problem Pink has taken on. "Family Portrait" is deeply moving; to talk about it in the context of a hit record almost seems beside the point. But let's hope it reaches kids out there who are living this song and think they're alone in the world. Salute.—**CT**

**TONIC Take Me as I Am** (3:36)  
**PRODUCER:** Bob Rock  
**WRITERS:** E. Hart, D. Lavery  
**PUBLISHERS:** EMI April/Big Ass Pete Music/Skizzneck Music, ASCAP  
**Universal 20838** (CD promo)  
 There's good reason why the first single from Tonic's upcoming fourth album, *Head on Straight*, sounds so effortless and relaxed. Group delegates Emerson Hart, Jeff Russo, and Dan Lavery decided to luxuriate on the island of Maui, Hawaii, to write and record. While most rock-rooted bands are pushing to bang their heads as hard as they can in light of current



radio trends, the easy breezes and tropical views apparently steered Tonic in a more melodic direction. Guitars are still there in plentitude, thanks to production props from Bob Rock (Metallica, Veruca Salt), but "Take Me as I Am" is more sophisticated than much of what's coming down the pike. Because it's not all about the decibel level, you're actually able to discern the thoughtful lyric about isolation and loneliness and savor a truly well-manicured hook. Tonic's got the goods here to score at home on rock radio, with an easy evolution to mainstream and adult top 40. This sounds like the biggest hit from the band since "If You Could Only See" way back in '97. This Tonic is ready for consumption.—**CT**



**DIXIE CHICKS Landslide** (3:49)  
**PRODUCERS:** Dixie Chicks, Lloyd Maines  
**WRITER:** Stevie Nicks  
**PUBLISHERS:** Welsh Witch/Sony/ATV, BMI  
**Open Wide/Monument/Columbia 58942** (CD promo)  
 The Dixie Chicks' return single, "Long Time Gone," with its bluegrass overtones, not only demonstrated that the trio has no intention of straying from the pure country coral, but it also ushered the Chicks into the top 10 of The Billboard Hot 100 for the first time—though Kenny Chesney's lock on Hot Country Singles & Tracks held the song at a No. 2 peak here (they can take solace in the No. 1 debut this issue of their new *Home*). "Landslide" seems an odd choice for the follow-up: It's a remake of a well-trod Fleetwood Mac song, and its production is quite understated, with banjo and dobro leading the charge and little else but the ladies' voices. But one must never underestimate the emotive qualities of Natalie Maines' aching vocal, which manages to differentiate itself from Stevie Nicks' own plaintive reading. Country stations are obviously hearing magic, as the song became the group's highest-debating single ever, at No. 32 last issue. Meanwhile, it should make for interesting chart viewing in the weeks ahead, as Dixie Chicks' classic country goes head-to-head with Faith Hill's pop-centric "Cry." The race is on.—**CT**

### SPANISH

**THALÍA No Me Enseñaste** (4:26)  
**PRODUCER:** Estéfano  
**WRITERS:** Estéfano, J. Reyes  
**PUBLISHERS:** World Deep Music/Sony

ATV, BMI; Blueplatinum/Sony ATV, ASCAP  
**EMI Latin 17513** (CD promo)  
 On the heels of the first single from Thalía's eponymous album—the bubbly "Tú y Yo"—"No Me Enseñaste" is a moody, broody heartbreak ballad that shuns the traditional soaring strings of

Latin love songs in favor of electric guitar. Still, it's the kind of track that Spanish-language radio loves. Musically, "No Me Enseñaste" is straightforward, with a mesmerizing opening verse set over sparse piano and percussion, then rising steadily to the broad, catchy chorus.

## NEW & NOTEWORTHY

**SOPHIE ELLIS BEXTOR Murder on the Dancefloor** (3:49)  
**PRODUCERS:** Matt Rowe, Gregg Alexander  
**WRITERS:** Ellis Bextor, Alexander  
**PUBLISHERS:** Rondor Music/Keepin It Real How Bout You/Warner Chappell  
**Universal 20830** (CD promo)  
 Radio has had its surprisingly creative rhythmic moments this year, with the success of such left-field tracks as Dirty Vegas' "Days Go By," "Heaven" from DJ Sammy, and a two-pack of hits from Kylie Minogue. Let's hope the wisdom of plucking the best from all genres is more than a passing trend with this addictive gem from British new-



comer Sophie Ellis Bextor, which has already rung the No. 1 bell in 10 countries, including Australia, France, Ireland, and the Nether-

lands. The track is built guiltlessly and triumphantly over a pure disco melody line, complete with synthetic strings and a hint of that famous Chic-style guitar. Ellis Bextor's vocal hardly typifies the shrill squeak of so many dance tracks; she possesses enough attitude and sass—and a hint of a British accent—to really raise the bar on this giddily inventive song. "Murder" is an instant reaction record and a perfect way to balance the guitars and rap on top 40 radio. Given the chance, "Murder" could be a killer song to add one more hot flash to the summer of 2002.—**CT**

Lyrically, it's typical Estéfano in its blend of the colloquial and romantic and manages to avoid hokeyness in conveying desolation. Thalía, who tends to tap into melodrama, lends the right amount of pathos to a song steeped in sadness. "No Me Enseñaste" is also available in a dance remix version, a regional version, and a salsa version, the last of which—produced by Marc Anthony—offering the best execution. On the other hand, the original melancholy feel of the track gets lost in these upbeat formulas.—**LC**

### R&B

**BLU CANTRELL Breathe** (3:21)  
**PRODUCERS:** Ivan Matias, Andrea Martin  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Arista 5167** (CD promo)

Ms. Blu Cantrell has apparently been hurt—again—and she's not going to take it anymore. The Providence, R.I., native takes an aggressive, hip-hop-inspired approach with "Breathe," the lead single to her sophomore outing, due in October. After the success of "Hit 'Em Up Style (Oops!)," which peaked at No. 2 on The Billboard Hot 100 and No. 6 on the Hot R&B/Hip-Hop Singles & Tracks chart, Cantrell and Arista would be foolish not to offer up another female anthem with bite—and "Breathe" meets all the qualifications. This time out, Cantrell is sending a part-time lover packing. "You say you love/You say love me/But you're never there for me/You'll be crying/Slowly dying/When I decide to leave." Sampling Dr. Dre's "What's the Difference," the Ivan Matias/Andrea Martin-produced track gives the song just enough edge to come across as genuine. Despite the left-of-center dancehall intro, "Breathe" should be an easy sell at mainstream R&B radio. Breathe in.—**RH**

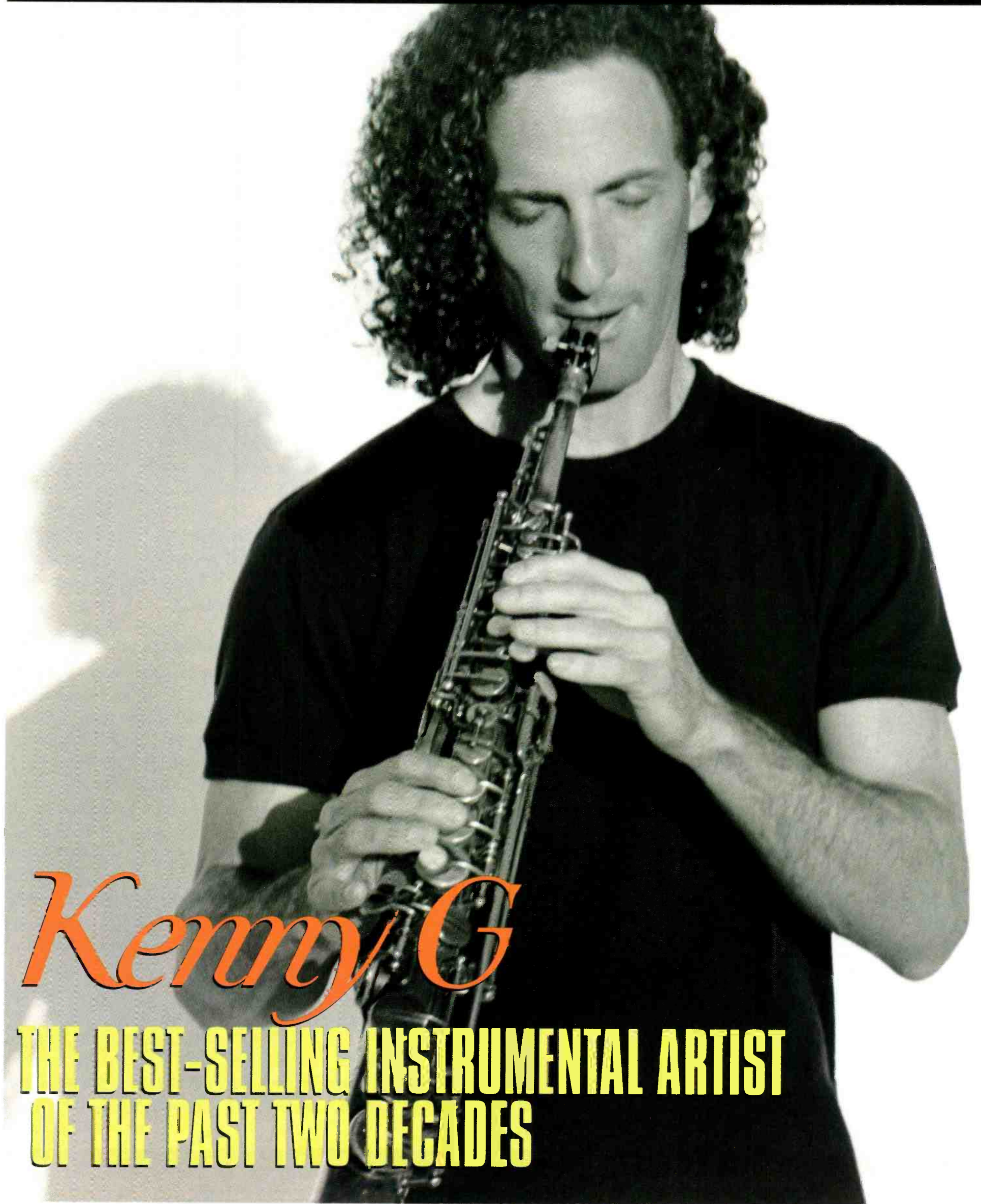
### ROCK

**THE FLAMING LIPS Do You Realize??** (3:29)  
**PRODUCERS:** the Flaming Lips, Dave Fridmann,  
**Scott Booker**  
**WRITERS:** W. Coyne, S. Drozd, M. Ivins,  
**D. Fridmann**

**PUBLISHERS:** EMI Blackwood Music/Lovely Sorts of Death Music, BMI  
**Warner Bros. 100975** (CD promo)  
 With *Yoshimi Battles the Pink Robots*, the Flaming Lips offer up some of their most accessible material in years. On this, the warm, string-laden first single from *Yoshimi*, frontman Wayne Coyne, in his wonderfully creaky voice, delivers a sweet love letter with a reminder of how precious and fleeting our time on this planet is. Over acoustic guitar strums, apparently sampled church bells, and well-placed tempo changes, Coyne asks, "Do you realize that you have the most beautiful face/Do you realize we're floating in space . . . that life goes fast/It's hard to make the good things last/You realize the sun doesn't go down, it's just an illusion caused by the world spinning 'round." The song builds slowly, getting prettier and more dreamlike as Coyne repeats his questions. For those who favored the band's flawless 1993 set, *Transmissions From the Satellite Heart*, but became estranged as the act explored more experimental territory on recent albums, *Yoshimi*—which is full of lovable moments like these—offers a chance to reconnect with the Lips.—**WO**

**CONTRIBUTORS:** Leila Cobo, Rashaun Hall, Wes Orshoski, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. 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. Send review copies to

Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



# *Kenny G*

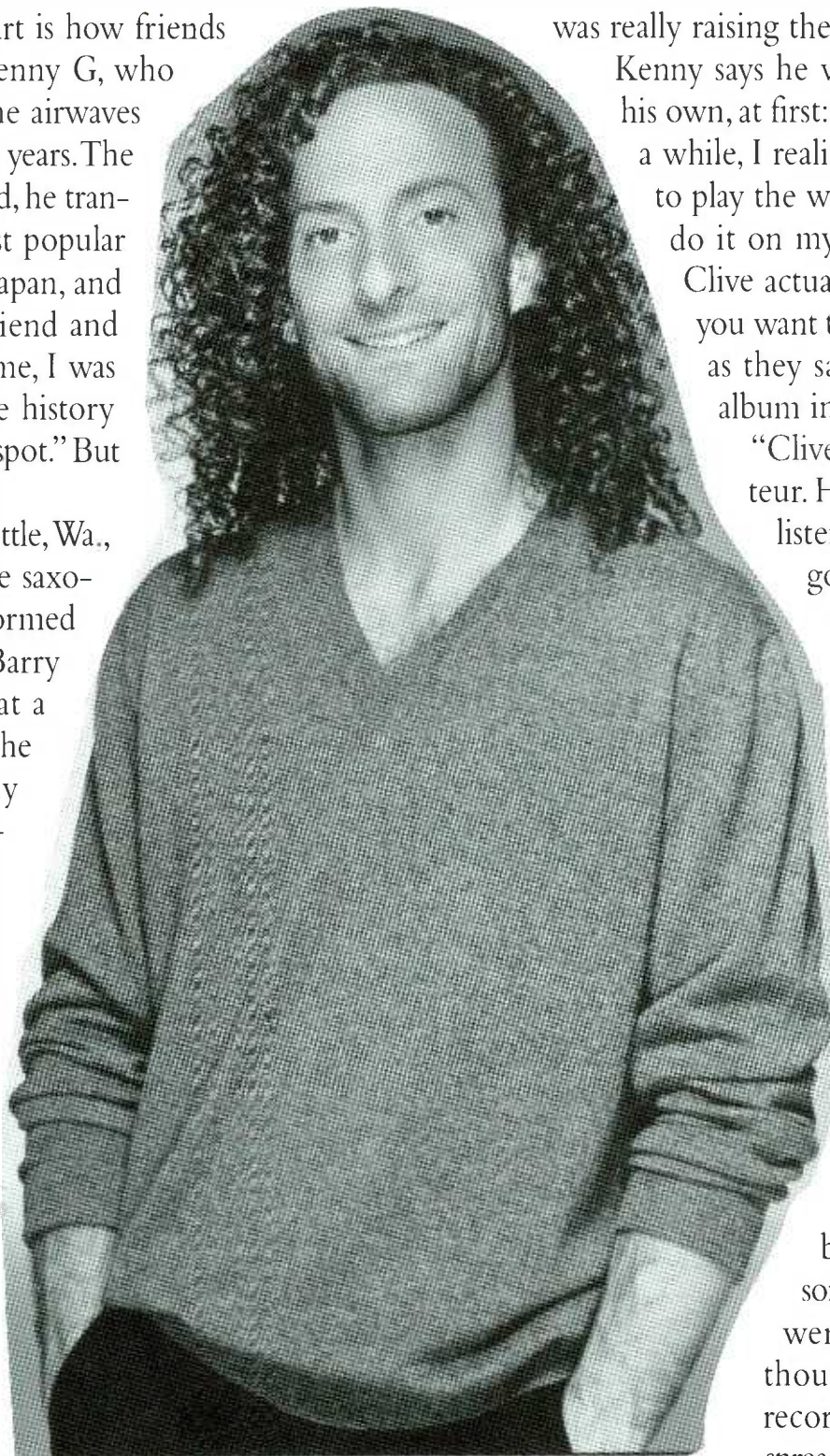
**THE BEST-SELLING INSTRUMENTAL ARTIST  
OF THE PAST TWO DECADES**

# Kenny G Plays On The Soundtrack Of People's Lives

**A** focused guy with a big heart is how friends and colleagues describe Kenny G, who has played his way across the airwaves and the world for the last 20 years. The best-selling instrumentalist in the world, he transcends cultures and is one of the most popular artists in Asia, as well, particularly in Japan, and also in South Africa. According to friend and colleague George Benson, "At one time, I was the best-selling recording artist in the history of South Africa. Now Kenny took my spot." But he didn't get there overnight.

Kenny G (Gorelick) was born in Seattle, Wa., on June 5, 1956. He began playing the saxophone at the age of 10. At 17, he performed his first professional gig, backing up Barry White's Love Unlimited Orchestra at a concert in Seattle. While he went to the University of Washington to study accounting by day, he pursued a musician's life at night. It wasn't until graduation that he got a break—with Jeff Lorber's Fusion, with whom he recorded two albums on Arista Records. "I was learning how to play and improvise," Kenny recalls. "Jeff taught me a lot, and he had a record deal already, so that was a good thing. Musically, he showed me a lot of cool things and also gave me a lot of exposure and a lot of freedom. It was almost like it was my band."

Clive Davis, president of J Records, was then president of Arista. He says, "Jeff Lorber's Fusion was doing really well with an album and touring. I kept getting feedback from their live performances around the country about this sax player who would stand up and do his solo and knock the crowd out. Finally, I went to see one of their live gigs, and I saw Kenny's solo. It was really compelling. He



was really raising the roof."

Kenny says he was not thinking about going out on his own, at first: "I was really happy where I was. After a while, I realized that, if I was to have the freedom to play the way I wanted to, I was going to have to do it on my own. It took like four years before Clive actually made the phone call and said, 'Do you want to do your own album?'" And, the rest, as they say, is history. Kenny released his first album in 1982, titled *Kenny G*.

"Clive, in his words, is my friendly provocateur. He says things like, 'Kenny, if you don't listen to what I'm about to tell you, you're going to make the biggest career mistake of your life, but it's your record, and I'll support anything you do,'" Kenny laughs.

## SONGBIRD

Kenny recorded two follow-up albums to *Kenny G*—*G-Force* and *Gravity*—but it wasn't until his fourth release in 1986, *Duotones*, that he really hit his stride with "Songbird." While that song defied the normal radio convention, Davis knew he had something special, so he wrote to every radio programmer. He asked that any programmer who had been moved by Arista music over the years give this song a chance. "Whether the programmers were being gracious, or whether they thought playing the song would break a record, they played it. Phones lit up, word spread, and the record broke," Davis says.

That album was followed by *Silhouette* (1988), *Live* (1989) and *Breathless* (1994), which is the best-selling instrumental album in history, having been certified 15 times platinum. Also released in 1994 was *Miracles: The Holiday Album*, which has

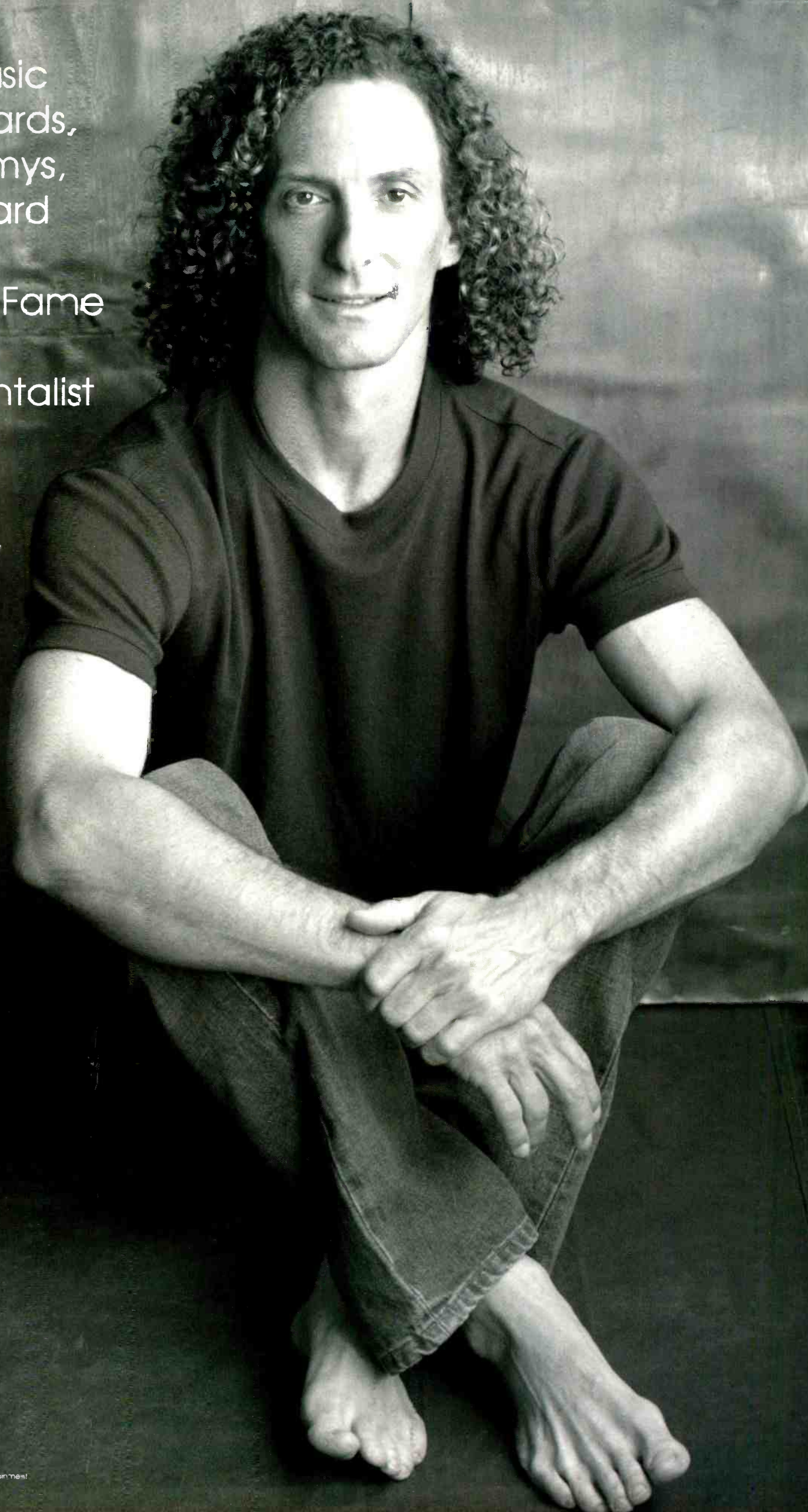
*Continued on page 46*

BY DEBBIE GALANTE BLOCK

From American Music  
to World Music Awards,  
Soul Train to Grammys,  
NAACP Image Award  
to a Star on the  
Hollywood Walk of Fame

Only One Instrumentalist  
Has Captured It All

KENNY G



Coming this fall:  
Paradise September 17th  
& Wishes October 22nd

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# Kenny G

## THE BILLBOARD INTERVIEW

BY CATHERINE APPLEFELD OLSON

**A**s a musician, Kenny G—the best-selling solo instrumentalist in the world—is still a work in progress. And he wouldn't have it any other way. Talk about his sales records and the unprecedented commercial success of his holiday albums, and Kenny gets excited. But get him going about how he was able to break new musical ground on his latest studio album, *Paradise*, and he really comes to life.

For the man who says he is “still just trying to become a better saxophone player,” the road from fourth-grade band to the professional stage at age 17 to countless industry accolades has been paved with an unwavering sense of self, a lot of hard work and a little good fortune.

Kenny's is also a story of uncommon loyalty, as he remains dedicated to the same manager, record label and producing partner he teamed with years ago. He took a break from polishing off *Paradise* and his third holiday album, *Wishes*, to talk to *Billboard* about his two decades in the music industry and why he still gets excited every time he picks up his sax.

**We are doing this interview as you put the final touches on your new pair of albums. How would you describe *Paradise*?**

I wanted to do something that was a next step for me, which meant I couldn't keep recording the same ballad-oriented records. I wanted to make a record that had more different elements on it, more rhythm. But I don't like to dictate to myself what kind of music I'm going to do and then do it. Music has to just come naturally. I'm not going to do it just because it is conceptually the right thing to do. That's just the way I am.

For me, having more tempo has always been a challenge because it's not like you can just turn up the drums. Somehow, the songs don't seem to come out as well when I do that.

**But this time things clicked, and you were able to make a leap from your previous work.**

Walter Afanasieff and I cowrote everything on this record. We've been trying for years to come up with really good ideas with more tempo and never came up with things we really got excited about, but it happened this year. Then again, I wasn't going to take no for an answer on this stuff—it was time. That's why it has taken so long. I hope people like the record, but, for me, it's already a big success, because I've gone another step toward becoming the musician I want to be, which is somebody who is able to do more than just one thing. It's exciting to know I can do different things and still feel really good about it.

***Wishes* is your third holiday album, following the best-selling holiday album of all time, *Miracles*.**

With the Christmas records—you'll get this theme from me—I don't come up with a concept and just do it. I wouldn't say I'm going to do a big-band album of Christmas songs—although

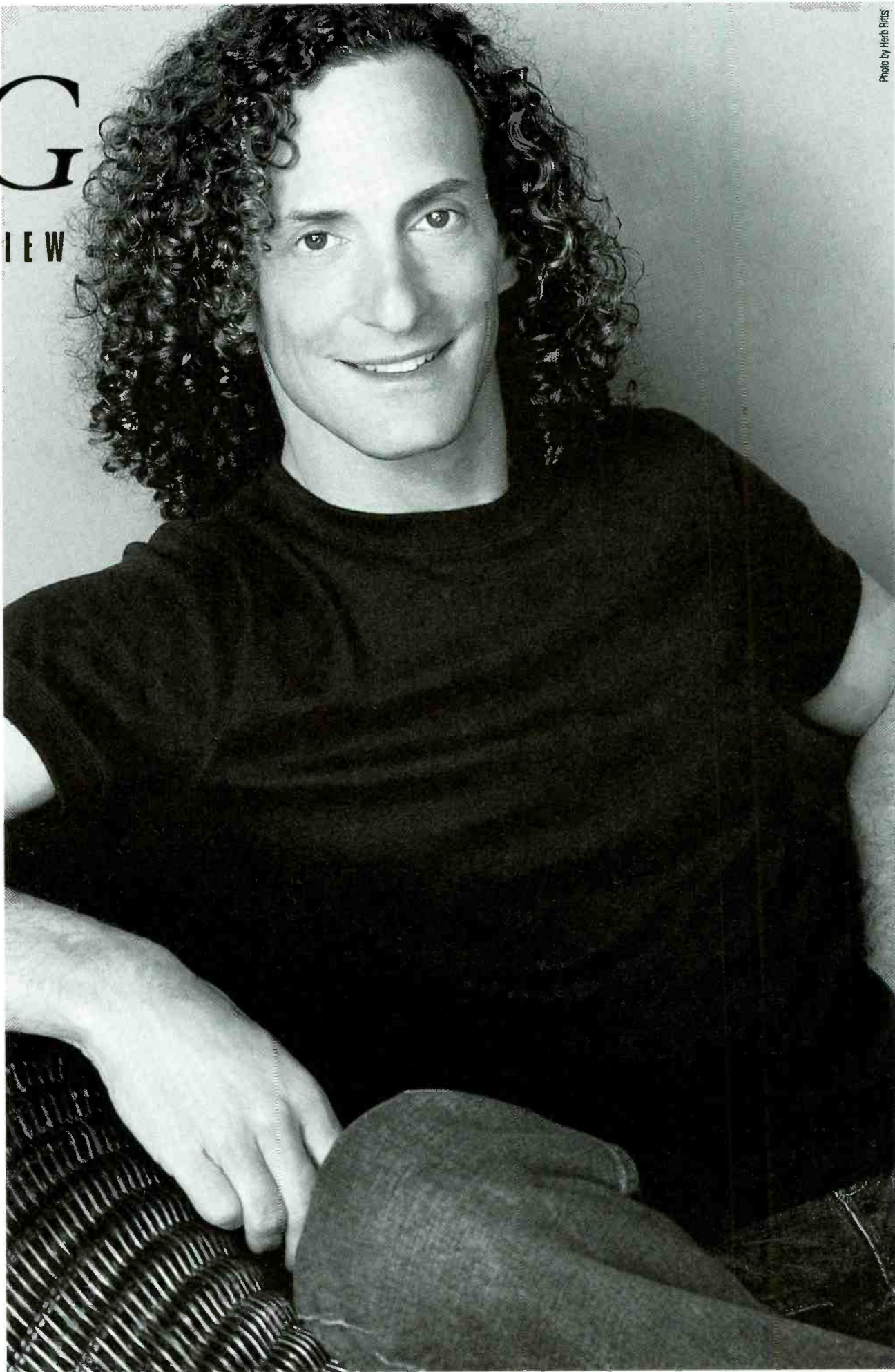


Photo by Herb Ritts

there is a song on the record I did use a big band on because that song felt like it needed it, and it sounds great. I approached it like all my other studio albums and other Christmas records. I've taken each song and tried to make an arrangement of it that I felt would be something I could be excited about and listen to forever.

**Has it been difficult to work on two albums simultaneously?**

Creatively, it's very easy. If I turn on my tape machine and I'm

hearing “Joy to the World,” I get into that frame of mind. If I'm hearing an up-tempo Latin-rhythm instrumental tune I'm working on, I get into that mind-set. The only difficult part is the time thing, because I've got release dates

**These are the first projects you will deliver to Arista Records since the departure of Clive Davis. What kind of relationship do you have with L.A. Reid?**

We have a great relationship. L.A. and I were actually born

*Continued on page 34*



# Congratulations Kenny

...for being the Best Selling  
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## BILLBOARD INTERVIEW

Continued from page 32

two days apart, in the same year, which is pretty wild. And we've known each other for a while. The first time I met L.A., I sat in with Kenny Edmonds when they were producing Johnny Gill, and I played a solo on one of Johnny's songs. We're very much like peers. I can talk to him; he's like one of my bros.

He's got a really nice sense about how and when I need direction. Instrumentally, he's let me do what I wanted to do and has been very supportive. Vocally, on this record he's come up with ideas and singers and songs and pushed the things he thought I should do, and I think he's made really good choices.

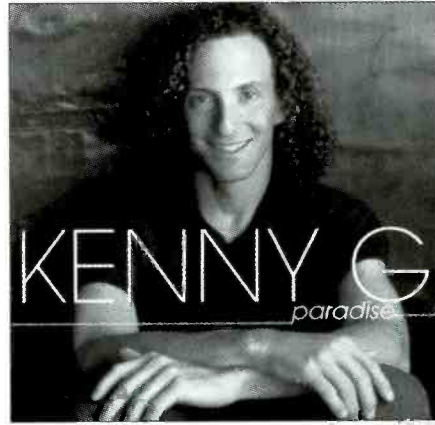
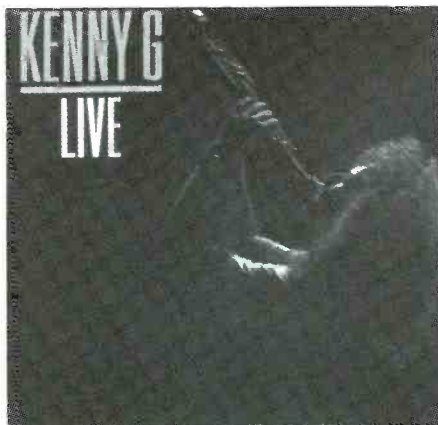
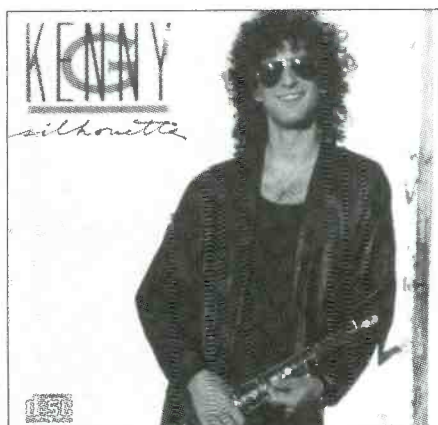
**There are two vocal songs on *Paradise*.**

Yes, one with Chanté Moore and one with Brian McKnight, and L.A. put both of those together. I told him that was his job. The vocals are difficult, because they've got to blend in but still have something to them other than being an album track. We talked about this a year ago, and I said, "You've got to come up with the singers and songs that will be right for me, but"—and this was the hard part—"in a way that complements my instrumental." It can't just sound like an album of instrumentals and then a single.

**You've collaborated with so many musicians and singers,**

**both in live performance and in the studio. Who's left on your wish list?**

I don't really have things like wish lists in my mind, where I've got something in the future I'm trying to do. It comes as it comes. I like Brian McKnight and Chanté Moore, although I never thought about doing music with them that much in the



past. But, as this album came up and their names came across and the music started happening, it felt really good, and I'm really proud about doing stuff with them. With music, it just has to happen naturally.

**We are celebrating your two decades in the music business, so let's go back to the beginning. When did you first pick up a saxophone?**

I was 10 years old when I first started playing—the regular fourth grader. I was pretty good at first, and, little by little, I got better and better. I played in the band in elementary school, junior high, high school and college. It was just one of those things. I don't even know why I got into playing the sax so much. I just liked it.

**By the time you were 17, you were backing Barry White at a concert in your hometown of Seattle.**

I still think of that as being my biggest gig of all time. I was at the right place at the right time. The person putting the orchestra together for Barry White needed a sax player who had to be an unbelievable reader of music but also had to have an ability to improvise in an R&B environment. At 17, that was something a few people knew about me, and they told somebody and then they told somebody...

When you do these gigs, you have a rehearsal in the daytime and then you play at nighttime, so it's not like you get a chance to practice with the music. I went to the rehearsal and was probably the youngest person there by 10 years. But it was great, and everyone was really happy with my performance. It was the start of me knowing I was able to hang in the professional world. It gave me a lot of confidence.

**Obviously, you couldn't have imagined you were to become the best-selling solo instrumentalist in history. What has driven your commercial success?**

The truth is, I don't spend much time considering that particular fact, because I'm still just trying to become a better saxophone player, and, if I do, all the rest of the stuff will take care of itself. It seems to be working so far, and I don't want to start thinking too much about what are the causes of that. For me, it's really about whether or not I'm playing well and becoming a better musician.

Continued on page 40

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# Colleagues And Friends Reflect On Kenny's Aura of Romance And Commitment In His Life And Music

BY DEBBIE GALANTE BLOCK

**K**enny G's friends know he is a private person. They talk cautiously about his personal life. But, most can't resist sharing stories about Kenny's soft, romantic side.

One of Kenny's closest friends is actor Harry Hamlin. "On the night he proposed to Lyndie, he had been showing me renditions of the ring he was going to give her," Hamlin recalls. "He was very excited, and it was very secret. We'd always go to a far part of the house and speak in hushed tones. He called one night and said, 'There's a full moon tonight. I really feel like popping the question to Lyndie.' So, I took a look outside, and it was the most romantic night I'd ever seen. I said, 'You've got a full moon, you've got a Santa Ana wind blowing.' It was about 9 p.m. at that point, and I said, 'Tonight's the night. Whisk her up to some inouintaintop.' He called me back a couple of minutes later and said, 'I called her and told her to get in the car, we're going to go for a drive.' She said yes...and the rest is history." Kenny also played "The Wedding Song" at Hamlin's wedding, and, Hamlin says, "He played it as Lisa walked down the aisle, and it was spectacular!"

Another good friend, Sugar Ray Leonard, says Kenny's romantic side helped to change his life. "I was at a Luther Vandross concert with some friends. A security guy knew Kenny and introduced me. He was with his then-girlfriend, Lyndie, and my [now] wife, Bernadette. I saw two beautiful girls with a guy with long hair and I knew I could take him," he laughs.



With (from left) Sugar Ray Leonard, Clive Davis and Harry Hamlin

"Kenny is a good connector. Bernadette thought I was cute, but I was married (actually going through a divorce) and she didn't want to get involved. But Kenny said, 'You don't know his situation; you don't know what's happening now.' So she and I exchanged phone numbers. We talked when I got back to Maryland. I called her, one thing led to another, and now I live in Los Angeles. We played Kenny's music at our wedding."

## KENNY'S FOCUS

Coupled with romance is Kenny's ability to focus and become good at most everything he tries. "He's great at golf. He's great at ping-pong. He's a great pilot. He's one of those people who, whatever he touches, he takes it all away. It's a little intimidating for me, because I'm not like that at all," says Hamlin.

"He's one of the most flawless, genuine human beings I've ever met. Anything he sets out to do, he does better than anyone. He does everything with ferocity and dedication," says producer Walter Afanasieff, whose successful partnership with Kenny has spawned most of his hits.

Dennis Turner, of Turner Management, agrees. "Kenny is very intense and focused," he says. "Whatever he does, he does very well. How many artists can do two albums at the same time?"

While Kenny has had his own charitable platforms,

*Continued on page 38*

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AND TOAST YOU WITH MY HEARTFELT  
CONGRATULATIONS...  
HERE'S TO ANOTHER 20 YEARS.



ALL MY BEST WISHES,  
*Dennis Turner*



**FRIENDS REFLECT***Continued from page 36*

such as the Miracles Foundation, which worked to keep music in schools, he also is the first to participate in charities his friends are passionate about. "He gives back. Many of his friends ask him to work on fund-raisers, and he's always there," Afanasieff says. "He's a giving person. He says thank you for all of the success he has. He'll have a front-row seat up there in heaven."

Larry Metstal, general manager and executive VP, Arista, agrees, noting, "Kenny was one of the first artists we reached out to when L.A. [Reid] and I came to Arista in 2000. Kenny performed at a function for PENCIL (Public Education in New York). He's a very charitable, warm guy."

J Records president Clive Davis, who discovered Kenny, is the first to acknowledge his compassion. "Kenny's playing and his music really reflect the kind of person that he is; he has a huge heart," says Davis. "He does not go through the motions. When you know Kenny, you know his personal interest is there. He's a very special man. It's wonderful to have a relationship with a musician that goes beyond the career."

The downfall of many careers comes when priorities get confused, but Kenny's friends and associates say that, despite his success, he remains grounded. "My first experience with Kenny was in my early days as a booking agent," says Mark Shimmel, senior VP of marketing and artist relations, Arista. "I represented Jeff Lorber. We played the Hollywood Palace. I remember watching the show and seeing Kenny. I said, 'God, that guy is good.' He had a presence and personality. I'd like to be able to say I saw something that night at the Palace—everything that was going to be. But, if I was that perceptive, I would have signed him to management and publishing that night. I don't know if anybody has handled things as well as Kenny has. He keeps things in perspective—home and family. All of us who work

*With Antonio "L.A." Reid*

with Kenny feel an affinity with him because of how strongly he feels about that part of his life."

**MUSIC TOUCHES A CHORD**

Kenny has stayed atop his game despite the hip-hop and boy-band trends. As he enters his third decade of making hits, most of his friends and colleagues say it's easy to see why he is successful. His music reaches out to the masses. "Kenny is truly a pleasure to work with. He has provided Arista with some of its most memorable music for the past 20 years," says Steve Bartels, the label's senior VP of promotion. "Now with his latest album, *Paradise*, featuring the fresh new pop song 'One More Time,' which features Chanté Moore, Kenny sets the next 20 [years] off with a bang. Personally, I have always loved his music, and, besides his artistry, he is a gentlemen. One who loves creating, writing and playing the songs that have touched so many people."

Lionel Ridenour, executive VP, Arista, is a big fan, as well. "You can put on a Kenny record and just relax and feel good," he says. "That's what it comes down to. It transcends age and race. That's why he is who he is, and that's why he's so special. I think radio executives can be narrow-minded about playing Kenny's music, but you can bet those are the same people who are looking for a Kenny album when they get in their car. He has really meant a lot to Arista and to the urban world. That is something he doesn't get enough credit for. He has won the NAACP award and Soul Train awards. His music is so universal, it doesn't have to fit into one particular genre."

Kenny is the most successful instrumentalist of all time, and that's no accident, according to L.A. Reid, president and CEO, Arista Records. "While it can be a challenge to get his music on the radio, he's so talented—and the records he makes are so beautiful—that we stand up and fight the battle because he is absolutely worth it. I'm a personal fan. In my home, during the holiday season, for many years now, we play

the Kenny G albums softly in the background. We put them on repeat and play them through the whole season. You don't get tired of them."

While audiences may not all be savvy to the different horn sounds they hear, it is usually easy to pick Kenny's music out on the radio or anywhere else. "Kenny has a very haunting style that is unique. There are thousands of other sax players all over the airwaves, but you can always pick up Kenny because he has a special technique that is completely unique to him," says Turner. "I think his endearing qualities make him very accessible, and people like him."

Friend and fellow artist George Benson says, "Kenny has a respect for soul music that really gives him a well-rounded audience. He's a very deliberate player with amazing technique. His sound is one of the best sounds there is on the sax and the soprano sax. Nobody gave Kenny his career. He worked hard for it." ■



# KENNY G

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Best always,

**Clive**

## REALLY BIG IN JAPAN

*G Whizzes Through The Asian Region For Frequent Live Shows*

BY STEVE MCCLURE

TOKYO—BMG in the Asia Pacific region is “hopeful and confident” that Kenny G will confirm plans for a promotional tour of Asia following the release this autumn of his latest Arista album, *Paradise*, and the holiday set *Wishes*, says Tim Prescott, senior VP, BMG Asia Pacific. The albums are “a major priority for us.”

With good reason. While Kenny G has enjoyed global success throughout his career, he has been particularly popular for years in Asia.

“*Breathless* was his biggest album in the region, selling a spectacular 3 million copies in the Asia Pacific region—nearly a million in Korea alone,” says Prescott. “His sales are phenomenal. *Miracles*, *The Moment* and his *Greatest Hits* all did over 1.5 million” in Asia.

“His music appears to have tapped a deep resonance with Asian audiences—beautiful music that transcends language,” suggests Prescott. “He also has always been a charming person who genuinely loves the region. He is communicative, polite and always has time for the media and the fans. In return, he has had a strong rapport with the media and the audience. And, yes, they love his musicality.”

G has toured Asia often, regardless of whether he is promoting a new album. “He has toured practically every year for the past decade, most recently in Japan, where he did several key markets just in April,” says Prescott. “And we know he will be back.”

A promotional tour in Asia to boost the launch of his new albums is expected to be followed by a full-scale concert tour in the region early next year. ■

## BILLBOARD INTERVIEW

*Continued from page 34*

**You are always quick to note that you don't classify your music. Do you think the fact that your music eschews categorization helps more people get their arms around it?**

I've always had a sense of understanding feelings. When I'm writing my music and playing my music, if I feel it, I'm feeling



*With Rod Stewart and David Foster*

it like a person who's not necessarily a musician. It's hard to explain. When I listen back to a piece of my music, I never say, “That's me and I'm good.” I would say, “That's a beautiful melody. I love the way that sounds.” And then I know I've done it right.

I feel like the thing people really respond to is that they can

feel what I'm feeling. I don't know how else to say it. You can't teach it. I can't tell somebody, “Here's what you look for when you try to write music.” A light bulb goes on, and I say, “That's it. That's the song.” When I do that, I think people feel it and respond to it, and it's great for everyone.

**You dedicated your last album, *Classics in the Key of G*, to your musical heroes. You obviously feel a strong connection to those musicians who preceded you and inspired you.**

I think it's important to know where you come from, to show respect for those who came before you. I happen to be a successful saxophone player. There are lots of great saxophone players [living and dead] who I respect musically very much. I'm not better than they are. I just have a different style that I play, and certain things have happened because of the way I play. I haven't consciously tried to play a certain way in order to be successful. This is just me. This is just the way I play.

**And it's important for you to give something back. You founded the Kenny G Miracles Foundation several years ago to expose underserved youth to the arts. What's the status of the organization today?**

The Miracles Foundation does not really exist anymore. It required a lot of time and a lot of energy and I didn't want it to take away from my music. It existed for a while, and there are some schools that were bettered by it, so we did do some good things.

**Are you considering other philanthropic ventures?**

For me, it might make more sense to play lots of benefit concerts, because I would be more in control of the situation. It is easy to do, and you can generate a lot of money doing concerts. That might be a better use of my energies. I don't need a foundation with my name on it to feel like I'm giving something back; I just want to get it done.

*Continued on page 44*

# Congratulations K-Man!

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## David Foster



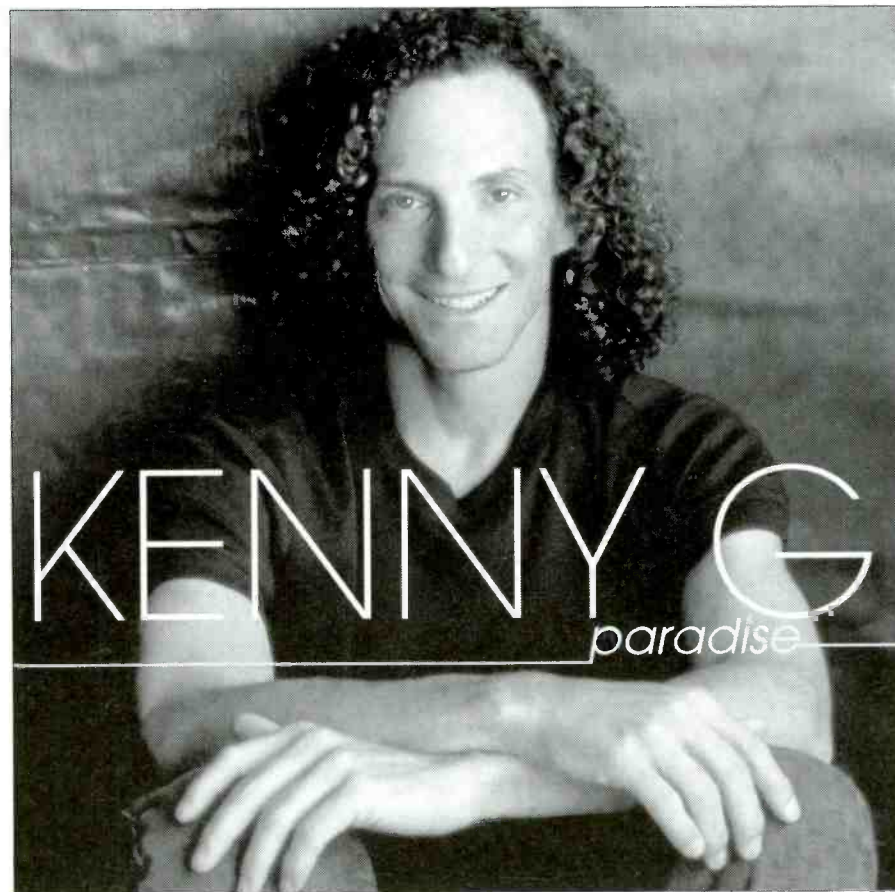


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## BILLBOARD INTERVIEW

Continued from page 40

**Moving along your professional path, you graduated from the University of Washington with a degree in accounting. When did you realize you weren't headed for a career behind a desk?**

I enjoyed my music, but I never gave too much thought to it as a career. I studied in the daytime and played gigs in the nighttime. One thing led to another, and I got into this band and that band, and pretty soon I started playing more music. I figured, "I've got my degree; I can always go find a job somewhere. So I'll do this for a while and see if I can keep paying the bills."

**Then you met your manager, Dennis Turner, who signed you on the spot, he says, because you had a clear vision of where you wanted to go and were willing to do what it took to get there. Accurate?**

He's being very generous. At the point when I saw him, I was in no way generating income. I wasn't going to help him pay his bills. I think he saw that I was willing to work hard and make good decisions. He felt I wasn't a high-maintenance artist, so there was not much to lose to give it a shot. He paid most of my bills for a while, and I've never forgotten that. We've been together for 18 years.

**You also go back a long time, 15 years, with producer/arranger Walter Afanasieff. How did you two get together?**

We met over at Narada Michael Walden's studio. That was a time when I had a little bit of trouble in my career. I'd done three records. The first one sold enough to allow me to do a second one. The second one did pretty good, actually, then the third one didn't do well at all. At that point, Arista had a couple of other instrumentalist artists they had just dropped. So I figured I was next on the drop list. I had worked on a lot of instrumentals. I'd written "Songbird" and a bunch of others and played

them for the head people at Arista, but they weren't all that excited about it. They wanted more up-tempo R&B music they felt was going to somehow get people to buy my records.

They wanted more vocals, so they sent me to Narada Michael Walden, which was cool. I met Walter there, and we just totally clicked as musical brothers and friends and started writing some beautiful music. And Narada and I did a vocal song called "What Does It Take (to Win Your Love)," a Junior Walker song, that came on the radio and started to do pretty well.



With Walter Afanasieff

**Yet it turned out to be "Songbird," not the vocal song, that blew everything out of the water.**

This is one of those stories you could never have planned. Dennis had been beating down the doors of *The Tonight Show* saying, "You've got to let this guy play." Now this was *The Tonight Show with Johnny Carson*, not just any late-night show... And they finally agreed to let me play on the show.

At the time, we had the single from Narada Michael Walden's studio, and when you do *Johnny Carson* you get to do two songs—

Continued on page 48

## KENNY G'S GREATEST HITS

*The greatest hits of Kenny G, the only consistent hitmaker to place instrumentals on the Hot 100 over the past two decades, were compiled by Chart Beat columnist Fred Bronson. Kenny G's top-10 singles were ranked according to a point system developed for the third edition of Bronson's Billboard's Hottest Hot 100 Hits, due out this fall from Billboard Books. Kenny G's top-10 albums are based on chart position, number of weeks in peak position and number of weeks on The Billboard 200.*

## SINGLES

- 1 "Songbird" (1987)
- 2 "Forever in Love" (1993)
- 3 "Silhouette" (1989)
- 4 "Don't Make Me Wait for Love" (1987)
- 5 "Auld Lang Syne (The Millennium Mix)" (2000)
- 6 "By the Time This Night Is Over" (with Peabo Bryson) (1993)
- 7 "We've Saved the Best for Last" (with Smokey Robinson) (1989)
- 8 "Going Home" (1990)
- 9 "The Moment" (1996)
- 10 "Havana" (1997)

## ALBUMS

- 1 Miracles—The Holiday Album (1994)
- 2 Breathless (1993)
- 3 The Moment (1996)
- 4 Duotones (1987)
- 5 Faith—A Holiday Album (2000)
- 6 Silhouette (1988)
- 7 Live (1990)
- 8 Classics in the Key of G (1999)
- 9 Greatest Hits (1997)
- 10 G Force (1984)

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**SOUNDTRACK OF LIVES**

*Continued from page 30*

sold in excess of 8 million copies and is the best-selling holiday album in history. "Being Jewish, Kenny had always resisted a Christmas album, not thinking it was appropriate," says Davis. "But he became flexible and started approaching it more like a holiday album. Once he got immersed in it, it really was a special time for Kenny and his music." Kenny went on to release *Faith* (1999) and, this year, will release his third holiday album, called *Wishes*.

Other releases from Kenny include *The Moment* (1996), *Greatest Hits* (1997) and *Classics in the Key of G* (1999). In 1991, he also performed the score and theme for the Julia Roberts movie *Dying Young*.

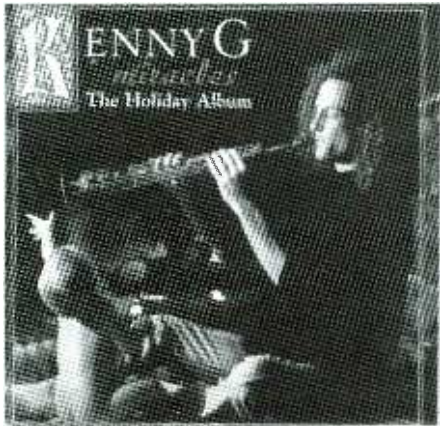
Although it is tough to pinpoint exact turning points in a career, meeting Walter Afanasieff was definitely one for Kenny. Afanasieff produced "Don't Make Me Wait for Love," the follow-up to "Songbird," and has since produced most of Kenny's work. He has produced the forthcoming *Paradise*, to be released this week (Sept. 17), and *Wishes*, to be released Oct. 22. The two have come a long way together. "When we met, he was a struggling instrumental guy and I was a struggling songwriter/producer. We used to sit in the car after our sessions and cry to each other, wish to each other and daydream with each other. We have both come so far, and he will always be the most special person in my musical life," says Afanasieff.

Kenny and Afanasieff wrote "Miracles" together. "It's a beautiful song," says Kenny. "It's one of my favorites. We've only played it a couple of times; one of those times was at Walter's

wedding. Most people know Walter as a producer, but he is a musician, a phenomenal musician."

**KENNY LIVE**

Although Kenny's albums are enormously successful, it's his live performances that further endear him to his fans. Right before Kenny's first album was released, he opened for Benson on his tour. Benson says it was amazing how quickly he found an audience. "At our first few dates, Kenny's name was announced and there would be light applause. He put on some incredible shows every night. Then, a couple of months into the tour, they'd announce Kenny G and the place would go crazy. I asked my manager, Dennis Turner [of Turner Management], 'How do they know who he is?' And Dennis said, 'George, his record is shooting up the charts. He sold 300,000 copies the first month.' He was with us a good part of that year, and we had a ball. He kept my band on our toes. We had to overcome what he put down in front of us. We had to work hard. We had an excellent band, so he had to try and top us, too."



Kenny really warms up to his audience. "His trademark is to walk through the audience," says Turner. "Well, he chose to do that at an outdoor show in Indonesia, and we were just about crushed to death. I had to pull him up onto the stage from the audience. He couldn't move. We really thought we were going to be in dire straits."

An experience like that does not turn Kenny away from concerts. Kenny will be touring Asia, where he has a big following. When Arista president L.A. Reid went to Asia with new music, he recalls, he didn't have any of Kenny's new work with him, and that's all they were asking for. "I think the mellowness of his music works in the Asian culture," says Reid. "A lot of the

*The 20-Year Discography*

- 1982 Kenny G
- 1984 G Force
- 1985 Gravity
- 1986 Duotones
- 1988 Silhouette
- 1989 Live
- 1991 Dying Young (soundtrack)
- 1992 Breathless
- 1994 Miracles—The Holiday Album
- 1996 The Moment
- 1997 Greatest Hits
- 1999 Classics in the Key of G
- 1999 Faith—A Holiday Album
- 2002 Paradise
- 2002 Wishes

domestic music they listen to leans toward the instrumental and mature, beautiful side, so Kenny fits right in."

**AWARDS & HONORS**

Kenny's awards are as wide-ranging as his popularity. He has been the recipient of a Grammy for "Forever in Love," American Music Awards, a Soul Train Award, a World Music Award and the N.A.A.C.P. Image Award, and he has a star on the Hollywood Walk of Fame.

While it's tough to characterize why an artist like Kenny is so popular, Jordan Katz, senior VP of sales and distribution for Arista, puts it best: "People really relate to Kenny's music. He has a signature sound that's different from anything else that's out there. He has been the soundtrack of people's lives for so many years. When you hear Kenny play a holiday classic, you can almost feel the fireplace. His music just hits a chord with people." ■

**Kenny**

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We will be with you always*

**George T. Wein**  
and  
**The staff at Festival Productions, Inc.**

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Kenny G

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**BILLBOARD INTERVIEW***Continued from page 44*

one early on and one late, late into the night. They said, "OK, do your single first, and in the second half of the show you can do whatever you want." I picked my little "Songbird," which is a song nobody had ever heard of or cared about—except for me, of course. We're backstage, and here comes the guy who says the thing I'm sure countless people who have been on the show have heard: "Johnny's running late; we're going to have to cut you down to one song." The musical coordinator says, "We want you to do the single, and you'll be on about six minutes," and he leaves the room.

So here I am. I've waited my whole life for this—I used to watch *Johnny Carson* with my dad—I'm not just going to sit there and play backup on a vocal song, even though it was the right thing to do to support my record. So I look at Dennis and say that I want to play my instrumental. I'm thinking he'll tell me, "C'mon, don't do it." And he looks at me and says, "It's your shot on *Johnny Carson*. You do what you want to do, and I'm going to support whatever you choose to do." Which was awesome for him to say.

**So you went for it.**

The curtain comes up, and the band starts playing "Songbird." I could see some faces behind the cameras looking like, what the heck is going on—and, of course, it's live TV. And I kicked ass on that song. I was on and I was so happy—until, of course, the guy comes back and starts yelling at me, "You're never going to be on this show again. Blah blah blah." I didn't care. I did what I wanted to do.

Meanwhile, in New York City at the time, is the second-in-command at Arista, Donnie Ienner, and his wife. They're watching *Johnny Carson*, and they hear "Songbird." And she hits him in the head with her elbow and says, "Now that's the kind of music you guys should be pushing." So the next day, he comes

into the office—and there's really good feedback about my performance—and he says to Clive, "This is going to be the single." Clive jumps on board and starts writing letters to all these radio programmers saying, "Forget about what your format says. You've got to start playing this on your station." And "Songbird" becomes a hit, and that's how everything started to go crazy.

*With Tiger Woods***How do you feel when you hear "Songbird" today?**

It is one of those songs that I can look back on and know it wasn't written to become a hit but became very popular. That's my thing. I can't write songs just to try to sell records; I have to write to what's inspiring to me. If I do that, I know it will take care of itself.

**After all these years, you're still coming across first-time experiences. For example, your upcoming tour will take you to China, new ground for you. How did this come about?**

We've been trying to get there for a long time. I've done very well over in Asia, and we've toured over there many times, though not in China. Few people know, for instance, that I am the No. 1 artist in Korean history—more than any Asian artist. Over in Asia, they are very melody-oriented, so I play stuff and people can relate to it. China's going to be great. I've heard people really like my music, but you never know because you can't really track record sales in mainland China.

I'll be there about 10 days. I don't go on the road too much these days. I'm happy just to hang out at home and work on my music here. I'd like to tour, but it's got to be something really cool—not just another gig—but China should be fun.

**Aside from your music, I know you get a lot of joy from spending time with your wife and two sons. You also might be found piloting your seaplane or, most likely, on the golf course.**

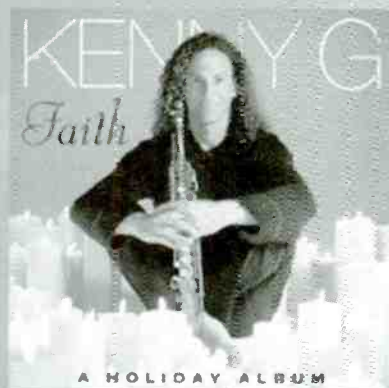
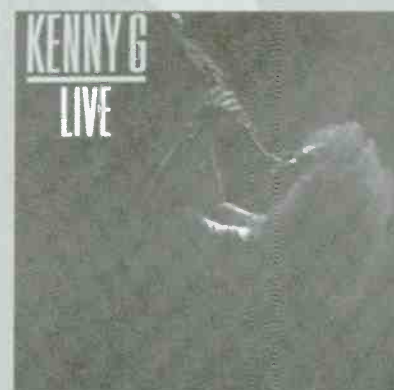
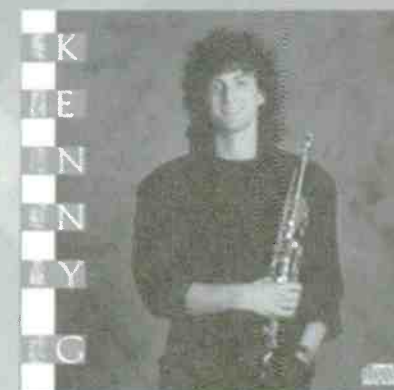
Many musicians don't have a full life. I do. I can put my sax in the case and, when I step out of the studio, I couldn't care less about it. I was on my college downhill ski team and was captain of my golf team in high school. I like individual sports. I'm not much of a team sports player. I like being in control of the actual thing, so golf is the ultimate because the ball's just sitting there. I've played with Tiger Woods and a lot of the pros. Being around those kinds of guys is very inspiring.

**You've already won so many awards, had so many golden musical moments. What milestones are left?**

I'd like to do music for a movie. I think people may have the impression that all I can do are the instrumentals that they've heard me do. But that's just an example of taking a melody and making a song out of that. With a movie, the song doesn't have to have a certain form; you can be a lot more creative in terms of how you structure it. On a shelf in my little closet in my studio there are three songs that could win Academy Awards. I just don't know if they'll ever have the chance to be heard. ■

**KENNY,****WARMEST WISHES & CONGRATULATIONS.****BRAVO!****WILLIAM ROSS**

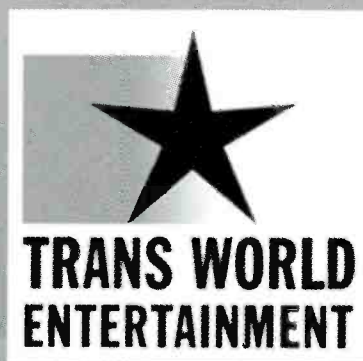
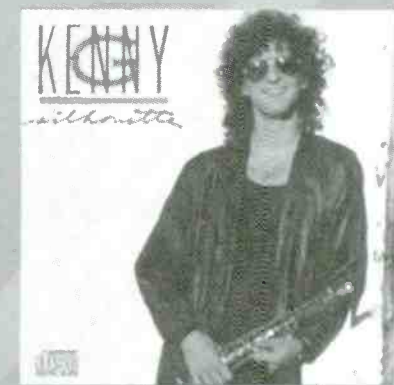




*Kenny,  
It's been a pleasure  
working with you  
from the beginning!*



*Bob Higgins  
and all of your friends  
at Trans World Entertainment*



## Isyss: On 'The Way' To Being Arista's New R&B Goddesses

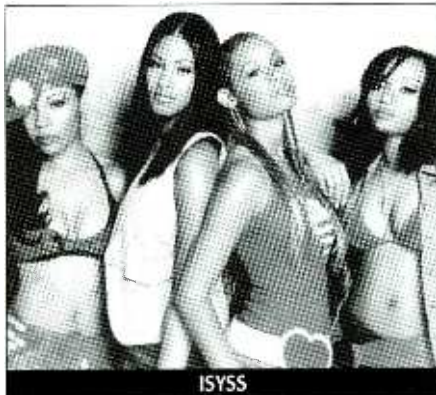
BY JEFF LOREZ

NEW YORK—Between now and the end of the year, stay tuned for album releases by a host of female duos or groups. That lineup includes Floetry (SolJaz/DreamWorks), LovHer (Dragon/Def Soul), Lyric (J Records), 3LW (Nine Lives/Epic), TG4 (T.U.G./A&M), and 702 (Motown). Coming Oct. 1 is Isyss' (Intelligent Sexy Young Soul Sisters) Arista debut, *The Way We Do*.

Consumers were introduced to the Los Angeles-based foursome with the R&B/hip-hop-flavored lead single "Day + Night" featuring Jadakiss. Produced by Tyrice Jones (Ruff Ryders), the song also recently earned the group its first Soul Train Lady of Soul Award for best R&B/soul or rap new artist, group, band, or duo. Second single, the midtempo "Single for the Rest of My Life," went to radio July 2.

Comprised Quierra Davis-Martin, LeTecia Harrison, Lamyia Good, and Ardena Clark (who are ages 18 to 20)

Isyss also worked with producer Dent (Destiny's Child) and the writing/production team of Kevin "Shek'spere" Briggs and Kandi Burruss (TLC, Destiny's Child). The Isyss members,



ISSYS

who are affiliated with ASCAP, co-wrote four of the album's tracks, including "Unladylike."

Dent, Shek'spere, and Burruss' involvement, not surprisingly, invites

comparisons of the group to Columbia trio Destiny's Child. Good is aware of the comparison but insists the group stands firmly on its own merit.

"Different facets of the business [are represented] in our group," she says. "Acting, modeling, and we all attended performance-arts academies. Our agenda is clear. We're putting it all out in the open, which means we're not always going to be politically correct. We're just talking about what girls our age go through. In that respect I think we may be a little more controversial and outspoken than some other girl groups out there."

But there still remains the challenge of breaking "a new group of beautiful young women who are fun and talented in a crowded marketplace," Arista director of urban marketing Phillana Williams notes. Part of the label's strategy, Williams adds, will be to "focus on each girl's individual personality and integrate retail, radio, and video concepts."

Back-to-school campaigns will play an integral role, targeting middle-school, high-school, and college students. Prior to that, Isyss completed a West Coast promotional tour in April and an East Coast-targeted national school and mall tour (May 16-June 4) sponsored by teen Web site bolt.com. In addition to print ads, 15- and 30-second TV spots were set for BET and MTV. Separate TV ads will run by car maker Ford, which is doing a co-promotion with the group on behalf of its Focus model.

Managed by L.A.-based Southpaw Entertainment, Isyss came together through friends and family. (Group member Clark is Harrison's aunt.) Having performed extensively in L.A. talent shows, the quartet was brought to producer Billy Moss. He signed it to his production company, L.A.-based MBM Entertainment Group, in 1997 and continued grooming it for the next four years.

"We got signed the second time we went out looking for a deal," Good recalls. "We auditioned for [various] labels, and a little buzz started going around. Then we ended up flying out to Atlanta to meet with [Arista president/CEO Antonio] 'L.A.' Reid."

With a couple of singles and a forthcoming album under its belt, Isyss is ready for everyone to hear and see what it can do. "Seeing the passion and excitement of their performance and the crowd response made me see they have the potential to evolve into something special," says Ron Stringer, owner of Justin's Music in Detroit. "Given time, this group could turn out to be the sleeper in Arista's arsenal."

## Rhythm, Rap, and The Blues™

by Gail Mitchell



**NEW DIRECTIONS IN R&B:** Calling the Rhythm & Blues Foundation "a well-kept secret," newly named executive director **Cecilia K. Carter** says building more awareness about the 14-year-old organization is her primary order of business.

"The focus for the foundation has enjoyed great support from the music industry," Carter says in an exclusive interview with *Billboard*. "Now it's time for us to really apply a strong marketing strategy to further build awareness for the foundation and its programs."



CARTER

LARRY BUSACCA, WIREIMAGE

To facilitate that goal, Carter will draw on her background as a senior corporate communications and marketing executive. Most recently senior VP of communications for wholly owned GE Capital subsidiary GE Small Business Solutions, Carter has also worked for AT&T, American Express, and ad agency DDB Needham. In turn, she plans to couple that experience with her love of music.

"People look at my résumé and see the corporate side," she says. "But it doesn't capture the passion I've had for music since I was a little girl in Cleveland, dancing to **Etta James, Isaac Hayes, the Dramatics**, and others with my folks in the basement. And in my advertising presentations, I'd find ways to engage my love of music. This job is a perfect match between my marketing, analytical, and financial skills and the music I love."

Carter's initial marketing strategy includes more effective use of the media and a grassroots campaign that reaches out to communities across the country to help foster more support, build the Washington, D.C.-based foundation's operating fund, and promote the organization's medical and financial assistance endowments: the Motown/Universal Music Group Fund and the Gwen-dolyn B. Gordy Fuqua Fund. She will

also oversee the Doc Pomus Financial Assistance Program, which provides emergency financial aid to R&B artists.

Not stopping there, Carter's additional goals range from revamping the foundation's Web site ("to be the utmost repository for R&B information"), bridging the generation gap ("There are so many things we can do jointly in the community to promote this legacy, working with the **Russell Simonses** and **P. Diddys** of the world"), building relationships with fellow organizations like Musi-Cares, and relaunching the foundation's Performance Grant Program ("so we can put more of our artists at work in educational environments"). Negotiations are currently under way for the foundation's flagship event, the Pioneer Awards, now in its 13th year.

Carter succeeds interim executive director/counsel **Robert Wade**. In April, a new board of directors was elected. The board, which includes vice chairman and former EMI chief **Jim Fifield**, is chaired by entertainment attorney **Kendall Minter**, who replaced R&B veteran **Jerry Butler**.

"This next year is one of growth," Carter notes. "Five years from now, I'd like to see us have a much stronger presence in New York in tandem with the music industry. We're moving in a new marketing direction, with awareness being at the top of the list. Any critics will see what we're addressing, and I invite them to join us on the trip."

**ON TAP:** Motown's **702** returns in November with *Star*, featuring the production skills of **Mike City, Mario Winans**, and **Kevin "Shek'spere" Briggs**. **The Neptunes**, who seem to be everywhere these days, produced the title track, which is also the first single . . . Remember Maverick four-some **UNV**, who had the 1993 top five R&B hit "Something's Goin' On"? Siblings **John** and **Shawn Powe** are back as **the Poww Brothers** with *Poww Moves Records/Orpheus/EMI Music* album debut *Faithful* coming Oct. 22 . . . *Informal Introduction* is the title of rapper **Shade Sheist's** first album on Baby Reel/MCA; due Sept. 10 . . . Jive's **Syleena Johnson** bows sophomore set *Chapter 2: The Voice* Oct. 29 . . . **Dani Stevenson**, who provides the female hook on the **Nelly** blockbuster "Hot in Herre," has her own album coming early next year via Universal Records.

SEPTEMBER 14, 2002			
Billboard HOT RAP TRACKS.			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>DILEMMA</b> FO REEL/UNIVERSAL	Nelly Featuring Kelly Rowland
2	4	<b>GANGSTA LOVIN'</b> RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys
3	2	<b>HOT IN HERRE</b> FO REEL/UNIVERSAL	Nelly
4	3	<b>NOTHIN'</b> DEF JAM/IDJMG	N.O.R.E.
5	6	<b>MOVE B***H</b> DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
6	5	<b>I NEED A GIRL (PART TWO)</b> BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri
7	8	<b>CLEANIN' OUT MY CLOSET</b> WEB/AFTERMATH/INTERSCOPE	Eminem
8	7	<b>DOWN 4 U</b> MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
9	9	<b>GOOD TIMES</b> RUFF RYDERS/INTERSCOPE	Styles
10	11	<b>HEY MA</b> ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya
11	13	<b>IF I COULD GO!</b> ELEKTRA/VEG	Angie Martinez Featuring Lil' Mo & Sacario
12	14	<b>TRADE IT ALL</b> EPIC	Fabulous Featuring P. Diddy & Jagged Edge
13	10	<b>STILL FLY</b> CASH MONEY/UNIVERSAL	Big Tymers
14	12	<b>OH BOY</b> ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana
15	17	<b>PO' FOLKS</b> ATLANTIC	Nappy Roots Featuring Anthony Hamilton
16	19	<b>LUV U BETTER</b> DEF JAM/IDJMG	Ll Cool J
17	15	<b>GRINDIN'</b> STAR TRAK/ARISTA	Clipse
18	16	<b>FEEL IT BOY</b> VP/VIRGIN	Beenie Man Featuring Janet
19	20	<b>OH YEAH!</b> CASH MONEY/UNIVERSAL	Big Tymers Featuring Tateeze, Boo & Gotti
20	18	<b>IN DA WIND</b> SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Cee-Lo & Big Boi
21	23	<b>GIMME THE LIGHT</b> BLACK SWADOWIZ/HARD/VP	Sean Paul
22		<b>WORK IT</b> THE GOLD MIND/ELEKTRA/VEG	Missy "Misdemeanor" Elliott
23		<b>WHEN THE LAST TIME</b> STAR TRAK/ARISTA	Clipse
24	21	<b>WAY OF LIFE</b> CASH MONEY/UNIVERSAL	Lil Wayne
25	22	<b>TAINTED</b> BARAK/CAPITOL	Slum Village Featuring Dwele

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 37 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.



## Underworld Takes 'Off' On JBO/V2

BY CRAIG ROSEBERRY

Three years after Underworld seduced the world with the Generation X-defining hit "Born Slippy" (immortalized in the film *Trainspotting*), the U.K. outfit returned full-throttle with 1999's *Beaucoup Fish*. An exhaustive year-long tour followed, and in 2000, Underworld released *Everything Everything*, a live CD/DVD that documented the seminal innovators' illustrious 10-year career.

In late 1999, though, longstanding core member/international DJ Darren Emerson announced his sudden departure to pursue a solo career, leaving remaining members Karl Hyde and Rick Smith to face the daunting challenge of mapping out their questionable future.

On Sept. 24 (one day earlier overseas), Underworld re-emerges as a rejuvenated duo with its fourth studio effort, the supple and triumphant *A Hundred Days Off* (JBO/V2 Records).

More sonically diverse and less caustic than previous sets like 1993's *dubnobasswithmyheadman* and 1996's *Second Toughest in the Infants*, the new album retains the group's trademark surging electronic pulses and Hyde's introspective lyrical musings. But at the same time, the landscape is infused with seductive rhythmic undertows, languid acoustic instrumentation, sensuous art-pop, and chilled-out ambient flourishes.

"This album is all about evolution and discovery," Hyde says. "Rather than trying to re-create our sound from the last decade—possibly becoming cartoons of ourselves—Rick and I spent a great deal of time crafting this album. We felt that this record had to encapsulate our growth as individuals and as a group."

"My hero Miles Davis once said that in order to remain vital and progress as an artist, you have to destroy the past," Hyde continues. "This record is our new beginning. We've matured,

both personally and professionally. We've stopped chasing the charts and album-sales figures in order to focus on creating an album that was much more diverse and inclusive of the various musical mediums we find interesting, relevant, and viable."

*A Hundred Days Off* encompasses a range of influences, from Kraftwerk; Earth, Wind & Fire; and classic Chicago house music to Delta blues, dub, and indigenous music from Madagascar and the Pacific Far East. Highlights include the tribal-inflected "No Move" and the haunting soul of "Sola Sistim."



Underworld's music is published by Warner/Chappell and Sherlock Holmes Music for North America and the rest of the world, respectively.

"This is a phenomenal record," notes David Shebiro, owner of specialty store Rebel Rebel in New York. "Their sound continues to evolve genuinely, as opposed to them jumping on any club-oriented music bandwagon or rehashing what they've already accomplished."

Armed with remixes by King Unique and John Ciafone of Mood II Swing, the set's lead single, the title track, arrived in stores Sept. 3.

"We're really excited about this album," V2 product manager David

Bell explains. "Karl and Rick delivered a unique collection that is forward-thinking while still retaining their trademark sound. An album like this has endless promotional possibilities, and we intend to explore an array of options, including instituting various strategic alliances to capture Underworld's core dance audience while broadening their scope to attract the lifestyle and adult markets."

V2 intends to spark greater interest in and awareness of the pair by including the folk-tinged "Trim" on the Landmark Independent Theater chain's music sampler, which is distributed to 180 theaters in 55 markets across the U.S. Additionally, the label will service a three-song sampler to triple-A radio, major retail chains, and key lifestyle accounts.

At the same time, V2 has partnered with New York-based marketing company All That Matters—recently formed by independent press relations firm Formula and New York booking agency Chaotica—for 25 major-market multimedia listening parties to celebrate the album the weekend prior to its release. Each venue will be supplied with custom DVDs featuring visuals provided by Tomato, the multimedia commercial arts collective Hyde and Smith helped found 11 years ago.

On Sept. 1, V2 initiated a 100-day online promotion that offers exclusive Underworld media each day, encompassing Tomato artwork, interviews, videos, unreleased tracks, and remixes. Such material is available at [underworld-jbo.com](http://underworld-jbo.com) and the group's Web site, [dirty.org](http://dirty.org).

Managed by Geoff Jukes of London-based Jukes Productions, Underworld is scheduled to embark in October on a series of select live dates in North America, where the act is booked by Gerry Gerrard of Chaotica. In all other territories, Underworld is handled by Cris Hearn of Primary Talent International in London.

post-disco classic—as well as partly responsible for the "Philly sound"—Montana has worked with numerous artists, including **the Trammps**, **the O'Jays**, **the Spinners**, **Charo**, **MFSB**, and **the Soul Orchestra**. The bulk of this set focuses on tracks from his own label, Philly Sound Works. Highlights include such original productions as "South Soul Party" and "Heavy Vibes." This disc is handled by Circulation Distribution in the U.S. Contact 516-596-0961. FYI: Montana is confirmed to participate on the "Pioneers of Dance/Electronic Music—The Remix" panel at the upcoming ninth annual Billboard Dance Music Summit (see Beat Box, this page).

MICHAEL PAOLETTA

### The Beat Box Hot Plate

mix of radio hits (**Daniel Bedingfield**, **Mary J. Blige**, **DJ Sammy & Yanou Featuring Do**) and club jams (**M-Factor**, **Brother Brown**, **Raven Maize**). Rich gets extra points for including **Full Intention Presents Shena's** "I'll Be Waiting," one of the year's most gorgeous pop-house tracks. Available Sept. 24.

• **Montana**, *Heavy Vibes* (Temposphere Italy album). Spanning 14 years ('74-'89), this two-disc collection shines the light on the works of composer/arranger/producer/conductor/vibe player **Vincent Montana Jr.** The man behind many a disco and

• **Boy George**, *A Night in With Boy George* (Moonshine Music album). Hot on the Manolo Blahnik heels of the Boy's peak-hour *A Night out With Boy George* arrives this polar opposite. Judging from the tracks George brings together on this sublime disc, he sure knows how to chill the night away. The set begins with **Marden Hill's** "Bardot," sliding into **Röyksopp's** "So Easy." Later on, **Away Team Featuring Alabama Singers'** "Not My People" makes way for **Blueprint's** "Pesto." Out Oct. 8.

• **al b. Rich**, *Club Nation America, Vol. 2* (Ministry of Sound/MCA album). Over the course of two discs, WKTU New York DJ al b. Rich takes listeners on a current ride through clubland. It's a smart

## Beat Box™

by Michael Paoletta

**SUMMIT NEWS:** With the ninth annual Billboard Dance Music Summit fast approaching (Sept. 30-Oct. 2 at the Marriott Marquis Hotel in New York), we thought we'd share some recent confirmations with you.



In the daily-panel department—and in addition to the names we mentioned in the Aug. 17 issue—we're thrilled to have recently confirmed the following: artists **Yoko Ono**, **Jody Watley**, **Tammi Wright**, **Vanessa Daou**, and **Melissa Burns of W.I.T.**; producer/remixers **Tiga**, **DJ Disciple**, **Richie Santana**, **Tommy Sunshine**, **Larry Tee**, **Richard Morel**, **Mac Quayle**, and **Dee Robert**; and dance music pioneers **Grandmaster Flash**, **Warren Schatz**, **Claudja Barry**, **Candi Staton**, **Danny Krivit**, **Tom Moulton**, **Vincent Montana Jr.**, and **James Mtume**.

Also confirmed to participate on the panels are **Liz Rosenberg** (Warner Bros.), **Lisa Blofeld** (Neo Records U.K.), **Kurosh Nasser** (Nasser Music Business Solutions), **Phil Cialdella** (Cherry Lane Music Publishing), **Mark Levinsohn** (Epstein, Levinsohn, Bodine, Hurwitz & Weinstein), **Michael Perlmutter** (SL Feldman & Associates), **Garry Velletri** (Bug Music), **Tom Silverman** (Tommy Boy), **Damian Harris** (Skint Records U.K.), **Ricardo Vinas** (Thrive Records), **Marci Weber** (MCT/Bold!), **James Glicker** (Full Audio), **Mark Kemp** (Globix), **Ted Cohen** (EMI Recorded Music), **Jeff Z** (WKTU New York), **Deli G.** (Galaxy 101 U.K.), and **Jason Bentley** (KCRW Los Angeles/Maverick Records).

The nightly artist/DJ showcases are shaping up to be equally potent. For the opening-night party at Club Shelter, the summit will celebrate Nasser's 10th anniversary in dance/electronic music. This special evening will spotlight many of his clients, including DJs **Carl Craig**, **Saeed & Palash**, **John Selway**, and **Christian Smith**. Also on the bill are recording acts **Iio** and **Morel**. (The latter will perform with a band.)

For the summit's nü-electro

party Oct. 1 at Centro-Fly, DJs Tee, Grandmaster Flash, Sunshine, and Tiga will work the turntables, while **W.I.T.**, **Avenue D.**, and **Mount Sims** will take to the stage to do their musical stuff.

**Alcazar**, **Watley**, **Wright**, **Reina**, **Boulevard East**, **Crystal Waters**, and **Robert** are confirmed to perform at the closing-night party. Also on the bill is U.K. production outfit **Evolution** (aka **Jon Sutton & Barry Jamieson**), which will deliver a DJ set, replete with live vocals from **Jayn Hanna**. Additional artists/DJs will be announced.

For more information and to register for the summit, log on to [billboardevents.com](http://billboardevents.com).

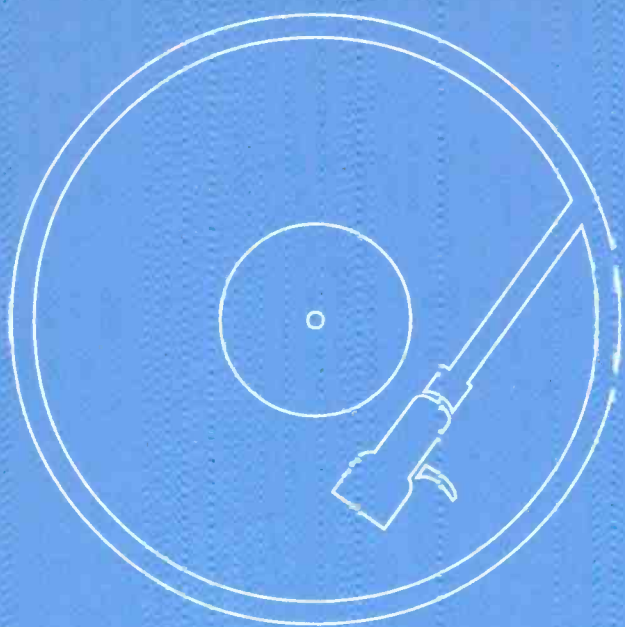
**ULTRA NEWS:** Virgin/EMI Music Canada now has exclusive distribution rights to dance/electronic label Ultra Records and its hip-hop/urban offshoot, Sequence, for Canada. Both Ultra and Sequence will travel through Virgin/EMI Canada's Associated Labels Division.

Confirmed Ultra releases for Virgin/EMI Canada include **the Crystal Method's Community Service** (Sept. 3); **Ultra.80s Versus Electro**, **Ultra.Trance**, and **Trance All Stars** (Oct. 15); and **Ultra. Chilled III** (Oct. 30). Three Sequence discs (**Babu's Duck Season**, **Nature's Wild Gremlinz**, and **Slum Village's Dirty District**) will arrive in Canada Oct. 1.

Of these releases, special mention must be made of *Ultra.80s Versus Electro*, which streets Sept. 17 in the U.S. Recognized as a label that puts tender loving care into its compilations (think *Ultra. Chilled* and *Ultra.Dance*), Ultra goes the distance on this two-disc set, which seamlessly bridges the gap between '80s electro and today's nü-electro.

Classic moments include such revered Paradise Garage jams as **Kraftwerk's** "Trans-Europe Express," **Laidback's** "White Horse," **Grandmaster Flash's** "White Lines," and **Gary Numan's** "Cars." Such tracks sound especially good when placed among of-the-moment treats like **Chicks on Speed's** "Fashion Rules!," **Fischerspooner's** "Emerge," **W.I.T.'s** "Hold Me, Touch Me," and **Who da Funk's** crossover smash, "Shiny Disco Balls."

**John Selway**, **Bis**, **Miss Kittin**, **Gusgus**, **Röyksopp**, **Felix da Housecat**, and **Green Velvet**, among others, are also represented on this sterling collection. Color this one essential.



# Billboard

## DMS2002

### DANCE MUSIC SUMMIT

#### CONFIRMED PANELISTS AS OF 9/2

Erandon Bakshi, BMI Europe  
 Steve Bartel, WPYO Orlando  
 Kim Benjamin, Kimco Entertainment  
 Christian Bernhardt, The Park Agency  
 Jason Bentley, KCRW Los Angeles  
 Lesley Bleakley, Beggars Group  
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 Helen Bruner, Philferzy Productions  
 Melissa Burns, recording artist W.I.T.  
 Vito Bruno, AM/PM  
 Carmen Cacciatore, Fly Line Music  
 Phil Cialdella, Cherry Lane Music Pub.  
 Ira Cohen, 33 1/3 RPM  
 Ted Cohen, EMI Records Music  
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 Claudia Cuseta, Maxi Records & Promotion  
 DJ Disciple, DJ/producer  
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 Alex Greenberg, Mitch Schneider Organization  
 Camian Harris, Skint Records  
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 Bodine, Hurwitz & Wierstein LLP  
 Andreas Lundstedt, Alcazar  
 Deborah Mannis-Gardner, dj/clearances  
 Tony Mascia, Musicraia

Jennifer Maslet, K7 Records  
 Vincent Montana Jr., Phylly Sound Works  
 Richard More, recording artist  
 Tom Moulton, Bethlehem Music  
 James Mumba, producer  
 Hirosh Nasseri, Nasseri Music Business Solutions  
 Seth Neiman, Music Choice  
 Eddie O'Loughlin, Next Plateau  
 Yoko Ono, Mind Train  
 Phenix, Phenix Industrial Music & Sound  
 Mac Quayle, Q Muse, Ltd.  
 Marthe Reynolds, Island Def Jam  
 Cory Robbins, Robbins Entertainment  
 Liz Rosenberg, Warner Bros. Records  
 Richie Santara, DJ/remixer  
 Warren Schatz, Tommy Boy  
 Michael Schweiger, Central Entertainment Group  
 Kelly Schweinsberg, Logic Records  
 Tom Silverman, Tommy Boy  
 Matthew Sims, Mount Sims  
 Tom Sisk, Centro-Fly  
 Eric Slomowicz, Excess/Tribe/WRWJ  
 Gaudi Staton, recording artist  
 Richard Sturm, Cherry Lane Music Pub.  
 Tommie Sunshine, Xylophone Jones Rec.  
 Natalie Svidet, Moonshine Music  
 Swedish Egil, Sirius Satellite Radio  
 Larry Tee, Mogul Electro  
 Theo, WXP Long Island, NY  
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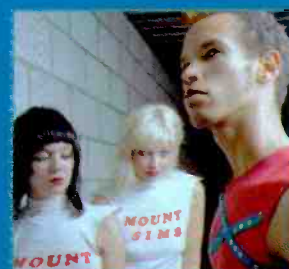
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#### DMS2002 NATIONAL RECORD POOL MEETING

Pool members from across the U.S. will meet with record label executives in this closed-door session to discuss the current state of record pools. In the afternoon, the session will open to all registered attendees.

#### INFORMATION

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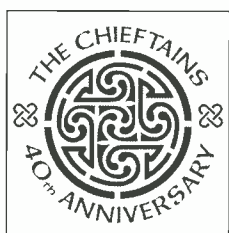
## Nashville

by Phyllis Stark



## Scene™

**WALKING THE PLANK:** Legendary Irish group the Chieftains returned to Nashville to record their 40th album, *Down the Old Plank Road* (Sept. 17, RCA Victor). Among the American country, bluegrass, and roots music stars who performed on the album, produced by Chieftains founder Paddy Maloney, are Vince Gill, Martina McBride, Lyle Lovett, Earl Scruggs, Ricky Skaggs, Del McCoury, John Hiatt, Patty Griffin, and Alison Krauss. A second volume, due next year, will feature Emmylou Harris, Patty Loveless, Allison Moorer, the Nitty Gritty Dirt Band, and others.



*Down the Old Plank Road* follows the Chieftains' Grammy Award-winning 1992 album, *Another Country*,

which was also recorded in Nashville with guest artists including Willie Nelson and Chet Atkins.

A concert featuring many of the new album's guest artists will be held Sept. 30 at Nashville's Ryman Auditorium and filmed for a TV special being planned for next year. The Chieftains are celebrating their 40th anniversary this year.

**ARTIST NEWS:** Comedian Bill Engvall rejoins the Warner Bros. (WB) artist roster, which will release his latest album late this month. He previously recorded three albums for WB before switching to BNA for one album in 2000. Lila McCann, meanwhile, is no longer on the WB roster.

Houston-based Compadre Records has signed Billy Joe Shaver to a recording contract. His first album for the label, *Freedom's Child*, is due Nov. 19 and is being produced by R.S. Field.

Steve Wariner was surprised with the Minnie Pearl Humanitarian Award during the Grand Old Opry's tribute to Pearl Aug. 31. Kathy Mattea, last year's recipient, presented the award to Wariner for his work with the Juvenile Diabetes Research Foundation and other charities.

Aaron Tippin will be in Afghanistan Nov. 23-Dec. 3 performing for U.S. troops as part of a Thanksgiving USO tour.

Keith Urban has been added to the lineup for the sold-out Farm Aid concert, scheduled for Sept. 21 in Burtgettstown, Pa. The show will be telecast live on CMT.

Loretta Lynn is now co-managed by her eldest son, Ernest Ray Lynn, as well as attorney F. Keith Adkinson. She was previously managed by Lane Cross. Lynn will celebrate her 40th anniversary as a Grand Ole Opry cast member during her appearance on the show Sept. 21.

Performers set to appear at the Americana Music Assn. Awards show Sept. 13 in Nashville include Gillian Welch and David Rawlings, Buddy & Julie Miller, and show host Jason Ringenberg. Presenters will be the Flatlanders, Billy Joe Shaver, Buddy & Julie Miller, Bobby Bare Jr., and Heather Myles.

**NEW & NOTEWORTHY:** Alabama's new album, *In the Mood: The Love Songs*, is due Feb. 4, 2003. The 23-track greatest-hits collection will contain two new songs, including a remake of Mike + the Mechanics' pop hit "The Living Years."

Dolly Parton and Ricky Skaggs make guest appearances on Pinmonkey's eponymous debut release for BNA, due Oct. 8. Parton sings on the band's version of her 1976 song "Falling out of Love With Me." Other covers on the album include Cyndi Lauper's "I Drove All Night" and Sugar Ray's "Fly."

**CCMA NOMS:** The Fox Brothers and Del Way top the nominations for the eighth annual Christian Country Music Assn. (CCMA) Awards, with three nods each. Artists scoring two nominations each are Jeff Carson, Larry Gatlin, Stella Parton, Marty Raybon, Alan Jackson, Keith Perry, Dennis Agajanian, Mike Manuel, Clifton Jansky, Jeff Treece, the Mark Allan Band, Twice Robin, and Chester Smith. The awards show will be held Nov. 5 at Nashville's Ryman Auditorium.

**ON THE ROW:** Tammy Ragusa, previously manager of artist development at RCA Label Group, joins Capitol Records as manager of marketing and product development. Also at Capitol, Michelle Hall has been promoted from coordinator of artist development to manager of creative services and international.

Tom Luteran joins EMI Music Publishing as director of creative. He previously was creative manager at Acuff-Rose Music and Zomba Music Publishing.

John Johnson has been promoted to manager of A&R at RCA Label Group. He had been the company's coordinator of A&R.

## Rowan, Edwards Collaborate On WJRC/Shanachie CD

BY DEBORAH EVANS PRICE

NASHVILLE—When artists from two different worlds collide, the creative sparks often yield intriguing music. Such moments are plentiful on *High Lonesome Cowboy—From Appalachia to Abilene*, a collaboration between bluegrass icon Peter Rowan and acclaimed cowboy singer Don Edwards. The Western Jubilee Recording Co. (WJRC)/Shanachie set also features such notables as Norman & Nancy Blake, Tony Rice, and Billy & Bryn Bright.

"Peter has done all kinds of great, innovative things but is best-known as a bluegrass artist. He was with Bill Monroe & the Bluegrass Boys," Edwards says. "I'm more associated with the Western field. You'd think these two audiences wouldn't cross, but because of Peter's background and my background, the two worlds come together."

Conversations about the album first stirred more than a decade ago, when both artists were performing at West Fest, a popular Western music festival produced by artist Michael Martin Murphey. "Pete felt that no one was doing the old ballad singing—just a guy and his guitar," Edwards recalls. "He said, 'We should do that sometime.'"

That time finally came in August 2001, when they gathered in Colorado Springs, Colo., at the Western Jubilee Warehouse, a recording studio/performance venue owned by WJRC. Edwards recalls getting a call from Scott O'Malley (WJRC co-owner with Kathleen Collins and Dane Scott) saying that Rowan had been playing at the Rockygrass festival, had some time off,

and wanted to get together to record.

"It was quite an experience to watch those people sit together on that stage without any kind of partitions," Scott says. "They'd record a song and play it flawlessly. Then Pete or Don would say, 'Why don't we try it in this key and change the tempo?' They would record it again, and it would be flawless again. They are consummate pros."



ROWAN (LEFT) AND EDWARDS

Rowan refers to their approach as "seat-of-the-pants recording—they were cliffhangers, all of them," he says of the songs on the album, which streets Sept. 10. "We recorded there at Western Jubilee, and it was like the back lot of a movie set. There was a really good vibe."

On *High Lonesome Cowboy—From Appalachia to Abilene*, the ensemble serves up its take on such classics as "The Old Chisholm Trail," "Reno Blues (Philadelphia Lawyer)," "Goodbye Old Paint," and the Maybelle Carter-penned "Buddies in the Saddle."

Edwards and Rowan say there are more similarities between the Western and bluegrass genres than people might think. "The roots of the music are related. It came out of the

mountains, came out West onto the range and around the campfires, and finally got recorded," says Edwards, who is booked and managed by Scott O'Malley & Associates. "The basic melodies of these songs stayed intact, but the vernacular changed."

Rowan and Edwards each wrote liner notes for the project. "It's always the story that's interesting to me," says Rowan, who is also self-releasing a new album, *Reggaebilly*, this fall. "The story behind the songs is what people will find educational and how the different streams of music come together."

WJRC handles distribution to the alternative retail outlets that sell Western music, such as feed stores and Western-wear stores. Shanachie, which is distributed by Koch International, will handle mainstream retail. O'Malley feels the project will help bring new listeners into the Western fold, and the album will benefit from being racked in the folk/bluegrass bins. "Western music doesn't have a bin—yet," he says. "So most of our Western releases get lost in the country bins."

Sue Fawver, director of marketing/artist development at Shanachie, feels the album will have broad appeal. "We're capitalizing on the fact that this is Peter's first nationally distributed record in five years," she says. "So that gives it a certain edge of interest. And it's Norman [Blake] and Tony's first recording together in 10 years. We're going to make sure that all those artists' audiences are aware of the record. Obviously, we'll try and follow tour dates on both Don and Peter."

## Brief Roundup Of Fall Western Titles

BY DEBORAH EVANS PRICE

NASHVILLE—Just like every other genre, Western music has its star acts, seasoned veterans, and up-and-comers, many of which will be releasing product this fall.

Among the most talked-about young acts is Austin-based trio Hot Club of Cowtown. Comprising fiddler Elana Fremmerman, guitarist Whit Smith, and bassist Jake Irwin, the group will be on the road this fall supporting its Sept. 17 Hightone Records release, *Ghost Train*.

"Our agenda is not to be revivalist or sound old-fashioned," Smith says of the Hot Club sound, which infuses 1930s jazz with Western swing. "It just so happens we love an older style. We swing the music and play jazz solos over Western melodies. When people see us play, they see that we are enjoying it immensely."

Fremmerman says the group "wrote almost all the songs on [*Ghost Train*] ourselves. There are as many originals on it as any rock or pop act releasing a record," she observes, adding that she hopes the new songs will help dispel the perception that Hot Club is just a revivalist band.

Here's a guide to a few key releases:

- *That No Quit Attitude*, Waddie Mitchell (Oct. 8, West-

ern Jubilee Recording Co. [WJRC]). The new effort by one of the genre's top cowboy poet/humorists features appearances by Don Edwards, Rich O'Brien, and the Sons of the San Joaquin. The title track was commissioned by the 2002 Winter Olympic Games committee for use there.

- *A Dyin' Breed*, Royal Wade Kimes (Sept. 17, Wonderment Records). Kimes, a former Asylum recording artist, has found his niche in the Western market. His previous release, *Hangin' Around the Moon*, was voted album of the year by the Academy of Western Artists. The new CD includes a duet with Garth Brooks on "Night Birds."

- *15 Years: A Retrospective*, Sons of the San Joaquin (Oct. 8, WJRC). Highlights from the career of one of the genre's top groups, the album includes such classics as "Charlie & the Boys," "Along the Santa Fe Trail," and a new version of "Ghost Riders in the Sky."

- *Wagon Tracks*, Red Stegall & the Boys in the Bunkhouse (Oct. 8, WJRC). Produced by Rich O'Brien, this is Stegall's WJRC debut. WJRC partner Scott O'Malley calls the project "a historical overview [of] the way this music migrated from Ireland and then from East to the West. Red's done a terrific job."







## Ketchup Girls Relish Chart Success

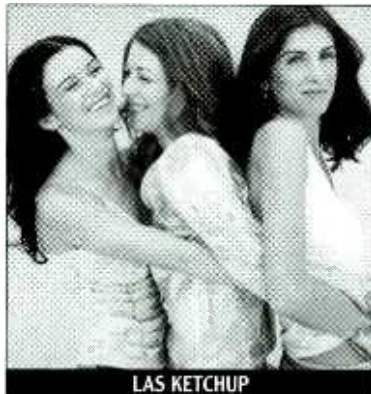
BY HOWELL LLEWELLYN

MADRID—Six years after the dance craze single “Macarena” swept the world, Spain has come up with another delightfully nonsensical summer hit that is already dominating the European charts, following a beach-resort promo blitz across the Mediterranean. The song and its dance craze have reached the U.S. and Latin America and are headed for Asia and Australia.

The single’s meaningless title, “Aserejé” (pronounced “as-ser-ehay”), is the only mystery about Pilar, Lola, and Lucía, three sisters who call themselves Las Ketchup. Their father is flamenco guitarist Tomate, and their debut album (on Sony Music) is called *Hijas del Tomate* (Daughters of the Tomato). The nonsense edge is evident immediately, but it is a tasty nonsense, with a generous squirt of saucy lyrics.

The song is about a dodgy character called Diego, who lopes around the streets to the sound of reggae and hip-hop. His favorite song is a Sugar Hill Gang tune whose lyrics sound to the girls like “Aserejé ha de he de hebey tudey . . .” and so on until the end of the chorus.

“Have you ever heard the Sugar Hill Gang song?” Lola asks. “Just try to sing



that really quickly, and those are the lyrics [to our song].

“We did it half-jokingly, without expecting anything at all, and maybe that’s why people have liked it so much,” Lola continues. The song, written by Las Ketchup producer Manuel “Queco” Ruiz, has sold some 33,000 singles in Spain—extraordinary for a country with no real singles market and where sales of 2,000-3,000 units can result in a No. 1 spot. *Hijas del Tomate* has moved 150,000 units since late June, reaching No. 4 in the charts. A “Spanglish” version of the single, called “The Ketchup Song (Aserejé),” has been released outside Spain.

In the U.S., *Hijas del Tomate* was released Aug. 20, and the single is currently No. 36 on the *Billboard* Hot Latin Tracks chart. Increased activity is expected through the fall, especially when Las Ketchup arrives in the U.S. for a promotional visit in October. The album went to No. 2 on Mexico’s sales charts and No. 1 in Chile, while “Aserejé” reached No. 1 on radio charts in Argentina, Chile, Colombia, Ecuador, Peru, Venezuela, and Central America. In Italy, the single went to No. 1 after a mid-July release, and the album reached No. 8 two weeks after its July 29 release. “Aserejé” went straight to No. 1 in Switzerland and the Netherlands in August, when it also jumped from 54 to 18 on the German charts and charted in Belgium and Finland.

By mid-August, the single had been released throughout Europe except in France and the U.K., where release dates are Sept. 10 and Sept. 30, respectively. The album is set for an Oct. 8 release in France, and a similar date is planned for the U.K.

“The thing has gone absolutely crazy,” Sony Music VP of Continental European artist marketing Mark Bond says. “This is not a hit; this is a phenomenon on a ‘Macarena’ scale. The key breakthroughs after Italy were in Germany and Holland. It will get stronger and stronger and has not peaked yet. Australia has jumped on board, and Japan and Asia are about to.”

So what is it about “Aserejé” and Las Ketchup that is drenching Europe and threatens to squelch Asia and the Americas? The group, Lola says, came together almost on a whim, and everything about it is spiced with humor. Every track on the album has been penned by the three sisters, with the exception of “Aserejé.” The song oozes fun, is incredibly catchy, and the chorus of the original version leaves you guessing what the girls are singing about, as it is a tongue-twisting series of nonsense words apparently intended to parody Spanish showbands that sing English songs phonetically and badly. And, like Los Del Rio’s world-topping “Macarena” in the 1990s, it has a daft, arm-driven dance routine.

“People love its absurdity,” Bond says. “It reminds them of their holidays at the beach resorts across Europe, where we carried out a special July promotion in discotheques, teenage clubs, and bars. ‘Aserejé’ has become an out-and-out pop phenomenon.”

Sony Spain international exploitation manager Sonia Mansilla says, “‘Aserejé’ invites unity among people who listen to it in bars or at sporting events. I’ve seen that effect as far apart as in Belgium last week and in Mexico a week earlier. It’s a long time since such a fun record was released—it’s fresh and it sticks.”

*Additional reporting by Leila Cobo in Miami.*

## Latin Notas™



by Leila Cobo

**PICKING A WINNER:** The third annual Latin Grammy Awards ceremony, set to take place Sept. 18 in Los Angeles, is the litmus test for the awards; it is a chance to start anew, backed by an independent board of trustees and supposed autonomy.

The nomination process isn’t without its faults—most notably, regional Mexican music is absent from the main categories. Still, most of the nominees are worthy, making final decisions that much harder—and uncertain. With that in mind, we offer our predictions and selections for winners in key categories.

• **Record of the year.** Should win: “La Negra Tiene Tumbao” by **Celia Cruz**. How many artists in their 70s can pull off a contemporary, edgy track (with a hip-hop interlude) as if they were in their 20s? It would have been easy for the production team to fall back on crowd-pleasing nostalgia, but this veteran artist has found her way to another level. Will win: “Y Sólo Se Me Ocorre Amarte” by **Alejandro Sanz**. Never mind that he won last year for a studio album and that an MTV effort is hardly a risk. The Sanz name marries prestige and commercial success.

• **Album of the year.** Should win: *Déjame Entrar* by **Carlos Vives**. The follow-up to *El Amor de Mi Tierra* shows an artist capable of being innovative while remaining at ease with his style. Will win: *Déjame Entrar*.

• **Song of the year.** Should win: “Déjame Entrar” by Vives. Will win: “A Dios Le Pido” by **Juanes**. Good song, playing in every Latin market, slap bang during voting time.

• **Best new artist.** Should win: What a tough one. No bad choices here, but my nod goes to **Cabas**, for combining innovativeness with insight and charm. Will win: **Sin Bandera**. It has the artistry and the name recognition in the large voting markets of Mexico and the U.S.

• **Best male pop vocal album.** Should win: Another tough choice. Last year, the choice should have been **Marco Antonio Solís**, with his landmark *Trozos de Mi Alma*. This year, **Miguel Bosé**, also a seasoned artist, has delivered *Sereno*, a similarly landmark album. This should win. Will win: Solís’ *Más de Mi Alma*, for the nomination he didn’t receive last year

and for the boost he obtained from the inclusion of one of his tracks in the film *Y Tu Mama También*.

• **Best pop album by a duo or group with vocal.** Should win: *Sin Bandera* by Sin Bandera. Rarely does a duo exhibit such synergy of songwriting and vocal execution, as well as overall musicality. Will win: *Gente by Presuntos Implicados*. The band still retains larger name recognition throughout the region.

• **Best rock album by a duo or group with vocal.** Should win: *El Que Busca Encuentra by Elefante*. In a category overwhelmingly dominated by bands with strong songs, the strongest songs of all are Elefante’s. Will win: *Kinky by Kinky*. Good album, great PR work.

• **Best salsa album.** Should win: *Nuevo Milenio—El Mismo Sabor*. **El Gran Combo** remains venerable, relevant, and contemporary. Will win: **Marc Anthony’s Libre**. Biggest-selling Latin album of the year, in any genre.

• **Best contemporary tropical album.** Should win: *Barrio Bravo by Celso Piña*. A new and groundbreaking proposal. Will win: *Déjame Entrar* by Vives.

• **Best ranchero album.** Should win: *Más Con el Número Uno*. Not because **Vicente Fernández** is the Latin Academy of Recording Arts and Sciences’ man of the year, but because he really is el Número Uno. And he’s yet to snag a Grammy. Will win: **Pepe Aguilar’s Lo Mejor de Nosotros**. Voters seem reluctant to give Fernández the nod, and Aguilar is worthy.

• **Best banda album.** Should win: Honestly, my favorites aren’t in the running. Having said that, I’ll go for **Jenni Rivera**, the underdog of the Rivera family, yet possibly the best singer. Will win: **Thalía’s Con Banda Grandes Exitos**. Too big a name for general voters to pass over.

• **Best regional Mexican song.** Should win: **Joan Sebastian’s** “Manatí de Llanto.” A songwriter in excellent form. Will win: “Del Otro Lado del Portón.” Catchy song, and it is **Ramón Ayala**.

• **Producer of the year.** Should win: **Sebastian Krysz**. His output is eclectic and innovative. Will win: It’s 50/50 between **Humberto Gatica** and **Kike Santander**, established and recognized names in many markets.



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# Babasónicos' 'Jessico' Flies On Pop Art

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—A pioneer of the Argentine alt-rock scene of the early '90s, Babasónicos has finally attained wide appeal and recognition courtesy of its latest album, *Jessico*, released on indie label Pop Art Discos. For the first time since its 1992 opus on Sony Music, Babasónicos has scored a true crossover hit, "El Loco" (The Lunatic). It has easily made the transition from the band's FM rock and pop niche to more mainstream stations.

The track, released to radio last October, became an instant success thanks to its strong melody and bossa-tinged rhythm. By December, *Jessico* had sold 10,000 units, and it is now approaching its first gold certification in Argentina (20,000 units). The second single, the upbeat, electro-disco "Delectrico," also fared well and enjoyed intense rotation on FM radio and music video channels MTV and Much Music. Concerts at rock clubs and 2,500-seat theaters consistently sold out and in July, a crowd of 8,000 fans at a free shopping mall



showcase clearly proved that Babasónicos was indeed seeing an increase in popularity.

Babasónicos, which recently won a Gardel Award, is also nominated for a Latin Grammy Award. The band's new single, "Los Calientes" (The Hot Ones), has reached No. 1 on the Argentine radio charts and MTV rotation, and an ambitious Nov. 1 concert has been announced at the 7,000-capacity Luna Park arena.

"We thought that our previous

album [*Miami*] would have fared better, but it did not manage to cross the barrier of our core audience," frontman Adrian Dargelos says. "With 18 tracks, maybe it was too long and had too many slow-paced songs. I think that *Jessico* is a more inspired album. This time we began production aiming for a short, 10-track album with an upbeat tempo."

The road that led to *Jessico* has been paved with five official albums and a two-CD compilation for Sony Music, plus a collection of four self-produced and self-distributed CDs of outtakes and remixes. Each album is a bold, genre-defying display of originality, with snippets of rap, surf, lounge, and even heavy-metal riffs—often with all elements thrown into the same song.

This style caught the attention of legendary stadium band Soda Stereo, which invited Babasónicos to be its opening act during a celebrated series of concerts at Obras stadium in 1992 in Buenos Aires. Babasónicos also headlined the '93-'94 Nuevo Rock Argentino tours, a series of Lollapalooza-inspired shows that included acts El Otro Yo, Los Brujos, and Peligrosos Gorriones.

The band collaborates closely with Andrew Weiss—producer of American cult band Ween—who mixed three of Babasónicos' albums. And Ian Brown, former frontman of respected English band the Stone Roses, recorded a song with the band for his first solo effort, 1999's *Golden Greats*. Roberto Costa, founder of Pop Art Discos, is thrilled with the international prospects for *Jessico*.

"It was released in Mexico last March through indie label Suave and in the U.S. through Delanuca," Costa says. "Outside Argentina, the first single was 'Delectrico,' and now the time is ripe for 'El Loco,' which will coincide with the band's tour. Universal Music will release the album in Chile, and an edition in Spain is slated for November with Subterfuge."

Gustavo Fernández, owner of Miami-based label/distribution outfit Delanuca, shares the same enthusiasm: "Working with Babasónicos is like finding an unpolished diamond. They have a great career with many albums that deserved more promotion."

Babasónicos is currently touring Mexico. A second slate of shows is planned for November, with stops in Puerto Rico and Mexico and the Argentine Festival in Miami. "This fourth U.S. and Mexican tour will actually be the first with a record label backing us with promotion," Dargelos says. "We may seem a bit subversive for the mainstream rock scene in Mexico, but word-of-mouth has spread since 1995, and we have an interesting fan base that has grown during the last months with *Jessico*."



by Steven Graybow

## Jazz Notes™

**JOSHUA'S RUBBER BAND:** A new Joshua Redman disc is always an interesting prospect, because it is almost a given that the saxophonist will use the opportunity to tap into an unexplored aspect of his musical persona. Whereas *Freedom in the Groove* (1996) explored contemporary R&B rhythms, *Timeless Tales (For Changing Times)* pop standards new and old, and both *Beyond* and *Passage of Time* (2000 and 2001, respectively) the limitless art of composition, his latest, *Elastic* (Warner Bros., Sept. 10) presents him for the first time in an organ-trio setting.



Still, there is a sense of continuity inherent in Redman's explorations that both transcends and enhances his desire to challenge himself. Although organ-trio recordings generally accentuate fat, rhythmic grooves over improvisation, Redman was determined to have *Elastic* feature as much group interplay as any of his acoustic quartet and quintet projects. "I didn't want to sacrifice the give-and-take of my acoustic bands," he says, "because there is often a trade-off between grooving hard and improvising freely. The bands with the most intricate compositional layers often don't have a lot of improvisation. I wanted it all."

To meet his aspirations, Redman had to look no further than two musicians with whom he was already working. He and drummer **Brian Blade** were intermittently sitting in with organist **Sam Yahel** at the New York club Smalls, where Yahel held court Wednesday nights. In 1997, Yahel asked Redman to sit in for guitarist **Peter Bernstein**, laying the groundwork for a new trio that continued to work together when their schedules permitted. Redman says, "With Sam and Brian, I had a context in which the two poles—groove and improvisation—could be reconciled."

True to intent, *Elastic*'s compositions have a strong sense of structure and melodic development, while riding upon buoyant soul-jazz grooves that until now have not been explored on the saxophonist's

recordings. As a result, Redman has never sounded more relaxed or more confident. His lines play comfortably within the group dynamic but also exhibit the strident urgency of a musician wholly immersed in the moment of thoughtful exploration.

"I was trying to do what I always do, which is to capture and articulate a mood and to use that mood as the inspiration for individual and collective improvisation," Redman says. "As with previous projects, the compositions had to have that functionality, where they were strong in and of themselves but had to function as springboards for improvised ideas."

Once the basic tracks were recorded live in the studio, the trio selectively sweetened the music with editing and overdubs, at times adding harmonized saxophone lines to melodies that were initially improvised. "We wanted to add additional layers that would make the music even more compelling," Redman says. "There may be a lot of notes in this music, but there is not a lot of wasted information. Everything works toward the larger whole. The first step was to pay greater attention to the material, to make sure each composition told a compelling story in its own right. Then, the improvisations furthered the mood of the composition. The additional layers of sound allowed me to explore ideas that I had never been able to realize before."

Redman says that the effervescent sound of *Elastic* stands in contrast to the pressure he felt in realizing the project's direction. "I had never approached music like this," he says, "and there were a lot of things that I had to focus on. I was surprised to hear how comfortable my playing sounded when I listened to the finished tracks. For all of the tricky rhythms and harmonies, the music still feels relaxed."

So what about that eponymous **yaya3** album, cryptically released this past June by Warner Bros. on the defunct Loma imprint and featuring the trio of Redman, Blade, and Yahel? Redman explains that *yaya3* consists of compositions (by all three principles) that were part of the trio's initial repertoire while playing at Smalls. "*Yaya3* is essentially Sam's record, because it is music that was made under his leadership," Redman says. "It was a way to document the music this band was making before I decided to use these musicians on what would become *Elastic*. I wanted the music to come out before *Elastic*, so people could hear the band's evolution. Putting it out as *yaya3* allowed us to do it quickly, so it's out there for anyone who wants to hear it."

## América Latina...

**In Argentina:** On Aug. 27, BMG released the new album by popular rock trio Divididos, *Vengo del Placard de Otro* (I Come From Someone Else's Closet). The first cut is "Cajita Musical" (Musical Box), a powerful showcase of the band's style that combines high-energy rock, Argentine folklore, and ballads. . . . Punk-rock band Karamelo Santo has released its second album, *Los Guachos* (The Guachos), through indie label Benditas Producciones, with distribution by DBN. The set features Manu Chao as a special guest. The group ended a successful month-long European trek in August and is now playing in Argentina. . . . Shipments of *Senales* (Signs), the debut album from new Sony Music teen phenomenon Erreway, have been certified double-platinum (80,000 units), with units delivered both to record stores and newsstands. On Aug. 11 (Children's Day in Argentina), the four-piece—two girls and two boys—performed a showcase of its album in front of a crowd of 10,000 fans at Buenos Aires' Abasto Mall. A series of concerts kicks off Sept. 20 at the 3,200-seat Gran Rex Theater in Buenos Aires. **MARCELO FERNANDEZ BITAR**

**In Mexico:** As part of the 50th-anniversary celebrations for Mexico City's Auditorio Nacional—one of the most important venues in the country—Lucero and Plácido Domingo will share the stage for the first time Oct. 8 in a show honoring Mexican music. The show will include ballads and boleros backed by mariachi and an orchestra directed by maestro Eduardo Magallanes. Lucero and Domingo will sing solo sets, but the show will also feature some duets, for which Magallanes is writing special arrangements. . . . *Norteño* icons Los Tigres del Norte will take part in Mexico's legendary Festival Cervantino, a month-long cultural event that takes place in the city of Guanajuato that has traditionally only featured classical music and ballet. Now, the yearly event will broaden its horizons with a massive, popular performance by Los Tigres scheduled to take place Oct. 20 and titled *Norteño Music, From Mexico to the World*. Los Tigres will perform with rock bands Molotov and La Barranca, which last year participated in a rock tribute album to Los Tigres on Fonovisa titled *El Más Grande Homenaje* (The Biggest Homage). **TERESA AGUILERA**

**In Panama:** Panamanian singer El General, who won a *Billboard* award this year for best rap album, alleges he was swindled out of \$100,000 by Rene Ricardo White, the man in charge of running El General's foundation for poor children in Panama. White is in jail awaiting trial. **ANASTACIO PUERTAS CAICEDO**

## Words & Music™



by Jim Bessman

**OUTSIDE THE HUTCH:** BMG Music Publishing U.K. has signed **Ian McCulloch** to an exclusive worldwide songwriter agreement—and the **Echo & the Bunnymen** vocalist/songwriter has immediately embarked on some extra-curricular writing work.

McCulloch, who has co-written previously only with his band's guitarist **Will Sergeant** (who inked a global publishing agreement with BMG last year), has already collaborated with **John McLaughlin**, who wrote Irish boy band **Westlife's** hit "Queen of My Heart," and **Robert "Bobby Bluebell" Hodgens**, former songwriter/guitarist with 1980s U.K. pop group **the Bluebells**.



McCULLOCH

"They're both from Glasgow, and I have an affinity for Glaswegians," says McCulloch, who is a Liverpoolian. "They say I give to them a little more *gravitas*—if that word can be applied to songwriting. It's surely not pop for pop's sake."

Noting that McLaughlin is "very pop-oriented," McCulloch—whose work is most often referred to as "brooding"—allows that the net result of the pairings is a positive one and "probably more mainstream than I've ever done."

"It's a funny thing, pop music," he considers, pointing to **the Ronettes'** classic **Phil Spector**-produced, **Jeff Barry/Ellie Greenwich/Spector**-penned hit "Be My Baby" as "possibly the best song ever." "Nobody turns their nose up at it, and that's my ideal—to write a song that's a real pop hit," McCulloch adds. He notes that Spector also produced one of his idols, **Leonard Cohen**. He says, "His songs always brought you in and talked to you."

McCulloch now hopes that his new collaborations will result in getting his songs cut by other artists. "When I write a song alone, it seems to be mainly for me," he explains. "I originate it and start singing it, and as

long as I put my voice to it, I feel it belongs to me. So part of the idea is for me to write with other people and maybe get other singers involved: For the first time I'm singing for someone else, and I can detach myself from feeling that it has to be my song to sing. But then again, if I write a lyric that's personal to me, it seems stupid not to sing it."

McCulloch acknowledges here that he's "still at the learning-curve stage" regarding co-songwriting and that "a whole new career could open up—either that or people can say, 'We think your songs are crap.' But the people at BMG obviously wanted me for my songs anyway and have sent me CDs of different people as a great new way of looking at the songwriting process."

McCulloch's new deal with BMG is for future compositions, including tunes he writes for his solo projects and for other recording artists. (The band's back catalog remains with McCulloch's former publisher, Warner/Chappell, though Sergeant's share of the group's acclaimed 2001 album, *Flowers*, is controlled by BMG.) McCulloch says he has at least 25 new songs "all vying to go on an album" and is readying a third solo disc (his first since 1992's *Mysterio*) prior to reuniting with Sergeant and commencing the next Bunnymen project.

"I'm not the best holiday-er," understates McCulloch, who recently performed a local solo gig in his hometown and is considering a few more in New York, Chicago, Los Angeles, and San Francisco—"where the hardcore come out"—in October and November.

He wistfully concludes: "I always envied the old days, when **Bob Dylan** was playing in Greenwich Village with just an acoustic guitar."

**BMI'S PUBLIC BROADCASTING PACT:** BMI has reached a licensing agreement with the Corporation for Public Broadcasting, Public Broadcasting Service (PBS), and NPR. Terms of the deal, which is effective 2003 through 2007, are confidential.

BMI, whose preceding five-year Librarian of Congress-set blanket license for PBS and NPR ends this year, has also reached deals for proposed fees for BMI repertoire with three trade groups. The agreements with the National Religious Broadcasters Music License Committee and the National Federation of Community Broadcasters apply to noncommercial community radio stations, while the pact with the American Council of Education affects non-commercial college stations.

## Family Focus Keeps Fame Strong

Independent Publisher Credits 'Small But Unique' Writer Staff As Key To Success

BY JIM BESSMAN

The storied 42-year-old Fame Music, with offices in Nashville and Muscle Shoals, Ala., remains a family-owned company whose uncommon survival as an independent publisher is credited to prudent catalog sales, the close-knit environment it provides its small stable of writers, and above all, its focus on music.

"That's it, bottom line," says Todd Wilkes, VP of BMI company Fame Music, its ASCAP affiliate House of Fame, and SESAC entry Songs on Hold. "It's worked because it's a true independent company—a rare and valuable thing in Nashville."

Also rare is Fame's value of family—in terms of both ownership and internal vibe.

"It goes back to day one," Wilkes notes, referring back to 1959, when Fame Publishing—its name derived from the acronym for Florence Alabama Music Enterprises—was founded in Muscle Shoals by pugnacious producer Rick Hall, Billy Sherrill, and Tom Stafford. Company writers Hall, Sherrill, and Dan Penn quickly wrote cuts for the likes of Roy Orbison, Brenda Lee, and Tommy Roe before Hall assumed sole ownership; in 1961 he produced R&B legend Arthur Alexander's hit "You Better Move On," which led to the development of Fame Studios. Such soul/R&B greats as Aretha Franklin, Wilson Pickett, and Etta James cut some of their greatest records there.

### A VARIETY OF ARTISTS

Hall, who was named *Billboard* producer of the year in 1971, also launched Fame Records with Capitol, with a roster of artists including Clarence Carter, Arthur Conley, Mac Davis, Paul Anka, and Candi Staton. He also produced such pop acts as the Osmonds, Tom Jones, and Liza Minnelli, as well as country artists the Gatlin Brothers and Jerry Reed, among others.

The company reinvested in its publishing operations in the '70s, signing young writers like Walt Aldridge and Tommy Brasfield. This duo co-wrote Ronnie Milsap's pop and country-chart-topping "(There's) No Gettin' Over Me," the winner of three ASCAP Country Music Awards, including most performed country song of the year in 1982. Aldridge and Brasfield, along with Robert Byrne, also scored major country hits for the likes of Earl Thomas Conley, Alabama, and Ricky Van Shelton.

But after selling its catalog to EMI in 1989, Fame Music started up again with Hall and his three sons, Mark, Rodney, and Rick Jr. The Fame family continued to hit big in the '90s, thanks to writers including Aldridge, Gary Baker, Mark Nar-

more, Brad Crisler, Bruce Miller, Tony Colton, and Mark Hall. Baker, with Frank Myers, wrote "I Swear," which was a monster country hit for John Michael Montgomery and a pop hit for All-4-One. Also in the '90s, Mark Hall co-wrote Tim McGraw's country smash "I Like It, I Love It," while Colton notched LeAnn Rimes' "Commitment."

Then in 1999, Fame sold a chunk of its catalog to Los Angeles-based publishing company Music and Media; Rodney and Mark Hall, keeping the company in the family, bought the remaining shares of stock from father Rick Hall, who decided to

Rhythm Aces frontman Russell Smith, who is also signed to Muscle Shoals Records, which Fame Publishing launched in 2001.

"As an independent company, creating a small but unique writer staff is the key," Wilkes explains. "We can treat our writers as individuals and give them more one-on-one time—which I believe is an important issue for writers nowadays. And keeping your writer staff small allows their songs to have a longer shelf life for pitching, because you do not have 30 songs a week being turned in."

### HOME ENVIRONMENT

In Fame's 11-year-old Nashville office on Music Row—where CEO Mark Hall is based—a Pro Tools room offers Fame's Nashville-based writers a "homey environment to hang out and lay down a song right there when the mood of the song is fresh," Wilkes says. He adds that at the company's Muscle Shoals home base, where president Rodney Hall is ensconced, Fame Studios offers another recording facility for staff writers' use.

"It's a very creative place for our writers to go and be able to get out of town and do their demos and not have to feel like they are on a time limit with their music," Wilkes says.

Should they decide to remain in town, however, Fame's Nashville-stationed writers tend to stay together.

"It's a family environment," Wilkes says. "On weekends we all get together and go out on a boat, and once a year we hold a writers' retreat for a few days in an Alabama resort. But I talk to the writers every single day: It's easy to work with people when you're that close, and it becomes more a family than a publishing company."

Independent publishing companies, then, can be viable indeed, even in today's conglomerate climate.

"We've done well for 40-something years, which is pretty amazing, actually, competing with the majors," Wilkes says, noting that there used to be many indie companies in Nashville, though now "we're about the only true one left."

The most important thing, Wilkes adds, is to give proper respect to writers and their songs.

"That's what makes it so hard for writers to play songs [for publishers]," Wilkes says. "It's not that people don't like your song, but for that one second they almost convince you it's not good. And I've been doing publishing with various companies since I was 16, but people come in here and say, 'I've never had anybody listen to all my songs all the way through.' But that's what we're supposed to be doing here, isn't it?"



*'We can treat our writers as individuals and give them more one-on-one time. And keeping your writer staff small allows their songs to have a longer shelf life for pitching.'*

—TODD WILKES, FAME MUSIC

refocus his energies on production.

"We've sold parts of our catalog but never truly sold the whole thing out," Wilkes says, adding that in the three years since the younger Halls took over, "we've probably averaged 25 cuts a year." He notes that Fame keeps its roster down to a select few. Its current writers are James LeBlanc, who has Travis Tritt's single "Modern Day Bonnie & Clyde"; Victoria Banks, who has Sara Evans' "Saints and Angels"; developing writer Phil Valdez; Jason Isbell, of Lost Highway Records' Drive by Truckers; and former Amazing

## LSO Returns To Abbey Road

### 70 Years After 'Pomp and Circumstance,' LSO Records 'Tomb Raider'

BY STEVE TRAIMAN

LONDON—When Abbey Road Studios opened in November 1931, Sir Edward Elgar recorded the London Symphony Orchestra (LSO) doing his "Pomp and Circumstance." Some 70 years later, the LSO returned in July to historic Studio One, which hosted many Beatles sessions, to record an original soundtrack for Eidos Interactive's new *Lara Croft: Tomb Raider—The Angel of Darkness* PlayStation 2 and PC game that ships in November.

"To get the desired effect for the music in the new games, we wanted to use an orchestra to get that big cinematic sound, and the LSO was our first choice," recalls Martin Iveson, Eidos subsidiary Core Design sound designer and co-composer with Peter Connelly.

"When we heard about the opportunity," LSO conductor David Snell says, "we had twice as many volunteers than the 82 musicians required for the session." Since 1996, the five *Tomb Raider* games have sold more than 28 million units worldwide. Paramount's *Tomb Raider*, starring Angelina Jolie, was 2001's top-grossing game-based film.

The original score is a joint effort of Iveson and Connelly. A classically trained musician, Connelly chose the oboe, core anglais, harp, and flute to represent Croft in the score. Iveson, who enjoys a range of music from jazz to underground house, cites Shostakovich, Stravinsky, John Frizzell, and John Williams as major influences on the soundtrack.

Peter Wraight did the orchestration, Core audio programmer Nigel James Brown handled the mixdown with Iveson and Connelly, and Abbey Road head engineer Peter Cobbin supervised the recording session.

After recording more than 30 pieces of music in just six hours, the team realized there were problems. "We did the usual last-minute printing session



**A Dream Come True.** Pictured at Abbey Road Studio Three during the mixdown session for the LSO *Tomb Raider* soundtrack are, from left, Peter Connelly, Martin Iveson, and Nigel James Brown. (Photo: Steve Traiman)

and basically threw it at the orchestra," Connelly notes. "They played the whole thing with no problems, showing the LSO professionalism in this kind of situation."

Studio One's recently upgraded control room features a 72-channel

Neve VRP Legend console with Neve Flying Faders. There are VSX multi-channel film panels, an overhead fold-out 50-inch plasma screen, three B&W floor model studio monitors in front, and four more mounted overhead at the rear.

The session was recorded to Pro Tools and a Sony PCM-3348HR digital tape machine using Ampex 467 one-quarter-inch tape, with six Prism Sound Dream ADA-8 multichannel A/D and D/A converters.

The LSO session was mixed on Pro Tools through Studio Three's new 96-channel Solid State Logic 9000 J console. According to Brown, the team did three simultaneous mixes—stereo, LCRS Dolby Pro Logic, and a 5.1 surround sound version. "I was really excited to be working with the quality of recording we got from the LSO," he says, "and to get that music into the games, hopefully in full surround."

While Eidos has a small house label, a major-label deal is in the works. The movie agreement with Paramount forestalls a *Tomb Raider* soundtrack, but *Music From and Inspired by Lara Croft: Tomb Raider—The Angel of Darkness With the LSO* is a working title. The soundtrack will be released prior to the game's launch, with a game demo to be featured on Paramount Home Video's special edition *Tomb Raider: The Movie* DVD, due for the holidays.

Iveson and Connelly call having their music played by the LSO in Abbey Road Studio One a "dream come true."

## Studio Monitor™

by Christopher Walsh

**HEADWAY MAKES HEADWAY:** In yet another manifestation of the reality of modern commercial audio production, the Headway Music Complex, a Westminster, Calif.-based facility, is finding strength in numbers. In terms of both the number of studios and diversity of services, the Headway Music Complex offers something for every level of music production, from rehearsal to multitrack recording and mastering, full CD creation from graphic design to replication, and location recording and sound/lighting installation.



STUDIO ONE

with [the HD24]. It's bulletproof and quite inexpensive. We're going to get another one and start mixing to that machine in synch, so you can mix 24, 32 tracks, then mix it to tracks 47 and 48. Or, do multiple mixes and have the last eight tracks be four stereo mixes, all at 24-bit.

"We're getting more and more stuff where people want to work in Pro Tools," Mikulka continues. "It's undeniably the way things are going. You can't fight progress: Disk space becomes more cost-effective, and it's going to get even cheaper. But people want to bring it back through the analog console and mix. And they are still looking for Neve preamplifiers. It was a tough decision for us, but I've still got my 2-inch [analog tape] machine, and I still have people who want to record analog. We can offer all that, and we've been getting rave reviews."

Another of the complex's projects is the Warner Bros. Live Concert Series, which can be seen and heard on the label's Web site, currently showcasing **Sting's** performance at the Silver Lining benefit concert for the Hollywood Sunset Free Clinic. "We recorded Sting's whole show," Mikulka says, "brought it back to the studio, mixed it all, and gave it to the video guys, who cut the video to it. To be able to work with that kind of product has been really exciting. We have a relatively compact mobile rig, so we don't interfere."

Also part of the Headway Music Complex are John Vestman Mastering; the rehearsal studios, known as Bomb Shelter; Metzger Audio, the sound reinforcement/lighting/video sales and rental company; and Paws-Here Productions, the graphic design/CD duplication service.

It adds up to a multifaceted organization that can work with any level of artist, providing any aspect of production. In an age when so much work has migrated to home and personal studios, the ability to provide myriad services is critical. "Particularly in the Neve room," Mikulka illustrates, "people will track drums, bass, and guitar, then dump it into Pro Tools, even Digi 001. I've had guys bring in Roland VS-1680s and track, then go home and do overdubs. They'll come in with the newest and greatest, but they still want a vintage microphone or an old Les Paul. There are certain things that will probably never go out of style."

The March installation of a 64-input Neve 8108 console with GML Automation in Studio One, known as Gopher Baroque Productions, took Headway Music Complex to a new level, says owner/engineer **Michael Mikulka**. "For us, this is a real upgrade. The Neve came from Music Grinder Studios [in Hollywood]; they cut a lot of hit records on that board."

With five studios—Mikulka owns two, while three are independently owned—the Headway Music Complex offers multiple levels of professional recording. The 8108 replaced a Trident console, Mikulka explains, which is now housed in Alpha Omega Audio, one of the independently owned studios in the Headway family. "Alpha Omega is in the same building with the rehearsal studios," says Mikulka, "so we have a unique ability to do serious rehearsal recordings, which is a big plus for preproduction."

As one would expect, Headway Music Complex features digital audio workstation-based studios, including engineer **Matt "Zeke" Silva's** Pro Tools-based Omen Room and Gopher Baroque's Studio Two, which also features an Alesis HD24 hard disk 24-track recorder. "It's three rack spaces," Mikulka says, "and I can put an 80-gig drive in there. We had ADATs before in our smaller room, and the controller for the ADATs works

## SEPTEMBER 14 2002 Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 7, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	DILEMMA Nelly featuring Kelly Rowland/ Bam. R. Bowser (Fo' Reel/Universal)	DILEMMA Nelly featuring Kelly Rowland/ Bam. R. Bowser (Fo' Reel/Universal)	THE GOOD STUFF Kenny Chesney/ B. Cannon, N. Wilson, K. Chesney (BNA)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)	BY THE WAY Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	EMERALD (Nashville, TN) Billy Sherrill	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott	CELLO CHATEAU MARMONT (Hollywood, CA) Jim Scott
CONSOLES/ DAW(S)	Neve VX	Neve VX	SSL 4064	Neve 8038, Neve BCM10	Neve 8038, Neve BCM10
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	BASF 900, Pro Tools	BASF 900, Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Trivali	HIT FACTORY (New York) Rich Trivali	EMERALD (Nashville, TN) Billy Sherrill	VILLAGE RECORDER (Los Angeles) Jim Scott	VILLAGE RECORDER (Los Angeles) Jim Scott
CONSOLES/ DAW(S)	Neve VR/ Pro Tools	Neve VR/ Pro Tools	SSL 4064	Neve 8048, Pro Tools	Neve 8048, Pro Tools
RECORDER(S)	Studer A820	Studer A820	Sony 3348	ATR 124, Pro Tools	ATR 124, Pro Tools
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	BASF 9000	BASF 9000
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville, TN) Denny Purcell	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	WEA	WEA

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# INTERNATIONAL

## Canadian Retailers Take Advantage Of HMV/Warner Dispute

BY LARRY LeBLANC

TORONTO—Three months after it began, the dispute regarding terms between HMV and Warner Music Canada (*Billboard*, July 6) continues, and the market-leading retailers' main competitors are seeking to take full advantage of the current rift.

Effective June 1, HMV Canada terminated buys of all new titles from Warner Music Canada and later ended catalog purchases following a breakdown in talks on terms. The block on Warner product came while HMV was in the midst of negotiating its annual agreements with all five majors here.

While HMV attained new deals with both BMG Canada and EMI Music Canada, it has yet to come to terms with Warner, Sony Music Canada, and Universal Music Canada. Only Warner has been cut off by HMV, which is Canada's national music retail leader with 98 stores and a 22% market share.

While its boycott of Warner and the state of its negotiations with Universal and Sony remain the talk of the Canadian industry, the key players are keeping quiet.

HMV Asia-Pacific managing director Chris Walker has been overseeing HMV North America (including HMV Canada) on an

interim basis from Toronto since January. In an e-mail to *Billboard*, he says: "We do not comment on our vendor relations nor our vendor trading terms." Warner Music Canada CEO/president Garry Newman also declines to comment about the cut-off.

Asked about negotiations, Universal Music Canada president/CEO Randy Lennox tells *Billboard*: "An agreement has not been reached." Sony Music Canada senior VP of sales Don Oates confirms that "discussions are still under way."

Meanwhile, competing retailers have been aggressively front-racking Warner's new titles, mid-price, and top catalog lines and have been securing increased marketing and merchandising support from Warner.

"We all hope this gets settled—but not too soon," says Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 102-store Music World chain nationally. "We absolutely see a market advantage here. We have stepped out bigger than normal on several releases and beefed up Warner catalog with titles we wouldn't normally carry."

"We've been very supportive of Warner," says Rick Lotman, senior VP of merchandising and marketing



LARIVIÈRE

of the Future Shop chain, which has 100 stores nationally.

"I'm quite enjoying this feud," says Lane Orr, VP of purchasing at the A&B Sound chain, which has 22 stores in Western Canada. "We did well with Red Hot Chili Peppers, but we're also supporting more [Warner] fringe artists than normal. When we buy Warner product, we are taking into account [that] it isn't being racked at HMV."

Industry sources estimate that Warner has lost 9%-10% of its overall sales as a result of the boycott, although that figure could not be confirmed. But despite the block on Warner product, Red Hot Chili Peppers' *By the Way* debuted at No. 1 June 6 on Nielsen SoundScan's Canadian albums retail chart, with 27,000 units scanned. "Warner proved something by having Red Hot Chili Peppers debut at No. 1," an industry source claims.

The HMV cut-off "has not been as bad for Warner as everybody thought it would be," suggests Stewart Duncan, director of music and DVD at the Indigo Books and Music chain, which operates 89 stores nationally. "Other retailers have picked up the business. I stepped out on Red Hot Chili Peppers—and so did most other retailers—because of what is going on. While [143/Warner Bros. Records vocalist] Josh Groban has always been strong for us, it's a title that is stronger than normal. We are getting sales from



KULAWICK

people who cannot find it at HMV."

Several retailers acknowledge they have benefited from HMV staff advising consumers to shop elsewhere for Warner product. "Consumers can go 50 feet down the mall, and someone else has the product," points out Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario.

"We've picked up some business from HMV, but Music World has done tremendously," says Vito Ierullo, president of ROW Entertainment, which operates 95 stores nationally under the CD Plus banner.

"Sales are up significantly on all of the Warner stuff," Mackenzie confirms. "The biggest changes have been with Josh Groban and with mid-priced [catalog] product like the Eagles and AC/DC."

Retailers note that HMV's boycott of Warner has led to the label providing increased advertising support and promotion funding. It has also provided opportunities to test titles.

Natalie Larivière, president/director general of Montreal-headquartered



Groupe Archambault—which operates the 11-store, Archambault chain in Quebec—says, "Usually, Archambault would not be the first place to look for Red Hot Chili Peppers, Matchbox Twenty, or Linkin Park, but this [dispute] has permitted us to rack these titles, and we're reaching younger audiences. Warner is now approaching us with titles we would previously have said weren't for us but which we're now willing to look at. There have also been promotion initiatives where normally Warner wouldn't have thought of us."

Among the most affected by the HMV/Warner rift, sources suggest, have been Canadian acts with debut releases since June 1. To date, those include Quebec City-based trio One Ton on WEA, Toronto power punkers Tuuli on Warner-distributed Linus Entertainment, and Halifax-based Nathan Wiley on Sonic Records, distributed by Warner.

Among Warner-affiliated new signings with fall releases that may also be affected are the Cottars (Bunnygee), Buck 65 (WEA), and Not by Choice (Linus), as well as veteran acts Blue Rodeo (WEA), Wide Mouth Mason (WEA), and Ron Sexsmith (Linus).

"This is all bad for us," says Geoff Kulawick, president/CEO of Linus Entertainment in Toronto. "I can't go outside of my deal with Warner; I have to support them. But I've lost a big chain."

## ARIA Awards Revival Expected After Changes

BY CHRISTIE ELIEZER

SYDNEY—As the Australian Record Industry Assn. (ARIA) finalizes plans for its 16th annual music awards, scheduled for Oct. 15 in Sydney, it is looking to make up ground that was lost last year.

Last year's switch of broadcasters to the Nine Network was prompted by promises of a polished show—aided by the TV company's agreeing to take over from the labels body the ARIA Awards' production costs of around \$1 million Australian (\$550,000). But the resulting telecast was seen as too glitzy, alienating both music execs and audiences. Viewing figures during the three-hour event averaged 750,000, down from 2000's peak of 1.8 million.

### RETURN TO TEN

This year, the awards have returned to the Ten Network, which hosted the event for eight years prior to the 2001 switch. Production company Roving Enterprises—owned by TV comedian Rove McManus, who will also host the ARIAs—has been charged with making the show more viewer-friendly. That means that only high-profile acts will be featured and only 16 of the 25 awards will be broadcast.

Another change sees the event moved from the Capitol Theatre to Sydney's Superdome, which hosted events during the 2000 Olympic Games. Much like the format established in recent years for the U.K.'s annual Brit Awards, the SuperDome will accommodate 2,700 industry executives for the combined dinner and show, along with 4,000 members of the public.

ARIA awards chairman Ed St. John predicts that the new format will increase the level of excitement in the room.

"At the last few ARIAs, we tried to dress up the music industry and appear grown up," admits St. John, who is also managing director of BMG Australia. "It took the fun out of the show, and everyone was well-behaved. We lost the

spirit of fun and the spirit of rock-'n'-roll. This year, anything could happen—and should. We're in the entertainment industry, damn it—if we in the music industry can't put on an exciting show, who else can?"

Other changes this year see the alternative release category dropped and the criteria for the independent release category broadened. The awards are also being split: Some winners will be announced Sept. 16, when the final nominations for the other categories are revealed. Induction into the Hall of Fame, previously part of the ARIA Awards show, will



ST. JOHN

take place during a separate event in March 2003. Voting for the awards by an academy of some 700 music industry representatives took place online between Aug. 30 and Sept. 2.

### POPE PRODUCTION

The choice of Mark Pope—former talent manager/promoter/marketing manager at Sony Music and A&R head at Warner Music—as ARIA's new event producer is also seen as having helped gain the event wider industry support. In the four-week run-up to the show, all nominated artists will be heavily showcased on the three

major radio networks here and will be featured in an ARIA Awards campaign at major music retail chains Sanity Music, HMV, Leading Edge, and JB Hi-Fi. Ten Network is also cross-promoting the event with its other programs.

"We're bringing all sectors of the industry into the tent," Pope declares. "We all float on a moving tide; the increased exposure to Australian acts helps everybody."

St. John adds, "We need to convey the positive message to the general public that the music industry is a fun industry, which is far from on the floor from piracy and lower sales—that in all the gloom and doom, we have continued to deliver knockout new acts like Motor Ace, George, the Vines, and Holly Valance."

16TH ANNUAL ARIA MUSIC AWARDS



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 09/04/02		(OFFICIAL UK CHARTS CO.) 09/02/02		(MEDIA CONTROL) 09/04/02		(ISNEP/FOP/TITE-LIVE) 09/03/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	NEW	1	1
2	3	2	1	2	5	2	5
3	NEW	3	2	3	2	3	3
4	NEW	4	3	4	4	4	4
5	NEW	5	NEW	5	NEW	5	2
6	4	6	5	6	3	6	6
7	NEW	7	4	7	6	7	12
8	5	8	7	8	7	8	7
9	8	9	NEW	9	NEW	9	13
10	NEW	10	6	10	NEW	10	9
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
5	NEW	12	NEW	25	NEW	14	32
8	23	16	NEW	NEW	NEW	16	25
9	NEW	20	NEW	42	NEW	20	23
20	NEW	27	NEW	NEW	NEW	21	24
22	27	29	NEW	47	NEW	25	NEW
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	NEW	1	1
2	1	2	NEW	2	1	2	2
3	NEW	3	1	3	3	3	NEW
4	NEW	4	NEW	4	2	4	NEW
5	2	5	2	5	4	5	3
6	5	6	6	6	NEW	6	4
7	4	7	4	7	5	7	NEW
8	9	8	7	8	7	8	13
9	NEW	9	8	9	NEW	9	12
10	6	10	9	10	10	10	6

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 09/14/02		(AFYVE) 09/04/02		(ARIA) 09/02/02		(FIMI) 09/02/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	1
2	2	2	NEW	2	2	2	2
3	3	3	2	3	4	3	3
4	4	4	3	4	9	4	5
5	6	5	NEW	5	10	5	6
6	8	6	4	6	5	6	4
7	9	7	5	7	8	7	8
8	5	8	NEW	8	12	8	7
9	NEW	9	6	9	6	9	9
10	7	10	7	10	11	10	16
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	16	4	17	2	17	11	14
13	17	5	19	4	20	12	15
18	27	7	NEW	5	18	15	21
20	RE	20	NEW	9	29	22	27
21	30			20	NEW	23	26
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	1	1	NEW
2	NEW	2	2	2	NEW	2	1
3	1	3	3	3	2	3	2
4	2	4	4	4	4	4	3
5	3	5	NEW	5	9	5	4
6	4	6	7	6	16	6	5
7	5	7	8	7	3	7	8
8	NEW	8	5	8	6	8	6
9	6	9	NEW	9	NEW	9	7
10	8	10	6	10	NEW	10	9

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



# Italy Aims To Repeat Spanish 'Triumph'

Label Execs Look Forward To Reaping The Rewards Of Hit TV Talent Show

BY MARK WORDEN

MILAN—The massive chart success and multimillion-unit-shifting sales achieved by the artists emerging from Spain's all-conquering TV talent show *Operación Triunfo* (Operation Triumph) may not be repeated in the string of European countries that are looking to launch their own versions of the show. Nevertheless, executives at Sony and Warner in Italy are confident that *Operazione Trionfo*—the

Song Contest. The Italian winner will be awarded a record deal. It has yet to be announced whether this will be with Sony or Warner, but in the meantime the two labels will alternate production of the 10 weekly compilations due to appear as the show progresses. Those compilations will feature contestants' covers of hits, followed by instrumental versions of the same tracks, so that listeners can sing along at home, karaoke-style.

*Operación Triunfo* has been phenomenally popular in Spain, with Vale Music—the independent label that released the accompanying



GIULIANO



CDs—achieving a level of sales usually associated with the majors (*Billboard*, Aug. 17). But, Warner Music Italy president Massimo Giuliano notes, "Italy is different. We have already had a version of [internationally successful talent show] *Popstars*, as well as *Saranno Famosi*." (The latter, a *Fame*-style TV show whose title translates as "They Will Be Famous," released an accompanying compilation album that was a No. 1 hit for indie label Sugar earlier this year.)

"Nevertheless," Giuliano claims, "we are confident that each weekly compilation will produce sales of between 50,000 and 100,000 units."

Sony Music Italy senior A&R director Rudy Zerbi is also enthu-

siastic about the show's A&R potential. "Unlike *Saranno Famosi*, which included acting and dancing, *Trionfo* is purely about music, and the quality of the contestants is extremely high." He says that the show would ideally uncover another Pan-European star like BMG's Eros Ramazzotti. "In terms of TV exposure, it's also great," he adds. "Normally an artist would have to wait years to get this sort of coverage."

*'Italian record executives complain about the lack of television space for young artists. A show like this, which offers several months of prime-time exposure, is splendid.'*

—MASSIMO GIULIANO,  
WARNER MUSIC ITALY

But Giuliano is cautious about the show's A&R possibilities: "I think these shows are good in terms of immediate sales rather than the search for the next star." Nevertheless, he is upbeat about the issue of TV exposure: "Italian record executives constantly complain about the lack of television space for young artists. For this reason, a show like this, which offers several months of prime-time [exposure], is splendid."

# U.K. Indies Ink European CD-Burning Deal

BY GARETH THOMAS

LONDON—Some 700 U.K. independent labels have the opportunity to make their catalogs available to consumers using CD-burning kiosks across Continental Europe, following a deal struck between U.K. trade body the Assn. of Independent Music (AIM) and Netherlands-based company DJ Power Europe.

The agreement sets terms under which tracks from AIM's 700 label members can be licensed to digital-content management firm DJ Power Europe's CD-compilation service.

"This is a great deal," AIM chief executive Alison Wenham says. "It offers European fans flexibility and convenience over the way they purchase their favorite music that they've long been asking for."

Consumers can make up their own compilations using the kiosks—which either have an Internet connection or contain WMA files—at a cost of 1.45 euros (\$1.43) per track.

DJ Power Europe has already begun operating kiosks in the Netherlands, mainly offering repertoire from

Dutch labels including Essential Dance, Corazong, Blackhole, Basic Beat, and Ryder Music. The kiosks are in outlets of leading Dutch music retail chain Free Record Shop (FRS) and in nightclubs. Within the next 12 months, DJ Power Europe intends to have a total of 100 kiosks in the Benelux countries, at FRS shops, clubs, video rental stores, bookshops, and libraries. Within two years, it aims to roll out "hundreds" more kiosks across Europe.

"We hope this deal with AIM will pave the way for further agreements with both major and independent record labels," DJ Power Europe CEO Gaby Kroon says. "Our service benefits all parties involved—record companies, retailers, and consumers."

An Internet access-only service is rolling out during the next month, and a newspaper service launches later this month whereby fans will be able to order customized compilations via mail-order forms placed in two of Holland's most popular papers, *Volkscrant* and *Algemeen Dagblad*, which have a combined readership of around 1 million.



WENHAM

# NEWSLINE...



CAMARA

London-based Sony Music Europe has confirmed the appointment of Jose Maria Camara as president of Sony Music Entertainment Spain, effective immediately. Camara, 54, will relocate to Madrid from New York, where he was BMG international senior VP of strategic projects. He had been with BMG since 1982, initially as Ariola Spain managing director. He became president of BMG Spain in 1995, adding regional responsibility for neighboring Portugal in 2000. In his new position, Camara reports to Sony Music Europe president Paul Burger. Camara, who will have full operational responsibility for Sony Music Spain, succeeds acting managing director

Juan Segurado, who reverts to his previous full-time role as senior VP of finance and administration. Burger describes Camara as "a highly experienced executive with a remarkable track record of artistic and marketing success." The move sees Camara returning to a company that he first joined—in its former guise of CBS Records Spain—during 1970. He calls the new move "simply an opportunity that, in the end, I couldn't turn down." TOM FERGUSON

Record shipments in the Netherlands during the first six months of 2002 fell by 15% in value to 200.6 million euros (\$196.7 million) compared with the same period last year, according to local International Federation of the Phonographic Industry affiliate NVPI. Album shipments were down 15% in values and 14% in units, but the more dramatic fall was in the singles market, where shipments were down 29% in both value and unit terms. The figures were broadly in line with earlier predictions (*Billboard*, Aug. 3). MENNO VISSER

Berlin-based independent music production firm Jack White Productions (JWP) is on course to deliver profits in excess of 1 million euros (\$983,000) in the current financial year, according to CEO and founder Jack White. White says that JWP, which gained a stock-market listing on Germany's Neuer Markt in 1999, is set to see strong revenue from its considerable investments in the U.S. record market. In 2001, JWP had revenue of 29.8 million euros (\$29.3 million) and profits of 44,000 euros (\$43,250). White claims the optimistic forecasts are primarily based on the successful positioning of the company in the U.S., where it has record-label subsidiaries in Los Angeles and Miami. Industry veteran White has produced more than 300 records by artists including Laura Branigan, Paul Anka, and Barry Manilow. WOLFGANG SPAHR

A restructuring of Sony Music U.K. is predicted following the news that London-based Blair McDonald, managing director of Columbia U.K., has not had his contract renewed. It is understood that no successor will be appointed; a Sony spokesman says: "We are looking at all the options." McDonald's official leaving date was not confirmed, although he is no longer at his desk. He took the Columbia U.K. post in October 1999; he previously was managing director of Sony/ATV Music Publishing U.K. and head of A&R at Sony Music Publishing U.K. It is believed that a restructuring of Sony in Britain could mirror changes undertaken by Sony Music Germany, which in April split into two distinct units for domestic and international repertoire, replacing the former dual-label structure of Epic and Columbia (*Billboard Bulletin*, April 3). GORDON MASSON

Milan-based digital-music service provider Vitaminic saw its revenue increase 21% to 3.58 million euros (\$3.51 million) in the first half of 2002. But the company's net loss was 16.5 million euros (\$16.2 million), compared with a loss of 5.4 million euros (\$5.3 million) in the first half of 2001. The higher loss was attributed to a goodwill writedown related to the acquisition of FranceMP3.com and restructuring charges. In a statement, CEO Gianluca Dettori says Vitaminic aims to "particularly focus on mobile services." He adds, "Major record labels are still slow in providing broad licenses for their catalogs to legitimate players like ourselves, and this is helping the growth of piracy. There is definitely consumer demand for digital music, and the long-term prospects are extremely promising, but the legitimate supply side of the online music market is developing less quickly than expected." MARK WORDEN



U.K.-based Music Entertainment Group (MEG) has struck a distribution deal with Universal Music Group for Eastern Europe. The pact allows MEG's U.K. reissue and archive subsidiary, NMC Music, to release product in the region for the first time. NMC—which recently released a collection of Rod Stewart material from the '60s—will initially distribute 100 titles via Universal in the region. NMC comprises NMC U.K.; NMC America, launched last year in Santa Monica, Calif. (*Billboard Bulletin*, June 6, 2001); and NMC Contracts. LARS BRANDLE

# Corruption Crackdown Hits Korean Biz

BY MARK RUSSELL

SEOUL, Korea—The prevalence of payoffs and kickbacks in the South Korean music industry has long been known to almost everyone in the business, with the occasional investigation by law enforcers seen more as a nuisance than of any real concern. But now, an unexpectedly aggressive campaign by the Seoul public prosecutor has had an impact across the entire entertainment industry here.

The seriousness of the ongoing moves against those practicing bribery and corruption in the music business is evident in the choice of words of Kim Gyu-heon, the chief public prosecutor at the heart of the current investigation: "We will bury them all."

To date, Kim's prosecutors have charged more than 30 music business figures and say they are investigating "hundreds" more from across the entertainment industry and media. According to the prosecutor's office, some 10 people who

have been charged are in hiding, either in Korea or abroad. The prosecutor's office also says it is investigating embezzlement and links with organized crime.

## HIGH-PROFILE ARRESTS

Those arrested include influential figures. Lee Sung-ho, a producer at MBC Television, has been arrested and charged with taking more than 60 million won (\$50,000) in bribes. MBC producers Eun Gyeong-pyo and Kim Young-cheol, along with Kim Jong-jin, a producer at the country's leading music video station M-Net, have been arrested on bribery charges. Bang Young-hoon, a senior writer at a leading newspaper here, was arrested and charged with taking bribes in exchange for writing positively about certain artists.

Also in the spotlight are the nation's big-four management companies—GM Planning, SM Entertainment, Sidus, and Doremi Records—and other, smaller agencies. Muddying the water somewhat is the level of vertical integration throughout the Korean music industry, which means that the owners of such management companies here also often own record labels that operate under the same roof and have broadcast interests.

Park Nam-sun, the president of Doremi Records, has been arrested on the charge of embezzling 2.3 billion won (\$1.9 million). Prosecutors say that SM Entertainment managing director Kim Gyeong-wook has also been charged with embezzling more than 1.1 billion won (\$915,000) from the agency.

The investigation has mostly targeted payola, notably through the improper use of stock options, as well as through buying videoclip packages. SM in particular has been accused of offering stock options in exchange for artist play.

## INACCURATE CHARTS

The music charts also factor into the problem. As there are no large-scale checks of album sales in Korea, charts are determined by more abstract factors, such as call-ins, other programs' charts, and even producers' gut feelings. "Everyone's just recycling everyone else's numbers," says Bernie Cho, an independent producer of TV and live music shows. Noting that there is no singles market in Korea, Cho continues: "Considering how playlists are often dictated by producers, how airplay can be influenced by 'promotional fees,' how easy it is to rig online voting, and how powerful fan clubs here can be, you can imagine how 'accurate' the charts are. It's like the blind leading the [blind]."

Execs at labels and broadcasters here have declined to comment on the investigation. But insiders have speculated that in view of the many political scandals plaguing the administration of president Kim Dae-jung, the high profile afforded the campaign could be intended as a public distraction.

When the prosecutor first announced his campaign July 11, most observers paid little attention. Jessica Yoo, assistant manager at music distributor Dreambeat Korea, points out that the industry previously survived a string of small scandals. Indeed, Kim Jong-jin left a previous job at MBC-TV after similar charges were brought against him in 1999, though he was never convicted. But this time, industry insiders expressed surprise at the speed and scope of the prosecutor's investigation, with more than one likening the prosecutor to a "pit bull."

## MUM'S THE WORD

Despite the publicity generated by the investigation, few in the music industry here are willing to speak on record about it, partly because of the delicacy of the situation and partly because of the links to organized crime that the prosecutor claims to have uncovered.

Yet there is a general feeling in the industry that once a determined investigation started, the results would be almost inevitable. "They got too greedy and too obvious," one former music channel employee says. "It's all written down—all the prosecutors have to do is look at the books." Kim, who announced his investigation in July, says that this was one of the first

issues he wanted to address upon being promoted to chief prosecutor earlier this year. "I like pop music so much that I could not ignore the seamy side of it," he claims. The prosecutors say that the scale of corruption they have found shows that incidents of bribery and other crimes are not isolated or unusual but systemic to the industry.

The effects of the crackdown have drastically hit the industry, which is already suffering from the impact of piracy and illegal file-sharing services. Many entertainment companies are either too busy dealing with the crackdown to organize the release of new albums or are scared that their attempts at promotion might only get them in more trouble.

In the meantime, sources remain worried about the future of the industry. "These guys might be corrupt," one insider says, "but they are charismatic. There's no one else who can mobilize the resources these guys can, who can do what they do."



**New Directions.** EMI Music Publishing U.K. chairman/CEO Peter Reichardt congratulates A&R executives Guy Moot and Mike Smith on their promotions at the London-based company. The moves see Moot and Smith both becoming directors of the company, former VP of A&R Moot in a new role as senior VP of U.K. and Europe A&R and Smith in his existing position of VP of A&R. Pictured standing, from left, are EMI Music Publishing U.K. senior VP of A&R Sally Perryman and Reichardt. Sitting, from left, are Smith and Moot.

## Chrysalis Music's Independent Approach Attracts Like-Minded Publishing Partners

BY NIGEL HUNTER

LONDON—In a music-publishing universe dominated by the majors, independents increasingly have two main options—find a niche or join a network. U.K.-based Chrysalis Music opted for the latter approach and has now set up a network of like-sized, like-minded indie companies in other territories across Europe and beyond.

Jeremy Lascelles, CEO of the Chrysalis Music Division, says that since the company inked its final few deals earlier this year, it now has a team throughout Europe that shares "the same ambitions and philosophy." Lascelles claims that a key element in enabling Chrysalis to pull together that network is the different culture that independents offer—it is a philosophy, he suggests, that particularly appeals to the artistic community. "When you reach a certain size," he says, "it becomes difficult to provide an adequate service to artists and writers. Majors will always have this problem, just as they will always have the biggest resources."

Earlier this year, the company completed a three-year plan to set up a Pan-European chain. It launched a joint venture with Dutch company Strengtholt Music Publishing to create Chrysalis Music Benelux, headed by GM Lucas van Slegtenhorst. The same pact saw Naarden-based Strengtholt become a partner in Chrysalis' French publishing company, now renamed Chrysalis Strengtholt Music France and headed by managing director Stephane Barret.

Around the same time, a separate deal established Chrysalis Music Italy. It is wholly owned by Chrysalis but operates in a strategic alliance with Café Concerto, a publishing company owned by its president, leading Italian composer/producer/TV personality Federico Monti Arduini.

"This network has given Chrysalis particular new strengths throughout Europe," Lascelles says. "With our associates, we can offer a real and effective alternative to the majors." Lascelles believes that, for instance, independent American publishing companies seeking profitable links in Europe will prefer to deal with a network like Chrysalis—with the infrastructure and resources to work catalogs proactively—rather than deal with multinational majors, which he suggests are top-heavy with massive amounts of

catalog and seldom physically able to focus on specific repertoire or respond swiftly to sudden opportunities.

Before the last batch of deals took place in February, the Chrysalis European network comprised wholly owned companies in the shape of Chrysalis Music U.K., Air Chrysalis Scandinavia, and Global Chrysalis in Germany, plus ChrysalisClip, a joint venture with Clippers Music in Spain. Outside Europe, Chrysalis wholly owns Los Angeles-based Chrysalis Music U.S.A. and also has sub-publishing deals with the Festival Mushroom Group in Australia and Fuji Pacific for Japan.

"We now have the resources for A&R acquisition in all key European territories," Lascelles insists, "as well as the ability to administer and exploit existing catalogs."

He adds: "There is no monopoly on great ideas or great songs, which can come from anywhere. We make commercially sensible deals as opposed to [deals] to gain market share. If an unknown wants an advance that means they [would] have to sell 1 million records to break even, we are probably not the company for them. If, however, they want a hands-on, creative team of people with a passion for music, that's what we are."

Strengtholt Music Group president/CEO Andre de Raaff agrees. "There is far greater flexibility in operating with an independent partner than with the majors," he says. "We now have access to all the Chrysalis repertoire for the Benelux countries and the possibility to acquire original copyrights in France through our joint venture there. Our repertoire is available to Chrysalis in the U.K. and to our French joint venture. Working with a multinational major, we would never have had the opportunity of creating these joint ventures."

Lascelles suggests that the network's very existence acknowledges the fact that the former Anglo-American domination of the international market has ended. "At any given moment, you'll find artists from any number of different territories showing in the charts in the U.K. or the U.S.—something that was unthinkable 10 years ago. The theory that 'it can't be cool if it isn't Anglo-American' is right out of the window. I see it as a natural evolution, and the only surprise is that it took so long."



LASCELLES



# MERCHANTS & MARKETING

## Game-Related Business Looks Ripe For Fourth Quarter

BY STEVE TRAIMAN

With more traditional music and video retailers continuing to expand their console and computer game inventory, game-related business is expected to play a more significant role in many merchants' fourth-quarter sales this year.

And with music sellers looking for other product offerings to help offset slumping CD sales, expectations for the category are high. Games sold at a record-breaking pace through the first half of 2002, and some are predicting that the upcoming holiday season could be the category's biggest sales bonanza ever.

"Retailers are the critical connection between the game publishers and hardware vendors and consumers," says Richard Ow, senior account manager for NPDFunworld, which tracks retail videogame sales. "We're looking at record volume for the industry, but everyone will be hard-pressed to make decent margins."

On the software side, the record \$2.5 billion in video and computer game sales for the first six months is a solid 19% ahead of the comparable 2001 figure, with the fourth quarter traditionally contributing more than 50% of overall sales. The total last year was \$6.35 billion, including \$4.9 billion for console games and \$1.45 billion for computer titles.

For the growing number of stores adding hardware that got a big boost from midyear price breaks (*Billboard*, June 22), the three-way console race is far from over, according to a recent Ziff-Davis Media Game Group study. Based on a demographic sample of 2,000 U.S. households, the Sony Computer Entertainment America (SCEA) PlayStation 2's (PS2) user base is currently 14.1 million, followed by Nintendo of America's GameCube (GC) with 4.8 million and Microsoft's Xbox with 3.8 million.

Sales through the holidays into next year could change the picture, as 15% of respondents wanted to buy an Xbox, while 9% desired a GC. Based on these answers, Ziff-Davis projects the Xbox U.S. user base in 2003 hitting around 13.7 million, with GC at nearly 11.2 million and PS2 at 24.1 million.

According to Ow, January-June console software topped \$1.9 billion, about 25% ahead of the prior year's figure. "The hardware price cuts created quite a spark [at retail] this spring," he observes, "and competition is also driving down software pricing. With five viable platforms and a lot of great titles, consumers will have tough choices."

Retail-dollar sales of PC games climbed past the \$600 million level for the first time in the first half of 2002—up \$20 million or about 4% from last year, according to NPD Techworld, which tracks sales at retail. "The first half is typically a slower period for retail software sales," senior software analyst Steve Koenig says. "Growing revenues demonstrate that consumers are still buying games for their computers."

### A FOCUS ON MUSIC

Also helping fuel music retail's interest in games is the increasingly prominent role that the work of major-label artists is playing in gaming software titles. Game makers and record labels are strengthening their ties to each other in

order to create more effective cross-promotion platforms. In perhaps the most telling example of new synergies between the gaming and music industries, game maker Electronic Arts (EA) has created a new division called EA Trax designed specifically to work with labels to develop and acquire music content from top acts for EA titles.

EA worldwide executive of music Steve Schnur says EA Trax is aiming to increase the benefits of pure licensing by creating



**Can the Caped Crusader Help Save the Market?** Music sellers are looking to gaming systems and related software titles, such as Kemco's *Batman: Dark Tomorrow*, pictured above, to help offset a possible slump in CD sales this holiday season.

strong marketing efforts that provide both companies with added value. EA is grabbing new songs for its games rather than the traditional but low-profile method of dusting off labels' back catalogs for tracks. Also, each song will be chryoned and programmed to unspool twice per the usual one hour of game play. In contrast, movies often run snippets of songs and display their information during the end credits in an often-empty theater.

"This is a very well-thought-out process... How do we utilize the game as one of the launching pads to releasing the album?" Schnur asks, noting that EA Trax's first effort, the NFL-affiliated *Madden 2003* (released Aug. 14), contains Bon Jovi's new single, "Everyday" (Island Def Jam), before it is available in stores. The game also coincides with Bon Jovi's appearance at an NFL-sponsored concert Sept. 5 in New York's Times Square, underscoring the band's upcoming association with NFL's *Monday Night Football*.

Schnur says, "We're not just timing our releases together... we're synergizing the artist with the game, with the sport, with the album."

*Madden 2003* debuted during the same period that OK Go's latest song, "Get Over It" (Capitol)—which is heard on the game—was added to radio playlists. On deck for late this month is the next edition of *Need for Speed*, which will include the songs "Fever for the Flava" and "Going Down on It" from Hot Action Cop, whose Lava Records debut comes out in January.

With the \$1.7 billion in revenue EA predicts to bring in for 2002,

"the major labels are believing in our reach," Schnur says. "Gaming is this huge creative force. Videogames are mainstream culture. It's not just for people who are into extreme-only sports or where only extreme-only bands can exist. There's room for everybody."

### KEY TITLES

With a broad-based audience up for grabs in the game market, console makers will be engaged in a battle for game-platform dominance this Christmas.

Success at retail is expected to hinge on a broad array of eagerly anticipated titles—both those developed by the trio of console-makers themselves and by third-party developers. With online gaming in the early stages of rollout, another opportunity for retailers will be the sale of special adapter kits that allow Web users to play against each other. More new games will incorporate Web links, and retailers are anticipating bonus sales for the new Xbox Live Starter Kit and SCEA's PS2 Network Adapter and USB Communicator.

For PS2, Sony is counting on its titles *The Getaway*, *Ratchet & Clank*, *ATV Offroad Fury 2*, Disney's *Treasure Planet*, *Jet X20*, *Primal*, *Sly Cooper and the Thievius Raccoons*, and *SOCOM: U.S. Navy Seals*. Third-party exclusives include BAM's *Eck vs. Sever*, Capcom's *Onimusha 2*, EA's *The Sims*, Konami's *DDRMAX Dance Dance Revolution*, Sega's *Shinobi*, Take-Two's *Grand Theft Auto*, and THQ's *Red Faction 2*.

For Xbox, Microsoft Game Studios will have *Blinx: The Time Sweeper*, *Brute Force*, and *MechAssault*. Key third-party exclusives include Capcom's *Steel Battalion*, Infogrames' *Unreal Championship*, Interplay's *Baldur's Gate Dark Alliance*, Konami's *Metal Gear Solid 2*, Sega's *Panzer Dragoon Orta*, and UbiSoft's *Tom Clancy's Splinter Cell*.

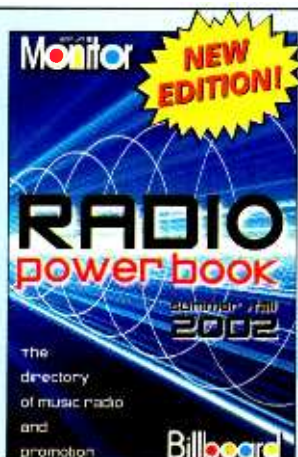
For GC, Nintendo will offer *Metroid Prime*, *The Legend of Zelda, Animal Crossing, Mario Party 4, Star Fox Adventures, Super Mario Sunshine*, and *Wario World*. Among third-party exclusives are Capcom's *Resident Evil Zero*, Infogrames' *Godzilla Melee*, and Sega's *Super Monkey Ball 2*.

Top cross-platform titles—apart from the usual lineup of sports games—include Acclaim's *Turok: Evolution* (Xbox, PS2, GC); Activision's *X-Men: Next Dimension* (PS2, Xbox, GC), and *Minority Report* (PS2, Xbox, GC, Game Boy Advance [GBA]); Eidos' *Lara Croft Tomb Raider: The Angel of Darkness* (PS2, PC) and *Hitman 2* (PC, PS2, Xbox); EA's *Harry Potter and the Chamber of Secrets* (PS2, GC, Xbox, PlayStation, GBA, Game Boy Color [GBC], PC); *James Bond 007: Nightfire* (PS2, GC, Xbox, PC); film-based *The Lord of the Rings: The Two Towers* (PS2, GBA); Kemco's *Batman: Dark Tomorrow* (PS2, GC, Xbox); LucasArts' *Indiana Jones and the Emperor's Tomb* (PS2, Xbox, PC); *Star Wars: Bounty Hunter* and *Star Wars: The Clone Wars* (both PS2, GC); Midway's *Mortal Kombat: Deadly Alliance* (PS2, GC, Xbox, GBA), and *Freaky Flyers* (PS2, Xbox, GC); UbiSoft's *Rayman 3* (GC, PS2, Xbox, GBA, PC), and *Myst III* (PS2, Xbox).

Additional reporting by Susanne Ault in Los Angeles.

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# Children's Audio Companies Prepare For Holiday Shopping Season

Disney, HIT Entertainment, Kid Rhino, And Others Ready Fourth-Quarter DVD, Video, And Music Releases

BY MOIRA McCORMICK

There's a nice bit of symbolism in the characteristic flurry of children's audio releases targeted for fourth-quarter 2002. One of the most enduring images of the holiday season is that of the Christmas tree, aromatic and evergreen. And if there ever was an audio genre that could be accurately described as evergreen, it's

kids' audio. Neither hit-driven nor street-date-sensitive, kids' audio just keeps selling and selling—modestly, yes, but steadily, year after year.

Top kiddie audio labels are preparing a number of titles that retailers hope will score with consumers during the holiday shopping season.

Leading the way is Walt Disney Records. The label has just debuted

its DVD Read-Along series, with *Monsters, Inc.*; *Toy Story 2*; *Tarzan*; and *The Little Mermaid*. This new generation of products features five different languages, enabling children and their parents to hear and read the story, with songs and vocabulary in English, Spanish, French, Italian, and German. They will also be playable on multiple platforms, ranging from TV to PC, as well as PlayStation 2 and Xbox. Suggested retail price is \$14.98 each.

Also just out is the first audio title spun off the popular Disney Channel original TV series *Lizzie McGuire*, which features series star Hilary Duff singing leadoff track "I Can't Wait." Additional tracks are from Smash Mouth, Jessica Simpson, Mandy Moore, and the Wiseguys (the irresistible "Start the Commotion"). More new releases include the inaugural

feature film *Tuck Everlasting*; *Disneymania*, in which Disney classic songs are performed by pop artists like Christina Aguilera, Jessica Simpson, 'N Sync, Usher, and Aaron Carter; *Power Rangers Vol. 1*; *Radio Disney Holiday Jams 2*; *Hilary Duff Christmas Album*, which includes duets with Lil' Romeo and Christina Milian; *Lilo & Stitch Island Favorites*; and the soundtrack to feature film *Treasure Planet*, with a score by James Newton Howard and two songs by Johnny Rzeznik, songwriter/vocalist/guitarist of Goo Goo Dolls.

#### BRAND-NEW WIGGLE

HIT Entertainment is working a brand-new Wiggles title, *Wiggly Wiggly Safari*, which is companion audio to a new video/DVD title starring the popular Australian children's quartet. Given the subject matter, it is no wonder the Wiggles have enlisted the guest-star services of the Crocodile Hunter himself, Steve Irwin. Plus, HIT is readying a trio of holiday-themed rereleases, all streeting Oct. 22: *Happy Holidays*, *Love Barney*; *Wiggly, Wiggly Christmas*; and *Yule Be Wiggling*. The Barney title is \$14.98/\$9.98; the Wiggles titles are \$10.98/\$6.98.

Over at Music for Little People, the fourth-quarter ball gets rolling Sept. 2 with the release of *Top Pop* (\$13.98 CD, \$8.98 cassette). The album consists of recent radio hits from Pink, Destiny's Child, and Five for Fighting, revamped with age-appropriate lyrics and performed by talented teen singers. The set was produced by Dennis Scott, a veteran children's artist and producer who is based in Nashville.

MFLP will release what is believed to be the first children's disco album of modern times, the latest in its series *A Child's Celebration*. *A Child's*

*Celebration of Disco* comes out Oct. 10 and includes original, kid-appropriate disco-era hits by Chic ("Le Freak"), Sister Sledge ("We Are Family"), and radio personality Rick Dees ("Disco Duck").

Finally, there's *This Land is Your Land*, a compilation featuring such artists as Taj Mahal, John McCutcheon, the Neville Brothers, Eric Bibb, Linda Tillery, Sweet Honey in the Rock, Raffi, and poets Maya Angelou and Langston Hughes. It hits retail Oct. 10. A portion of the proceeds from this socially conscious album will benefit the Southern Poverty Law Center's Teaching Tolerance Program.

Kid Rhino's got an eye- and ear-catching, just-released audio project spun off the popular Cartoon Network series *Dexter's Laboratory*, called *Dexter's Laboratory, Homeboy Genius: The Hip-Hop Experiment*. The six-song EP is priced at \$7.98 and includes original tracks by Coolio,



CD appearances of the soundtrack to *Bedknobs & Broomsticks* and *The Happiest Millionaire*; *Radio Disney Pop Dreamers*, the companion album to the new line of interactive singing and talking dolls; compilation album *Disney's Greatest Vol. 3*; *Radio Disney Jams Vol. 5*; and *Monsters, Inc.: Scream Factory Favorites*.

Due in September and October are *Bear in the Big Blue House Holiday Album*; the soundtrack to upcoming



Phife (A Tribe Called Qwest), YZ, Will I. Am of the Black-Eyed Peas, De La Soul, and Prince Paul. There is also the latest in the label's Martha Stewart Living series, *Martha Stewart Living: Kids Playtime*, and a new audio spinoff from the enduring Thomas the Tank Engine franchise, *Thomas' Trainyard Tracks*.

#### MUPPET MANIA

Kid Rhino will also launch the soundtrack to the TV special *The Muppets: 25 Years* (\$17.98). Its 28 tracks include songs from the Muppets films as well as the theme to *The Muppet Show* and favorites like Kermit the Frog's theme song, "Bein' Green." There is also a bonus track from *Kermit's Swamp Years*, a direct-to-video movie that makes its debut in September.

Kid Rhino spokeswoman Kim Estlund says the audio release will be buoyed by a plethora of Muppets promotions through the fourth quarter (*Billboard*, Aug. 3), including a Muppets float in the Macy's parade and eight NASCAR cars raced at both the Chicago Motor Speedway and Daytona at the Pepsi 400. Estlund says, "There's also a tie-in with Denny's—a Muppets 25th anniversary Grand Slam breakfast, running all summer."



**DVD Goes to the Dogs.** Actor Michael Madsen stopped by the Virgin Megastore Sunset location in Los Angeles to sign copies of the new special-edition DVD of Quentin Tarantino's cult hit *Reservoir Dogs*, which hit the shelves Aug. 27. The signing kicked off Virgin Megastores' Movie Month campaign. Pictured, from left, are Virgin Entertainment Group (VEG) North America senior visual product manager Bart Saunt, VEG senior VP of product and marketing Dave Alder, Madsen, VEG field marketing manager Andrea Placencio, and VEG visual product manager Wendy Wu.

#### TO OUR READERS

Declarations of Independents will return next issue.

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## Retail Track™



by Ed Christman

**PRICING WORRIES:** I just noticed that the Best Buy circular had **Dixie Chicks'** new album at \$9.99 for "one week," which of course is longer than the one-day strategy it was employing when it first dropped down to that price. Best Buy is obviously reacting to how its competition is reacting to its pricing, which means it sure looks like we are heading down a slippery slope. If the discounters keep this up, by the time we get to Christmas the top 10 could be selling at that price. That would make a merry Christmas for the consumer, but at what price to the industry?

**OUTWARD BOUND?** **Tony Alvarez**, who has been serving as nonexecutive chairman of the board at Wherehouse Entertainment, will step down from that position to become a director, though he will remain on the board, according to a proxy statement filing with the Securities and Exchange Commission (SEC). That filing also reveals that a management services agreement between Alvarez's company, Alvarez and Marsel, and Wherehouse will expire Oct. 14 but does not say if it will be extended, renewed, or terminated. Sources suggested that Cerberus Partners, the chain's majority owner, was negotiating a buyout.

Alvarez previously resigned as CEO of Wherehouse to run Warnaco, a troubled clothing manufacturer, and has been replaced by **Jerry Comstock**. Alvarez put up \$1 million for an equity stake in the chain when he came aboard, but the filing does not give any indication of that.

**EXTENDED EXTENSION:** The completion of the deal to sell the Tower Records Japan chain to Nikko Principal Investments Japan has again been delayed, now to Sept. 13, according to a filing with the SEC. The sale, originally scheduled to close Aug. 15 and then Aug. 30, is an essential component in the chain's refinancing plans. A new \$125 million revolving credit facility from CIT Group/Business Credit and a supplemental \$26 million term loan from



JP Morgan Chase are both contingent on the sale, which is expected to bring in about \$124 million. Those funds will be used to pay down the company's current revolver,

which had about \$180 million drawn down from it at the end of the period covered in Tower's most recent quarterly report to the SEC.

**KEEPERS WEEPERS:** Sources indicate that Kmart, which has been doing live merchandising for CDs, will revert to keepers in stores with a high shrinkage problem. In those stores, the total number of titles would be reduced by about 15%-20%.

**MEA CULPA:** I have made a number of errors lately, and I want to get them off my chest in one sitting. I misquoted Koch Entertainment Distribution president **Michael Rosenberg** in an Aug. 24 story on the company's convention. The label he said "provided stability" and a "safety net" for the company should have been identified as in-house label Koch Entertainment. In that same issue, the Retail Track column should have identified **Ronn Werre** as senior VP in charge of sales and marketing at EMI Music Distribution.

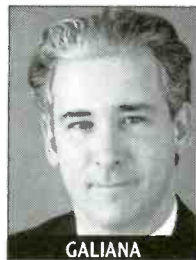
When I reported on Nielsen SoundScan mid-year numbers in the July 20 issue, **Frank Breeden**—president of both the Gospel Music Assn. (GMA) and the Christian Music Trade Assn. (CMTA)—tells me that I mischaracterized the size of the gospel and Christian market. The numbers I quoted in that story for those genres are the ones that Nielsen SoundScan tracks from mainstream accounts like independent record stores, consumer electronics shops, book stores, and discount department stores but do not include the Christian booksellers specialty accounts, which are tracked separately by Nielsen SoundScan for the GMA and the CMTA. According to data Breeden supplied to me, gospel and Christian sales totaled 23.4 million units, up 18% from the 19.8 million units tracked by the group in the first six months of last year.

In a story in the Aug. 31 issue, EMI Recorded Music's **Alan McElroy** should have been identified as VP of manufacturing and sourcing. In that same issue, I should have stated that Cablevision acquired the Wiz in December 1997.

**MAKING TRACKS:** **Dave Weigand**, former head of sales at MCA Nashville, has left the label and is seeking opportunities. He may be reached at 615-373-0682. . . **Larry Crandus**, Midwest regional marketing manager for Atlantic Records, has left that label and is seeking opportunities. He is currently living in Los Angeles. He may be reached at 323-857-0622 or at crandus@mac.com.

## Executive Turntable

**HOME ENTERTAINMENT:** Bob Denton is promoted to COO of Artisan Home Entertainment in Santa Monica, Calif. He was executive VP of operations and finance.



GALIANA

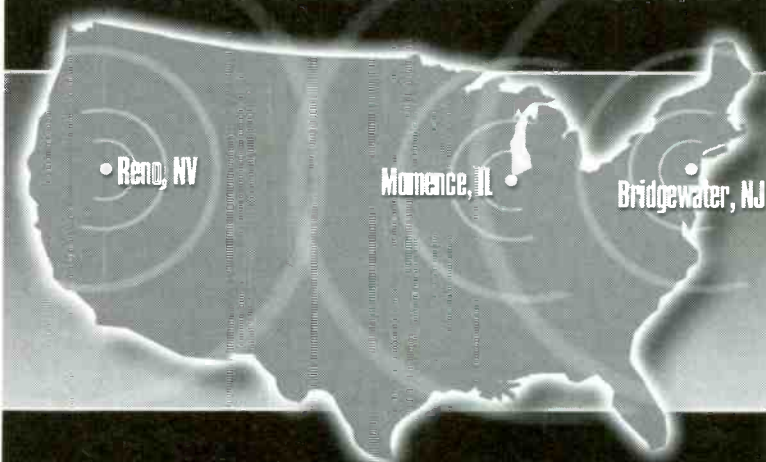
**Jean-Charles Galiana** is named senior VP of planning for Paramount Home Entertainment in Los Angeles. He was VP of finance for Virgin Entertainment Group.

**HOME VIDEO:** **Erin Crawford** is promoted to GM of Nielsen VideoScan in Los Angeles. She was director of client service.

**DISTRIBUTION:** **Syd Birenbaum** is named senior VP of Ventura Distribution in Thousand Oaks, Calif. He was senior director of business development for Akamai Technologies.

**Joanna F. Johnson** is named director of advertising for Southwest Wholesale in Houston. She was marketing and promotions manager for Silver Wave Records.

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# Boxed Set Captures Classic Episodes Of The 'Sullivan Show'

BY JIM BESSMAN

NEW YORK—One hundred forty-four classic rock'n'roll performances from the most important national TV music outlet of the '50s and '60s are being released Sept. 24 in Rhino Home Video's nine-volume *Ed Sullivan's Rock 'N' Roll Classics* DVD boxed set.

The monster box, which spans the 20-plus years the show was on the air (1948-1971), is available on DVD for \$169.99. Also available is a VHS edition for \$129.99. The first two individual DVD volumes, *Ed Sullivan's Rock 'N' Roll Classics Vol. 1—Hits of 1965-1967* and *Ed Sullivan's Rock 'N' Roll Classics Vol. 2—Hits of 1967-1970*, are additionally available for \$19.99 each, with other single-disc themed titles from the set to follow.

## A WHO'S WHO OF STARS

Bob Hope, Lena Horne, and Dean Martin & Jerry Lewis all made their U.S. TV debuts on *The Ed Sullivan Show*, as did the Beatles, whose historic appearances on the Sunday-night program galvanized a generation. Highlights of the Rhino box include seven Beatles and 12 Elvis Presley performances, along with scores of others by the likes of the Rolling Stones, the Animals, Herman's Hermits, the Supremes, the Temptations, Stevie Wonder, the Jackson 5, Buddy Holly, James Brown, the Beach Boys, Creedence Clearwater Revival, Jefferson Airplane, Janis Joplin, the Doors, and many more of the era's top acts.

The DVD set is in 5.1 audio and contains rare footage of Sullivan and his wife, Sylvia, selected discographies and trivia tracks, and an interview with John Moffit, who served as director of the show in the late '60s and worked there in various capacities from 1960 to 1973.

"He was very shy and uncomfortable and was a reluctant host," Moffit says of Sullivan, "but he was a terrific spotter of talent and a great showman. And he was very smart. He'd have the Beatles or the Stones open the show, then bring them back at the very end so everyone would stay tuned."

But Sullivan's greatest showmanship, at least in terms of rock'n'roll history, was "presenting performers when nobody else did," Moffit adds. "It was the first place you should be—not *American Bandstand*, because that was daytime. But if you got on *The Ed Sullivan Show*, your sales took off that week."

Moffit, who is president of Moffit-Lee Productions, says that when Tommy James & the Shondells performed their hit "Crimson & Clover"—which is shown on the set's seventh disc, *Rockin' the Sixties*, with such other key titles as Petula Clark's "Downtown," Steppenwolf's "Born to Be Wild," and Santana's "Persuasion"—it shot to No. 1 the next week. "We used mirrors and did things

that weren't done on live TV to make it," Moffit notes of "Crimson & Clover." "We really did the first music videos on the *Sullivan Show*, which was the transition between 'old TV' and the precursor of the new TV."

According to Rhino Home Video senior VP Amy Schorr, "Ed Sullivan was the one who basically introduced rock'n'roll to America. I grew up watching Elvis, the Beatles, the Stones, the Beach Boys,



MOFFIT

the Airplane, Joplin, Santana—he really defined culture at that period of time."

Schorr credits Rhino's relationship with Andrew Solt, who owns the rights to the *Sullivan* library, for accomplishing the difficult task of securing the necessary clearances in making the boxed set possible.

"One of the things when you clear a TV program is that when you take things out of their original context, you have to go back and get what is called 'current consent,'" Schorr explains. "So you deal with artists, guilds, unions, and music-clearance people, and the fact that we were able to pull this group of titles together is staggering. It's a real cross-section of our musical heritage from the '50s to the '70s, crossing over all musical barriers: rock, soul, pop. It's the ultimate and defining compilation of music available on DVD. It's that simple."

## MILESTONE MOMENTS

Going beyond the legendary Beatles and Presley milestones, Schorr cites Jackie Wilson, represented in the set by "I'm Comin' On Back to You," "Lonely Teardrops," "That's Why," and "Night," for "showing where Michael Jackson and Prince got their moves." He notes other timeless artists who were rarely seen on TV, "plus from a cultural standpoint, the way they dressed and the way the sets looked and changed over the years."

There were also notorious performances, Schorr adds, like the Doors' performance of "Light My Fire"—the group's only appearance on *Sullivan*.

"We were told that the network [CBS] had issued an edict saying that the Doors could not say the word 'higher' on national television," Doors keyboardist Ray Manzarek recalls. "They said, 'Jim [Morrison], you're the poet, make up another word.' Of course, he did say it, and one of the higher-ups came over and said, 'Mr. Sullivan really likes you guys and wanted you for six more shows, but you'll never work here ever again,' and Jim just looked at the guy and said, 'Hey, man, so what? We just did the *Ed Sullivan Show*,' and the official just spun around and walked out the door."

"But my wife and I watched *Ed Sullivan* religiously. Every week he would have one of the top artists. We saw the Stones, the Animals, the Beatles, Elvis Presley, Chuck Berry, Bo Diddley, Freddie & the Dreamers, Herman's Hermits—he had them all on. As a matter of fact, we found out the Doors were going to be on the show when, the Sunday before, Ed said at the end of the show, 'Next week we have a group from Los Angeles called the Doors.'"

Sullivan is immortalized in the set's packaging with lenticular art displaying the show's logo and a smiling Sullivan in trademark pose, leaning back with arms folded.

"Our biggest challenge in marketing is that the pricepoint is high, which is why the stand-alone DVDs will be released over a period of time," says Schorr, who feels that some retailers may shy away from the boxed set initially but could come around when Internet interest kicks in.

"Once consumers find it on the Internet, they'll either search for it at retail or just pay the price on the Internet," Schorr predicts. "We've seen that when there isn't a substantial commitment at retail, people either find the product at Internet sites or click-and-mortar accounts, forcing them to bring it in at retail."

At amazon.com, video/DVD group merchandising manager Stefan Pepe is particularly excited about the Sullivan box's prospects, especially given its timing with the 25th anniversary commemoration of Presley's death. "We also think it will be a great holiday title for us," he says, "since it will resonate with customers and people use Amazon to find that type of product."

## FOR THE RECORD

In the Aug. 31 edition of the *Picture This* column, Pixar's animated short "For the Birds" should have been identified as this year's winner of the Academy Award for best animated short.

# Picture This™



by Jill Kipnis

**IDOL LAUNCHES STUDIO:** Fans who can't get enough of rising pop stars Kelly Clarkson, Justin Guarini, Nikki McKibbin, and Tamyra Gray won't have to wait long to get home-video versions of the entire first season of *American Idol: The Search for a Superstar*. On Oct. 15, Ventura Distribution's new label, StudioWorks, will release *Idol* on VHS (\$14.99) and DVD (\$19.99) in conjunction with direct-response company Respond2 (R2). The DVD will feature 30 minutes of bonus backstage footage.

The title is the first for StudioWorks, which will be releasing projects in the fitness, music, and reality programming genres, in addition to films. Another new company division, KidWorks, will focus on preschool, animation, and Japanese anime titles.

Don Gold, president of StudioWorks and KidWorks, says that because *Idol* is receiving so much attention and will continue to do so after its Sept. 3 finale, releasing it to video will be an ideal way to launch the company. Among some of the already announced post-*Idol* events are a televised reunion special (Sept. 24), an RCA album featuring the 10 finalists (Oct. 15), and a 30-city tour with the finalists beginning Oct. 9.

"We already have a whole list of retailers that will be doing special promotions. A lot of them will be promoting the [RCA] record and DVD together in their stores," he says. "We have also laid out a direct-response commitment through R2."

**INDIES' 9/11 CHALLENGE:** Although anticipation is high for Paramount and HBO's new Sept. 11 commemorative titles (*Billboard*, Sept. 7), the reception has been mixed for the independent projects that have come out during the past year, including MPI Home Video's *Let Freedom Ring: Images of the American Spirit* and Nine Elleven Productions' *Remember—September 11, 2001*.

MPI rushed out *Let Freedom Ring*, a kaleidoscope of historic, heroic moments, including footage from Sept. 11 and portions of President Bush's Sept. 20 speech, for release last Nov. 27.

The title "has done really well for us," spokeswoman Cynthia MacMartin says. "It came together in the wake of Sept. 11. We have a stock library of footage of heroic actions stemming from World War I and including the JFK inauguration, Pearl Harbor,

things like that. We put it out because we wanted people to be able to see how great America can be in terms of banding together in times of crisis."

Conversely, *Remember—September 11, 2001*, which features eyewitness footage of the aftermath of the attacks plus documentation of the devastation at the Pentagon and prior acts of terrorism against Americans, has sold "a couple thousand copies," Nine Elleven founder Ben Cartwright

says. "We have not really been able to figure out how to mass-promote it."

Indeed, a distribution deal with Wal-Mart that independent distributor Trinity Home

Entertainment hoped to formalize on behalf of Nine Elleven by early July remains unfulfilled. "We had everything ready to go, but then they did not place their order," Cartwright says. "A lot of retailers don't seem to have a niche for it; they're not sure how to take it."

**NEWS BITS:** Sony is stopping production of the Betamax videocassette recorder by the end of this year. Though largely unavailable in the U.S. for about 10 years, the product was still being made in Japan . . . Consumers who purchase Microsoft's Xbox game console through Nov. 2 will be eligible to receive the system's DVD Movie Playback Kit for free through a mail-in rebate . . . Columbia TriStar Motion Picture Group president Ben Feingold was awarded the first DVD Pioneer's Award, in acknowledgment of his contribution in advancing the format, at the fifth annual DVD Awards ceremony Aug. 21 in Los Angeles . . . Columbia is launching its Buy 1, Get 1 Free promotion this fall. When consumers purchase a DVD of *Mr. Deeds* (Oct. 22), *Spider-Man* (Nov. 1), or *Men in Black II* (Nov. 26), they will receive a special insert listing 25 selected catalog titles they can then receive for free. Titles range from *On the Waterfront* to *Charlie's Angels* . . . The Video Industry AIDS Action Committee (VIACC) presents the fifth annual Visionary Honors Sept. 19 at Los Angeles' Four Seasons Hotel. Honorees will be New Line's Stephen Einhorn, Mister Video's Ray Jewell, VIACC board member Maria LaMagra, and Rhino's Amy Schorr.

Additional reporting by Catherine Applefeld Olson in Washington, D.C.



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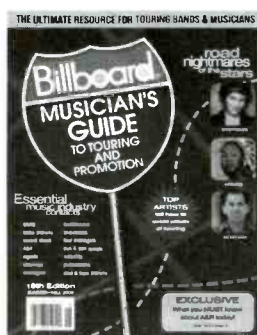
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## PROGRAMMING

# Does Radio Consolidation Equal Less New Music?

BY MARC SCHIFFMAN  
and SEAN ROSS  
*Airplay Monitor*

Amid the massive consolidation that has affected the radio industry since the Telecommunications Act of 1996, a number of the resulting mega-group owners have been accused in the mainstream press of playing less new music at their stations—where “consolidated” essentially equals “conservative.”

In a recent survey of how much new music is added to top 40 stations each week, *Billboard/Airplay Monitor* discovered that smaller groups and individually owned stations do indeed add more songs each week. But there are also some prominent exceptions and a wide variance within certain groups.

### ZIMMER: MOST AGGRESSIVE

At mainstream top 40, the two small-market stations owned by Zimmer Broadcasting were the most aggressive on new music, averaging 5.25 new songs per week, followed by Bristol Broadcasting's 4.5. Independently owned stations (or those owned by a group with only one mainstream top 40 station) averaged 3.66 adds per week, followed by Citadel (3.37), Entercom (3.31), Clear Channel (3.30), Susquehanna (3.17), Infinity and Cox (3.08), Radio One (2.92), and Cumulus (2.67). The single most aggressive station was Zimmer's WCIL Carbondale, Ill., with 6.67 new songs per week.

Averaging the number of new songs each station added to their playlists in the six-week period between June 30 and Aug. 4, there wasn't one rhythmic reporter as aggressive as WCIL. Clear Channel's KBOS (B95) Fresno, Calif., was first, with 5.33. Three rhythmic stations averaged more than five adds per week, while four rhythmic stations would have even made the mainstream top 10.

The most aggressive rhythmic top 40 group, American General, had two reporting stations averaging 3.75 new songs per week—significantly less than Zimmer's 5.25. And the rest of the pack is much tighter, with independently owned stations (3.42), Infinity (3.37), and Clear Channel (3.26) all separated from American General by less than half a song each week. Notably, Infinity is one of mainstream top 40's more conservative groups; its 3.08 adds made it No. 8 at that format. But in rhythmic, it's No. 3. Similarly, Clear Channel is No. 6 in mainstream but No. 4 here, even though it averages about the same number of adds: 3.26 in rhythmic and 3.30 in mainstream top 40.

Clear Channel, despite its reputation for conservatism, owned the

two most aggressive stations: B95 and KZZP Phoenix, as well as two others in the top 11. It also owned four of the bottom 11. Our most conservative group, Cox, owned two of the four most conservative stations, while none of the remaining Cox signals placed higher than midpack.

The new crop of dance-driven rhythmic may have a reputation for playing obscure music, but they're actually tight with adds. In addition to WPYO, the stations WPYM Miami, WKIE Chicago, WQSX Boston, and WKTU New York averaged between 1.8 and 2.3 Airplay Adds per week.

Where did some of the format's other best-known stations finish? WBBM-FM (B96) Chicago was tied for No. 14 with 3.5 adds. KXJM (Jammin' 99.5) Portland, Ore., was No. 22 (3.17). KGGI Riverside, Calif.—which is considered a tough add—was just under the median, at No. 27 (2.83). And under new management, XHTZ (Z90) San Diego had 2.67. As for whether competition makes stations more or less aggressive, a look at Honolulu's three rhythmic reporters finds one (KDDB) among the most aggressive, another (KIKI) among the least, and the third (KXME) exactly midpack, with 3.17.

At the other end of the spectrum is adult top 40. While that format has become aggressive enough in recent years to take a more central place in label plans (*Billboard*, Sept. 7), stations are widely thought to have become more conservative during the past 10 months. That, perhaps, is why only WCDA Lexington, Ky., is averaging more than three new songs per week. Or why nine stations are averaging less than one new song per week.

### NO MORE LIKELY

Unlike top 40, an independently owned adult top 40 station wasn't any more likely to start songs. Those stations were No. 5 overall, behind Bonneville, whose stations averaged all of two adds per week; Citadel (1.94); Entercom (1.75); and Infinity (1.70). Clear Channel, whose gold-based “Mix” outlets are among the format's tightest stations, averaged 1.57 Airplay Adds, still well ahead of Cumulus (0.94) and ABC (0.78). The adult top 40 showing cements Cumulus' reputation as one of the tightest groups in any format.

As for Clear Channel, it had three stations among the 10 most aggressive and three among the 12 least aggressive. While many of its Mix outlets did indeed rank toward the bottom, only WMXL Lexington, Ky., (1.0) and WMVX (0.67) made the bottom tier.

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# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter

by Geoff Mayfield

**BIG COUNTRY:** A banner year for country gets even brighter, as the **Dixie Chicks** score one of the genre's biggest Nielsen SoundScan weeks. The trio not only leads Top Country Albums but with 780,000 units sold also



scores the second-largest opening week of any title released this year and the third-biggest week notched by any album in 2002. Only **Eminem**, who rallied 1.3 million in his first full week of sales and 809,000 the following week, has put up bigger numbers in this challenging year.

Among country acts, the Chicks' opening frame is downright huge, the largest by any but **Garth Brooks**. Brooks had three albums with fatter weeks—in their openers, 1998's *Double Live* had 1.08 million units and 1997's *Sevens* reached 897,000, while *The Hits* peaked at 907,000 during Christmas week of 1995—but no other country act in the past dozen years has soared as high as Dixie Chicks have with *Home*.

In a climate where so many country practitioners wrap their sound in pop confections, the Chicks score one of the genre's biggest weeks of recent years with an album rooted in the music's deep traditions. In fact, like an old **Barbara Mandrell** lyric, one could suggest that the Chicks were "country when country wasn't cool." In 1999, when the trio's last album led *The Billboard 200* with a respectable 341,000 units, the genre's album sales were down 7.6% from the prior year. Now, in a difficult year, when country is one of the few genres to see an increase in album volume and five different country sets have reached No. 1 on *The Billboard 200*—more than in any other year of the chart's history—the Chicks have become media darlings, with appearances on *Today* and *Late Show With David Letterman* included in *Home's* vast launch campaign.

**YOUNG AND RESTLESS:** As sophomores **Lil' Flip**, **Trina**, and **Queens of the Stone Age** invade the top 20 (at Nos. 12, 14, and 17, respectively), other recent acts show growth too. **Coldplay**, at No. 5, is the most conspicuous, with an opener of 141,000 units—more than four times its first album's best week.

Pop trio **BBMak** begins at No. 25 with 38,000, less than the 42,000 its first album sold in Christmas week of 2000 but better than that title did in any non-holiday week. Country's **Montgomery Gentry** is close at No.

26 with 37,000, besting the 27,500 that its second album moved last year in the duo's strongest prior week.

Veteran **Aimee Mann** soars, too. Entering at No. 35 (30,500), it's the highest *Billboard 200* rank of her solo career, whomping 1996's *I'm With Stupid* (No. 82). It is her best standing since 1985 when the group she fronted, **Til Tuesday**, took *Voices Carry* to No. 19.

**WINNING MARGINS:** Just as the Nielsen ratings prove the might of MTV's Video Music Awards (VMAs), with the Aug. 29 cablecast beating any program aired that night by the broadcast networks, *The Billboard 200* also shows the special's muscle. No fewer than 21 albums on the big chart by acts who either won a VMA, played the show, or were nominated for an award see sales gains, with a dozen of those bulleting.

Near the top of the chart, winners **Eminem** and **Avril Lavigne**—who were both already showing momentum last week—grow at Nos. 2 and 3, respectively, with the latter earning her second straight Greatest Gainer (up 16%). The former performed at the awards show, while the latter played the pre-awards special. Deeper on the chart, the VMAs' influence is even more obvious, with some of the biggest spikes seen by rock acts: **the Vines** (40-30, up 31%), **the Hives** (104-90, up 37.5%), **the White Stripes** (105-96, up 28%), and **Dashboard Confessional** (181-152, up 14%).

**SMALLER CIRCLE:** The club **Norah Jones** joined is even more exclusive than this column described last issue, as her *Come Away With Me* is only the second Blue Note album certified platinum by the Recording Industry Assn. of America (RIAA). It is only the fourth from the label to reach any certification level; the only other with net shipments of 1 million or more was the 1999 debut of **Us3**, *Hand on the Torch*.

The other two Blue Note sets to receive RIAA honors were stamped gold for net shipments of 500,000: **John Coltrane's** 1957 classic *Blue Train*, certified in April 2001, and **Stanley Jordan's** 1985 breakthrough set, *Magic Touch*, just certified last month. Blue Note, too, was the distributing label for **War's** 1977 opus *Platinum Jazz*, also gold.

Meanwhile, Jones' set (No. 11) posts a fourth straight gain, its 21st in 27 chart weeks.



## Singles Minded

by Silvio Pietrolungo, Minal Patel, Wade Jessen

**AT SEVENTEEN:** **Tim McGraw** nabs his 17th chart-topper on *Hot Country Singles & Tracks*, as "Unbroken" ends **Kenny Chesney's** seven-week stint on top with "The Good Stuff," which drops to No. 3. McGraw's string of No. 1 hits began more than eight years ago, when "Don't Take the Girl" spent two weeks atop the chart in May/June 1994.

"Unbroken" gains 122 detections to close the No. 1 deal with 5,400 plays. In order to remain on top next issue, McGraw will have to fend off sturdy competition from **Darryl Worley**, who is hungry for his first No. 1 single with



"I Miss My Friend" (2-2). Worley's gain of 35 plays is the leanest in the top five, but he trails McGraw's total by just 84 spins. Elsewhere on the chart, **Jo Dee Messina's** "Dare to Dream" jumps back in the hunt after two straight weeks of decline, a feat rarely accomplished on *Country Singles & Tracks*. "Dream" recaptures its bullet with an increase of 15 plays and reaches a new peak position of No. 23 in its 19th chart week. The elongated life of Messina's single keeps her *Burn* set on *Top Country Albums* past its second birthday, which was Aug. 1. Similar to the cases of **Dixie Chicks' Fly** and **Shedaisy's The Whole Shebang**, Messina's album is allowed to remain on the current charts beyond the 104 weeks that would usually push it to catalog status because a single from the album continues to show growth on the radio chart.

*Hot Country Singles & Tracks* also sports the most titles by Canadian artists in more than three years. The four titles are **Emerson Drive's** "Fall Into Me" (31-31), **Carolyn Dawn Johnson's** "One Day Closer to You" (35-33), **Terri Clark's** "I Just Wanna Be Mad" (43-37), and newcomer **Aaron Lines' "You Can't Hide Beautiful"** (41-39). The last time this chart saw that many Canadian contenders was in the April 17, 1999, issue, when Clark, **the Wilkinsons**, **Paul Brandt**, and **Shania Twain** carried the maple-leaf flag.

**CREED-ENCE:** **Creed** earns its fourth consecutive top 10 on *The Billboard Hot 100*, as "One Last Breath" climbs 14-9. "Breath" gains 7.1 million listener impressions to raise its audience total for the week to 66.3 million. Now in its 15th week on the chart, the track's gain is the second-highest of its run, trailing only the 7.6 million jump the track took in the Aug. 24 issue.

**Creed** began its top 10 streak in July 2000 with the No. 7-peaking "Higher." That was followed by the No. 1 placing of "With Arms Wide Open" in November 2000 and "My Sacrifice," the lead single from current album *Weathershed*, which hit No. 4 in February. **Creed** is the only rock act to place four songs in the top 10 of the *Hot 100* this decade. The next closest in that span is **Matchbox Twenty**, with two top 10 tracks since 2000.

**BRIGHT LIGHT:** **Sean Paul's** "Gimme the Light," one of two records still climbing the *Hot R&B/Hip-Hop Singles & Tracks* chart after 20 weeks, also nabs this issue's Greatest Gainer/Airplay honor along the way. "Light" reaches a new peak, advancing 39-25, rising nearly 40% in audience for a total of 17.5 million listeners. Contributing to its audience gain is increased airplay from major-market stations, including WQHT New York; KKBT Los Angeles; WUSL Philadelphia; WPWX Chicago; WPGC Washington, D.C.; and WWPR New York, where "Light" is the station's fourth-most-played track.

Sales of the single also increase by more than 80%, pushing it to No. 34 on the *Hot R&B/Hip-Hop Singles Sales* chart and re-entering *Hot 100 Singles Sales* at No. 32 (establishing new peak positions on both charts). On the *Hot 100*, "Light" climbs 88-74 in its 20th—and what would normally be its last—week on the chart. Since the title has experienced continued growth during the past few weeks, we will allow "Light" to remain on the *Hot 100* until its momentum is reversed.

**WORKIN' IT:** **Missy "Misdemeanor" Elliott** works it out and swipes this issue's *Hot Shot Debut* on the *Hot R&B/Hip-Hop Singles & Tracks* chart, with "Work It" bowing at No. 36. The track is the highest debut this year on that chart, beating out "Full Moon" by **Brandy**, which entered at No. 38 in the April 20 issue. The track is the first single from her yet-to-be titled album, which is slated for a Nov. 19 release. While "Work It" is this year's highest debut, it is not Missy's highest entry: "Make It Hot" by **Nicole** featuring Missy made its first appearance on the *Singles & Tracks* chart at No. 7 in June 1998, but that was when *Billboard* policy deemed that airplay-only tracks could not chart, a rule that led to high debuts when a single was finally released at retail.







THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	82	19	HOOBASTANK ●	Hoobastank	25	151	139	112	TRUTH HURTS	Truthfully Speaking	5
101	85	17	VARIOUS ARTISTS ▲ <sup>2</sup>	Now 9	1	152	181	163	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	108
102	69	34	N.O.R.E.	God's Favorite	3	53	136	197	SOUNDTRACK	Blue Crush	136
103	78	26	PAPA ROACH ●	Lovehatetragedy	2	154	NEW	1	VARIOUS ARTISTS	The N.W.A. Legacy Volume 2	154
104	93	8	KID ROCK ▲	Cocky	7	155	127	—	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall	127
105	62	—	EVA CASSIDY	Imagine	62	156	148	134	SOUNDTRACK ▲ <sup>2</sup>	Moulin Rouge	3
106	90	4	DJ SAMMY	Heaven	67	157	103	64	DO OR DIE	Back 2 The Game	64
107	NEW	1	30 SECONDS TO MARS	30 Seconds To Mars	107	158	83	—	BLINDSIDE	Silence	83
108	94	7	DARRYL WORLEY	I Miss My Friend	21	159	171	—	POINT OF GRACE	Girls Of Grace	159
109	96	4	INCUBUS ▲	Morning View	2	160	152	143	TIM MCGRAW ▲ <sup>2</sup>	Set This Circus Down	2
110	NEW	1	DUNCAN SHEIK	Daylight	110	161	142	100	BARRY MANILOW ▲	Ultimate Manilow	3
111	89	22	WYCLEF JEAN	Masquerade	6	162	92	—	SEETHER	Disclaimer	92
112	98	10	THE BEATLES ▲ <sup>8</sup>	1	1	163	107	—	SLEATER-KINNEY	One Beat	107
113	123	10	AALIYAH ▲ <sup>2</sup>	Aaliyah	1	164	138	81	ELVIS PRESLEY	Elvis: The Very Best Of Love	81
114	110	10	KENNY CHESNEY ▲ <sup>2</sup>	Greatest Hits	13	165	172	137	BRAD PAISLEY ▲	Part II	31
115	100	15	BRITNEY SPEARS ▲ <sup>4</sup>	Britney	1	166	117	—	CONJUNTO PRIMAVERA	Perdoname Mi Amor	117
116	99	15	MARC ANTHONY ●	Mended	3	167	149	133	JENNIFER LOPEZ ▲	J To Tha L-O! The Remixes	1
117	91	13	DONELL JONES	Life Goes On	3	168	156	153	STAINED ▲ <sup>4</sup>	Break The Cycle	1
118	108	6	JUMP5	All The Time In The World	86	169	153	150	311 ●	From Chaos	10
119	121	11	TIM MCGRAW ▲ <sup>3</sup>	Greatest Hits	4	170	NEW	2	GAITHER VOCAL BAND	Everything Good	159
120	87	34	SOUNDTRACK	Austin Powers In Goldmember	27	171	161	148	KAREN CLARK-SHEARD	2nd Chance	82
121	106	15	SOUNDTRACK ▲	Spider-Man	4	172	157	149	AMY GRANT	Legacy...Hymns & Faith	21
122	88	35	DEF LEPPARD	X	11	173	122	97	FILTER	theAmalgamut	32
123	145	11	VARIOUS ARTISTS	Reggae Gold 2002	123	174	158	147	GOO GOO DOLLS ●	Gutterflower	4
124	120	4	B2K ●	B2K	2	175	NEW	13	SOUNDTRACK	Queen Of The Damned	28
125	109	16	WEEZER ●	Maladroit	3	176	140	113	SOUNDTRACK	Like Mike	18
126	129	11	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4	177	155	135	INDIA.ARIE ▲	Acoustic Soul	10
127	128	12	ALICIA KEYS ▲ <sup>5</sup>	Songs In A Minor	1	178	101	—	SOUNDTRACK	Undisputed	101
128	135	14	THE STROKES ●	Is This It	33	179	160	136	GARY ALLAN ●	Alright Guy	39
129	112	17	AVANT ●	Ecstasy	6	180	165	132	DOLLY PARTON	Halos & Horns	58
130	119	11	SOUNDTRACK ●	I Am Sam	20	181	199	186	NAS ▲	Stillmatic	5
131	126	10	JA RULE ▲ <sup>3</sup>	Pain Is Love	1	182	143	71	SPARTA	Wiretap Scars	71
132	113	19	TRIN-I-TEE 5:7	The Kiss	85	183	182	156	BONNIE RAITT ●	Silver Lining	13
133	124	10	SOUNDTRACK	Lizzie McGuire	124	184	177	158	ANDREA BOCELLI ▲	Cieli Di Toscana	11
134	130	11	ENYA ▲ <sup>6</sup>	A Day Without Rain	2	185	146	184	ANITA BAKER	The Best Of Anita Baker	118
135	125	10	DEFAULT ●	The Fallout	51	186	164	123	MOBY ●	18	4
136	NEW	1	BREAKING BENJAMIN	Saturate	136	187	178	183	TRAVIS TRITT ▲	Down The Road I Go	51
137	111	11	BETH ORTON	Daybreaker	40	188	159	98	BOX CAR RACER	Box Car Racer	12
138	151	10	MARY J. BLIGE ▲ <sup>2</sup>	No More Drama (2002)	14	189	154	76	MARY J. BLIGE	Dance For Me	76
139	147	11	CRAIG DAVID ▲	Born To Do It	11	190	173	154	VARIOUS ARTISTS ●	Off The Hook	13
140	134	11	BRANDY ▲	Full Moon	2	191	185	162	JOE NICHOLS	Man With A Memory	107
141	97	11	MACK 10 PRESENTS DA HOOD	Mack 10 Presents Da Hood	40	192	95	—	BIG TRAY DEEE	The General's List	95
142	144	11	BLAKE SHELTON ●	Blake Shelton	45	193	188	178	ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!	169
143	163	11	COLDPLAY ▲	Parachutes	51	194	166	139	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29
144	118	11	ANASTACIA	Freak Of Nature	27	195	183	166	ALISON KRAUSS + UNION STATION ●	New Favorite	35
145	132	11	THE FLAMING LIPS	Yoshimi Battles The Pink Robots	50	196	190	176	DIANA KRALL ▲	The Look Of Love	9
146	150	11	USHER ▲ <sup>4</sup>	8701	4	197	176	146	SHEDAISSY	Knock On The Sky	23
147	116	11	JIM BRICKMAN	Love Songs & Lullabies	73	198	102	—	MURDERDOLLS	Beyond The Valley Of The Murderdolls	102
148	141	11	SOUNDTRACK ▲	Shrek	28	199	198	174	LONESTAR ▲	I'm Already There	9
149	133	12	TOBY KEITH ▲	Pull My Chain	9	200	169	130	VARIOUS ARTISTS	Vans Warped Tour 2002 Compilation	55
150	131	10	E-40	The Ballatican: Grit & Grind	13						

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asstenn indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 14 2002 Billboard TOP JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entry: DIANA KRALL - The Look Of Love.

SEPTEMBER 14 2002 Billboard TOP CLASSICAL ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entry: CARRERAS-DOMINGO-PAVARTTI - The Best Of The 3 Tenors.

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

SEPTEMBER 14 2002 Billboard

Table with columns: RANK, ARTIST, Title. TOP CLASSICAL BUDGET. Top entry: 20 CLASSICAL FAVORITES - VARIOUS ARTISTS.

SEPTEMBER 14 2002 Billboard TOP CLASSICAL CROSSOVER™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entry: ANDREA BOCELLI - Ciel Di Toscana.

SEPTEMBER 14 2002 Billboard

Table with columns: RANK, ARTIST, Title. TOP CLASSICAL MIDLINE. Top entry: BABY MOZART - VARIOUS ARTISTS.

SEPTEMBER 14 2002 Billboard TOP CONTEMPORARY JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entry: NORAH JONES - Come Away With Me.

SEPTEMBER 14 2002 Billboard TOP NEW AGE ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Top entry: ENYA - A Day Without Rain.

SEPTEMBER 14 2002 Billboard

Table with columns: RANK, ARTIST, Title. TOP KID AUDIO. Top entry: KIDZ BOP KIDS - KIOZ BOP 2.

Albums with the greatest sales gains this week... Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold)... Nielsen SoundScan









Billboard MODERN ROCK TRACKS. Airplay monitored by Nielsen Broadcast Data Systems. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: BY THE WAY - Red Hot Chili Peppers (12 Weeks At Number 1).

Billboard MAINSTREAM ROCK TRACKS. Airplay monitored by Nielsen Broadcast Data Systems. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: BY THE WAY - Red Hot Chili Peppers (6 Weeks At Number 1).

Billboard TOP 40 TRACKS. Airplay monitored by Nielsen Broadcast Data Systems. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: DILEMMA - Nelly Featuring Kelly Rowland (1 Week At No. 1).

Billboard ADULT CONTEMPORARY. Airplay monitored by Nielsen Broadcast Data Systems. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: DO IT FOR LOVE - Daryl Hall & John Oates (2 Weeks At Number 1).

Billboard ADULT TOP 40 TRACKS. Airplay monitored by Nielsen Broadcast Data Systems. Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: COMPLICATED - Avril Lavigne (7 Weeks At Number 1).

Billboard TOP 40 TRACKS (continued). Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: DILEMMA - Nelly Featuring Kelly Rowland (1 Week At No. 1).

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 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. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detection and audience (Top 40 Tracks excluded). © 2002, VNU Business Media, Inc. All rights reserved.





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# Touring Biz Laments As Stars Stay Home

Continued from page 1

some proven winners are staying on the sidelines, perhaps when they are needed most. Chief among them is Pink Floyd, which last launched a sold-out tour of stadiums in 1994. Others who are off the road include Bob Seger, Michael Jackson, Barbra Streisand, Whitney Houston, and Mariah Carey. And though they toured recently and successfully, Madonna and Paul McCartney typically log few miles on the concert trail.



**TINA TURNER: 2000**  
108 shows / \$122.5 million  
2.4 million attendance

The list of non-factors is getting longer: Superstar acts including Garth Brooks, Tina Turner, Kiss, and Eric Clapton have stated their intentions to back off from touring, and Cher is in the midst of a "farewell" tour destined to be one of the top-grossing treks of the year (*Billboard*, Sept. 7).

In short, when proven acts don't tour, they leave box-office money on the table. Arfa observes, "There's a lot of mediocrity that goes out every year, while superstars are on the sidelines."

Some would say the "money-on-the-table" assumption is just part of the business. "In general, I suppose that hypothesis is correct, that there are acts that choose not to work or are otherwise occupied that could do good business," says Arthur Fogel, president of Clear Channel Entertainment's (CCE) touring division. "But I suppose that has always been the case."

## WISH YOU WERE HERE

Few acts are missed more on the international touring front than Pink Floyd. In 1994, the British band grossed \$103.6 million on a sold-out stadium tour that garnered popular and critical acclaim. The tour drew more than 3 million people—at least 1 million more than the Rolling Stones, Eagles, Elton John, or Billy Joel drew

in the same star-studded year.

What's more, Pink Floyd missed out on the recent dramatic upswing in ticket prices, with its 1994 tickets topping out at only \$60. It's not unreasonable to assume that a Pink Floyd tour today could price premium seats at \$200 or more, and a \$200 million tour by the band, with or without founding member Roger Waters, would be well within reach.

"Pink Floyd did sold-out stadium-level business without Roger Waters," notes Fogel, who was involved with the band's last tour when he was president of Concert Productions International (CPI). Fogel adds that he and CCE would obviously be keen to work with the group again. "We're always interested in anything that can do business, especially at that level. There is no question that Pink Floyd would do huge business."

John Meglen, now co-president of tour producer Concerts West, was on the road with Pink Floyd in '94 as an executive with CPI. "Pink Floyd didn't get to take full advantage of the increases in ticket prices, but they were always tremendously sensitive to their demographic," Meglen notes. "Pink Floyd is a band that's multi-generational, and [they] would need to be somewhat sensitive to ticket prices, as we all should."

With a history in place, Meglen says he'd be interested in any Pink Floyd touring plans, too. "Everybody puts feelers out occasionally, but I haven't heard anything about them touring," he says. "My understanding is they have no plans to tour. I'll say this: As a promoter I'd love to see it, and as a fan I'd love to see it."

Longtime Pink Floyd manager Stuart O'Rourke could not be reached for comment, but a spokesperson from O'Rourke's EMKA Management in London confirms there are no current plans for a tour. A "small, semi-acoustic" tour by Pink Floyd guitarist David Gilmour could take place in 2003, the source says, but plans are tentative.

## MISSING IN ACTION

There are several other artists that likely could do big business on the



**MICHAEL JACKSON: 1997**  
40 shows / \$83.5 million  
2 million attendance

road. Carey, who has never toured consistently, grossed an impressive \$7.1 million from a mere nine shows in spring 2000. Likewise, Houston grossed more than \$21.6 million from 76 shows in the 1990s.

Jackson's drawing power today in the U.S. is somewhat of an enigma, but the King of Pop grossed a whopping \$83.5 million from 40 international shows in 1997. Streisand went out with a bang, doing a brace of millennium shows at Las Vegas' MGM Grand Garden Arena, grossing a record-setting \$18 million. An infrequent touring attraction at best, Madonna rang up \$74 million last year from just 47 dates on the sold-out Drowned World tour.

On the rock'n'roll front, Seger was a touring machine several decades back, playing 267 shows in 1974 and averaging 250 per year prior to that. Seger has staged two tours in the past 15 years, the latest being a 64-date run in 1996 that grossed \$26.3 million and drew nearly 1 million people. Seger is another artist that missed out on the dramatic upswing in ticket prices; some feel a \$75 million-\$100 million tour for him would be attainable.

"Bob Seger is the biggest act on the planet who has not worked,"



**PINK FLOYD: 1994**  
59 shows / \$103.6 million  
3 million attendance

states Rick Franks, Detroit-based president of North Central Music for CCE and a veteran of numerous Seger dates. Needless to say, if Seger's camp called about a tour, Franks would sign up "in a minute. If anybody could talk him into [touring], his business would surpass anything he's done in the past. This is a huge star sitting at home being a family man and maybe a professional golfer."

Some say the very fact that these artists rarely tour makes them potential box-office gold. "The reason why these acts do multimillion-dollar box office is because they don't tour every year," Kiss manager Doc McGhee says. "That's their cachet. When they do go out, it's the only time you can see them."

McGhee says this holds true for acts like U2, AC/DC, and even the Stones. "You can't be in the marketplace too much—your worth is less. You have to be out of the public eye."

One top-grossing act that has been out of the public eye will return to touring in a move expected to be greeted with a fevered response. Phish ends its hiatus with a New Year's Eve show at New York's Madison Square Garden, followed by concerts Jan. 2-4 at the Hampton Coliseum in Virginia. The band is expected to tour extensively next



**BOB SEGER: 1996**  
64 shows / \$26.3 million  
923,829 attendance

year; Phish hasn't toured since 2000, when it grossed \$22.3 million for the year.

## EARLY RETIREMENT

Then there are those veteran acts that have announced their retirement. For them, a last hurrah can prove magic at the box office. Turner's farewell tour was the world's top outing in 2000, grossing more than \$122 million. Kiss called it quits from the road in 2000-2001 as well, after taking in about \$70 million for the tour.

Another prominent "retiree" is Brooks, who embarked on what remains country music's only \$100 million tour—a feat made even more impressive by his ticket prices, which rarely topped \$20. Sources close to Brooks say he has no intention of touring again.

"Garth Brooks, this guy was doing five Sioux Cities when he quit," Arfa marvels.

So why do Brooks and others hang it up when they're at the peak of their touring powers? "The dynamics of each situation are different," Fogel says. "In many cases, or maybe even most, it doesn't come down to money. There are so many factors and variables involved, and until the time is right, touring is just not the priority."

Announcing retirement or a farewell tour "just seems like a good idea at the time" for many, McGhee says, adding that official retirement is not written in stone. "You never know what will happen. Garth Brooks said he'll never tour again, but I believe he will—it just may take a few years. I get so many e-mails about Kiss doing shows—people are just not ready to give up on Kiss. I think that Kiss may end up doing one-off shows and things that mean something to them."

In addition to "retired" artists, there are those former groups that do not take advantage of potentially lucrative reunion tours. After a 20-year absence, Crosby, Stills, Nash & Young hit pay dirt when they reunited, as did Bruce Springsteen when he reconvened with his E Street Band. Eagles parlayed a 16-year absence into an ongoing, multi-million dollar touring franchise.

Among the premier candidates for reunions are Led Zeppelin, whose

surviving members remain active touring musicians, and the Police. Others include Van Halen with David Lee Roth, Journey with Steve Perry, and such niche acts as the Clash and the Replacements.

"Van Halen would be a big reunion, and the Police would be a huge reunion," McGhee says. "Journey with Steve Perry would do really, really well. But there's no question the biggest would be Led Zeppelin."

Arfa agrees that a Jimmy Page/Robert Plant/John Paul Jones lineup could do major business under the Zeppelin banner. "Led Zeppelin is still big," he says, adding that a tour would be far better sooner than later. "Every day the window gets narrower."

As far as a potential Police reunion, Miles Copeland, former manager of the band, says: "It's not in any cards right now."

## THE NEXT GENERATION

It's no mistake that many veteran acts have become the top grossers. Simply put, their fans have the most money. Meglen believes that in time, the current generation of artists will take the veterans' places. But for now, the younger fans of these younger bands cannot pay top dollar. "As the children of the baby boomers become the bulk of our ticket-purchasing public, we will see grosses drop, and the only way to compensate is to have more kids going to concerts," Meglen says. "If the average ticket price for the boomer acts is \$100, the average ticket price for the [younger] acts is \$25."

Not everyone is convinced that the hot acts of today will be the \$100 headliners of tomorrow.

"I don't think so," Arfa says. "All of these major careers were built in the late '60s, early '70s, and we thought



**WHITNEY HOUSTON: 1999**  
19 shows / \$6 million  
85,156 attendance

that was the norm. The record game is much different now—they don't talk about building careers, they talk about profits and releasing records at certain times. Careers are second."

As a result, Arfa believes, careers burn faster. "Look how many acts have huge records and then disappear or at least don't equal [previous success]. Twenty years ago, a huge seller was usually followed by a career, and today that no longer exists."

# EMI, Stones Hope New Fans Lap Up 'Forty Licks'

Continued from page 1

Fade Away." The second half features the post-ABKCO material, including four new songs. The project is due Sept. 23 in Japan, Oct. 1 in North America, and Sept. 30 in all other markets.

Although the set contains 40 tracks, any reference to it being a 40th-anniversary collection for the band is scuttled by all involved. "We're not positioning it as a 40th-anniversary set," Virgin Records (U.S.) president/COO Roy Lott stresses. "We're saying, 'We have two discs of great songs.'"

Richards and Mick Jagger, billed as the Rollin' Stones, played London's Marquee Club in July 1962, but Jagger still considers 1963—when drummer Charlie Watts joined the band—the year of the group's birth. He dismisses any talk of anniversaries with, "I'm not really hanging my hat on that particular year." What do you expect from a band whose members still refer to themselves as "the boys"?

## PARIS IN THE SPRINGTIME

In May, Richards, Jagger, Watts, guitarist Ron Wood, and bassist Darryl Jones entered a Paris recording studio. "The last tour ended in 1999, and I thought, 'I probably won't get a phone call for about 18 months,'" Richards says via phone from Toronto, where the band was rehearsing for the tour. "And, sure enough, slightly after [the 18 months had passed], Mick calls up and goes, 'Do you think we should do something next year?' I just wait for people to get antsy at home."

At the Paris sessions, the band turned out to be amazingly prolific, cutting 28 tracks in four weeks. There was never any doubt, Richards says, whether some of the new material would be included on *Forty Licks*, "because [of] this Beatles and Stones sort of thing. The main difference between the Stones and the Beatles, I guess, is that the Stones are still going. So we decided it would be important to have this sort of hint of 'to be continued,' rather than it all just being totally out of the can. At the same time, I wanted [new material], because the boys haven't played together for almost three years."

In addition to driving first single "Don't Stop," the new tracks on *Forty Licks* are "Keys to Your Heart," which Jagger—also calling from Toronto—describes as "a soul tune with a sort of Curtis Mayfield [vibe]"; "Stealing My Heart," which the singer says is "more of a 'battle of the bands' thing, with a hook"; and "Losing My Touch," which features Richards on lead vocals. "It's

about a guy on the run who's gotta say goodbye," Richards explains, "and he's doesn't really know how to say it."

"Don't Stop" is off to a fast start at Los Angeles classic rocker KLOS. Station PD Rita Wilde says, "It seems to fit the niche for a great Stones song that people really want to hear."

## HARMONIC CONVERGENCE

*Forty Licks* marks the first time the Rolling Stones' ABKCO-owned masters (which encompass the band's 1963-1970 London/Decca recordings) and post-ABKCO recordings have co-existed on the same project. ABKCO head Allen Klein previously rejected any offers to blend the two.

"I thought it was a good time to get all these different business groups and bang their heads together and see if they could click this



MUNNS

thing out," Jagger says, jokingly adding that he got the parties to agree to the project "by playing on their mutual sense of greed."

Klein says money was not his only impetus for doing the deal. Rather, it was Jagger's appeal and Klein's own sentimentality. "I mean, if this was going to possibly be their last tour and given the amount of time that had gone by . . . I would do it for them and not for anyone else." He adds that ABKCO and the Stones actually hammered out a deal in 1989 that allowed for the eventual joint release of an album.

Talks began in earnest more than three years ago with former EMI Recorded Music chairman/CEO Ken Berry and were finally completed this year with current EMI chairman/CEO Alain Levy and vice chairman David Munns. "It came down to us convincing Allen that EMI would do a good job on the project," Munns says. "We also convinced Allen that EMI would make sure it was a profitable venture for everyone involved."

UMI also played a vital part in the process because it has a licensing deal to release the band's ABKCO work outside the U.S. through UMI's acquisition of Decca Records in the PolyGram/Universal merger.

"The catalyst was the tour and that the band wanted it to happen," says

Max Hole, UMI senior VP of A&R and marketing. "Allen had always said he didn't want to do a 'best of' unless the band was happy. It's taken a long time to get there, but it turns out the timing is perfect."

Klein imposed no limits on the songs the Stones could choose for the set: "I was prepared to give the Stones, as far as picking the songs, anything they wanted. Listen—they wrote the songs, mainly. They sing 'em."

Simply because all parties have finally worked together, Jagger says it does not mean that fans should expect a more comprehensive Stones boxed set. "It sounds like too much hard work. Besides, there's a reason why some of this stuff doesn't come out. Don't hold your breath on that one."

## CONNECTING WITH TEENS

As *Forty Licks* may be the only release to ever encapsulate the band's entire career, EMI's goal is to make sure Stones fans the world over—or at least in the 48 territories where EMI is releasing the project—know they are holding something special.

Matthieu Lauriot-Prevost, London-based senior VP of global marketing for Virgin Records, says a TV spot will start running on the day of release in each territory. "It includes a 45-second montage of the hits," he says. "One of our main goals is to sell a Rolling Stones record to people who have never bought one before, the 14- and 15-year-olds."

Reaching that younger demo is also driving the new media campaign. "Don't Stop" was streamed on AOL Aug. 27, a day before going to radio. Lauriot-Prevost says different Internet plans are being set in each territory, as are retail promotions.

In the U.S., retailers expect *Forty Licks* to be a strong seller. Len Cosimano, VP of multimedia for Ann Arbor, Mich.-based Borders Books & Music, says: "There are a lot of consumers in the marketplace that probably haven't even listened to the early ABKCO stuff and are more familiar with the later Virgin stuff, so it really brings together a couple of generations of Stones fans. It's awesome."

Allen Larman, head buyer for Los Angeles-based Rhino Records, anticipates the set being a big Christmas seller. "The Beatles had their *I* album, and this might be a similar thing for the Stones."

But Klein says it would be a mistake to compare *Forty Licks* with the Beatles' *I*. "Listen, nothing is like the Beatles, I tell you that," he says. "There's the whole record business, and then there's the Beatles."

That doesn't mean that Virgin was not able to look at what sister label Capitol did when it came to marketing *Forty Licks*, especially since Lott was president of Capitol (U.S.) at the time *I* was released.

"We are clearly benefiting from our success from Beatles' *I*, because we learned various things that worked and didn't work—like a direct-response campaign, which will be extremely heavy and front-loaded, as well as focusing on talk

radio and news and viewing that as a potential market," Lott says. "It's also helping us in getting retail support, because we are the people who brought them *I*. You really have to turn it into an event, not just a catalog reissue. You just have to create a whole bunch of noise."

The direct-response campaign kicked off Aug. 29 in the U.S.. The TV spots allow customers to pre-order the album, although they will not receive it until Oct. 1.

Plans for U.S. retail include 5,000 dump bins that will hold *Forty Licks*, plus the previous Virgin albums and the ABKCO catalog, which has just come out on Super Audio CD. There will also be an extensive pre-order campaign that rewards customers who reserve early copies with a collectible poster of the group from 1965. Additionally, retailers have been serviced with a 10-track sampler for in-store play.



HOLE

In the U.S., the set carries a \$19.40 box lot price, with a \$29.98 suggested list price.

Because of the tour, the Stones' TV appearances will be limited to an Oct. 2 segment on *60 Minutes II*. Nevertheless, Lott says it will be next to impossible to miss the album's release, with the label's marketing plan designed to create millions of impressions between now and Christmas. No details have been overlooked: All releases from EMI Music Distribution are now going out to retailers, radio, and press with special Rolling Stones packaging tape.

## LOVE YOU LIVE

The Stones prefaced the year-long *Licks* tour by rehearsing for six weeks in Toronto prior to opening Sept. 3 at Boston's FleetCenter.

It's not that the band needed to practice "Brown Sugar" or "Jumpin' Jack Flash." "We don't rehearse those," Richards says. "But what we do is rehearse a hundred old songs. Since we're playing [different-size venues], we decided we really needed a lot more ammunition in the locker, so to speak, in order to be able to make the shows appreciably different." He adds that he was especially happy with the way some oldies, like "Heart of Stone," were resurrecting themselves. "I don't think we've played that song in *I* can't remember

when . . . slightly before B.C."

To keep things lively, the band will play a theater, arena, and stadium in its biggest markets, including New York, Los Angeles, Chicago, and Boston. The bulk of the rest of the first leg's 40 dates are arena shows. Openers include No Doubt, the Pretenders, Sheryl Crow, Buddy Guy, and Jonny Lang.

The band has been considering all manner of surprises for the concerts. "With the smaller shows, we've been thinking that we need some kind of theme—you know, like this is *Exile on Main St.* night and sort of lean heavily into that album," Richards explains. "Another idea is, 'Let's have a soul night or a blues night.'"

Jagger says, "The whole idea is that you enjoy them all so that you don't get bored doing one thing. I mean, it's a show for the audience, but you've also got to enjoy yourself."

Richards chimes in: "Football stadiums—as big and beautiful and spectacular and wonderful as they are—I tell you, after about a hundred of 'em, you get bored."

But, after all these years, Richards reveals, "there's still always that element of uncertainty when you step onstage. It's like gambler's fever, you know? It's letting the tigers out of the cage. And then, after a show, you really feel like you've done something, even though sometimes you can hardly walk."

Jagger says that seeking to create musical magic keeps the shows evolving long after the tour begins. "What really happens is that you really keep fine-tuning the show until the very last show," he says. "You can change every aspect. I'm not just talking about the song list but the set, the video—everything."

Jagger has long taken an interest in not only the set list but every part of the tour, including the stage design and merchandise. "A very enjoyable part of doing a show is the design of the show. It's a fascinating thing, and Charlie and myself have been doing it for quite a long time—ever since I can remember."

"It's the same way with the merchandising," Jagger continues. "The trouble with rock'n'roll merchandise is that it has to be sort of cheap and shoddy and dull and repetitive, because nobody actually puts any thought into it. All they do is re-stamp it with whatever the name of the group is. So we try and bring—I'm not saying we're 100% successful—some interesting designs to the mix. It's got to be a good T-shirt."

On this outing, which is being produced by Michael Cohl's Grand Entertainment with Clear Channel Entertainment, the band will hit China and India for the first time. "It's really exciting after all these years to start playing places that you haven't played before," Richards says. "We played Hong Kong once. No, it was Singapore. In the '60s. And we went to lunch with the Lieutenant Governor, who was British. I'm now pushing for a gig in Pago Pago."

Additional reporting by Margo Whitmire in Los Angeles.

# DVD Sales Boom In Urban Market

Continued from page 1

Entertainment, accounted for Image's largest initial DVD shipment ever, with more than 150,000 units. Xenon Entertainment Group has achieved sales of more than 200,000 units—more than half of which are on DVD—for a series of titles in the past 18 months including the Death Row Records documentary *Welcome to Death Row* and the gangster film *Tha Eastsidaz*, starring Snoop Dogg.

Artisan Home Entertainment declined to provide specific figures but reports that its urban titles *Belly* (starring DMX) and *Hot Boyz* (featuring Snoop Dogg) have been racking up consistent DVD sales. New Line Home Entertainment also says that its *Friday*

certainly more pronounced in major urban areas like Los Angeles, New York, Chicago, and San Francisco."

## CUSTOMER PROFILE

Home-video executives say urban consumers, though concentrated in major cities, actually constitute a broad national group, spreading across age, race, and gender categories. "The reason urban is now so successful is that it appeals to a completely divergent group of tastes," Image president Martin Greenwald says. "Ten years ago, urban was rappers [like Ice-T], and you were either into it or you weren't. Today, urban is Angie Stone. Urban is *Def Comedy Jam*. Urban has, more than anything, crossed socio-economic and culture lines. Urban culture is our pop culture today."

The urban audience has been pigeonholed by studios in the past, says Jeff Clanagan, CEO of UrbanWorks Entertainment, who notes that it is not only such genres as gangster rap and comedy that these consumers seek. UrbanWorks, like many other urban independents, releases projects in such categories as sports (*Ballin' Outta Control*) and music/documen-

um for urban-themed entertainment. Artisan senior VP of marketing Hosea Belcher says, "A lot of these titles have great music, rap or R&B, and DVD is particularly adept with 5.1 and Dolby [Digital sound]. DVD lends itself well to the titles we put out. We see an increase in sales when a title features a music star. *Belly* has Nas and DMX, who are A-list in the hip-hop culture."

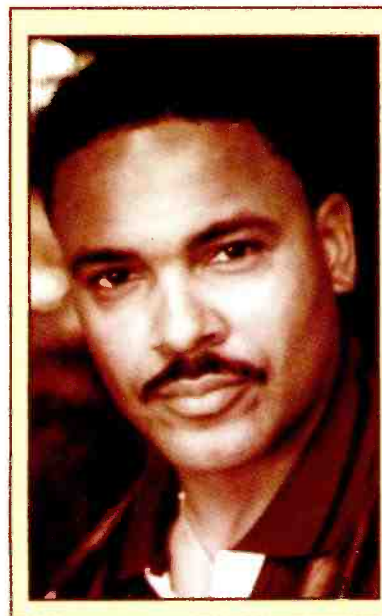
Similarly, New Line VP of marketing Justine Brody says that the urban movie lends itself to the DVD consumer. Many of the company's urban titles are action-oriented—perfect for the early-adopter crowd. The inclusion of hip-hop stars in a lot of urban projects also appeals to today's youth, who are mass purchasers of hip-hop music.

The pervasiveness of hip-hop in today's culture, while cultivating interest in new urban projects on DVD, has also led to renewed interest in past urban films. Director Michael Campus, who helmed *The Mack*—a 1973 urban classic about life in Oakland, Calif., that debuted Sept. 3 on DVD on New Line—says that the film has recently seen a revival.

"Not a lot of people of that time really paid attention. People who are not African-American weren't that interested or didn't know about it," Campus says. "Suddenly, it has gotten more attention. Hip-hop has been a key factor in all of this. Artists, such as Dr. Dre and Snoop and Ja Rule, have written about *The Mack* and have gotten the word out to white audiences. I think there will be a segment of our business that will be shocked by how well this is going to do on DVD."

Other rap legends also pique interest in the urban genre. Shakur, for example, elicits a response among home-video consumers because of his influence on urban music and the continuing mystery surrounding his death six years ago at the age of 25.

Frank Alexander, producer of the Xenon documentary *Tupac Shakur: Before I Wake*, says: "I don't think that the fans have had enough of Tupac. He died at such a young age, and he didn't have a funeral. There are Tupac sightings all over the world now, and he has been deemed 'the black Elvis.' The market is still demanding a lot more from Tupac. His fan base probably starts around age 12 and goes up into the 40s. He had a crossover audience as well, from urban to the suburbs."



*'The market is still demanding a lot more from Tupac. His fan base probably starts around age 12 and goes up into the 40s. He had a crossover audience as well, from urban to the suburbs.'*

—FRANK ALEXANDER, PRODUCER

(starring Ice Cube) and *House Party* (starring Kid 'N Play) titles, as well as the recent release *All About the Benjamins*, have generated notable DVD sales.

While sales of none of these titles have come close to those of such theatrical powerhouses as *Harry Potter and the Sorcerer's Stone* (Warner Bros.)—which sold approximately 6 million DVDs and 10 million total units in its first week in stores—many home-video executives note that previous expectations on urban titles ranged from 5,000 to 50,000 total units only three years ago.

The fact that urban product is selling well is no surprise to Sean Wargo, senior analyst at the Consumer Electronics Assn. "The story is that as DVD [players] gain penetration, the niches start to really take off. We're now at about 30% penetration," he notes. "Theatrical is the No. 1 software category, but special interest, which includes urban, is No. 2."

John Thrasher, VP of video for the West Sacramento, Calif.-based Tower chain, adds: "Many urban titles are benefiting from this growing interest in hip-hop. I also think people are looking for something different. This is an overall national trend, but I think it is

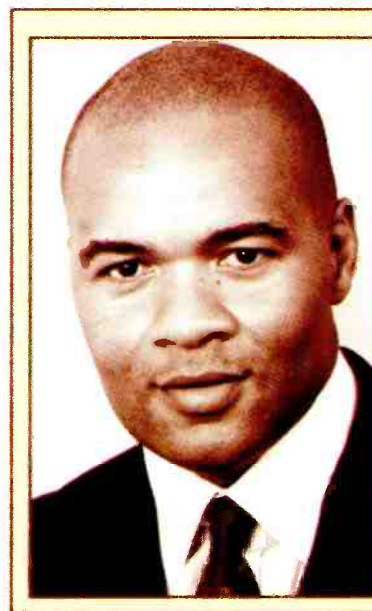
tary (*Ruff Ryders Documentary*), in addition to comedy (Steve Harvey's *One Man*). The company also has a deal with BET to distribute urban-themed film projects.

Clanagan says it is the emergence of DVD that has helped broaden urban offerings. "Home video has always been [seen] as the stepchild of the industry and looked down upon," he notes. "Now that you have a new format, everybody is embracing it [with urban titles]."

The slate of upcoming product is notable for spanning a variety of genres. Some of the projects include comedy titles from Cedric the Entertainer (UrbanWorks, Sept. 17) and Jamie Foxx (Image, fourth quarter); the documentaries *Tupac Vs.* (Xenon, Sept. 24) and *The Freshest Kids*, about the history of break dancing (Image, Oct. 8); the theatrical film *Blade II* from New Line (Sept. 3); such straight-to-video titles as Delta Entertainment's *The Home Boy* (Oct. 8) and *Hip Hop for Life* (York, Oct. 22); and music programs from Ice-T and Juvenile (Image, Nov. 19).

## A PERFECT FIT

The number of urban titles is expected to keep expanding because, as executives point out, DVD is a perfect medi-



*'Home video has always been [seen] as the stepchild of the industry and looked down upon. Now that you have a new format, everybody is embracing it [with urban titles].'*

—JEFF CLANAGAN, URBANWORKS ENTERTAINMENT

Jones says appetites are building for Shakur, the Notorious B.I.G., and other late or famous hip-hop stars. This has happened, he says, at a time when DVD is still seen as a new toy and people want to build their DVD libraries.

## RETAIL APPEAL

It wasn't until recently, many executives say, that retailers were willing to stock urban titles. Xenon president Leigh Savidge says, "Hip-hop subjects have really changed the face of the DVD game. More than a few years ago, there was tremendous retail buyer resistance to black audience labels. When you started to see [artists] like Tupac and others go mainstream, buyers started seeing [urban] product go mainstream."

Likewise, York Entertainment president/CEO Tanya York says that retail buyers have gradually opened up their inventories and realized that urban films are not only for a black audience.

To show its support, the Los Angeles-based Virgin chain has set up a special urban section at some of its larger stores, including its Times Square location in New York, and has hired its first urban product manager, Carlos Adams, a former employee of Anderson Merchandisers. Virgin is including a slate of urban titles in its September movie month promotion. Consumers who purchase one DVD will be able to get another at half price.

Virgin senior VP of product and marketing Dave Alder says, "We've seen a significant increase in DVD titles featuring urban artists over the last 12

months in particular. We feel that there is a dedicated audience and that it is growing very rapidly. We have these separate sections, which proves how important we feel that this category is."

Peter Busch, VP of video for Minnetonka, Minn.-based Musicland, says the chain has experienced strong DVD sales with a variety of urban titles, including *All About the Benjamins*, *Carmen—A Hip Opera*, *Belly*, *Jamie Foxx: I Might Need Security*, and *Two Can Play That Game*. He adds that "urban DVDs are a winning formula for the studios. They don't have to spend a lot on them, the titles gain national notoriety, and they do very well on home video."

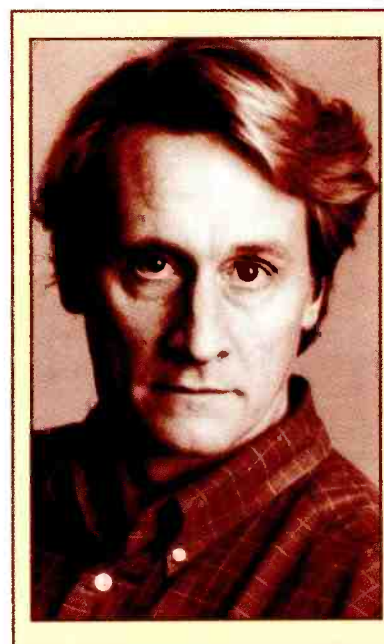
## SPECIALIZED MARKETING

Marketing urban titles does pose specific challenges, many of them budgetary. Savidge says, "We have to be very, very careful. The financial universe of a lot of these films is somewhere between \$150,000 and \$1.5 million. We don't have the luxury of making mistakes in marketing allocation. We buy very targeted radio and specific cable buys. Sometimes these go nationally, sometimes regionally."

But as more retailers are expanding their urban offerings, the marketing opportunities are growing as well. Clanagan notes that his company is talking to a lot of retailers about in-store urban sections and about doing urban endcaps. The company has a 20-college rep team, primarily at black colleges, that works year-round doing grassroots marketing. Through its partnership with BET, it also advertises on that channel and has developed partnerships with such media outlets as *Vibe*.

Such specialized marketing is moving beyond urban titles to the Latino market, which is increasingly being targeted. For example, Joe Kelly Jackson, president of the urban/Latino company Delta Entertainment, says he has seen increasing sales of his company's Hispanic product and has been gaining more support from retailers.

Even with the addition of other niche product to the marketplace, executives are maintaining high expectations for the urban niche. As Greenwald says, "Urban right now represents about 10% of our product mix and probably 30% of revenue. It will represent probably 30% to 40% of our mix in a year and probably 60% of our revenue."



*'Hip-hop subjects have really changed the face of the DVD game. When you started to see [artists] like Tupac and others go mainstream, buyers started seeing urban product go mainstream.'*

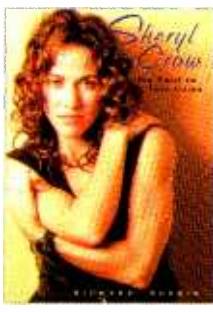
—LEIGH SAVIDGE, XENON ENTERTAINMENT GROUP

Billboard HOT DANCE MUSIC	
Club Play	Maxi-Singles Sales
1. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>	1. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>
2. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>	2. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>
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8. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>	8. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>
9. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>	9. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>
10. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>	10. <b>THE BURNING POINT</b> (feat. LOU BLOOM) <i>Various Artists</i>



JENNI CHASE

THIS WEEK@



COMING THIS WEEK: Read the first of four installments in Billboard.com's series of excerpts from Richard Buskin's new Sheryl Crow biography, *No Fool to This Game*. Buskin recounts how Crow strengthened her initial forays into solo recording with the help of the **Tuesday Night Music Club**, a collective of top L.A. musicians, after whom her 1993 breakthrough A&M album was eventually named.

Also this week, Billboard.com profiles producer **John Parish**, best-known for his collaborations with **PJ Harvey**, **the Eels**, and **Giant Sand**. Parish recently unveiled his Thrill Jockey solo debut, *How Animals Move*, which he discusses in an interview that will appear exclusively on Billboard.com. Additionally, there is an exclusive review of the album, which features Harvey and Giant Sand's **Howe Gelb**.

Billboard.com will also feature reviews of the Putumayo label's eclectic **Asian Groove** compilation and avant-rock outfit **Gogol Bordello's Multi Kontra Cult vs. Irony** (Rubric).

News contact: Jonathan Cohen • jacohen@billboard.com

# Hot Dance Countdown Queues Up For Radio

National radio syndicator Excelsior Radio Networks (XRN) and Entertainment Management Group Worldwide, Inc. (EMGW), a licensee of Billboard Music Group, are teaming up to launch *Billboard's Hot Dance Countdown*. The new weekly syndicated program is set to debut the weekend of Sept. 28-29.

Available in four- and two-hour versions, *Billboard's Hot Dance Countdown* will count down the top 40 songs or top 20 songs, respectively, as reported on *Billboard's* Hot Dance Music/Club Play chart. The show will be hosted by Washington, D.C., radio personality Jenni Chase and produced and mixed by Gene Huie, aka DJ GKLoop. Each program will feature an interview with a top artist who has a hit song on the chart that week.

"We are very excited to be in business with *Billboard* and EMGW on this brand-new countdown show for the Hot Dance format," says Larry Kahn, VP/GM for XRN. "*Billboard's Hot Dance Countdown* fills a void in this extremely popular and rapidly growing format. We are excited to be bringing it to the marketplace of radio stations and advertisers."

XRN produces and syndicates music programming and prep services in a variety of formats to more than 2,000 radio stations nationwide. EMGW is a premier entertainment representation and marketing firm.

# Homefront

Billboard Music Group events & happenings

## personnel DIRECTIONS



KIM

Mary Ann Kim has joined *Billboard's* marketing department as promotion coordinator.

She comes from *Fine Living* magazine, where she held the position of marketing coordinator.

Kim is responsible for *Billboard's* weekly Homefront page, writing copy, and assisting in the development of *Billboard's* promotional pieces. She will also coordinate

*Billboard's* presence at trade shows, source promotional premiums and added-value programs, and provide general assistance in the marketing department.

Originally from California, Kim graduated from the State University of New York at Oswego with a degree in biology in 1999. She is based in *Billboard's* New York office and reports to Peggy Altenpohl, promotion director of *Billboard*.

### 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

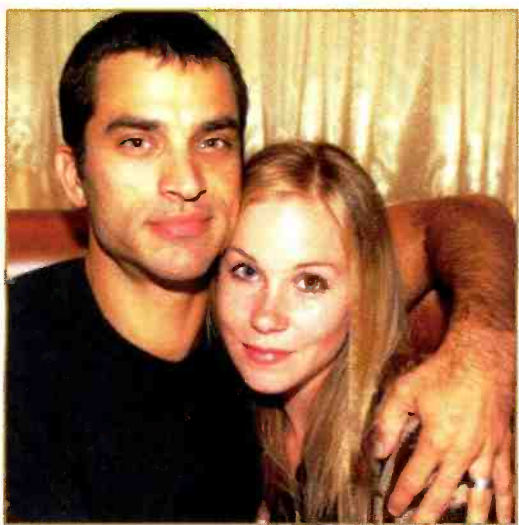
**Billboard Music & Money Symposium**  
The St. Regis • New York City • Nov. 12

**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)

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## Gambling On The Boss

The stars flocked in fashion following **Bruce Springsteen's** Las Vegas appearance in support of his No. 1 album *The Rising* at the official Hard Rock Hotel and Casino after-party. Among the guests, pictured above, were **Christina Applegate** and husband **Johnathon Schaech**, who played in the fictional band the Wonders in the 1996 Tom Hanks-directed flick, *That Thing You Do!* Below are **Steve Van Zandt** and *Sopranos* co-star **Steve Schirripa**.



## A Star Is Born

**Michael Bolton** became the latest entertainer to receive a star on the Hollywood Walk of Fame Aug. 27 in Hollywood. His latest single, "Only a Woman Like You," just hit the top 20 on the *Billboard* Adult Contemporary chart.



# The Billboard BackBeat

EDITED BY CHUCK TAYLOR

## Ray Charles: A Living Doll



L to R: Jimmy Richards of Showtime Enterprises, Little Ray, Ray Charles, and Robert Pineda of Ray Charles Enterprises.

**R**ay Charles is getting all dolled up, via his new alter ego: a tuxedo-clad animatronic doll that sings, swings, and sways to two Charles classics, "What'd I Say" and "America the Beautiful." Dubbed "Little Ray" by the singing legend, the 12-inch likeness sits at its own piano and retails for \$29.99. It comes boxed in a package whose graphic outlay resembles that of a CD cover. One side is dedicated to the story behind Charles' 30-year-old recording of "America the Beautiful," arranged by Charles' buddy, Quincy Jones. The other side talks about the Charles-penned 1959 No. 1 R&B hit "What'd I Say."

Overseeing Little Ray's birth in partnership with Ray Charles Enterprises was Chicago-based Showtime Enterprises. "This has been a project of passion and gray hair," says Showtime president Jimmy Richards, with a laugh. "Quality was really a conscious thing with us. That's one of the reasons why we did everything ourselves. I hired Chicago engineering firm Design Integrity, and then we found a manufacturer." Between now and October, Little Ray is being booked in various national chains, including 3,800 Walgreens stores. In a promotional push befitting a real-life star, the doll boasts its own dedicated Web site

(raycharlesdoll.com) and was scheduled to be a featured guest on the Sept. 10 edition of *Regis & Kelly*.

Little Ray's handlers are also banking on his international appeal, with a customized version soon rolling out initially to six different countries. He will still sing "What I'd Say," but for his second number, Little Ray will substitute another "Big" Ray song popular in each respective country.

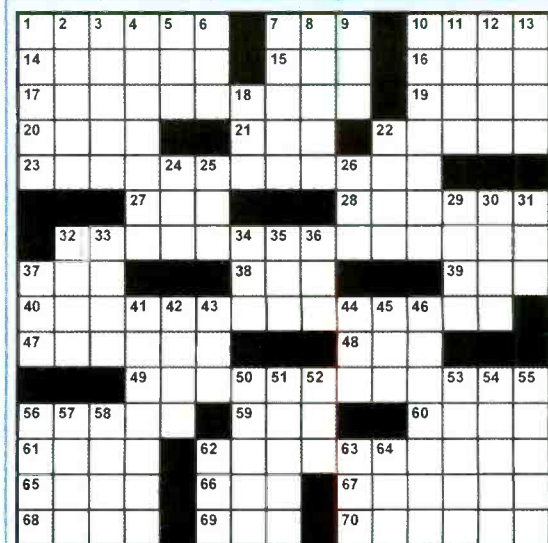
While he'll accompany Little Ray on various promotional appearances, Big, er, Brother Ray has a few other projects up his sleeve. Following the May release of his

CrossOver Records CD, *Thanks for Bringing Love Around Again*, came the Sept. 3 Rhino collection *Ray Charles Sings America*. Also on the way are a two-hour NBC-TV special, *Ray Charles on Ice* (Dec. 21), and another show taping early next year, *Ray Charles: A Musical Night in History*. The latter's producer is Richards' other firm, JTR Entertainment.

And what does Brother Ray think of his animatronic counterpart? "I've lived in this world a long time," says Charles, who turns 72 on Sept. 23. "And there's little that truly impresses me. But I have to say, I marveled when I got this thing. It's incredible."

GAIL MITCHELL

There's little that truly impresses me. But I have to say, I marveled when I got this thing.



## 'MUDDY WATERS'

by Matt Gaffney

### Across

- 1 Birds often made in origami
- 7 Classic 1977 rock album
- 10 Lays down some rhymes
- 14 Haynes and Simpson
- 15 Palindromic musical genre
- 16 Superior inferior
- 17 World Saxophone Quartet member
- 19 Big yellow taxis
- 20 Octet plus one
- 21 Andy Williams's "\_\_\_ You Sincere"
- 22 Andy and Barry
- 23 Dominant force on '80s country charts
- 27 Bop preceder?
- 28 Place for socks
- 32 Scotsmen who hit No. 1 with "Saturday Night"
- 37 Kool \_\_\_ Dee
- 38 Theme of this puzzle, to the French
- 39 Back muscle
- 40 "Bitch" singer
- 47 Like raaaaaaain on your wedding day
- 48 Pink Floyd's "\_\_\_ Like Hell"
- 49 He hit No. 1 in 1966 with "Poor Side of Town"
- 56 Dave of Traffic
- 59 Daybreak deity
- 60 Hit ballad for Sarah McLachlan
- 61 "\_\_\_ Breaky Heart"

- 62 Pop singer born Leslie Sebastian Charles
- 65 Motley \_\_\_
- 66 Artist's rep.
- 67 "...is \_\_\_ who can give commands!" ("Mary Poppins" lyric)
- 68 Pay attention to
- 69 With 8-down, Steve Miller Band hit
- 70 Addresses

- 29 "And a-one, and a-two..." bandleader
- 30 Times of the past
- 31 Q-U hookup
- 32 \_\_\_ War (event in South African history)
- 33 Prefix with plane or smith
- 34 \_\_\_ Offensive (Vietnam War event)
- 35 "\_\_\_ Mo B There" (1984 hit)
- 36 Do some massaging
- 37 Last year
- 41 Liked a lot, like an album
- 42 Quebecois diva
- 43 Pronoun for The Scorpions
- 44 Education, in saying
- 45 Agreement from 42-down
- 46 Off from work, casually
- 50 Equine statement
- 51 Streisand co-star of 1991
- 52 Fashionable initials
- 53 Paradise-like places
- 54 Cheerful
- 55 Big name in hi-fis
- 56 Pilot's speed number
- 57 Farm unit
- 58 Elisabeth of "Leaving Las Vegas"
- 62 "\_\_\_ Out of Hell" (Meatloaf album)
- 63 "Get Yer Ya-\_\_\_ Out" (Stones album)
- 64 Bon Jovi's "Livin' \_\_\_ Prayer"

### Down

- 1 "Up in Smoke" star
- 2 Cartoon show "\_\_\_ Polie Olie"
- 3 Kind of acid
- 4 The Association's "\_\_\_ Love"
- 5 Anteceding
- 6 Estonia or Azerbaijan, once: abbr.
- 7 Eric Clapton's "Tearing Us \_\_\_"
- 8 See 69 across
- 9 1970 Kinks' track "\_\_\_ man"
- 10 Pianist's time to shine
- 11 Man of Mecca
- 12 Mr. of soda
- 13 Period of jamming: abbr.
- 18 Musical scale notes
- 22 "Rubber Soul" ballad
- 24 Insignia on some trucks
- 25 Three-letter mega-label
- 26 Fuss

The solution to this week's puzzle can be found on page 72.

## RIM SHOTS

by Mark Parisi



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