Blige: In Love With Life
Songstress Reteams With P. Diddy

BY MICHAEL PAOLETTA

Mary J. Blige is jubilant. And it is evident on her sunny new album, “Love & Life.”

“This album is a celebration of life,” says the R&B singer, whose previous sets often have been steeped in pain and heartbreak.

“All the bad things in the world couldn’t have happened to a better person than Mary,” she says, speaking of herself, “if Mary can do it, then others can, too. Learning to love yourself takes work. And right now, I love Mary.”

Indeed, Interscope Geffen A&M chairman Jimmy Iovine says the album shows Blige “at the top of her game.”

SPECIAL GUESTS

Due Aug. 26 (one day earlier internationally), the gorgeously soul-smacked set finds Blige retuemed with producer Sean “P. Diddy” Combs. It also sees her joining the restructured Geffen Records, which recently absorbed MCA. Blige’s former label.

Joining Blige on “Love & Life” are special guests Jay-Z (“Love & Life Intro”), Eve (the Dr. Dre-produced “Not Today”) and 50 Cent (“Let Me Be the 1”).

Additionally, Method Man raps on the first single, “Love @ 1st Sight,” which

(Continued on page 13)

McCain Ambush Alleged
Radio Exec Dickey Charges Senator Set Him Up For Fall

BY PHYLLIS STARK

Lew Dickey says he was “ambushed” on Capitol Hill.

Based on “strong urging” from the staff of Sen. John McCain, R-Ariz., the chairman/CEO of Atlanta-based Cumulus Media agreed to participate in a July 8 Congressional hearing to discuss radio market definitions as they relate to the Federal Com-

(Continued on page 88)

South Makes Its Mark On Hip-Hop

BY RASHAUN HALL

NEW YORK—From rap music and hip-hop culture’s early roots in the East Coast to the evolution of gangsta rap in the West, an artist’s geographic location has always been important. Ask any number of Southern hip-hoppers.

In attempting to compete with East and West Coast artists, Southern hip-hop has often placed a distant third. While such indi-

(Continued on page 86)
AMANDLA! A REVOLUTION IN FOUR-PART HARMONY
tells the story of black South African freedom music and the central role it played
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Top of the News

5. Clint Black and several industry veterans launch Equity Records, a label where artists can earn a stake in the company.
6. R&B promotion exec Lionel Rideour joins Virgin as executive VP of urban promotion.

Music

11. The Beat: Cyndi Lauper returns to Epic with a new album of torch songs, "Naked City.
15. Higher Ground: Bob Carlisle resigns as general partner from the Butterfly Group.
16. Jazz Notes: Kurt Elling enchants with his vocalise on the Blue Note project "Man in the Air."
43. Touring: The Kiss/Aerosmith co-headlining tour has the makings of a blockbuster.

45. R&B: ArtistDirect newcomer Stagga Lee takes matters into his own hands for "Game of Breath."
46. Beats & Rhymes: Q-Tip confirms a label change and a Tribe Called Quest reunion.
49. Latin Notes: The Latin Alternative Music Conference debuts in Los Angeles in August.
52. Beat Box: Jai Cardwell presents the best of her career on "More," a two-disc collection from her own Mad Industries imprint.
66. Studio Monitor: The Macworld CreativePro Conference showcased the latest production tools, such as Apple's Soundtrack.
74. Songwriters & Publishers: Jimmy McHugh's catalog gets a push from the compilation "75 Years of Love Songs."

Global

67. The Japanese market continues its decline in the first half of 2003, but foreign music sales are on the rise.
69. Global Pulse: Kojak is building a following through recorded and live performance work.

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85. Tuned In—The Tube: TV stations use superstars and all-star lineups to attract viewers for upcoming music specials.

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QUOTE OF THE WEEK

"I wanted to put humanity back in the world that's surgically enhanced—I mean the music, not the people."
—Cyndi Lauper

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RIAA Goes Republican

Music Biz Taps D.C. Insider For Capitol Hill Battles

BY BILL HOLLAND

WASHINGTON, D.C.—The top executives of the five major record companies are effectively betting on the re-election of President George W. Bush and continued GOP control on Capitol Hill.

At least that’s how some are viewing the selection of top GOP operative Mitch Bainwol as the new chairman/CEO of the Recording Industry Assn. of America.

The RIAA board of directors announced the selection of Bainwol, one of the most powerful Republican policy strategists in Washington, July 28, to succeed Hilary Rosen.

The three previous heads of the RIAA were Democrats, representing a traditionally liberal-leaning industry.

But with the whole Washington show now run by Republicans, the RIAA has apparently taken to heart Bainwol’s comments when he was in charge of the National Republican Senatorial Committee (NRSC): “Politics are a lot like real estate. It’s location, location, location.”

Bainwol—along with his old boss, Senate majority leader Bill Frist, R-Tenn.—were among those pouring the foundation credited for delivering a Republican majority to the Senate in the last midterm elections.

In 1999, columnists George F. Will called Bainwol “the Sancho Panza to Tennessee Sen. Bill Frist’s Don Quixote in what turned out to be a not-at-all quixotic attempt by Frist, the chairman of the NRSC, to re-establish a Republican control of the Senate.”

One senior Capitol Hill staffer observes, “He gets along with Democratic members and staff. But anybody who doesn’t think he’s partisan has got a screw loose. The main thrust of Bainwol’s career has been to work to defeat legislation put forward by Democrats and to advance the GOP legislative agenda.”

The RIAA repeatedly said Republicans were being interviewed for the job in order to beef up its efforts to get the attention of the Bush administration and a GOP-majority Senate and House (Billboard, Aug. 2).

Another Republican contender for the top RIAA post, D.C.-based AOL exec John Buckley, took himself out of the running last week. Sources say Bainwol was first recommended to the RIAA as a replacement last fall.

“It’s a smart move,” one music community lobbyist says. “He’s a ‘power and money’ guy. He was running the NRSC, so if you’re a Republican senator...”

Online Stores Set Modest Pace

BY BRIAN GARRITY

NEW YORK — The number of digital download stores planning fourth quarter launches seems to grow each day.

But industry watchers attending the Jupiter Plug IN Conference, held July 28-29 at the Crowne Plaza here and sponsored in part by Billboard, warned that it could be a tough market in the near term, despite the promising start for Apple Computer’s iTunes Music Store.

Not only is the digital music business facing modest revenue projections for the next few years, but many at the conference questioned whether the iTunes 99-cent download store model is the business platform that will ultimately drive growth for the music business.

“I don’t think we should jump to the conclusion that we’ve found the pot of gold at the end of the rainbow,” said David Goldberg, VP/GM of music at Yahoo Inc. “We still have a long way to go in terms of figuring out how everyone makes money in the space.”

Speaking at the Billboard Roundtable on the second day of Plug IN, which was moderated by Billboard executive editor Ken Schlager, Goldberg said that despite positive results with iTunes, “the math isn’t good” when it comes to selling songs for 99 cents.

Indeed, Jupiter Media, long the biggest cheerleader of the digital distribution business, is now forecasting modest growth of the online sector in the near term, citing “overall music industry doldrums and lackluster digital offerings.”

“We think Apple has redirected interest in digital downloads, total digital sales—downloads and subscriptions—will not surpass $800 million this year,” Jupiter Research senior analyst Lee Black said. “The industry is suffering from competition for entertainment dollars, changing demographics, the end of the CD upgrade cycle and piracy.”

Jupiter is predicting $35 million in pay-per-download sales for the industry this year and, even with numerous new entrants coming to market, only $105 million in such sales next year.

But with Apple claiming more that 6.5 million downloads and 300,000 iPod portable players sold since the late April launch of iTunes, the rush to expand the digital download business to the Windows platform—home to 97% of the personal computer users in the U.S.—is in full swing.

Leading the way is Apple.

Peter Lowy, Apple director of marketing for applications and services, told Plug IN attendees the company is on pace to launch a Windows-based version of iTunes by year’s end.

(Continued on page 88)
BY SUSANNE AULT
and RAY WADDELL

NEW ORLEANS—For an industry facing diverse challenges—from economic to security—the mood was upbeat at the 78th annual International Assn. of Assembly Managers July 25-29.

Domestic and international concerns had their time in the spotlight, as IAAM continues to view the industry in global terms (more coverage, see pages 43-44).

AAM Focuses On Global Industry Issues

At the July 26 Global Issues Summit, venue managers discussed a rebounding international touring market hampered by terrorism and SARS concerns. The latter prompted a shutdown of the Hong Kong Convention and Exhibition Centre for 90 days, costing it $13 million in business.

Cliff Wallace, the building’s director, says shortened work weeks helped avoid layoffs and lessen the impact. But he noted that China’s current explosion of new venues, including a “mega-facility” in Shanghai, “will be a problem in the long term,” because SARS will still be hurting travel to and event demand in the area for a while.

Leigh Harry, chief executive of the Melbourne (Australia) Exhibition and Convention Centre, said he is teaming with venue managers in major cities, including Boston, Vancouver and Melbourne, under a new promotional program called Best Cities.

“We’re trying to establish a core group of [attendee] clients that we can move around through this global alliance,” he explained.

Meanwhile, IAAM executive director Dexter King said that the organization beat its budget for the annual gathering, which is its chief revenue producer.

Preliminary numbers indicated 1,247 registrants and 1,444 exhibitors for a total attendance of 2,691, on par with last year’s meeting in Atlanta.

Outgoing IAAM president Joe Flo... (Continued on page 88)

RAC Tapped To Talk To DOJ

BY BILL HOLLAND

WASHINGTON, D.C.—The Department of Justice investigation into Clear Channel is moving forward.

Billboard has learned that the DOJ has requested an interview with an official from the Recording Artists’ Coalition. The DOJ wants to discuss allegations of artist intimidation on the part of Clear Channel Communications, the giant radio and venue owner under fire for its business practices.

DOJ does not comment on the press regarding ongoing investigations, but R. Hewitt Pate, the DOJ’s assistant attorney general for antitrust, revealed July 24 to the House Judiciary Committee’s antitrust task force that DOJ attorneys have conducted “a number of interviews” as part of the probe into Clear Channel and have “undertaken significant efforts to find additional evidence.”

Rep. Howard Berman, D-Calif., ranking member of the House Subcommittee on Courts, the Internet and Intellectual Property, has been frustrated by the DOJ’s lack of follow-up on complaints about CCC. He pressed Pate on the issue at the antitrust task force hearing.

Berman sent a letter to the DOJ in January 2002 detailing the allegations against CCC. He tells Billboard, “DOJ has not adequately kept me in the loop on this issue.

“Since my letter, many have postulated that the Bush administration would not allow the DOJ to actively pursue antitrust investigations.”

Clear Channel, which is headquartered in President George W. Bush’s home state of Texas, is a major Republican campaign contributor.

Citing the DOJ’s decision last year to go after Pressplay and MusicNet “in the at-yet infinitesimally small market for legal online music,” Berman said, “The Bush DOJ is interested in publicly pursuing a lengthy investigation of rather speculative antitrust concerns. If it has such grave antitrust concerns, why isn’t it willing to pursue allegations of actual anti-competitive behavior in the radio and concert industries?”

Clear Channel has been under scrutiny by federal lawmakers since 2002. Recording artists, rival radio stations and venue owners complain of alleged bullying tactics in which Clear Channel forces artists to do interviews and promotions on its radio stations or play its concert venues.

Berman says Clear Channel representatives have “assured me that Clear Channel does not engage in illegal activity and is simply a business facing criticism from competitors who can no longer compete against it. I told them that I would continue to press the DOJ to get to the bottom of the story.”

WMI Merges European, International Operations

BY GORDON MASSON and JULIANA KORANTENG

LONDON—Warner Music International is merging its European and international operations, effectively eliminating Warner Music Europe.

The move fulfills a blueprint drawn by Paul-Rene Albertini. He devised the restructuring following his promotion to WMI president last December, when he replaced then-chairman/CEO Stephen Shrimpton.

Albertini says the changes will not lead to any significant job cuts.

“This is the amalgamation of the European and international divisions into one office,” he explains. “This is something that has been ready to go since February, but internal circumstances forced us to postpone the reorganization.”

The changes occur amid the expectation that a BMG/Warner merger is imminent. Such a merger would likely result in major job losses at both companies throughout Europe.

With no deal yet announced, it would appear Albertini is taking a business-as-usual stance and is not prepared to sit around and wait—bearing in mind that Warner and EMI structurally did little for a year during their failed merger attempt in 2000.

Sources at BMG and Warner tell Billboard that their marriage is more a matter of “when” than “if.” One senior source says that if the merger is going to happen at all, “it has to be finalized and announced before the end of August.”

Although Albertini says there will be no major new job cuts, he admits that positions that have been eliminated will not be filled. For example, he kept his previous responsibilities as president of Warner Music Europe when he took over Shrimpton’s duties.

The restructuring at the management level sees Gero Caccia, Warner Music Europe executive VP, promot ed to WMI executive VP.

Not only does Caccia retain his Warner Music Europe tasks with almost all European affiliates reporting directly to him, but he also now oversees WMI’s law and corporate affairs, finance and human resources departments, among other management divisions.

Anne Mansbridge, formerly WMI senior VP of business and legal affairs, is now senior VP of law and corporate affairs.

John Watson is now senior WMI VP of business affairs; he had the same position at Warner Music Europe. He will keep Warner Music U.K.’s business affairs among his duties.

Caccia and Watson report to Albertini. Mansbridge reports to Caccia.

Additionally, marketing division Warner Music Europe will become part of the WMI marketing division under the leadership of Jay Durgan, WMI senior VP of international marketing. He reports to Albertini.

Reporting to Durgan is Jon Uren, new WMI senior director of international marketing. He was previously Warner Music Europe senior director of marketing.

While the marketing heads at WMI’s affiliates will liaise with Durgan and Uren when marketing international albums, they report to different people, such as local managing directors, when it comes to marketing local releases.

“I see all this as a smooth re-engineering to create a more compact unit,” Albertini says.
Dear Ketel One Drinker

Thank you.
Sun Records Founder Sam Phillips, 80, Dies

BY CHRIS MORRIS
and MELINDA NEWMAN

LOS ANGELES—From the start, Sam Phillips sought what he called “an indigenous sound.”

“I wanted the sound you’d get from hearing [the musicians] play on the stage, even though we were in the studio. I wanted them to feel we were in this together,” Phillips told Billboard last year.

“There were a lot of independent labels coming out with great R&B records. Mine was the old thing. I just went out to get gutbucket, and in the main, we did that, and that set us apart from a lot of other great labels.”

It is difficult to envision what the historical American popular music in the 20th century might have been without Sun Records founder Phillips’ intuitive efforts as a talent scout, producer and independent label operator.

He died July 30 of respiratory failure in Memphis. He was 80.

Born Jan. 5, 1923, in Florence, Ala., Phillips was an announcer and engineer at Southern radio stations in his teens. In January 1950, he opened Memphis Recording Service (later known as Sun Studio) at 706 Union Ave. in Memphis. Phillips began by recording regional blues and R&B talent and leasing the masters to such hot indie labels as Chess and Modern/RPM.

He cut Jackie Brenston’s “Rocket 88,” often cited as “the first rock ’n roll record;” recorded the first sides by B.B. King, Ike Turner and Rosco Gordon, and captured the first volcanic performances by Howlin’ Wolf.

Though he started up a short-lived trade imprint, Phillips Records, in 1950, Phillips entered the record game in earnest with the launch of Sun Records in 1952.

The label released tough blues and R&B sides by Rufus Thomas, Little Junior Parker, Little Milton and many others. But he hit true pay dirt in 1954.

That summer, Phillips summoned a Mississippi-born teenager, who had cut a personal birthday single for his mother at Sun, back to the studio to demo a ballad. Teamed quickly with guitarist Scotty Moore and bassist Bill Black, Elvis Presley became Sun’s most explosive artist.

Presley’s seven singles for the label set the template for rock ’n’ roll and put Sun on the national map. In 1955, Phillips sold his interests in the star to RCA and publisher Hill & Range for an unprecedented $35,000.

Other legendary performers followed Presley to Sun and onto the charts: Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis and Charlie Rich.

In 1960, seeking more space, Phillips opened a new studio, Sam Phillips Recording Service, at 639 Madison. (He briefly operated a facility in Nashville, with Billy Sherrill as house engineer; it was later sold to Monument Records.)

By the early ’60s, changing tastes had put Sun in commercial eclipse, and Phillips’ biggest acts had all departed for greener pastures. The label issued its last single in 1968, and in July 1969 Phillips sold Sun’s masters to Louisiana record exec Shelby Singleton.

Phillips—who became a wealthy man through investments in the Memphis-based Holiday Inn chain and various Southern radio stations—was largely inactive in music after the sale of Sun. He produced a couple of tracks on John Prine’s 1979 album “Pink Cadillac.”

Phillips is an inductee in the Rock & Roll: Blues; and Country Music Halls of Fame. The original Sun facility, which Phillips sold in 1987, was recently recognized as a national historic landmark; a July 31 ceremony in Memphis was postponed because of bad weather.

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NAB Plans To Challenge FCC Rule Changes In Court

BY BILL HOLLAND

WASHINGTON, D.C.—While Congress is pushing to overturn the recent Federal Communications Commission ownership rule changes, the National Assn. of Broadcasters believes the rules do not go far enough.

NAB’s board of directors decided July 28 to help its members, especially radio companies like Clear Channel, it is going to challenge the new rules in court.

One of the many NAB concerns, according to spokesman Dennis Wharton, is “the change in radio market definition.” The FCC changed the rule used to determine medium and large radio market share. Gone are technically oriented definitions, replaced by radio ratings company Arbitron’s market definitions, which some see as more restrictive.

The new rules, announced June 2, take effect Sept. 4. Wharton says NAB plans to file suit with the U.S. District Court for the District of Columbia by mid-August.

Clear Channel has been outspoken against the new market definitions, calling them “irrelevant.” Congress recognizes the influence Clear Channel has in NAB’s decision.

In a recent hearing on radio consolidation, Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, wryly referred to NAB as “that wholly owned subsidiary of Clear Channel.”

But Wharton counters that this suit represents more than just Clear Channel’s agenda. “Our members unani-
mously agreed that this issue could have been better addressed by simply fixing some of the anomalies in the existing rule,” Wharton says.

“It’s causing a great deal of concern,” he adds. “These are companies who built their business plans (on the old rule). This is like moving the goal posts in the middle of the game.”

Small-market radio is not affected by the rule change. The FCC will hold a separate proceeding to study the 40% of U.S. stations that lie outside of the 287 Arbitron-measured markets.

Until the NAB-threatened lawsuit, the arm-wrestling over the new FCC rules was between two main groups.

Public interest groups and individual citizens charge that the new FCC rules effectively give away the store to U.S. media barons; both constituencies claim that broadcast diversity and localism will be lost. They also complain that FCC chairman Michael Powell steamrolled the rules, refusing an appropriate public comment period.

Many lawmakers have heard these complaints from constituents and, seizing the chance to pontificate on a political hot potato, now want to roll back the rules.

Some, like McCain, are concerned that corporate decision-making might result in political censorship of unpopular views, such as Cumulu-
rus Radio’s ban of the Dixie Chicks (see story, page 1).

Telecommunications company SBC is suing the Recording Industry Association of America, challenging the legality of having to provide the names and addresses of customers who use its Internet service provider offering. The RIAA dismissed the action as “old news,” saying SBC is “recycling many of the same arguments already raised and twice rebuffed by a federal court.” To date, more than 1,000 subpoenas have been issued to ISPs to obtain the names and addresses of alleged copyright infringers. The trade group could not provide specific numbers.

BILL HOLLAND

Universal Music Group’s second-quarter revenue (all 29% to $1.07 billion) surges 7% higher than year-ago ($1.2 billion). Excluding acquisitions and divestitures made since last year, as well as the effect of currency exchange, this is 6% lower than the same period last year.

MATTHEW BENZ

The DVD Entertainment Group is changing both its name and its mission statement to include the emerging technologies of high-definition DVD and video on demand. In its previous incarnation, the newly named Digital Entertainment Group, which represents software and hardware companies, focused on introducing the DVD format to the public. DEG president Bob Chapek, who is also Buena Vista Home Entertainment president, says the new organization aims to provide hardware and software companies with a forum to discuss common goals in the introduction of new digital video technologies. The DEG also released second-

JILL KIPNIS

Germany’s top court, the Federal Constitutional Court, has issued a six-month preliminary restraining order in the lawsuits filed against Bertelsmann regarding its involvement with Napster. The move, made by the court in Karlsruhe, effectively halts the $17 billion claim for damages by Universal Music Group, EMI and a group of music publishers that alleges that Ber-
telsmann’s $60 million loan to Napster contributed to copyright infringe-
ment over the network. The court ruled that an investigatory hearing is required to ensure that the U.S. plaintiffs have genuine grievances and are not violating Bertelsmann’s constitutional rights in Germany. The claim for the damages, originally filed in the U.S., must be approved in Germany before the country’s courts recognize the lawsuit. “We shall take all legal avenues available to us in the U.S. and Germany to put a stop to this claim,” Bertelsmann spokesman tells Billboard.

WOLFGANG SPAHR

<www.americanradiohistory.com>
The Rap On Insurance

A nytime you get a large number of people involved in one type of event, the potential for something to go wrong—ever drastically wrong—is ever-present.

What’s insurance is all about: making assessments about risk and devising a cost for insurance against the chance that something could go wrong. In fact, insurance companies have made a virtual science out of risk assessment.

Every policy that is issued involves such a calculation, weighing the likelihood that an insurable event, such as a car accident, might take place against the likelihood that any given driver can get from point A to point B without incident.

Those odds determine how much an insurance company must charge its policyholders in premium costs per year to sell insurance and run the business. 

Racism should not play a role in underwriting insurance. Yet we see a serious disconnect here.

As Billboard senior writer Ray Wad dell noted in his story in the July 26 issue (“Insurance Woes Hindle Rap Tours”), high-profile terrorist attacks and a spate of concert-related tragedies have raised the event stakes more.

As a result, insurance companies have raised the event stakes more.

Some promoters and venues are skirt ing the dilemma through grandfather clauses in existing contracts. But if you’re a new promoter seeking a new policy, forget it. Many companies are now writing policies with rap exclusions.

Some might argue that rap acts bear some of the blame because many songs have an image of violence and gangsterism. But how often does that translate into violence at an event? Promoters say seldom. So why are insurance companies giving a thumbs down on rap concerts?

Perception alone is no justification; neither are inflammatory lyrics. After all, rap promoters note, country songs often focus on violence. And what about professional wrestling and motor sports? How might prove-prone are they?

One thing is clear: Racism should not play a role in underwriting insurance. Yet we see a serious disconnect here.

Insurance companies—-or state insurance commissioners—-need to clear the air on this issue with a thorough examination.
In Zeal To Protect Americans, INS Keeps Rapper Imprisoned

Rick Is No Terrorist: Set Him Free

Unless you happened to catch the quirky little story this past spring about the Slick Rick impersonator in North Carolina who tried to break into the jailed rapper’s bank accounts, the last time Slick Rick made news was at the tail end of 2002.

That was when federal judge Kimba Wood stayed Rick’s deportation exactly one day before the Immigration and Naturalization Service planned to kick him out of America for good.

Obviously, that was very good news. Indeed, it was the first good news about Rick since he’d been arrested without warning by immigration authorities in Miami on June 1 last year.

He’d spent the previous few days as an entertainer on one of Tom Joyce’s Caribbean cruises. When the INS clapped Rick in handcuffs and walked him into their custody, they informed him that he’d deported himself and then illegally re-entered the country.

This came as the rudest of shocks to the rapper. As far as he knew, his business with the INS had been concluded years ago. After pleading guilty in 1991 to two charges of attempted murder in the second degree, Rick spent five full years in a New York state prison.

Upon his release in January 1996, he returned to the Bronx, N.Y., resumed his life and recording career and kept his nose clean. He also told anyone who asked that committing his crime was the dumbest thing he’d ever done—even if he’d had very good reason to believe he was acting in self-defense.

Born in England to Jamaican parents, Rick moved to the U.S. with his family as an 11-year-old in 1976. He scored his first big hit—“La Di Da Di/The Show”—when he was 20 years old. Late in 1988, he released “The Great Adventures of Slick Rick,” the album that would seal his reputation.

What he never did, however, was apply to become a U.S. citizen.

This oversight has complicated Rick’s case to this day. Ordinarily, the law requires that an alien who commits a felony must be deported.

In 1995, an immigration judge granted Rick a waiver of the charges of deportation, ruling that Rick’s “unusual and outstanding equities” outweighed his criminal conviction.

The INS appealed the decision and lost, and then appealed again. In 1997, the INS finally won its case and once again ordered deportation for Rick. Rick appealed.

What turned the tide for the INS? The length of time Rick had spent in jail. The law holds that any alien who serves more than five years in jail is not eligible for a 212(c) waiver. Rick served five years and 12 days.

Seizing on this technicality after having lost in two previous attempts to deport him, the INS was able, retroactively, to strip Rick of the waiver he won and square. No matter that Rick’s lies remained intact, nor that he had continued to live in a peaceful, productive and law-abiding manner.

In 1999, the INS issued an order to arrest and deport Rick. Oddly, the service did not bother to inform Rick or his lawyers of this order, nor did they make any attempt to arrest him. Although his whereabouts were well-known to his New York State parole officer.

On the several occasions during the past three years when an offer to perform required Rick to leave the country, he did so and returned voluntarily to the U.S. without incident.

Apparently, the attacks of Sept. 11, 2001, spurred the INS to greater vigilance, which led to Rick’s June 1 arrest. Everyone appreciates the INS’ heightened efforts to ensure our safety, but, like many Americans, I worry that the INS is being over-zealous in the conduct of that campaign.

In the case of Slick Rick it’s obvious that the government has cast its net too wide. Rick is a rapper and a recording artist, not a terrorist. He is, in fact, one of the rare felons to have rehabilitated himself.

The specifics of Rick’s case have meant nothing to the INS, but, as noted, Wood’s ruling gave fresh hope to all of us who care about Rick.

There was, she wrote, a “substantial probability that Rick would provide more or less of the arguments advanced on his behalf by his lawyer. It’s been seven months since Wood issued her ruling and four months since she’s had the new briefs filed by both sides of this dispute.

It’s been a full 14 months since Rick was arrested and detained. That’s a long time for someone’s life and career to be put on indefinite hold; long enough for Rick’s faith in the fairness of the American justice system to become badly shaken.

As a highly regarded artist, Slick Rick is a credit to American culture, even if he isn’t formally an American citizen. As a penitent and rehabilitated felon, he is a credit to the American justice system.

Setting Rick free would go a long way toward restoring public confidence in the fairness of the INS. Deporting him is a credit to no one—and it certainly isn’t going to make America a safer or a more just place. We eagerly await Wood’s decision.

Bill Adler is a former publicist for Rush Artist Management and Def Jamm Records and a noted author. In 1987, he penned “Tougher Than Leather: The Rise of Run-DMC,” the authorized biography of the pioneering hip-hop trio.

All Hail The Fans: The Lifeblood Of The Industry

There were place settings for eight at my monthly “open forum dinner.” The personalities I invited cover a spectrum of young professionals. An investment broker, an A&R executive, a singer, a bank VP, a sound engineer, a film producer…you get the idea.

This month, the recent news involving Luther Vandross dominated the conversation. The general consensus was that all the love he gave in song was being returned to him by his fans.

It was evident by the prayer vigil that continued to spurt his recovery, as well as record sales that gave him the first No. 1 album of his exemplary career. It is refreshing to hear such accolades being credited to his fans.

We are in an age of TV series that thrust mediocre talent at an unsuspecting general public, where fans are constantly being used as survey teams.

And when a national search only uncovers a handful of talented individuals, wouldn’t you say that was a sad commentary? And when you do buy an $18 CD, aren’t you lucky if you get two or three good cuts?

It is no wonder that iTunes Music Store’s 99 cent deal seems like a bargain. It is also not unusual for fans to quickly become fickle and turn their attentions away from their demigods, leaving them abandoned and floundering, as they await their new American Idol.

(The dismal sales of Justin Guari- nii’s album reflect this trend.)

Who would have thought that a whole season of promotion could not guarantee the staying power of one artist?

All of my guests share one thing: They are all seasoned audiophiles. Audiophiles are special people.

Music is an integral part of their objectivity. Good times and bad are categorized by song, and their record or CD collections demonstrate their eclectic tastes.

I always ask what’s currently on their playlists at home. And the answers always intrigue me. Marilyn Manson, DJango Reinhardt, Coldplay, Jaques, Le Mystere des Voix Bulgares, Metallica, 50 Cent, Beyon- cine and of course, the person who turned the conversation, Vandross.

We all have our tastes and preferences. But we also idolize certain individuals who share our life and times. They have touched us. In the final analysis, what would our idols be with the chosen that worship them? I am sure that Vandross’ fans will continue to pray, and other fans will continue to buy.

As the music industry enters its next stage of artist promotion, I foresee young children, eyes ajar, sitting in front of their TVs, wallowing in reality shows and MTV and awaiting their opportunity to vote on unlimited channels.

After finally walking away with the bragging rights afforded to them by their TV vote, they will undoubtedly look at the radio one day with awe and wonder and ask, “What is it for?”

It is this man’s opinion that like my guests, they will share their life and times with their chosen artists, and they will eventually come to idolize them, as well.

Working with David Bowie over the years gave me an insight into the type of dedication that is possible from fans.

When Bowie did glam rock, they were there. Then came blue-eyed soul. They sang along. He then changed to new age. They never faltered. From hip-hop to Brit rock, from experimental to industrial, the fans continue to give life to their chosen.

So, a blessing to the fans. For without them, where would our music industry be?

Carlos Alomar is a world-class gui- tarist/producer/songwriter who has worked with the Bee Gees, Paul McCartney, Luther Vandross and others. He has also worked as a musical director for David Bowie.

VANDROSS: FANS RETURNED THE LOVE

View Point

By Carlos Alomar

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www.billboard.com
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Lauper Reveals Her Torch Song Side

It has been six years since "Sisters of Avalon," Cyndi Lauper's last album for Epic Records. In the meantime, she independently released "Shine," a five-song EP; and entertained hundreds of thousands of people through her opening slot on Cher's tour. But now, she has come back home. Lauper has signed with Daylight/Epic and is working on "Naked City," a new album of torch songs that will be out by year's end.

"There were a lot of changes going on at Epic while I was last there," Lauper says. "I came to the conclusion that I needed to step away, and I needed to explore an independent way." Having done that, she says she is thrilled to be reunited with Epic president Polly Anthony and Sony Music executive VP of A&R David Massey, who is head of Daylight.

"As I was doing shows, like [VH1's] 'Divas' or the Grammys or with Cher, I'd see Polly or David, and I really loved them. I did miss them, but I had to go away. There was so much I had to learn and do." Massey says "Naked City" has been years in the making. "(Cyndi) finally felt like she was ready to do it," he says. While her live draw and overall appeal has remained strong, Lauper's album sales figures have faltered. "Sisters" sold 56,000, according to Nielsen SoundScan, while "Shine" stands at 40,000 units. However, Massey was undaunted by the numbers when he re-signed her.

"I believe that Cyndi is due for a major comeback," Massey says. "This standards-oriented repertoire will open Cyndi up to a whole new audience who are unaware of her huge vocal power and will consol-date her base internationally, which remains strong.'

The torch album, producer Russ Titelman says, includes "some songs that wouldn't normally be thought of as torch songs, so Cyndi's kind of reinventing this stuff."

For Lauper, "these songs are stories of the people from when I grew up. I watched all these women and all the things that were important to them," she says. Moreover, Lauper sees the album as a way to inject a little life back into this often plastic world.

"I wanted to make sure (Continued on page 16)
DeGraw Rides In On His ‘Chariot’  
Continued from page 11

The first single is the album’s hooky opening track “Follow Through,” which reached triple-A, adult formats and college radio in late June—where it is still in the early stages of percolating. Top 40 will follow later this summer.

Patience and care are the trick to promoting DeGraw, according to the label.

FAVORABLE CLIMATE

“I think that the climate right now is especially favorable to genuine singer/songwriters and artists of that type, and the emphasis is on the word ‘genuine,’” Diener says. “With an artist like Gavin, you need to be committed for the long haul. He is a singer/songwriter in the great tradition.”

So far, the groundswell has been substantial, with residencies at Joe’s Pub in New York and the Mint in Los Angeles, extensive gigging for radio and retail executives, targeted touring (including the recent Bonnaroo festival) and a strong online presence.

A four-track teaser from “Chariot” was streamed at gavin sounds .com before release, while the full album was also posted for streaming at DeGraw’s official Web site, gavin degraw.com. The site also offers live footage of DeGraw performing three songs.

Meanwhile, AOL committed to a first listen for the single and a first view of the video, with an album-listening session that ran in support of the release.

We also have vh1.com and mtv.com locked in for live and studio performances, as well as third-party sites like Launch, Real, MSN, Lycos and GetMusic, which are all doing various performances, interviews, audio streams, etc.,” says Tom Corson, executive VP of worldwide marketing and sales at J Records. “And we’ve got strong support from online retail targets like Amazon, Barnes & Noble and bestbuy.com.”

As Corson sees it, the initial core audience for DeGraw is the college-age female demographic.

“The John Mayer, Jason Mraz, Maroon 5 sort of audience—once it catches there, I think it will spread very quickly to a much larger group. And men do love Gavin, too, I have to say.”

PERFORMANCE PASSION

Aside from his obvious song-crafting talent, a large part of DeGraw’s appeal is his passion for performing.

Corson explains, “I think Gavin’s distinct honesty as an artist and a person comes through on every level: his songwriting and lyrics, his performance, his personality. He’s a unique piece of Americana, but he’s still writing these incredible pop songs.”

DeGraw adds, “One of the reasons I signed with this company is because in my first meeting with Clive [Davis], he said, ‘I don’t want to change you.’ That’s the most appealing thing to any artist.”

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DeGraw Rides In On His ‘Chariot’  
Continued from page 11

“One of the reasons I signed with this company is because in my first meeting with Clive [Davis], he said, “I don’t want to change you.” That’s the most appealing thing to any artist.”

—GAVIN DEGRAW

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Continued from page 11

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DeGraw Rides In On His ‘Chariot’  
Continued from page 11

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—GAVIN DEGRAW
Blige
Continued from page 1

rebounds this issue to No. 10 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart.

"Love @ 1st Sight" has been championed by numerous radio stations, including mainstream R&B outlets WUSL Philadelphia, WQHT New York, KMLE San Francisco and WGCI Chicago.

"This track moved faster at radio than any single from her last three albums," Geffen senior executive Jeff Harleston says. "It did exactly what we wanted it to: It took Mary back to the clubs; it got people dancing. And because it's Sean and Mary, it becomes an event."

WGCI PD Etroy Smith confirms that the station has been getting a siz-able number of requests for "Love @ 1st Sight."

"Will it be the biggest single from the album?" he wonders aloud. "Well, after being given a sneak preview of the album, I don't believe the world is ready for this one. We're talking about a multi-platinum success story."

The single's video, directed by Chris Robinson, has been embraced by BET, MTV and VH1, paving the way for appearances on MTV's "Total Request Live" and BET's "106 and Park."

While "Love & Life" is certainly Blige's album, Combs' influence on the overall sound cannot be denied. Though Blige has worked with numerous producers through the years, her collaborations with Combs appear to have left the most lasting impression on fans.

Combs handled the bulk of production duties on the singer's first two albums, the classics "What's the 411?" and "My Life," released in 1992 and 1994, respectively.

CREATIVE DIFFERENCES

Citing creative differences, Blige and Combs parted ways for the remainder of the decade. They reconnected last year, when Combs remixed the single "No More Drama."

Because the mix "came out hot," Blige says she and Combs realized that the chemistry between them was very much intact.

For Blige, working again with Combs "wasn't overwhelming. I don't let anything take me over the top. He still wants what he wants, and I still want what I want. He's still Puffy, and I'm still Mary."

Combs says he was excited to be back behind the boards working with Blige. "For me, the new album is a continuation of My Life," he explains.

But there was one major difference. During the recording of "My Life," Combs says he told Blige how to do everything. "We went our separate ways because of this."

"With "Love & Life," I was less of a dictator," he continues. "It was more of an even playing field this time."

He credits this to Blige's confidence as a singer/songwriter. "We have both grown in many ways over the years."

Industry observers will be closely watching the marketplace performances of "Love & Life," in part to see how Combs' touch affects Blige's sales.

Blige has released six studio albums (including the special edition of "No More Drama"), a live album and two remix collections.

Collectively, she has sold 14.1 million albums in the U.S., according to Nielsen SoundScan. Outside the U.S., her total album sales are just shy of 5 million, her label says.

But her biggest individual U.S. seller to date remains "What's the 411?" It has moved 2.9 million copies.

All of her subsequent studio albums have performed well, selling at least 2.1 million units. Her most recent, 2001's "No More Drama," sold 1.9 million units. A 2002 special edition moved an additional 1.1 million copies.

"Because it's a reunion of sorts, both Mary and Sean need this album to be a home run," says Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village.

"And for Mary in particular, this album needs to connect with fans beyond her core audience," he adds. Kaminski says he is at a loss to understand why Blige—one of the most gifted and talented female R&B singers—remains somewhat unknown outside of the R&B/hip-hop world.

Iovine says there are many factors that have prevented each successive Blige album from building on the sales of the artist's debut. This predates Iovine's involvement in her career, and he would not comment further.

However, Iovine believes "Love & Life" will be Blige's "biggest record internationally. When someone this gifted delivers a record as good as this, you're then dealing with a marathon, not a sprint."

In addition to the basic album, a limited-edition version of "Love & Life" will include a bonus DVD with "making of the album" film footage.

Blige plans a global promo tour—which includes a "bus tour" of major radio markets in the U.S. She also is confirmed to perform Aug. 29 on NBC's "Today Show" as part of its Summer Concert Series.

In the fall, Reebok will begin airing TV ads that feature Blige introducing a new sweat suit line.

On the Internet, several initiatives are being finalized. Blige is already confirmed for Sessions @ AOL later this month.

At the artist's official site, mjblige.com, enthusiasts can click on "Mary TV" for video streams of the artist's promotional bus tour, among other visuals.

"This gives Mary's fans a sense of where her head is at right now," Harleston says.

"Let it be known," the artist says. "Mary is in love and enjoying her life. But the songs on this album show that you must keep pressing on. I am only human. I am not a statue to worship."

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

Music

Norful, Spivey, Winans Lead Gospel Noms

Smokey Norful, Angela Spivey and Vickie Winans lead the list of contenders for the 22nd Annual Gospel Music Excellence Awards with five nominations each. The Georgia Mass Choir and Lonnie Hunter & the Voices of St. Mark trail close behind with four.

Winans and Edwin Hawkins will host the awards show, scheduled for Aug. 9 at the Tampa Bay Performing Arts Center in Tampa, Fla., as gospel artists vie for top industry honors in 26 categories.

The program is just one of the highlights scheduled during the annual week-long convention of the Gospel Music Workshop of America (Aug. 9-16) in Tampa, and if the numbers are as high as preregistration seems to indicate, GMWA Vice Chairman Al Hobbs says attendance could hit an all-time high.

"This convention is going to be huge," Hobbs says. "Already, we've exceeded our expectations. Our hotels are sold out, and the people are still coming!"

Other highlights include the confab's popular nightly musicals, a quartet showcase and the annual "Tribute to the King," honoring the GMWA's founder, the late James Cleveland.

Among those acts launching new projects at this year's gathering are Virtue (Verity Records) and Beverly Crawford and Lamar Campbell & Spirit of Praise (EMI Gospel). Both Crawford's "Live: Family & Friends" and Campbell's "Confessions of a Worshipper" are enjoying prime adds at gospel radio as they gear up for their Aug. 19 releases.

For Campbell, the set is a milestone. "This project is the most personally significant to me of the five albums I've done," he says. "You can put the label of 'artist' on me, and that's accurate, but I'm a worshipper first, and I don't want anyone to be so busy looking at the artist that they can't see the worshipper, because the worshipper in me is what's going to penetrate a person's heart for Christ."

But Killings is used to working with big names, having appeared on albums by acts ranging from Madonna, George Clinton and Santana to Toni Braxton, TLC, Deborah Cox, Aretha Franklin, Monica and Outkast. She says, "I've always been seen as a background singer, but now I think this is God's appointed time for Debra."


SOMETHING TO SHOUT ABOUT: On Aug. 12, M.C. Records, which is distributed through Navarre, will release "Shout: Sister: Shout: A Tribute to Sister Rosetta Tharpe." It includes Maria Muldaur with Bonnie Raitt on guitar performing "My Journey to the Sky," "Phoebe Snow" ("Beams of Heaven"), "Sweet Honey in the Rock" ("Precious Memories") and Marke Knight ("Didn't It Rain"), a song she originally recorded with Tharpe. The enhanced CD includes a videoclip of Tharpe, who died in 1973, performing "Down by the Riverside." Combining spirituals with blues and swing, Tharpe was hailed as one of the greatest sanctified gospel singers of her generation. She will be featured in two segments of the upcoming PBS-TV series "On the Blues," which debuts Sept. 28 with Martin Scorsese as executive producer.

BRIEFLY: Through a newly signed partnership with World Wide Gospel, Keith "Wonderboy" Johnson's solo projects will be released exclusively through Verity Records. Johnson is widely credited as one of those breathing new life into and increasing the popularity of the quartet genre, particularly among younger church sets, with his innovative blend of traditional quartet music fused with jazz, R&B, rock and country influences.
Carlisle Kisses Butterfly Group Goodbye

Bob Carlisle has resigned as a general partner in the Butterfly Group. Carlisle and partners George King and Mike Rinaldi launched the Butterfly Group in April 2002. The company includes Christian Records, Gospel 1, Flying Leap and Butterly Kids, as well as Butterfly International Distribution.

Carlisle told Billboard the split was amicable and that he stepped down "in part, due to my lack of passion for and comfort level in the leadership role of what is now becoming a very large company. Also, and not the least of which, was the ever-mounting toll being taken on my relationship with my wife and family."

Initially, the company was based in Los Angeles (where Carlisle makes his home) and Nashville, but earlier this year agreements were

moved to Nashville.

Carlisle says his relationship with King and Rinaldi, "both as former partners and more importantly as friends, gladly remain intact."

Carlisle retains the recording studio the Butterfly Group operated in Las Vegas and is moving the facility to a new location.

He'll continue to produce and record in Las Vegas but tells Billboard that spending quality time with his family is his priority. The Carlisle clan is gearing up for the Aug. 23 nuptials of daughter Brooke, the inspiration for Carlisle's multi-format hit "Butterfly Kisses."

GIBSON VISITS CBA: Mel Gibson visited the recent Christian Booksellers Assn. convention in Orlando, Fla., previewing his forthcoming film, "The Passion," which is based on the last 12 hours of Jesus Christ's life.

General attendees saw a four-minute trailer from the film while key industry gatekeepers were treated to a special screening of the entire movie. Starring Jim Caviezel as Christ, the film is directed by


True Artist Management's Laurie Anderson was among those who attended the screening. "I really believe he spent 20 years learning how to tell this story," Anderson says of Gibson's work. "He spent a great deal of time establishing the humanity of Jesus and then showing what that humanity served for us. It's amazing. I'm telling every person I know, 'You need to go see this film.' It's one of those things I will carry with me forever."

Though some were skeptical of how Gibson might portray the life of Christ, Anderson says "there's nothing in it that I think would offend the church. It is such a powerful experience because the movie is so skillfully done. It is so obvious that he thought through every single thing and asked himself, 'How do I make this the most impactful moment I can?'"

OTHER CBA NOTES: Registered attendance at this year's CBA convention was 10,392 people, down from last year's attendance of 13,129. Though the number of exhibitors and other participants was down, the number of buying stores attending the convention was up 22% over 2002, with retail reps at the convention buying for 2,634 stores.

According to a new study issued at the convention, sales of Christian products by CBA member suppliers were slightly less than $4.2 billion for 2002, up from $4 billion in 2000. During the first half of the year, CBA suppliers saw an 8% increase in book sales—2% in Bibles—and music was down 9%. Next year's CBA convention will be held June 26-July 2 (earlier than in previous years) in Atlanta.

DOVE CHANGES: The Gospel Music Assn. is making changes in the categories for the 2004 Dove Awards. GMA has added a new worship song of the year category to recognize songs that are having the greatest impact in the church.

The Dove will be awarded to the songwriter and publisher of the song and not the artist, as worship songs are often recorded by multiple artists.

The new category will be placed in Division V of the voting, along with musical of the year, children's musical of the year and choral collection of the year.

There are also changes in the album and recorded song categories.

alternative categories will be combined into one modern rock category. Dance will be dropped from the rap/hip-hop/dance category and will now be considered under the appropriate pop category. The changes were proposed by the GMA's awards and criteria committee and approved by its board of directors.

NEWS NOTES: Jimmy Wheeler is being promoted from senior director of national Christian sales for Zomba to VP of mainstream sales and marketing for President Music Group. Lori Cline has been tapped to direct national promotions at Word Label Group. Previously manager of the department, Cline will now lead the day-to-day operation of Word's radio team.

Billy Ray Cyrus has signed with Word Records. His label debut, "The Other Side," streets Oct. 14 and will be the country artist's first album release in the Christian market.

MOVING ON: After five years, Terria Butler-Saunders has exited Creative Trust Management, where she was associate brand manager. Saunders has worked as the point person for Third Day and new artist Warren Barfield. She leaves to move to England, where her husband, William Saunders, will attend medical school in Cambridge.

I want to be treated like a star, even if I'm not one...yet.
The Beat
Continued from page 11

that I put a little sense of humanity back in the world that’s surgically enhanced—I mean the music, not the people,” she says. “That’s what I was born to do here. And that’s what I feel is my path. That’s something I can contribute.”

CH-CH-CHANGES: Former Epic A&R exec Matt Marshall has joined RCA Records Group in Los Angeles as VP of A&R. ASCAP senior director of member relations Marcy Drexler, a 14-year veteran of the society, has left the organization. She can be reached at luv52@popmail.com. . . Catie Monck: formerly publicist with Ark 21, is now at American Entertainment Marketing. Among the acts she is working with is Mana . . . Katie McNeil, formerly executive producer for TV and home video for House of Blues Entertainment, has been named head of media for 10th Street Entertainment.

STUFF: The Dixie Chicks have linked with Rock the Vote to launch a new campaign targeted at registering people, particularly young women, to vote . . .

MARK THE DATE: The Lili Claire Foundation, which raises money to support children with neurogenetic disorders, will hold its sixth annual benefit dinner and auction Oct. 18 at the Beverly Hilton Hotel in Beverly Hills, Calif. Among the honorees will be Nettwerk Music Group CEO Terry McBride and Anschutz Entertainment Group executive VP of business development Tommy Nast . . . The Musicians’ Assistance Program will honor Steven Tyler, Jimmie Vaughan and attorney John Branca at a Nov. 5 fundraiser at the Beverly Hills Hotel in Beverly Hills.

ON THE ROAD: Fleetwood Mac has added a second leg to its summer tour. The 17-date arena outing starts Sept. 6 in Biloxi, Miss., and concludes Oct. 11 at Denver’s Pepsi Center. According to Billboard Boxscore, the first leg, which started May 7, has grossed more than $34 million and registered at least 25 sellouts. The current trek ends Aug. 19 in Grand Forks, N.D. . . . Jewel will start a tour Sept. 19 in Charleston, S.C., in support of her current Atlantic album “0304.” The outing will last until Oct. 18 in Minneapolis.

Elling’s Vocaliese Craft
An Intuitive Process

Vocaliese—the delicate art of setting lyrics to previously recorded solos—is one of the most difficult and mystical practices in jazz. And Kurt Elling continues to prove he’s the right man for the job.

Eight of the 12 tracks on Elling’s Blue Note album “Man in the Air,” released July 22, find the Chicago-based singer/composer melding lyrics to jazz pieces both familiar and obscure. Pat Metheny, Grover Washington, Bobby Watson, Herbie Hancock and Joe Zawinul are among the players whose work receive probing song treatment.

Listening to these performances, one wonders: Which came first, the tune or the lyric?

“Most of the time, for me, it’s an intuitive process,” Elling explains. “In some cases, certain ports of a melody stay with me, more than an overall feel for a tune. The solo in question will start to have lyrics, or the melody will repeat itself over and over.”

The album’s tour de force is a reading of “Resolution,” the second movement from John Coltrane’s landmark 1965 album “A Love Supreme.” There, Elling, who penned a flowing lyric for Tran’s soaring solo, reverses the process undertaken when the album was made: Coltrane’s solo on the fourth movement, “Psalm,” was in fact based on the rhythm of a devotional poem written by the tenor saxophonist.

“I knew I wanted to do a John Coltrane thing,” Elling says. “The premise was simple. Then I did quite a lot of searching.”

The vocalist—a former student at the University of Chicago’s Divinity School—adds, “There was a deep identification for me with the spirit of ‘A Love Supreme.’ The prayer aspect of it, that part of it was easy for me.”

While a spiritualized fervor lights such other tracks as the adaptations of Metheny’s “Minuano” and the titular original—penned with Elling’s longtime pianist Laurence Holgood and dedicated to saxophonist Wayne Shorter—not every number scraped the ether. Included is an unexpected cover of “Never My Love,” the Association’s 1967 pop hit.

“Every once in a while, some—
Setting The Gold Standard

BY WES ORSHOSKI

Listening to Kiss drummer Peter Criss recall the moments prior to the band’s first official reunion show, you can almost taste the energy within Detroit’s Tiger Stadium that late June night in 1976. As the field fell dark, the P.A. went silent and a crowd of nearly 40,000 erupted, Criss was making his way to the stage, Cat makeup affixed, trembling.

He certainly had good reason to worry: As bandmate Paul Stanley notes, Kiss not only had to live up to what people remembered but also what they thought they remembered. And if ever there was a Holy Grail of concerts, for Kiss fans, this was it. It was the equivalent of a Beatlemaniac seeing one of those early gigs at the Cavern Club.

Criss says, “I remember riding in the golf cart next to [bassist/vocalist] Gene [Simmons], and my heart just racing, like paradiddles. And I was sittin’ there, going, ‘Jesus, Gene, this is heavy; there’s 40,000 people out there, and I’m freaking out.’

But Kiss played that night: ‘The band ‘grabbed a turbocharged Tiger Stadium crowd and took it on a two-hour hyper drive,’ reported The Detroit Free Press afterward. For Criss and the gang, that summer night in ‘Detroit Rock City’ was simply one of scores of highlights in a career that has been as unparalleled and impressive as it has been quirky and drama-filled.

This summer, Kiss celebrates its 30th anniversary and marks that milestone with a co-headlining trek with fellow U.S. rock titan Aerosmith (see related story, page 43). Along the way, the group, which has weathered constant critical bashing, has nonetheless staked its undisputed claim to this commercial achievement: The recording of more gold albums—24 at last count—than any other American band.

RELATIVELY QUICK SUCCESS

Kiss’ story is certainly one of a band that saw its rock ‘n’ roll dreams realized in the blink of an eye, at least for an act born in the ‘70s.

Within three years of the April 1974 release of its self-titled LP, Kiss went from being a pack of New York-area kids known for surprising clubgoers with their use of flashy costumes and Kabuki makeup to one of the country’s top concert draws.

Criss says, “We were together in ’72 [as the Kiss precursor Wicked Lester], big in ’74 and playing stadiums the next year.”

Stanley says it was in late ’74/early ’75, just before a show at Dayton, Ohio’s Hara Arena, when he realized his dreams were coming true.

“I had a habit before each show of asking how we were doing, how tickets were,” he says. “And all of a sudden, one night, I heard we were sold out. Then the next night, I heard (Continued on page 35)
From Japan with a KISS.

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KISS 30TH ANNIVERSARY

Stanley And Simmons: The Billboard Q&A

BY CLAY MARSHALL

Critics have despised them for three decades, and they've never had a No. 1 single or album on the Billboard charts. Yet no American band has earned as many gold records (24 and counting), and any rock fan on the planet can sing along to the group's signature hit, "Rock and Roll All Nite."

So how has KISS, a band many initially dismissed as a novelty act, endured for so long? According to former schoolteacher Gene Sim-

mons and one-time taxi driver Paul Stanley, the answer is simple: by ignoring their detractors and listening to their fans.

KISS has a total of 10 members during the course of its career; only Simmons and Stanley have been aboard for every second of the group's 30-year journey. With a new album, new label and new tour on the horizon, the band is preparing for its biggest year since its original lineup reunited for the top-grossing tour of 1996.

Thirty years in, how do you keep it fresh?

Paul Stanley: I think the key is that it continues to be a challenge for us. As long as there are moun-
tains to climb and we decide to climb them, there's no reason that this can't continue.

Two years ago, we finished a farewell tour and at that point felt we weren't sure that we had anything more to do as a live entity. But you've got to prove it—which is why we continue to introduce ourselves with, "You wanted the best, you got the best—the hottest band in the world." That's not so much wind and bluster as a challenge to ourselves.

If you care about what you do, then you rise to the occasion.

Before you get up onstage, the idea is, "Are you as good as you say you are? Let's see what you've got." Because the people sitting in those seats, who jump to their feet and on top of those seats when we get up, are expecting the very best.

Stanley: Our touring schedule took us to areas that other bands wouldn't go. You don't choose where you're born, and you don't have to make an apology for living where you do. It's our job, and it always has been, to come visit you.

We used to show up in towns where people would say, "What are you doing here?" We'd say, "You're here, and that's why we're here. We're here to play." It really comes down to loving what we do. We're not only members of this band, but we're huge fans. This band is the embodiment of us of everything that we never saw—and wanted to see—in a rock band. We've always been the fan in the audience who got up onstage and said, "Let us show you how it's supposed to be done."

How did this year's headlining tour with Aerosmith come about? Are you comfortable taking the stage before another act, no matter who it is?

Stanley: Regardless of when we go on, our job remains the same: to not only live up to people's expecta-
tions, but to surpass them. We can only be who we are, and the fact that somebody has to go on before some-
body else is a motivator for us.

We've worked with Aerosmith to come up with a revolving stage that basically is for the fans, so there's no down time between the bands coming on. You have arguably the two biggest bands in America for the last 25 years, and somebody's got to go on first. For us, it was a no-brainer. This is about the event and about the two bands playing together.

Simmons: This is not Holfield-Tyson. Nobody's here to fight and bite off anybody's ear. It's a mutual admi-
siration society. The bands are friends; we've known each other 30 years.

Certainly, Aerosmith is the best of its kind. No one does what they do better. And we tend to think that there's nobody that does what we do better. Neither I nor Paul nor anybody in the band is going to run around, trying to do what [Aerosmith vocalist] Steven [Tyler] does. Likewise, nobody in that band is going to try to jump up in the air the way Paul does or stick out their tongue. The idea is that both bands are going to stay true to what they do best, which is to rock ... in their own way.

I think the only real winners are going to be the fans. It's going to be great.

Stanley: The fact is that most bands, although very different, come from very similar roots. We all grew up with a passion for British music, for blues, for the first wave of the English Invasion, for early rock-n-roll. It's two different takes on the same influences. There is no rivalry here. This is allied forces, the best of the best getting together—and again, the winners are the fans. We're just thrilled to be a part of making this happen.

Simmons: There used to be a community of rock'n'roll. It wasn't about rivalry—you'd get up onstage and do your best. But then it be-
came sour; maybe it's time to change that. This is going to be a great time. Best of all, it's going to be a great time for the fans.

There's already talk of extending the tour into 2004.

Stanley: The demand is so high, and rightfully so. I know [Aerosmith guitarist] Joe [Perry] wanted to see this go as long as it could, and we're all of the same mind. There are a lot of people who see this as the tour of the year, and a lot of people want to see it. As long as everybody's enjoying themselves, that's the key to it—we always wind up going full-circle to "this has to be enjoyable." Fans know when you're having a great time, so as long as this is fun, we'll continue to do it. If it truly turned into the bat-
tle of the bands, we'd go home.

You decided not to go home after the end of your so-called Farewell tour.

Simmons: We've always had a five-year plan once Peter and Ace rejoined the band, and then we were going to see what our options were and perhaps call it quits. We had every intention of finishing the show: "Thank you very much, and good night." But if the fans go nuts, you've got to come back and do encore. Consider this the first of a series of encores.

You both have solo records in the works, but will there ever be another KISS studio album?

Simmons: We've all planted our seeds for the future, but we've got so much in front of us that it's difficult to think or talk about other stuff. It's unfair to what we've got on our plate. We've got the double-CD, "KISS Symphony: Alive IV," [with] the Melbourne Symphony Orches-
tra—all 70 pieces, in KISS war paint—coming out, plus a big tour. For any band, that would be enough for a few years. It's true there are other projects in the works—there always are—and when it's time, we'll talk about them.

Stanley: When we did the reunion tour—putting the makeup back on and [getting all] the original members—it was intimidating in the sense that we got to use up to what people saw and (Continued on page 26)
Band Gives New Meaning To ‘Branding’

BY WES ORSHOSKI

When a business associate of Kiss’ Gene Simmons cold-called Adam Glickman and requested his personal phone number without offering any explanation, the condommaker’s curiosity was understandably piqued.

“I thought, ‘Well, this is interesting,’” says Glickman, CEO of Los Angeles-based Condomania. “Three-and-a-half weeks later, I get a voicemail on my cell phone, saying, ‘Hi, Adam, this is Gene Simmons, that crazy guy from Kiss. Let’s talk condoms. Call me.’ And the next day—no joke—I’m in [Beverly Hills] kitchen eating melon balls like we’ve been friends for 20 years.”

Within a year, that meeting led to Condomania’s creation of a set of Kiss Kondoms. Among them was the Studded Paul (the official contraceptive of vocalist/guitarist Paul Stanley) and the Tongue Lubricated model, which features an image of Simmons dangling his infamous tongue on the packaging.

‘[Gene Simmons] blends his experience as a businessperson and marketer with his own style and personality and just draws you in and gets it done.’
—ADAM GICKMAN, CONDOMANIA

Glickman is just one of dozens of CEOs and presidents across all realms of the business world that has received a call out of the blue from a Simmons associate or the rock star himself during the past decade.

A typical exchange might go something like this, Simmons says: “Hi, it’s Gene Simmons, can I speak to the president?” “I’m sorry? Ya know, Gene Simmons, the guy from Kiss? I stick my tongue out.” “Yeah, right? Jury, is this you?” … It happens all the time.”

Since trademarking its logo and its signature face-makeup designs in the mid-’70s, Kiss has licensed those internationally known rock-icons—the logo and all four faces are owned by Simmons and Stanley exclusively—to more than 2,000 companies, from makers of toilet paper and Matchbox cars to manufacturers of cassette and automobiles.

It all began during the ’70s, with the creation of such items as comic books, lunch boxes, bubblegum cards and, of course, the Kiss dolls.

And while it’s got to the point where companies are constantly approaching the band about new products, a good number of the ideas that have seen the light of day—like the Kondoms—are engineered by Simmons himself.

And although Simmons is the face—both literally and figuratively—of the Kiss merchandising empire, no product is created without the approval of Stanley, who has shot down a number of his bandmate’s ideas.

Yet it is Simmons who is constantly out in the business community and in the press, either pursuing new Kiss products or supporting personal projects, such as his magazine, Gene Simmons Tongue.

Dell Furano, CEO of San Francisco-based Signature Network, the band’s licensing company, says that it is the bassist’s “insatiable drive” that “really built this into an incredible franchise.”

“Gene works 365 days, 24/7,” Furano says. “He’s always networking, so we’re always getting calls or ideas.”

There are certainly a slew of Kiss products created through traditional arrangements, whereby Simmons and Stanley are given an upfront fee and a percentage of sales against a guaranteed minimum number of units sold.

Occasionally, Simmons has felt so passionately about a particular project that he has invested his own money—thus becoming a partner in the venture and sharing more risk in launching the product. That arrangement promises the group a higher percentage of sales, while the licensee pays less upfront.

That was the case with Kiss Kondoms, more than 100,000 of which have been sold, says Glickman, who notes that his spontaneous meeting with the rocker is indicative of how the artist operates as a businessman. “He takes control. He makes it very personal,” Glickman says. “He blends his experience as a businessperson and marketer with his own style and personality and just draws you in and gets it done.”

The value of Simmons’ star power cannot be overemphasized when discussing these deals, notes Todd McFarlane, whose McFarlane Toys has launched several series of Kiss action figures and busts.

“It’s why Gene. I think, gets so many deals, and to some extent actually undresses people financially,” he says, noting with a laugh. “They walk in, and you’re like, ‘Gene, my hero.’ And before you know it, you’ve been swooned. And he walks out with a barrelful of your money, and you feel good about it!”

THE KEY TO CREATION

A lot of work goes into the creation of each Kiss item. When a company comes to the band with a product that it finds intriguing, what follows is a thorough investigation of the company by Signature, Furano says.

“The key things we want to determine are: Who is this company? Do they make good product? Do they have the ability to distribute and pay us our royalties? They say, ‘You can’t take a trademark like Kiss or the Beatles and grant the right to a third party if they’re not adequate capital-wise or if they don’t have a history of being in the licensed entertainment business’.”

Scores of products have been rejected for that reason and others, he notes.

Even after a company gets the green light, there’s still much work to be done. A small mountain of paperwork is attached to each product: Nearly every last detail of each item, especially in its look and packaging, has to be approved by Simmons and Stanley.

Furano says the company meets with the two rockers’ business quarter to review merchandise that is in the works and items that have been proposed, as well as changes in artwork.

“Their run their brand like a Fortune 500 company—they have very strict control over it,” notes Colin Goldman, a partner in the Stronghold Group, which has created collectible, wrestler-looking figurines in the band’s likeness.

All this, of course, contributes to the argument that Kiss’ business and marketing creativity has long since eclipsed its musical creativity. And while Simmons is commonly criticized for blurring the lines between art and commerce, he offers no apologies.

He not only enjoys this side of his involvement in Kiss, but he takes great pride in it: “I wish we did 10 times more,” Simmons says. “In fact, I’m the guy who will often push the band to do the most, and Paul will often hold me back, saying, ‘That’s a little too much, let’s not do that.’”

An example, Simmons adds, is “Kiss Hotels. I want you to be able to go to any Holiday Inn and check into the Kiss suites—one, two, three or four rooms, if you want. And I want to get paid.”
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Congratulations on 30 amazing years!
Kiss Is Felt Around The Globe

BY THOM DUFFY

NEW YORK—You might say that famous tongue stretches around the world, as the impact of Kiss on a global level is as impressive as Gene Simmons’ legendary lick. Kiss has sold an estimated 3 million catalog albums during the past 11 years, according to Universal Music International. That explains why Sanctuary Records’ recent deal with the band (Billboard, May 5) covers the world. And it accounts for why the first CD released through the new Kiss/Sanctuary imprint, “Kiss Symphony: Alive IV,” comes from an international concert performance in Melbourne, Australia.

Among markets outside the U.S., Germany ranks No. 1 in sales of Kiss catalog, according to Julian Huntly, VP of catalog marketing for UMI in London. Ranking behind Germany in numbers of Kiss Army loyalists are Japan, the U.K. and Australia respectively.

UMI’s acquisition of the Kiss catalog reflects the consolidation of the music industry in recent years, as the company picked up Kiss albums released initially through Mercury Records when it absorbed Mercury’s parent company, PolyGram.

Among the best-selling catalog titles for UMI outside the U.S., Huntly says, are “Psycho Circus” (400,000 units), “Revenge” (325,000), “Alive III” (275,000) and “MTV Unplugged” (305,000).

How has UMI kept such high demand for the Kiss catalog? Several strategies factor in the success, Huntly says.

The company ensures that each CD in each territory is appropriately priced, whether full-price or mid-price. “Reissues and remastered editions are marketed aggressively in all territories,” Huntly says. “All distribution channels are explored for opportunities. Not simply traditional retail."

For future reissues, Huntly says, “we’re investigating appropriate [new] formats, [such as Super Audio CD]."

UMI taps events, from anniversaries to concert tours, to help promote its catalog. “Kiss product,” Huntly says, “is included in all appropriate retail campaign activity throughout the world.”

‘Proof That Rock’n’roll Will Never Die’

From Birthday Cakes To Blowout Shows, The Band’s Influence Is Astounding

“The first time I did press for Kiss, one of the biggest agendas was getting a Rolling Stone piece, because the magazine was really influential. It was something that had been missing from their career. They interviewed Gene at his apartment in Manhattan. Gene was really on... he’s so focused about press, and Rolling Stone was a big deal to him. About halfway through the interview, Gene’s mother showed up. She was talking about food and calling him by his real name. From the side of his mouth, he was like, ‘Ma, this is an interview.’ But she was oblivious to it. Finally, she leaves.

“I’m thinking Rolling Stone has gotten such a great story. It got Gene at his peak of clarity, and it also got his mother. Then the story came out—there were not many of his great quotes, and it doesn’t mention the encounter with his mother at all. It was an essay that compared Kiss’ music to buffalo farts. I really felt bad for Gene and knew how much it meant to him. So, I called him, expecting the worst. As a PR person, I got used to being blamed by artists if things didn’t come out right. Well, Gene paused on the phone and said, ‘Better that they wrote it than if they didn’t.’ That epitomizes Gene Simmons. He sees the glass half-full. That’s the kind of reaction that has given Kiss success. I found the band always to be incredibly focused and directed about reaching its audience. They’re pragmatic and make everyone around them feel good. There has been no self-destructiveness, either explicit or subtle. They are very intelligent people who have studied and continued to study rock’n’roll. They know their audience and are among the greatest rock acts of all time.”

—Danny Goldberg, chairman/CEO, Artemis Records

“It was the mid-’70s. Paul and Gene were Monsoro fans and asked me to open 10 shows for them. The first one was at Madison Square Garden in New York, on their home turf. The show was sold out before I was even put on the bill. I had just released my [debut solo] album. The MC announced me, and the entire house booed before I even played one note. I had a couple screwball guys in the band that were wearing suits and ties on stage, and all I could see as far as the light would allow me were thousands of Kiss fans with make-up on. I grabbed the mic and said, ‘Fuck you. You两手 haven’t even heard a note of music yet.’ With that, I went into three songs in a row. They booted and threw stuff at me. I grabbed the mic again and said, ‘I’m really glad they sent a special audience all the way from L.A. to N.Y. for me.’ This really made the crowd go crazy. I smashed a ’61 Stratocaster to pieces, pulled down my pants to the audience and then walked off the stage. It was most likely the worst musical experience ever. ‘Gene and Paul came out of the dressing room, horrified. I told them, ‘You can shove the next nine shows up your ass.’ Bill Graham and my manager stood there with their mouths open. Of course, ever since then, Paul, Gene and myself have become great friends.”

—Sammy Hagar

“In 1978, Paul Stanley came to see Desmond Child and Rouge perform at Trax in New York City. His remark to me—that most probably it was the women in our group—that inspired him to ask me to co-write ‘I Was Made for Loving You’ for Kiss. At that time, rock bands almost never co-wrote songs with outsiders. The success of this hit and ‘Heaven’s on Fire’ created a new career in the music business: the roving song doctor who went from band to band, collaborating. Paul gave me my number to Jon Bon Jovi, and then came Aerosmith. Thank you, Paul, and Kiss, for giving me my Ph.D. in rock’n’roll.”

—Desmond Child

“Our basic philosophies are the same: ‘If it’s worth doing, then it’s worth overdoing.’ That’s why the match between Kiss and me happened as it did. I got together with them in 1997 during the reunion tour. Coming out of grunge—with artists standing onstage looking at their shoes—everybody thought I was on acid. I got so tired of [grunde], that when Kiss was available to go back out, I was ready. We don’t have a message—it’s low IQ and high RPM. It’s fun! What’s wrong with that?”

—Doc McGhee, manager

“My phone number was listed in Toronto, and [there was] a 16-year-old kid who was a fan of mine. He used to ring me regularly after my success with Alice Cooper. He called me up and said there was a band called Kiss, and it needed my help. He said the group was unbelievable, but I really needed to make it sound better. Literally two weeks later, I ran into the [members] in a stairwell at City TV. They had just come from doing an interview, and I was going up to do one. It was a magical coincidence. We agreed that we ought to get together.

(Continued on page 32)
Congratulations on 30 years of Rock 'n' Roll KISS story!

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AND STILL ROCKIN' HARD!
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UNIVERSAL MUSIC ENTERPRISES
You Don’t Need To Be No. 1 To Be Gold

Talk about staying power: Kiss’ top-charting album came nearly 24 years after the group first appeared on the big chart. “Psycho Circus” peaked at No. 3 on The Billboard 200 in 1998. The quartet debuted on the chart with its 1975 self-titled release, which peaked at No. 87.

And there have been plenty of winners in between. In many ways, Kiss set the “gold” standard for American acts: 24 of the band’s albums have been certified gold (500,000 units shipped) by the Recording Industry Assn. of America. That makes Kiss the American group with the most gold albums. Overall, only the Beatles and the Rolling Stones have more gold titles.

Except for “Carnival of Souls: The Final Sessions,” all of the albums on this chart have been certified gold. Gold albums not appearing are “Kiss,” “Hitler Than Hell,” “Kiss Unmasked,” “Creatures of the Night” and “The Box Set.”

All told, Kiss has charted 29 albums on The Billboard 200. Twenty-two of them hit the top 40 of the chart, while seven went top 10.

Titles on this chart are ordered by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. Any remaining ties were broken by the number of weeks spent on the chart, and then in the top 10 and/or top 40, depending on where the title peaked.

In many ways, Kiss set the gold standard for American acts: 24 of the band’s albums have been certified gold by the RIAA. That makes Kiss the American group with the most gold albums.

The Billboard 200 Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tbody>
<tr>
<td>2.</td>
<td>“Love Gun”</td>
<td>No. 4</td>
<td>July 9, 1977</td>
<td>Casablanca</td>
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<tr>
<td>3.</td>
<td>“Revenge”</td>
<td>No. 6</td>
<td>June 6, 1992</td>
<td>Mercury</td>
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<td>4.</td>
<td>“Alive II”</td>
<td>No. 7</td>
<td>Nov. 26, 1977</td>
<td>Casablanca</td>
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<td>5.</td>
<td>“Dynasty”</td>
<td>No. 9</td>
<td>June 23, 1979</td>
<td>Casablanca</td>
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<tr>
<td>7.</td>
<td>“Alive III”</td>
<td>No. 9</td>
<td>June 5, 1993</td>
<td>Mercury</td>
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<td>8.</td>
<td>“Destroyer”</td>
<td>No. 11</td>
<td>April 3, 1976</td>
<td>Casablanca</td>
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<tr>
<td>9.</td>
<td>“Rock and Roll Over”</td>
<td>No. 11</td>
<td>Nov. 20, 1976</td>
<td>Casablanca</td>
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<td>10.</td>
<td>“MTV Unplugged”</td>
<td>No. 15</td>
<td>March 30, 1996</td>
<td>Mercury</td>
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<td>11.</td>
<td>“You Wanted the Best, You Got the Best!”</td>
<td>No. 17</td>
<td>July 13, 1996</td>
<td>Mercury</td>
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<td>15.</td>
<td>“Smashes, Thrashes &amp; Hits”</td>
<td>No. 21</td>
<td>Dec. 3, 1988</td>
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<td>18.</td>
<td>“Carnival of Souls: The Final Sessions”</td>
<td>No. 27</td>
<td>Nov. 15, 1977</td>
<td>Mercury</td>
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<td>19.</td>
<td>“Hot in the Shade”</td>
<td>No. 29</td>
<td>Nov. 4, 1989</td>
<td>Mercury</td>
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<td>20.</td>
<td>“Dressed to Kill”</td>
<td>No. 32</td>
<td>April 19, 1975</td>
<td>Casablanca</td>
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Compiled by Keith Caulfield

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ness with, but we love you. Happy 30th! - Merck, Andy, Rod, Tom
Proof
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“The first thing I ever did was go see them live in Grand Rapids, Mich. They played in front of 9,000 people, who stood up on their chairs for three hours. That was an indication to me that there was something very special there.
“Almost touch with that 16-year-old kid. I’d love to know where he is. He was so right about the relationship, and it was the only time in my career that that ever happened.
“In an industry where nothing is permanent, Kiss is. Their relationships with the people in their lives are permanent. Paul, Gene and I formed a familial bond right from the beginning. Today, we remain close friends.”
—Bob Ezrin, producer

“I was 12 years old and lived in a small town of 2,000 people. My only escape was music. I spent all of my time listening to records and reading about bands in the pages of Creem, NME and Rolling Stone. My dreams and daydreams were filled with music, but I never had the opportunity to go to a gig.
“After much begging, borrowing and stealing, my parents allowed me to travel 100 miles to see Kiss. My life was never the same. There was no need to dream or daydream again, because they made me realize that what I wanted to be part of was real.”
—Merck Mercuriadis, CEO, Sanctuary Records Group

“I’ve been working with Kiss for more than 17 years as their agent. For me, it’s never been about the money. It’s always been about the joy of their music and their integrity as musicians. Gene and Paul have taught me the true meaning of rock’n’roll as both a career and a business.”
—Mitch Rose, Creative Artists Agency

“These four guys are willing to work as hard as anyone I’ve ever known, despite all of the criticism. Sometimes, criticism is the best road to success. People stay out of your way, because they don’t want to get involved with a failure. So it opens doors in another way. Most of the time, when people think you’re going to be a success, they want to attach themselves to you, which burns energy in the wrong way. Kiss, on the other hand, was able to get away with an amazing amount of things for the first time, because people just didn’t want to be around them. People thought that they’d go away soon, so just ‘let them do their thing.’ Meeting Kiss changed my life completely and remains one of the best experiences in my life.”
—Danny Aucoin, producer

“I could go on forever talking about Kiss, but if there is only one thing to say, it is that Kiss revolutionized live performance. Kiss is one of the best bands I have ever seen live.”
—Brian Eschbach, the Black Dahlia Murder

“Kiss was the first band I ever dug. I learned how to use my brother’s eight-track player when I was 5 so I could listen to ‘Destroyer.’ A couple years later, my parents let me stay up late to watch ‘Kiss Meets the Phantom of the Park[,]’ but I don’t think I made it through the whole thing. I had a Kiss lunchbox in third grade.”
—Mark Morton, Lamb of God

“Kiss is living proof that rock’n’roll will never die.”
—Corey Glover, Living Colour

“We met Gene on Halloween—he took us out for drinks and then to a restaurant. Everyone in the place was in costume; and there we were with Gene Simmons: Mr. Halloween himself. The whole night felt very surreal.”
—Vas Kallas, Hanzel Und Gretyl

“Besides the fact I was very young—that’s the key element—and a little naïve, I was the perfect age for Kiss to be very important in my life.”
—Phil Anselmo, Pantera/Superjoint Ritual

“When I was 8 years old, I had a Gene Simmons birthday cake.”
—Joe Fazzio, Superjoint Ritual

Compiled by Debbie Galante Block

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CONGRATS ON 30 YEARS OF WORLD DOMINATION.

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WE'RE GLAD TO BE AMONG THE Ranks.
can take credit for anything, it's that we listen to our fans. When you give somebody a T-shirt or a belt buckle that they wanted and it sells, it's odd to have people say, "My God, you're such a genius." Well, they told us they wanted it. All we had to do was listen and not pass judgment. We're not here to tell the fans what they should or shouldn't like, what is within the realm of being an "artist." We've never bought that line of thinking.

When we first took the Kiss Army nationwide and then worldwide as a fan club, it was very uncool, and we certainly received our share of negative press and hostile responses from journalists who believed that it was un-rock'n'roll to do something like that. We think just the opposite: We are here to serve the masses and to give them what they want; we're not here to tell them what is cool and what isn't. We'll leave that to them.

Simmons: When people talk about fans, they always talk about the Kiss Army. When one of our fans gets pissed off, they get pissed off royally: "How dare you change that lick!" But anybody who gets pissed off at you, [it comes] from the right place—their heart. If somebody doesn't care about you, what do you care what they think?

You were initially criticized when you decided to continue the Farewell Tour with drummer Eric Singer wearing Peter Criss' Cat makeup. But when Tommy Thayer assumed the Spaceman role earlier this year, it didn't create as much of a stir.

Stanley: More than one person can play on a team, wear a certain uniform and help win the game. At this point, we've shown that more than one person can wear a persona. Every rule we've ever set for ourselves has been examined and questioned over time, and sometimes the answer has changed. Life teaches us that times change, and opinions and ideas go through changes. The concept that we started with is not the concept that will continue. That's why the dinosaur became extinct: It couldn't adapt. We are about always evolving and always reassessing who and what we are.

Simmons: Kiss has a working-man's ethic. [Being in this band] is not a birthright. I don't deserve to be Kiss; Paul doesn't deserve to be Kiss; nobody deserves to be Kiss. This is something you work for, and you should work for it every night you get up onstage and prove it to people. Otherwise, you shouldn't be in the band. This is a privilege.

Stanley: When we first got together as a band, we were the Four Musketeers. We were going to live and die together, and it [would] start with us and end with us. When it became clear that that wasn't to be—that people in the band had issues or agendas that were not in keeping with the band—we had to sit down and reassess and go, "Do we go home because someone doesn't want to play ball anymore, or do we get another member on the team?" At that point, we realized that the team was more important than the individual players.

We now see that people want the iconic version of Kiss more than they necessarily want who's under it. They want the Kiss image and what Kiss stands for, and that's not based solely upon who is wearing the uniform. Some of us are bigger mouthpieces than others, but the truth of the matter is that Kiss is a team, and the team is only as strong as its weakest member. We tend to make sure that we keep the level quite high.

Do you ever worry that the larger-than-life image of Kiss overshadows your recorded body of work?

Stanley: When people ask us, "Does it bother you that you might not be remembered for this, that or the other thing?" my role response is, "When you win the lottery, you don't complain about taxes." We're blessed people. There's (Continued on page 36)
Gold Standard

Continued from page 17

we were sold out. By the third night, I thought, 'Something's really going on here.' And I remember before we went on that night [in Dayton], I opened up the curtain, looked out, and the place was just jam-packed. Suddenly it hit me: 'My God, this is really happening!'

'I had the feeling of before a roller coaster ride begins,' he continues, when you're being pulled up to the top—before they let you free fall. You have the sense of, you can't get off at this point, and all you can do is hold on for dear life and enjoy the ride.'

And quite a ride it's been.

THE FIRST 30 YEARS

Kiss' first 30 years have seen the band persevere through several dramatic changes in its lineup and in popular music, critical backlash, a drop in interest after shedding its makeup and costumes and protests from right-wing and church groups. Along the way, it has sold millions upon millions of albums, played to fans throughout the world and influenced a countless number of musicians. All the while, it was becoming a pioneer in self-marketing, licensing and branding (see story, page 4).

Reflecting on the band's three decades, Aerosmith guitarist Joe Perry notes, "I know what it's taken for us to still be around and have people still be interested in us. And the fact that they've been able to keep it together for that length of time, it's a pretty amazing feat.

"And their whole thing is just so unique: There was nobody before them, and there's nobody since them that's been able to do what they did," Perry says. "With the caricature thing, they just drove every kid's imagination wild. And I think they still do today. What do they do is timeless. It kind of captures everybody's fantasy."

Audioslave/ex-Rage Against the Machine guitarist Tom Morello is both one of thousands of musicians influenced by Kiss and someone who was spellbound by the act as a teen.

It is probably the band's creation of mystique, he says, that is its greatest accomplishment. "Kiss was my favorite band before I heard a note of their music," Morello says. "When I saw the cover of 'Destroyer,' I knew they were my favorite band. Period. That was it. I was done. I was locked in. I had joined the Kiss Army [the group's fan club]."

The band truly blossomed in the Midwest, in places like Detroit, Cleveland and Chicago, where Morello was raised. The guitarist notes that, for him, rock 'n' roll literally began with Kiss, the first band he saw in concert.

"They were the biggest, greatest, most exciting band in the world," Morello says. "And I used to have friends that were Beatles fans, and they'd be, 'Dude, you like Kiss? They suck!' And I'd be like, 'No! I'm sorry—that little British band with the funny haircut that sings 'Oh-oh-blah-blah-dee' and songs about an octopus and yellow submarines, while these guys are belching blood and playing the riff from 'Detroit Rock City'—I beg to differ. My band's better!"

Morello laughs at how much things have changed in 30 years. "When they started," he says, "Kiss was a band that was dangerous. Later on, it became safe for little children and the mass marketing of everything from Kiss Kewpie dolls to condoms. But at the time, they were thought to be violent, satanic, homosexual bar-harriers who played unlistenable heavy-metal music and were after the souls of America's youth. And, at the time, I thought, 'Sign me up!'"

A BLESSED CAREER

'Blessed' is the word both Stanley and Criss come back to while reflecting on the past 30 years.

Stanley says he would have been happy if the group lasted five years—that would have been a gift, he adds. All Criss was hoping for at the time was to be in a rock band and maybe get one gold record to make his parents proud.

"If somebody had told me then that in 30 years I'd be doing a sold-out tour, which is arguably the hottest tour of the year, I would have said, 'You are out of your mind,'" Stanley says. "Anything given beyond five years was uncharted. At the time, rock bands only had a certain life span, and it wasn't been explored beyond that."

And what's Simmons' take on the band's longevity? "Blessed schmussed," he says. "The thing about 'blessed' is that it implies that you were undeserving. We deserve this. We've earned this."

He describes being able to take the stage to packed arenas and stadiums after three decades as a 'privilege. It's a privilege, not a birthright. It's something you have to earn every time you get onstage."

And it's because of that hard work both onstage and off that Kiss isn't likely to go away anytime soon, Simmons says. With pride, he boasts, "Kiss is the cockroach of rock 'n' roll. We're gonna outlive all of you!"

Certainly, the band's greatest explorations of its potential and longevity began in the early 1980s: after its massive first decade; after the release of its classic 'Alive' and 'Destroyer' albums; after years of having to hide their faces from paparazzi; after the Kiss comic books, lunchboxes and dolls; after its TV movie.

By 1982, both Criss and guitarist Ace Frehley had left the band, and Kiss' album sales were declining. Then Simmons and Stanley made the surprising announcement that they were launching a new, gimmick-lit era of the group by shedding the band's signature makeup.

Although inconsistent—both commercially and creatively—through the 80s and early 90s, Kiss would continue to rack up a slew of hits. (Continued on page 38)
always the talk of whether your glass is half-empty or half-full, but ours is always overflowing. It’s all in how you see things, and we are damn lucky guys.

Ultimately, people are buying music. If you ask our fans, that’s what they’ll tell you also. Again, we’re not that concerned with people who don’t share that view. It’s hard enough to give quality time to your friends; why waste time with people who don’t like you?

Is success its own reward?

Simmons: We’re not shy about being proud of our accomplishments because it’s as much as a shock to us perhaps as it is to other people. But here we are—perhaps not the darlings of critics, yet if you check with the Recording Industry Assn. of America, the No. 1 gold record champion, group category, in American history is Kiss. It blows us away. It would certainly be a medal that anybody would be proud to wear.

Stanley: The rewards are great, but as much fun as we have doing this, it’s still something that takes a tremendous amount of work and time to shape and pick a direction. It doesn’t happen on its own. Most of the things that we do... we believe in them 100%.

Simmons: Not all of us are right all the time. I’m certainly wrong a lot of the time, and there’s a kind of chemistry within the band—a no-bullshit attitude. I’m often drilled a new asshole by Paul in particular, who’ll say, “What are you doing?” That’s important to have, and it’s important to keep your eyes and ears and heart open, because you know what? Maybe I’m wrong. [That] goes [for] everybody in the band; you’ve got to have that kind of attitude.

Looking back, what would you name as the high point in Kiss’ career?

Simmons: We rehearsed in a [Manhattan] loft at 10 East 23rd St. It was only 10 blocks to 33rd Street and Madison Square Garden, and it took us about a year-and-a-half to go 10 blocks. That’s how we thought of it. I walked through the front door of Madison Square Garden when we first played there, and I walked through the empty seats and just stood in the middle and soaked it all in. Then I went backstage with the guys, put the makeup on and went back and got up onstage. It’s kind of a mythic rite of passage, because I think we all are—and clearly, I am—the fans that became the band.

Stanley: I remember as a cab driver dropping people off at Madison Square Garden to see Elvis Presley, assuming that one day a cab driver would be dropping someone off to see me.

In part, your quick rise can be credited to your vigorous recording schedule, as your first three studio albums were released within a 13-month span.

Stanley: We’ve always been extremely driven. Critics may see that ambition as contrary to what rock’n’roll is. We wanted to be the biggest band in the world; if you didn’t like the first album, we’ll write you a second one.

After our second album was out and we were playing Santa Monica Civic with Jo Jo Gunne as the headliner, Neil... (Continued on page 39)
Talent brings rich rewards and with them, great responsibilities. HSBC's Entertainment and Media team of private bankers understands the needs of actors, musicians, producers, and professional athletes, as well as their managers, accountants and lawyers. From managing personal assets to providing structured financing for the film, music and sports industries, we have the expertise to offer creative, highly customized solutions. Our private bankers can also draw upon HSBC's vast resources to provide banking, credit, insurance, and asset management services. HSBC is one of the world's largest financial institutions, with operations in the Americas, Europe, Africa, Asia, and the Pacific Rim. Please call us to learn more about our capabilities, discretion and attention to satisfaction.

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metal-era hits, including such classics as "Lick It Up" and "Heaven's on Fire." In fact, the 1990 power ballad "Forever" is the band's second-biggest single ever, behind "Beth," which was sung by Criss.

And although the band was no longer routinely filling every seat, it still played arenas.

While enlistment was down, the Kiss Army was still strong. Many longtime fans remained loyal, but MTV helped the group charm a new generation, for whom the original lineup was becoming mythic.

But, unquestionably, both camps dreamed of Kiss' glory days—the old band and the original spectacles.

TOGETHER AGAIN—AT LAST

And those dreams would be at least partially fulfilled roughly a year before that Tiger Stadium show—when the original members reunited after some 15 years at the band's 1995 taping of "MTV Unplugged."

"I'm gonna be the emotional guy, the Italian guy in the band, and admit that I was overwhelmed," Criss says. "It was really more than I expected. It was magic; it was like it was when we first played together up in that dirty old loft on 23rd Street.

"When we come out, [the audience] just went nuts. My God, they just went crazy," he adds. "I got almost scared of it, because I thought I could never feel that way about them. I felt like we were reliving those days and those years [away from each other] never really existed for a moment."

Ten months later, after a lot of healing of old wounds and a lot of forgiveness on each band member's part, Criss was on that Tiger Stadium golf cart, trembling.

Recalling that night, which was preceded by a number of high-profile promotional stunts—including an appearance with late rapper 2Pac at the Grammy Awards—Stanley says, "Our past cast such a huge shadow, it was almost like, 'Once upon a time, there was a band called Kiss... It's intimidating in a sense, because your biggest competition is your past. It's very hard to compete with something that's intangible."

Upping the ante with a dazzling pyro and light show, not to mention mountains of amps and a wall of video screens, the reunion tour was a massive success—a success that has continued ever since that night in Detroit.

Former manager Danny Goldberg says that a big part of the band's achievements during three decades has been Simmons and Stanley's "clarity of vision."

"I think Gene and Paul, from day one, looked at rock'n'roll as much as a business as an art form," Goldberg says. "They studied it [and] who the other successful bands were; they looked at what was working. They had just a very passionate, clear-eyed view of what they were doing. And they combined a type of intellectual clarity with the emotional attachment to rock that's really rare."

"And I think that's been at the essence of why they've been able to be so successful—that amount of analysis," he continues. "But that doesn't work for every artist. A lot of artists can only work when they come truly from their intuitive side. But Kiss has clearly been the product of both sides of the brain."

BOX-OFFICE SUCCESS

In 2000-01, the band grossed about $60 million in touring alone. And it certainly seems positioned for similar box-office success during this summer's trek, which will not include Frehley, who is once again focusing on a solo career. The guitarist was replaced by longtime staff member/collaborator/one-time tour manager Tommy Thayer, ex-guitarist for '80s hair-metal outfit Black 'N Blue.

Stanley notes that in the '70s, when it became clear that "the original band would not make it to the end, there was a life-changing moment when we decided that should a member want to leave... that's not enough reason for the band to fold."

And that line of thought has resulted in Thayer finding himself in some rather surreal situations: His second show with Kiss, for example, was its gig with the 60-piece Melbourne Symphony Orchestra in front of a sold-out crowd of 50,000, which was not only set to become the new "Alive IV" disc but also a live DVD and a pay-per-view special.

"I was sitting there onstage when we were doing that, thinking, 'This is the most bizarre thing I've ever seen'—but in a cool way," Thayer says. "The orchestra was in Kiss makeup and going crazy, bombs were blowing up, people were flying and there was smoke and fire."

Thayer says it's further proof that no band has as much fun as Kiss, and perhaps no fans have as much fun than the Kiss Army.

"When you go to a Kiss show and look out in the audience," Thayer says, "everybody has the biggest grin, the biggest smile on their face—they're just overjoyed. It's perfect."
Continued from page 36

Bogart [president of the band's then-label, Casablanca Records] came backstage and surprised us with, "The album is finished. It's not selling anymore. I need you to go back to New York and record another album." Your first album is usually your easiest, because you had your whole life to write it. Your second is difficult, though, because you either have a few leftover tunes or you start from scratch.

**What do you feel is the best song you've ever written?**

Stanley: I could look at "What's the smartest song I've written?" or "Which has the best changes?" But I think that, at the end of the day, to write a rock anthem like "Rock and Roll All Nite," which really became the template for rock-'n-roll anthems...

When I came up with the chorus for "rock and roll all night, and party every day," I knocked on Gene's door and said, "I think I've got it, this so-called anthem we need." Gene came and said, "Well, I have this song, 'Drive Us Wild.'"

We put them together and lo and behold had a song that spawned a whole viewpoint, which was writing a song that embodied the philosophy of the band and the people who love the band. That's heady stuff.

Are there better-written songs? It depends on your definition. But "Rock and Roll All Nite" is the fans' anthem and the song that we'll always be most remembered for—and rightfully so.

**Kiss has never had a No. 1 record, but you've sold some 80 million albums worldwide.**

Stanley: We've never pandered to the critics. If we've ever made that mistake, we've paid for that dearly. We've constantly reminded ourselves, through our successes and our mistakes, that we are about pleasing our fans and pleasing ourselves. Our legacy will be written by the fans, not by the critics.
30 Years Of ‘Killer’ Music

Following is a Kiss discography spanning the band’s three-decade career. (Discography data from allmusic.com, provided courtesy of All Media Guide.)

“Kiss” (Casablanca), 1974
“Hotter Than Hell” (Casablanca) 1974
“Dressed to Kill” (Casablanca) 1975
“Alive!” (Casablanca) 1975
“Destroyer” (Casablanca) 1976
“Rock and Roll Over” (Casablanca) 1976
“Love Gun” (Casablanca) 1977
“Alive II” (Casablanca) 1977
“Peter Criss” (Casablanca) 1978
“Ace Frehley” (Casablanca) 1978
“Gene Simmons” (Casablanca) 1978
“Paul Stanley” (Casablanca) 1978
“Dynasty” (Casablanca) 1979
“Unmasked” (Casablanca) 1980
“Music From ‘The Elder’” (Casablanca) 1981
“Creatures of the Night,” (Casablanca) 1982
“Lick It Up” (Mercury) 1983
“Animalize” (Mercury) 1984
“Asylum” (Mercury) 1985
“Crazy Nights” (Mercury) 1987
“Hot in the Shade” (Mercury) 1989
“Revenge” (Mercury) 1992
“Alive III” (Mercury) 1993
“MTV Unplugged,” (Mercury) 1996
“Carnival of Souls: The Final Sessions” (Mercury) 1997
“Psycho Circus” (Mercury) 1998
“Kiss Symphony Alive IV” (Sanctuary) 2003

COMPILATIONS & BOXED SETS

“Double Platinum” (Casablanca) 1978
“The Best of the Solo Albums” (Casablanca) 1981
“Killers” (Mercury) 1982
“Smashes, Thrashes & Hits” (Mercury) 1988
“You Wanted the Best, You Got The Best!!” (PolyGram) 1996
“Greatest Hits” (Mercury) 1996
“Box Set” (Mercury) 2001
“The Very Best of Kiss” (Mercury) 2002

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"THANKS FOR THE FIRST 30 YEARS!"
Kiss, Aerosmith Unite For Co-Headlining Tour

North American Stint Could Lead To International Trek

BY RAY WADDELL

In a summer rife with hard rock tours, the Aerosmith/Kiss co-headlining package stands out for its sheer star power. As further proof of the two acts’ enduring appeal, ticket sales are strong enough to warrant the addition of a run of arena dates this fall.

Together, Kiss and Aerosmith could gross as much as $46 million this summer from about 35 amphitheater dates. The arena leg—consisting of about 20 dates beginning Oct. 24-25 at the MGM Grand Garden Arena in Las Vegas and running until the holiday season—could add another $25 million to the year’s tally.

The outing could also move into international markets in 2004.

“This tour keeps looking like it’s gonna keep extending, and rightfully so,” Kiss vocalist/guitarist Paul Stanley says. “It’s an exciting bill, and people—not only in America, but in Australia, Japan and other countries—are very interested in it.”

According to Kiss manager Doc McGhee, “We’re talking about Australia and Europe next summer, but we’ve got to do this summer first. If everybody gets along and has fun, I’m sure it could continue.”

The recent touring history of both bands points toward success: Aerosmith grossed $40 million on the road in 2002; Kiss grossed about $60 million in 2001.

But given both acts’ steady touring schedule during the past several years, their combination as a package is a savvy move that brings something fresh to their fans, as well as a synergy that is hard to match.

“These are two separate fan bases, but you also have a synergy,” says Bruce Kapp, VP of touring for Clear Channel Entertainment, producers of the tour. “Kiss fans are not turned off by Aerosmith and vice versa. These going out to give 110%, the fans win and we win. I can’t think of a better way to spend an evening. Hopefully, [the tour] won’t end until everybody says, ‘Enough!’”

The members of Aerosmith appear equally enthusiastic. “It’s just gonna be a riot; it’s just gonna be a fuckin’ riot,” Aerosmith guitarist Joe Perry says. “We’ve always liked playing with other people who put on a good show. Something for everybody.”

The idea of pairing these two rock titans is the brainchild of McGhee. “I tried to put this together two years ago, but [Aerosmith] went out with Kid Rock instead,” he says. “This year, Howard [Kaufman, Aerosmith’s manager] and I were able to put it together. It’s a true co-headlining situation. This kind of situation may be what it took to get Kiss on the road again, McGhee believes. The band has done two “farewell” tours in the past.

“They were ready to pack it in,” McGhee says, readily admitting that feelings can quickly change. “Nobody wants to say it’s over, whether it’s a basketball player or a rock star. But if we hadn’t done this with Aerosmith, I’m sure I wouldn’t have gone out.”

Kiss is booked by Mitch Rose at Creative Artists Agency; Aerosmith is booked by Dan Weiner at Monterey Peninsula Artists.

The tour begins Aug. 2 at cnycom Meadows Music Theater in Hartford, Conn., a date that has sold about 20,000 tickets, according to Jim Koplik, VP for CCE. Saliva opens all dates for the tour, which plays mainly CCE amphitheaters. House of Blues Concerts promotes five dates at FBG sheds.

Producers say the tour is selling well, particularly in the Northeast.

“These are two of the biggest bands in the world coming together in a very tough summer,” Kapp says. “We blew out every reserved seat on the first day of on-sales and went into the 2,000-5,000 lawn seats right away.”

Ticket prices are $125 and $25 for reserved seats, $45 for lawn seats. “We sold out all of the high-priced tickets the first day,” Kapp notes. “Where any tickets are left, it’s $45 lawn seats to see both of these bands, plus Saliva.”

So while all shows aren’t sold clean—some not even close—producers aren’t worried. “They’re sold. All the seats are sold, and we’ve got about 6,000 seats deep into each one of the laws,” McGhee says. “There’s no rush to buy tickets to a shed show.”

The tour’s lone stadium date is Aug. 15 in Detroit, where Motor City Madman Ted Nugent was added to the bill. The show sold out in two days at slightly higher-priced tickets. Rick Franks, regional VP for CCE in Detroit, is promoting the show.

“We’ve got a big one on our hands here,” Franks says of the date at Comerica Park, home of Major League Baseball’s Detroit Tigers. “This show will draw more than the Tigers do in three games.”

Other key dates are also posting big numbers, including two sellouts at Tommy Hilfiger Theatre at Jones Beach in Wantagh, N.Y. (Aug. 4-5), a sellout at PNC Bank Arts Center in Holmdel, N.J. (Philadelphia market, Aug. 11), and two sellouts at Tweet Center in Mansfield, Mass. (Aug. 25-26) near Aerosmith’s hometown of Boston.

The tour is predictably production-heavy, traveling with 17 semi’s of production and gear, including a revolving stage. Bands share backline equipment and sound and lights, but both Kiss and Aerosmith have their own distinct look, including an expansive ramp for Aerosmith and the extravaganza pyrotechnic displays for which Kiss is known.

“Kiss will have the pyro, blood, everything you normally see at a Kiss show,” McGhee promises. “It’s no holds barred.”

Several major markets will be revisited on the arena leg, including Boston, Detroit, Milwaukee, New York and Los Angeles, according to Kapp. “We also hit some B markets, like Omaha [Neb.], Oklahoma City, Grand Forks and Minneapolis,” Kapp says.

“I can’t think of many other packages with the synergy of this one. It’s the Billy and Elton of hard rock,” he continues, referring to the hugely successful Billy Joel/Elton John co-headlining tours. “I really believe, based on ticket sales, that Kiss/Aerosmith will be the tour of the summer, if not the year.”

Stanley adds, “It’s a fun, exciting package that people really didn’t expect. It’s going to be a great night of music, of arguably the two premier American rock bands of the last 25 years.”

Safety, Security Top Priority Among Arenas

BY RAY WADDELL

NEW ORLEANS—Safety and security issues took precedence over the bottom line during arena managers’ town hall meeting at the 78th annual conference of the International Assn. of Assembly Managers here, July 25-29.

The session’s robust attendance by almost 200 arena executives was a telling sign of the times: In the wake of terrorist events and crowd control tragedies, such as the Rhode Island club fire that killed 100 people earlier this year, requires buildings to budget $1.50 per square foot for sprinkler systems in new buildings and $3 per square foot to retrofit old buildings.

“It is very important for [building management] to find out who the local responsible person is, like the fire marshal, and create a partnership before you get backed into a corner,” Siehl said. “You need to make sure you’ve got a plan on the same page.”

Emergency evacuation plans were also addressed. Announcements about procedures during events are often met “by a general public that ignores it,” Siehl said. “People feel like it’s a false alarm, and most of the time it is. But we all need to wake up to the fact that one time it could be real.”

Siehl added that “there has been a feeling for many years that the tragedy that could occur when you’re trying to evacuate could be worse than what set off the alarm in the first place.”

In such a case, first aid knowledge is vital. A show of hands indicated that virtually every building represented at the session had at least one portable defibrillator on premises. One manager says 100 people on staff were trained to operate a defibrillator. Four in attendance ran the8246n event.

CASE-BY-CASE DECISIONS

The use of walk-through metal detectors or megahammers, warning and patron pat-downs also prompted much discussion. The National Basketball Assn., primary tenant for many large arenas represented, encourages their use. Maryland’s, however, have actually used the device on a patron.

Regarding patron pat-downs and concert tours, “we look at it as dictated by the security manager on the tour,” Hunter said. “If a band requests pat-downs, we do it.”

The risk of theft of automatic teller machines from arenas was addressed by Adonis “Sporty” Gerald, director of the Charlotte (N.C.) Coliseum. “In the last year, four burned-out ATMs were discovered by guys who are taking ATMs out of the building in the middle of the night,” Gerds said. “They knew what they were doing, they did it quick, and if they’re making $0,000,$000 on a weekend, they’ll keep doing it.”
IAAM Prez Staying Close To Home

New International Assn. of Assembly Managers president Mike Kelly, executive director of the NCC facility complex in Christchurch, New Zealand, has a special agenda for his stay at the helm of IAM: stay the course.

"I have no new initiatives—just lots of housekeeping," says Kelly, a native Canadian. "We don’t need any new challenges right now. I just want to get a handle on our finances, some organizational retooling and create some commercial opportunities for our members."

IAM presidents typically attend nearly all of the association’s numerous district and specialty meetings, an obvious logistical challenge for the New Zealand-based Kelly. He says that Jimmy Earl, IAM’s second VP and associate director of the Frank Erwin Center in Austin, will attend many meetings on his behalf.

"It makes sense from an economic point of view for the association and in terms of my absence from my own office," Kelly notes. "I’ll probably travel a little more than half as much as past IAM presidents."

The NCC complex includes the 9,000-capacity Westpac Trust Centre, the 2,464-seat Christchurch Town Hall Auditorium and the 1,900-seat James Hay Theatre. Kelly replaces Joe Florance, executive director of the Riverside Convention Center in Rochester, N.Y. David Ross, director of the Show Me Center in Cape Girardeau, Mo., is IAM’s new third VP.

DETROIT ROCK CITY: “Rockin’

Rick Franks, regional VP for Clear Channel Entertainment (CCE) based in Detroit, says his office just finished a particularly busy stretch.

“My region just did 108 shows in 19 days,” marvels Franks, a former Cellar Door promoter. “Minneapolis to Tokyo is one smokin’ corridor.”

Outside of East Rutherford, N.J., home to Bruce Spring-
BY RASHAUN HALL

NEW YORK—Naming yourself after a folklore legend might be a bit much for some MCs, but it seems to be second nature to ArtistDirect newcomer Stagga Lee, who makes his album debut Sept. 23 with “Game of Breath.” Lee took the name after hearing the classic 1959 No. 1 hit “Stagger Lee” by Lloyd Price. The song was one of many that immortalized Lee Shelton, who, as legend tells it, killed a man after he was swindled while throwing dice.

While Lee hasn’t killed anybody, he certainly knows how to take matters into his own hands. He and producers Max Perez and Robert Civillies (of C+C Music Factory fame) recorded the majority of the album and produced the video for lead single “Roll With M.V.P.” before signing with ArtistDirect last November. (The album is Civillies’s first project since his musical partner, David Cole, died of AIDS six years ago.)

“We were just going to do it—no matter what,” Lee says. “We were trying to get deals. We were sending demos out, but then we just said ‘fuck’ and decided to do a video on our own.”

“We shot the video, and we sent it out to try and get deals,” [ArtistDirect CEO] Ted Field and [ArtistDirect executive VP of sales and marketing] Jim Swindel got a copy [from] MVP Entertainment. They fell in love with it right away. They were really excited about it, and we had a deal the next week.”

Lee was aided by BET’s “Uncut” program, which was already playing “Roll With M.V.P.” That helped pique ArtistDirect’s interest. “We were getting played on BET for a couple of months before we got a deal,” Lee says.

The success of “Roll With M.V.P.” at video and radio outlets was due, in part, to the single’s catchy hook, which borrows from Minnie Riperton’s “Lovin’ You.”

“Rob came to me and said he wanted to use the ‘la la la’ piece,” Lee says. “He had a girl come in and sing it, and as she sang, Max added a real small amount of drums so I could have something to write to. I wrote the rhyme in 20 or 30 minutes. I usually don’t write that fast, but it just felt that good.”

“We know right away that it was going to be the single,” he adds. “It was a real feel-good song. It didn’t have a hidden agenda. It was just infectious.”

Swindel agrees. “We’ve been lucky with call-ins on [‘Roll With M.V.P.’],” Early supporters got a great response on call-out. A lot of it has to do with the familiar hook.”

The set’s current single, “Rock Ya Body,” is already receiving attention at rhythm top 40 WKTU New York.

That’s good news to Swindel, who knows how hard it is to get airplay. “If you don’t have the tenacity with new artists in this business, you lose,” Swindel notes. “We have great faith in this project. We’re looking at building airplay. We may be into another single before we get to street date. We want to breed a familiarity with the artist and his audience.”

As ArtistDirect continues building that familiarity, Swindel knows that comparisons to Eminem are inevitable. “I expected it to happen. It happens with all white MCs. We have to let the music and its quality speak for itself.”

Comparisons aside, Lee seems confident that his debut set will make its own mark on the game of hip-hop, hence its title.

“Game of Breath” is what rhyming is. “If I’m talking to you, if I’m spit ting game on a mic—it’s all a game of breath.”

LaTocha Scott Preps Solo Album

Female quartet Xscape is planning to reunite for a new album. In the meantime, however, member LaTocha Scott is busy promoting her Aug. 19 solo debut, “Solo Flight 404,” and new single “Still Ghetto.”

“People think we’re fighting,” Scott says of the group’s Kandi Burruss, Tameka Cottle and sister Tamika Scott. “We still support each other; we’re meeting next week about our project. But this is something I’ve been wanting to do for a long time. I’m just trying to make as much noise as I can.”

The album—which title sports Scott’s Atlanta area code—is being released on Scott’s Rock City label in conjunction with T.C. Payton’s Atlanta-based Raw Deal Records.

“Flight” mixes R&B/hip-hop and pop, reflecting Scott’s various pursuits of late: doing “Thug Holiday” last year with Trick Daddy, co-writing with Jermaine Dupri (“My Little Secret”) and working with Bow Wow (“Bounce With Me”).

This time out, Scott works with new producers Doc and Marcus Devine and co-writer Latoya Weeks (aka Purple Heart).

QUICK HITS: D1K Music newcomer Rhian Benson opens Brian McKid’s 20-city national tour, which includes a Sept. 26 stop at the Greek Theater in Los Angeles. The tour kicks off Sept. 3.

McKnight, by the way, scored a few points during the celebrity b-ball game that helped cap Earvin “Magic” Johnson’s 18th annual A Midsummer Night’s Magic benefit weekend July 24-27 in L.A. A special “Harlem Nights” affair touted such performers as Stevie Wonder, India.Arie and Chaka Khan.

Benefiting the Taylor Michaels Scholarship program, the event—the aegis of the Magic Johnson Foundation—has helped send more than 3,000 students to college, according to Johnson.

The 16th annual Long Beach Jazz Festival (Aug. 8-10) boasts James Ingram, Marcus Miller, Rachelle Ferrell, Kirk Whalum, Roberta Flack, Ronnie Laws and others (longbeachjazzfestival.com) … The Emotions are in the studio, working with Earth, Wind & Fire’s Maurice White. Emotion Wanda Hutchins’s three daughters are also writing and singing on the album, titled “Generations.” Coming through White’s RED-distributed Kalimba Records, the set will be preceded by lead single “Rest Inside My Love.”
## Q-Tip Confirms New Label, Tribe Reunion

Last issue in this column, Ra-shawn Hall reported that Q-Tip had signed with DreamWorks. Hall caught up with the Queens, N.Y., native to talk about his move from Arista.


Q-Tip chose DreamWorks because it offered a home for his Abstract Artworks label. "I have a label situation over there, and I'm able to work and get studio tapes. One is an amazing vocalist by the name of Antoinique [Smith], and the other is a singer-songwriter named Keon Yancey. I'm working on developing them and putting myself out.

"I've always been a fan of [former Warner Bros. executives] Mike and Mo Oscar and Lenny Waronker," he adds of DreamWorks' executive team, "and also with what John McClain has done in what I've done those guys for years. It's out an album that was unauthorized by us with some material that we never intended to come out, but they did. I guess once they come say sorry to us, we'll talk about when we'll put it out."

**HIP-HOP OUTREACH:** "Nearly half of all new related cases of HIV/AIDS are young adults under the age of 25 (64% are African-American and Latino). Every day, 6,000 people between the ages of 15-24 become infected with HIV. Approximately 28,000 people between the ages of 13 and 24 are currently living with HIV/AIDS in the United States. These staggering and alarming figures are from New York-based Lifeforce, the music-supported, national nonprofit organization dedicated to reaching America's youth with the message of HIV/AIDS prevention.

But even more alarming, according to Lifeforce manager of public relations Torry Miller, is that the hip-hop community is not using its muscle to reach out to educate its audience.

In conjunction with FAL (founded stands for fashion-active), Lifeforce recently launched the latest installment of the Hangtag Program—the "Contribution F," which features a black-and-white image of Madonna. The Hangtag Program partners Lifeforce with apparel designers who donate or create pieces to raise money for Lifeforce's youth HIV prevention programs.

But unfortunately, Miller says, efforts to tie in hip-hop apparel companies and artists have been largely unsuccessful. "My argument is it's OK to sell clothes to those teenagers, but they're not going to be around if you don't get on board and try to save lives. I'm talking about your core audience, and you're not interested in saving their lives."

Miller says hip-hop artists often call Lifeforce about participating in the Urban AIDS concerts because "that's sexy and glamorous, but AIDS is not sexy or glamorous. You've gotta do the hard work."
50 Cent Leads Awards Finalists

The Billboard-AURN R&B/Hip-Hop Awards honor the genre’s most popular albums, songs, artists and contributors as defined by the sales and airplay data used for the weekly Billboard charts. Finalists and winners reflect the performance of recordings on the Billboard R&B/Hip-hop and rap charts during a one-year period, from the issue dated June 1, 2002, to the issue dated May 24, 2003. Sales data is compiled by Nielsen SoundScan; radio information is compiled by Nielsen Broadcast Data Systems. Following are the finalists in each category.

Top R&B/hip-hop artist (duo or group): B2K (T.U.G./Epic), Big Tymers (Cash Money/Universal/UMRG), Ciara (Star Trak/Arista), Dru Hill (Def Soul/IDJMG).

Top R&B/hip-hop artist (new): 50 Cent (Shady/Aftermath/Interscope), Amerie (Rise/Columbia/CRG), B2K (T.U.G./Epic), Ciara (Star Trak/Arista).

Top R&B/hip-hop single artist: 50 Cent (Shady/Aftermath/Interscope), Eminem (Web/Aftermath/Interscope), R. Kelly (Jive/Zomba), Nelly (Fo’Reel/Universal/UMRG).

Top rap album: “Get Rich Or Die Tryin’,” 50 Cent (Shady/Aftermath/Interscope); “The Eminem Show,” Eminem (Web/Aftermath/Interscope); “Nellyville,” Nelly (Fo’Reel/Universal/UMRG); “8 Mile,” various artists (Shady/Interscope).

Top R&B/hip-hop album: “Get Rich Or Die Tryin’,” 50 Cent (Shady/Aftermath/Interscope); “Chocolate Factory,” R. Kelly (Jive/Zomba); “Nellyville,” Nelly (Fo’Reel/Universal/UMRG).

Top R&B/hip-hop single: “In Da Club,” 50 Cent (Shady/Aftermath/Interscope); “Love Of My Life (An Ode to Hip-Hop),” Erykah Badu Featuring Common (Fox/MCA); “Ignition,” R. Kelly (Jive); “Don’t Change,” Missy (Def Soul/IDJMG).

Top R&B/hip-hop artist: 50 Cent (Shady/Aftermath/Interscope), Aaliyah (Blackground/Universal/UMRG), Eminem (Web/Aftermath/Interscope), Nelly (Fo’Reel/Universal/UMRG).

Top R&B/hip-hop artist (male): 50 Cent (Shady/Aftermath/Interscope), R. Kelly (Jive/Zomba), Nelly (Fo’Reel/Universal/UMRG).

Top R&B/hip-hop artist (female): Aaliyah (Blackground/Universal/UMRG), Amerie (Rise/Columbia/CRG), Ashanti (Murder Inc./UM/RIDJMG), Missy “Misdemeanor” Elliott (The Gold Mind/Elstrea/EEG).

Confab Set To Educate

Panels To Spotlight ‘Entrepreneurial Spirit’

BY RHONDA BARAKA

Entertainment and enlightenment will be the order of the day at the third annual Billboard-AURN R&B/Hip-Hop Conference and Awards show this year.

Taking place Aug. 6-8, the conference returns to Miami Beach. Last year, hundreds of executives, artists, producers and business newcomers converged on the Roney Palace to take in panels, showcases and festivities. This year’s event promises to be no less informative and valuable.

The night before the conference begins, BMI will host an invitation-only gala featuring a tribute to Isaac Hayes. Performers are expected to include Foytney, Bilal and Anthony Hamilton.

The three days of panel discussions will cover a wide range of topics, from label deals and money management to radio programming and A&R trends. The conference provides something of a crash course in surviving and succeeding in the R&B and hip-hop music business.

“We designed the panels to pick up where we left off last year,” says Gail Mitchell, senior R&B writer for Billboard, who booked many of the speakers with colleague Ra-shawn Hall, staff R&B/urban writer for the magazine. Mitchell stresses that topics will be of special interest to “the independent, entrepreneurial crowd.”

On Wednesday, the conference will offer “The New Art of the Deal,” a discussion by independent label executives and attorneys on how indie labels can flourish in the face of dwindling production and joint-venture deals. “Now Hear This!” will look at the pros and cons of contemporary R&B radio programming. Wednesday evening will salute the finalists of the Billboard R&B/Hip-Hop Awards.

On Thursday, panels include “Beyond the Music,” a discussion of how artists are leveraging musical success into non-musical areas, from clothing lines to product endorsements; “The Producers Panel,” a gathering of some of the industry’s top studio guns; and “Giving Back,” a panel presented by the Living Legends Foundation that will focus on executives willing to share their expertise with newcomers. The Living Legends Foundation Dinner follows Thursday evening.

Friday will bring two panels. “Dollars and Sense,” a guide to financial management, and “End-AURN (Continued on page RB-8).

Conference Events, Details

Following are details of the Billboard-AURN R&B/Hip-Hop Conference taking place Aug. 6-8 at the Roney Palace hotel in Miami Beach.

Further updates are available online at billboardevents.com

TUESDAY, AUG. 5

BMI Awards

A tribute by Bilal, Anthony Hamilton, Foytney and others. By invitation only.

WEDNESDAY, AUG. 6

1:45 p.m.-3 p.m., Windsor Ballroom

The New Art of the Deal

As joint-venture and production deals become less common, what are the major labels looking for when they do strike such agreements? Should independent companies or artists even seek traditional record deals today? What other routes are open to indie players?

Panelists: Dan Brown, Break ‘Em Off Records; Randy Chin, VP Records; Erica Grayson, UR Management & Consulting; Haqq Islam, Greene Street Records; Ted Lucas, Spy-N-Wide Records; Bernard M. Reinsch, music attorney.

7:30 p.m.-4:45 p.m., Windsor Ballroom

Let’s Get It On

Sponsored by American Urban Radio Networks

As the radio business gets more competitive, how can local, syndicated and satellite radio outlets continue to take risks on new music?


6 p.m.-8 p.m., Grand Ballroom

A welcoming cocktail party will be sponsored by AURN and followed by a salute to the finalists for this year’s Billboard R&B/Hip-Hop Awards.

7:11 p.m., Barcode, 1437 Washington Ave., Miami Beach

290 PR will present the 6 Degrees Urban Networking Party, hosted by Billboard staff rap/R&B writer Rashawn Hall and R&B/hip-hop/reggae chart manager Minal Patel.

THURSDAY, AUG. 7

10 a.m.-11:15 a.m., Windsor Ballroom

Dollars and Sense

How do urban entrepreneurs, record executives, producers and artists manage their money to ensure financial security?

Panelists: Beni B., ABB Records;

Exen Steele, Sound Recording Special Payments Fund; James Leach, SESAC.

11:45 a.m.-1 p.m., Windsor Ballroom

(Continued on page RB-8)

RB-2
BREAKING NEWS:
IT'S OFFICIAL...THE BET AWARDS IS THE #1 AWARDS SHOW AGAIN! NO EXPENSE WAS SPARED...
WELL EXCEPT ON THE ADVERTISING.

And, it paid off big time!

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3RD ANNUAL BET AWARDS

THE SHOW THAT BROKE THE BANK!

- BET's "Most Watched" telecast ever! (1)
- #1 Awards Show in 2003 among Black households. (29.7 Black HH rating.) (2)
- Cable television's highest rated and most watched telecast on 6/24. (4.3 overall HH rating) (3)

THANKS TO ALL THE PERFORMERS, PRESENTERS, AND RECORD LABELS WHO HELPED MAKE THIS BROADCAST SUCH A SUCCESS!

SOURCING: BET Corporate Market Research based upon Nielsen Media Research Data. (1) BET data analyzed from 01/96-06/03. (2) PNF II and Nielsen Custom Reports, 2003 Awards Shows used as the basis for the Black Household Rankings. (3) Nielsen Custom Reports. Further qualifications available upon request.
**PERFORMANCES BY**

- **MYSTIC**
- **NAPPY ROOTS**
- **NOVEL**
- **KANYE WEST**
- **LITTLE BROTHER**
- **JACKI O**
- **ANTHONY HAMILTON**

**TOP R&B/HIP-HOP ALBUM**

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<th>Album Title</th>
<th>Artist(s)</th>
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<tr>
<td>Get Rich Or Die Tryin'</td>
<td>50 Cent</td>
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<td>The Eminem Show</td>
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<td>Chocolate Factory</td>
<td>R. Kelly</td>
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<td>Nellyville</td>
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**TOP R&B/HIP-HOP SINGLE**

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<tr>
<th>Title</th>
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<td>In Da Club</td>
<td>50 Cent</td>
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<td>Love Of My Life</td>
<td>Erykah Badu</td>
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<td>Feat. Common</td>
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<td>Ignition</td>
<td>R. Kelly</td>
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<tr>
<td>Don'tchange</td>
<td>Musiq</td>
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<td>Shady/Aftermath/Interscope</td>
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<td>Fox/MCA</td>
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**TOP R&B/HIP-HOP ARTIST**

- 50 Cent
- Aaliyah
- Eminem
- Nelly
- Shady/Aftermath/Interscope
- Background/Universal/UMRG
- Web/Aftermath/Interscope
- Fo' Reel/Universal/UMRG

**TOP R&B/HIP-HOP ARTIST - MALE**

- 50 Cent
- Eminem
- R. Kelly
- Nelly
- Shady/Aftermath/Interscope
- Web/Aftermath/Interscope
- Jive/Zomba
- Fo' Reel/Universal/UMRG

**TOP R&B/HIP-HOP ARTIST - FEMALE**

- Aaliyah
- Amerie
- Ashanti
- Missy “Misdemeanor” Elliott
- Blackground/Universal/UMRG
- Rise/Columbia/CRG
- Murder Inc./IDJMG
- The Gold Mind/Elektra/EEG

**TOP R&B/HIP-HOP ARTIST - DUO OR GROUP**

- B2K
- Big Tymers
- Clipse
- Dr. Hill
- T.U.G.
- Cash Money/Universal/UMRG
- Star Trak/Arista
- Def Soul/IDJMG

**TOP R&B/HIP-HOP ARTIST - NEW**

- 50 Cent
- Amerie
- B2K
- Clipse
- Shady/Aftermath/Interscope
- Rise/Columbia/CRG
- T.U.G./Epic
- Star Trak/Arista

**TOP R&B/HIP-HOP SINGLES ARTIST**

- 50 Cent
- Aaliyah
- Ashanti
- Nelly
- Shady/Aftermath/Interscope
- Blackground/Universal/UMRG
- Murder Inc./IDJMG
- Fo' Reel/Universal/UMRG

**R&B/HIP-HOP ALBUM ARTIST**

- 50 Cent
- Eminem
- R. Kelly
- Nelly
- Shady/Aftermath/Interscope
- Web/Aftermath/Interscope
- Jive/Zomba
- Fo' Reel/Universal/UMRG
HOSTED BY

IDRIS ELBA

RUSS PARR

FROM HBO'S "THE WIRE"

FROM MORNING SHOW HOST

BILLBOARD FOUNDER'S AWARDS*

GRANDMASTER FLASH

BETTY WRIGHT

HIP-HOP FOUNDER'S AWARD

R&B FOUNDER'S AWARD

B.G.

TEGO CALDERON

DENNIS DA MENACE

TY FYFFE

RODNEY JERKINS

MIDI MAFIA

BRANDY MOSS-SCOTT

MARIANELA PEREYRA

LA TOCHA SCOTT

TOP R&B/HIP-HOP SINGLE - AIRPLAY

In Da Club
Miss You
Love Of My Life
(An Ode To Hip-Hop)
Dontchange

50 Cent
Aaliyah
Erykah Badu
Feat. Common
Musiq

Shady/Aftermath/Interscope
Blackground/Universal/UMRG
Fox/MCA
Def Soul/IDJMG

TOP R&B/HIP-HOP SINGLE - SALES

Two Wrongs
Ignition
I Don't Really Know
Don't Mess With My Man

Wyclef Jean
Feat. Claudette Ortiz
R. Kelly
Brandy Moss-Scott
Nivea Feat. Brian & Brandon Casey

Columbia
Jive
Heavenly Tunes
Jive

HOT RAP TRACK OF THE YEAR

In Da Club
Work It
Hot In Herre
Dilemma

50 Cent
Missy "Misdemeanor" Elliott
Nelly
Nelly Feat. Kelly Rowland

Shady/Aftermath/Interscope
The Gold Mind/Elektro/EEG
Fo' Reel/Universal/UMRG
Fo' Reel/Universal/UMRG

TOP RAP ALBUM

Get Rich Or Die Tryin'
The Eminem Show
Nellyville
8 Mile

50 Cent
Eminem
Nelly
Soundtrack

Shady/Aftermath/Interscope
Shady/Interscope

*BILLBOARD'S FOUNDER'S AWARD RECOGNIZES AN ARTIST FOR THEIR ACHIEVEMENTS AND INFLUENCE IN THE R&B AND HIP-HOP GENRES, AS CHOSEN BY BILLBOARD'S EDITORS.
Billboard R&B Founders Award Honoree Betty Wright

BY GAIL MITCHELL

Singer/songwriter. Producer. Label owner. Vocal coach. Minister. These are the various incarnations of Betty Wright, Billboard's 2003 R&B Founders Award honoree. The Miami native first stood behind a mic as a member of her family's gospel group, Echoes of Joy. At 13 she was singing backup for various artists; by 15, she was touring with James Brown. Then she swept into the top 10 on both the R&B and pop charts with the percolating 1971 classic "Clean Up Woman." Four years later, she accepted her first R&B song Grammy Award for "Where Is the Love?"

During the ensuing years, Wright notched several more R&B hits, including "Baby Sitter," "Let Me Be Your Lovemaker," "Dance With Me," and "Tonight Is the Night." Through her own independent label, Ms. B., the always-busy artist released the 2001 album "Fit to Be a King," as well as the provocatively titled single "U-R-A-Ho (And You Don't Know)." Currently, the mother of five and grandmother of five can be found in the studio working with newcomers Joss Stone on the latter's forthcoming S-Curve Records album, "The Soul Sessions."

Who inspired you musically as you were growing up?

My first inspiration came from my mom and grandmother. They were incredible gospel singers. Mom was also a guitarist/songwriter/producer and preacher/teacher. She trained all of her babies—there were seven of us—so we all had similar [musical] gifts. Everything I became is sort of a copy of what my mom was. And then I took it to another level. I also had a fixation with Harry Belafonte, James Brown, Otis Redding, Aretha Franklin and the Beatles. And anything on Motown.

How did you make the transition from singing gospel to R&B?

I was discovered when I was 11. I was singing Billy Stewart's "Summer Time" in a record shop. I had won a 'guess that tune' contest, and the prize was a visit to a record shop to pick up a 45 of your choice.

While in the shop, I was dancing and singing the riff that Billy does on that song. This guy comes out of the back room and says, "I bet you can't sing the whole song with all the effects." So I sang it; took it to the rim. And then he said he wanted to record me. I wasn't very old at all when I started doing talent shows: 11 years. My first record was released when I turned 13. It was titled "Good Lovin'" b/w "Paralyzed." From that point on, I did a lot of work up and down the Florida coast, working with people like Mable John, Syl Johnson and Otis Clay. By the time I was 15, I was on tour with James Brown. My band later became KC & the Sunshine Band. In fact, KC [Harry Casey] was my secretary.

While recording "Clean Up Woman," did you have any inkling it would become an enduring hit?

I keep reinventing that song, I'm always changing it, telling stories about people I meet who have commented on the song. I don't think I've sung it the same way twice. However, nothing grabbed me about "Clean Up Woman" at first. It's just that I could take a song and entertain people with it. It wasn't that I was that great a singer. I became a singer as time went on.

My first inspiration came from my mom and grandmother. They were incredible gospel singers. Mom was also a guitarist/songwriter/producer and preacher/teacher. She trained all of her babies—there were seven of us—so we all had similar [musical] gifts. Everything I became is sort of a copy of what my mom was. And then I took it to another level. I also had a fixation with Harry Belafonte, James Brown, Otis Redding, Aretha Franklin and the Beatles. And anything on Motown.

What creative wellsprings do you tap for your songwriting?

I write what I feel, hear, see. I could have a crazy dream, and then I'll write about whatever the craziness was. I've never been a strict genre orfad songwriter. And I've always had a help ministry. I'm an old believer that you have to keep God first. A lot of people told me they couldn't play my song "U-R-A-Ho." But it's straight out of Ezekiel, 23rd chapter, starting with the second verse. How girls are promiscuous and don't know they are. I didn't make it up.

Using only a phrase or sentence, describe your sound.

The best descriptive phrase is soul inspirational. I feel what I'm singing. My favorite example of that is a song I wrote called "For Love Alone."

What is the biggest change you have seen in the music industry?

I notice people get paid a lot more for doing a lot less. I would really laugh if it wasn't so sad. Some singers who don't have a clue about singing are making 50 times what we were paid. The song "Video Killed the Radio Star" was very prophetic. If you look cute and have some dollars behind you, you're a star. Now it's about whoever got the most money. I also see how weak these [artists] are now. They're too tired, no stamina. I used to work every night. I still work as much as 48 weeks a year.

What one thing would you change about the industry?

I would be a little more selective in what we feed to our children. I do not believe in censorship, but I do believe in balance. You can't just eat all candy and ice. You've got to have broccoli, water: you need to cleanse the system as well.

What prompted you to establish Ms. B. Records?

I actually started the logo in 1979, when I was beginning to get a little discomfited where I was. But it didn't come to full fruition until 1985.

I never could get paid. Baby, it just blew my mind to work all the time and not get paid. When I got to the point where I'm having children, and I'm coming to get money that I was told isn't there, I said, "I've got to move on."

You seem to have bridged the musical generation gap, working with many contemporary R&B/hip-hop artists.

I've worked with Angie Stone, Erykah Badu, Sean Combs, Trick Daddy, TQ, Mary J. Blige, India.Arie. I've done vocal training with Jennifer Lopez. I'm currently working with Joss Stone from Kent in England. She's a 16-year-old phenomenon signed to EMI.

So many of the contemporary R&B/hip-hop community have the utmost respect for R&B legends. These young people are like my babies. They have something to say and their own way to say it. I'm not in total agreement all the time [with how they say it]. But I respect people's ingenuity and creativity.

What other projects are you working on?

My co-writer for 16 years, Angelo Morris, and I do a lot of composition projects in other countries too. So there will be a few surprises coming up. I also have a gospel group on Evan-der Holyfield's Real Deal label called Revelation Seed ["Seed" stands for Separate Entities Eternally Delivered.] I'm doing a gospel album for my church, part of the international ministry called All That God Is. Then I'm doing some projects with Puffy, including working with singer Sara Stokes from his "Making the Band" MTV show.

What musical legacy do you want to leave behind?

If my music helps someone get over, that's good. I just hope I help make someone's way a little easier. I try to teach wherever I go. I'm forever on the phone consulting with someone. Someone will probably have to pry the mic out of my hands when I go to the great beyond. But I'll still be singing in heaven.
Grandmaster Flash: Rap Pioneer

‘The Masses Don’t Really Know That In 1971, A DJ Created Hip-Hop’

BY RASHAUN HALL

Grandmaster Flash, one of hip-hop’s pioneering DJs, will receive the Hip-Hop Founders Award at this year’s Billboard-URN R&B/Hip-Hop Awards show Aug. 8 in Miami.

Grandmaster Flash & the Furious Five’s groundbreaking 1982 hit “The Message” was a milestone in the emergence of rap. The origins of the DJ techniques of cutting, back-spinning and phasing can be traced to the “steel wheels” of this innovative artist.

Born Joseph Saddler, Flash was a child of Bajan descent raised in the Bronx, N.Y., as hip-hop culture was taking root. Flash watched fellow pioneers like DJ Kool Herc—known as the godfather of hip-hop—spin in parks, playgrounds and at block parties throughout the New York borough.

After proving his prowess as a DJ, Flash fronted Grandmaster Flash & the Furious Five, starting in 1977. The group went on to record such seminal albums as “The Adventures of Grandmaster Flash on the Wheels of Steel” and “The Message” for Sugar Hill Records.

A constant on the hip-hop scene for more than 25 years, Flash has served as a New York radio personality and the music director on HBO’s “The Chris Rock Show.”

He is currently an on-air personality for a hip-hop channel on Sirius Satellite Radio and has endorsement relationships with Pro-Keds, professional audio products Rane Corp., and the American Eagle Outfitters clothing chain. He is writing an autobiography with New York Daily News reporter Chris Coleman and is launching his own label, Adrenaline.

Many DJs cite you as an inspiration. What inspired you to begin DJing?

My inspiration was Kool Herc. I saw him play in this park on the West Side of the Bronx many years ago (with a congregation of people of different ages—from 3 years old to 60) at these block parties. When I saw him, I said to myself: “I want to do that.” My only problem with Herc was the way he was mixing the music. But other than that, he was my inspiration.

When did you know that this was your calling?

I attempted to be a break-dancer first. But I found myself drawn to watching Kool Herc. After the third time I saw him, I noticed this thing I later termed the “disarray unison factor.” He might play something that was downtempo and then right behind that would play something that was uptempo, and it wasn’t on time. In between record A and record B, you could see how off time it was in the way the audience would go into disarray. “Find the beat and then go back into unison” was basically my calling from God. I knew I had to fix that.

I felt like God was talking to me then. I decided not to do the things that normal teenagers did, like having my first cigarette, worrying about sex or hanging out in the park playing basketball. It was just me and my Mini-Doberman pinscher named Caesar. He was my audience.

How did you learn DJing techniques?

I was in search of something, taking tracks from vinyl and making them one big song. That was the mission. From there, it was a matter of actually pulling it off. That’s when I had to come up with terms like “the torque factor”—how I judge the turntable from the state of inertia to when it was up to speed. That taught me how much torque the turntable could have, once it’s in motion, so I could pull the record back and forth so it wouldn’t hop the platter.

I went through countless turntables. Then it was a matter of finding the right needles. That’s when I discovered that there were two classifications of phono needles: elliptical and conical. Although the elliptical needles sounded better, they didn’t fit as well in the groove as a conical needle, which is shaped more like a nail. So, when I started moving the record back and forth, I noticed that it could just go to a particular part in the record. With duplicate copies of a record, I could repeat it.

From there, I had to figure out how to re-repeat from one particular section, and that’s how I came up with the “clock theory,” where I would spin the record back a few revolutions and then, re-arriving at the top of the break, release and then go to the other record. And back and forth. It was a constant moving motion.

(Continued on page RB-8)
New Artist Showcase
Artists scheduled to appear include: Bianca, Miracle Street Management; FCM, Point Blank Management; Gig, Eweeke Management & Entertainment; Chandra Simmons, I Toja Entertainment; Zion, Zion Records.
7 p.m., Windsor Ballroom
Living Legends Foundation Fundraiser
Honorees: Terri Avery, WPEG/ WBAW/WGIV; Robert Johnson, Delicious Records; C.C. McLendon, Arista Records; Terri Rossi, Terri Rossi Associates; Jerry Rushin, mainstream R&B/WEDR Miami; Vernon Slaughter, The Artist Factory; Charles Warfield, ICBC Broadcast Holdings.
10 p.m.-2 a.m.
Urban Music Suite
A late-night session of networking and acoustic performances sponsored by SMI/Smirnoff XXX Black Ice.
8 p.m., Windsor Ballroom
Flash
Continued from page RB-7
As you began creating these different techniques, did you ever imagine that you were creating something so influential?
I was just learning as I was going. Today, you can buy turntables, needs and mixers that are equipped to do whatever. You can buy all these things now, but at that particular time, I had to build it. I had to take microphone mixers and turn them into turntable mixers. I was taking speakers out of abandoned cars and using people’s thrown-away stereos.
A lot of times, I would get yelled at by my parents for dangling all this junk in the house, but I was in search of something. At that point, my mother decided to send me to school. So I could begin to identify what these internal parts all did. It was a process.
After you established yourself as a DJ, why did you decide to form Grandmaster Flash & the Furious Five?
There were critical points here. When I used to walk in and out of the clubs, I would see people doing the same thing. Other people had to know what I was doing, and they wanted to be a part of it. When I came up with my style of cutting, I would try to talk and mix, but it was awful at it. It wasn’t until recently that I mastered the two. At that time, I was so busy as a DJ, I couldn’t find a way to talk and spin. So, when I would go to the parks to play, I would set up my system and put a microphone in the other side of the table. [A lot of people] thought that they could vocalize the new style of DJing. Damn near all of them who tried failed.
Then, I met Keith Wiggins [a.k.a. Capri in the Furious Five]. He had the voice of a ringmaster, and he had the uncanny ability to get people to do things aerobically.
How did all the members of the Furious Five come together?
It wasn’t until Cowboy took some of the attention of me—which is what I needed—that I could take these tracks and make them one long song on time to the beat.
Kid Creole [aka Nathaniel Glover] used to come to the park and watch me. He wanted to be a part of the group. So he and Cowboy were together for a minute, and then he brought in his brother, Melvin Glover, who then became Melle Mel.
Melle Mel than got his best friend, Screw, and Eddie Morris, involved. The last member, Raheim [aka Guy Williams], was from a rival group called the Funky Four that had disbanded. We recruited him, and that’s what made us the five.
One of the true landmarks of the group was “The Message,” but you had problems with Sugar Hill regarding that track.
So badly wanted my whole crew to be on that record. The group was my creation, and when the record company insisted that only one person be on the record, I had a major problem with that—although it did take us another plate.
That said, I still had a major problem with the fact that there were four vocalists who were highly qualified who were not on this record. Other than that track, my favorite records were “Freedom,” “Superappin’,” “Nasty” and especially “Adventures on the Wheels of Steel,” which was the first DJ record ever made.
Tell me about that album. Because it had never been done before, were you at all concerned whether people would understand it?
I was thinking about the record company if I could ever do this. There was a lot of “We’ll get it to you. We’ll get it to the market,” but I knew they wanted to record to mix my put and them into a mix medley.
For a DJ to have ever dreamed of my record ever coming to pass. America didn’t get it right [then] but eventually did. That record was huge overseas. I’ll never forget when [New York radio personality] Frankie Crocker put it on, and he played it. When I spoke with him, he said he had mixed emotions, because he had never heard anything like that. I was really happy doing that record.
In recent years, the DJ has not had as much respect as the MC in hip-hop. What is the role of the DJ in hip-hop today compared with when you started?
The DJ played an extremely important role for setting the atmosphere before the MCs would come on. A lot of people in the media fail to realize that if they don’t teach people where this comes from, they’ll never hear anything like that. We had to build these kids that are into rock’n’roll know the Rolling Stones and Elvis. They know where rock’n’roll came from. But in hip-hop, the masses don’t know where it came from in 1971, hip-hop was created by a DJ. If Herc didn’t do that, we might not have this. The DJ played the atmosphere before the MCs would come on. A lot of people in the media fail to realize that if they don’t teach people where this comes from, they’ll never hear anything like that. We had to build these kids that are into rock’n’roll know the Rolling Stones and Elvis. They know where rock’n’roll came from. But in hip-hop, the masses don’t know where it came from in 1971, hip-hop was created by a DJ.
If Herc didn’t do that, we might not have this. There are only a handful of us who still have our promi-

www.americanradiohistory.com
McTour For Latin Rock

By Leila Cobo

McDonald's USA is teaming with popular alternative music radio station LAMC to create a unique campaign that utilizes music and education.

Gallegos declined to comment on the cost of the tour, but sources estimate that McDonald's is spending upwards of $4 million on the tour and TV special.

The McDonald's marketing director Rivero adds, "It may well be the only time they every play together." The Valdes concert will take place on the same beach in southern Tenerife that Son Latinos final concert was staged last year. It is a popular European tourist spot.

Rivero observed that Trueba is planning to make a film about Brazilian music later this year with Carlinhos Brown.

The film will also touch upon Brown's own work with popular street kids schools that he finances in his home city and music capital of Brazil, Salvador de Bahia.

Rivero says, "This year marks further consolidation of Son Latinos as a key reference point for the Latin world in Europe, with a greater external resonance than ever."

Son Latinos Hosts Family Reunion

By Howell Llewellyn

Son Latinos, the band that became household names in the Latin music world, is gearing up for a major reunion tour.

The tour, titled "Son Latinos: The Family Reunion," will feature several shows, including an indie show Aug. 13, featuring Los Abandonados, Orca, Go Betty Go and Panda.

The performance highlights may well be from four-time Latin Grammy Award nominee Natalia Lafourcade, making her stateside debut, and-in a departure for LAMC—band Ruido. The group combines rap with regional Mexican music. Its album has been in the top 10 of the Billboard Top Latin Albums chart for the past several weeks.

Because the conference attracts media and labels from various countries, it provides an opportunity for hands-to-stretch out," Cookman says. "Many of the showcases feature acts that LAMC feels there was a void in the Latin rock area.

LAMC Offers Acts Chance To 'Stretch Out' In L.A.

After three years in New York, the Latin Alternative Music Conference (LAMC) will make its debut Aug. 14 in Los Angeles.

The move is in response to the popularity of the conference in New York, its hub of Latin alternative music in the U.S., an extension of the alternative music scene in Mexico and a primary destination for touring bands.

Aside from the change of venue, this is also the first time the conference will be held together by Nuyorican, the marketing/promotion company created last year by LAMC alumnus Tomas Cookman with industry veterans Jerry Blair and Rich Isaacson.

Co-founder Josh Nerek is no longer a partner in the event but continues as publicist. "I'm not sure about the experience, but it's coming up with its reputation as a conference that highlights new acts, LAMC will feature several showcases, beginning with an indie show Aug. 13 featuring Los Abandonados, Orica, Go Betty Go and Panda.

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LAMC Offers Acts Chance To 'Stretch Out' In L.A.
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**LATIN POP ALBUMS**

1. Celia Cruz — Umbrella (Sony Discos)
2. David Bisbal — Un Dia Normal (Sony Discos)
3. Celia Cruz — La More Tua Tombo (Sony Discos)
4. Celia Cruz — Chale (Sony Discos)
5. Celia Cruz — El Tiempo (Sony Discos)
6. Celia Cruz — Mi Papito (Sony Discos)
7. Thalia — Imaginate (Sony Discos)
8. Pepe Aguilar — La Historia (Sony Discos)
9. Los Temerarios/Los Bukis — El Dia (Sony Discos)
10. Los Belenos — Grito De Oro (Sony Discos)

**TROPICAL ALBUMS**

1. Celia Cruz — Bubble Gum (Sony Discos)
2. Celia Cruz — Caliente (Sony Discos)
3. Celia Cruz — Pepe Aguilar (Sony Discos)
4. Celia Cruz — Los Belenos — Grito De Oro (Sony Discos)
5. Celia Cruz — La Historia (Sony Discos)
6. Various Artists — Latin Yacimientos (Sony Discos)
7. Los Belenos — Grito De Oro (Sony Discos)
8. Various Artists — Latin Yacimientos (Sony Discos)
9. Various Artists — Latin Yacimientos (Sony Discos)

**REGIONAL MEXICAN ALBUMS**

1. Los Tigres Del Norte — La Historia De Los Tigres Del Norte (Sony Discos)
2. Celia Cruz — La Historia De Celia Cruz (Sony Discos)
3. Celia Cruz — Celia Cruz En Vivo (Sony Discos)
4. Celia Cruz — Carabobo Y El Tiempo (Sony Discos)
5. Various Artists — Various Artists - Latin Yacimientos (Sony Discos)
6. Various Artists — Various Artists - Latin Yacimientos (Sony Discos)
7. Various Artists — Various Artists - Latin Yacimientos (Sony Discos)
8. Various Artists — Various Artists - Latin Yacimientos (Sony Discos)
10. Various Artists — Various Artists - Latin Yacimientos (Sony Discos)
### LATIN POP AIRPLAY

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### REGIONS OF MEXICO AIRPLAY

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BT’s ‘Technology’ Pushes Modern Rock Buttons

BY MICHAEL PAOLETTA

BT has always straddled the fence of dance/electronic and pop/rock. As a producer and remixer, he has worked with Madonna, Sarah McLachlan, Deep Dish and Seal, among others.

This year, much to the chagrin of dance/electronic purists, he co-produced “Pop” for ‘N Sync’s chart-topping album, “Celebrity.”

He has also released three genre-bending artist albums (including the richly textured “Movement in Still Life”) and compilations (like “10 Years in the Life”) and has scored two No. 1 hits on the Billboard Hot Dance Music/Club Play chart: “Remember” and “Blue Skies” (featuring Tori Amos).

Along the way, BT has composed music for a handful of films, including “The Fast and the Furious,” “Go” and “Under Suspicion.” He is currently working on scoring “Monster” starring Charlize Theron and Christina Ricci.

With the Aug. 5 release of his new artist album, the powerful and personal “Emotional Technology” (Netwerk America), BT inches ever closer to modern rock artist status—without sacrificing his dance/electronic roots or the beat of his own drum.

For BT (aka Brian Transeau), there are no boundaries when it comes to creating and consuming music.

“I realize this album is a leap forward artistically for me,” BT says. “I am putting myself on the chopping block with this one.”

Unlike past albums, where his voice was kept to a minimum, “Emotional Technology” spotlights the artist’s vocal skills—as well as his compositional and production prowess.

“This is the first record where my voice is everywhere,” he says. “But this is me being true to myself. My records are growing in a more proper artist direction.”

That said, BT does feature a few singers on “Emotional Technology”: ‘N Sync’s JC Chasez (Force of Gravity), actress Rose McGowan and Girls Against Boys’ Scott McCloud (Superfabulous), Jan Johnston (Communicate) and Gang Starr’s Guru (Knowledge of Self), among others.

The set’s lead single, “Simply Being Loved (Sommambulia)” is a top five hit on the Billboard Hot Dance Music/Club Play chart, with a video lensed by Paul Minor—is crossing over to rhythmic top 40 radio stations like WPYM Miami and such mainstream top 40 outlets as WHYI Miami, KHS Los Angeles, KRBE Houston and others.

“This was an instant reaction record for us,” says Phil Michaels, PD/music director of WPYM, who added the track in April. “It’s the type of record that could easily cross over into the mainstream—particularly now that more people know his name from his work with ‘N Sync.”

“Simply Being Loved (Sommambulia),” inspired by the writings of Henry Miller, is home to 6,178 vocal edits, according to BT.

“It was completely an aesthetic decision,” he says of his voice on the track. “I experimented with lots of technology. Math and music are the only two things I’m good at. I’m the geek with the punk-rock haircut.”

BT says he could not have named the new album anything but “Emotional Technology.” It is “technology-based, emotionally eclectic music.”

The album title also refers to the artist’s often topical views concerning the Internet, specifically peer-to-peer file-sharing.

In the past, BT has put his music online for enthusiasts to remix for personal use. He will not deviate from this pattern now. He says every part of every song from the new album will soon be available for streaming at his official Web site, btmusic.com.

“Not only do you discover amazing talent this way, but it makes people feel more involved in my work,” he says. “People have become very disillusioned with the traditional model. What’s keeping people interested in music is the interaction process.

“Right now, there are way too many fear-based decisions being made,” he adds. “But it’s resulting in an incredible shift of power between labels and artists. This is actually a golden age for music.”

Fortunately, he has a label that understands his points of view.

“He is the poster boy for new technology,” Netwerk America GM Alison Pember says. “He is up on technology and the Internet. Brian is a special artist like that. In fact, many of our Internet initiatives are his ideas. He’s incredibly forward-thinking.”

In October, the artist—who is managed by Richard Bishop of SAM in Los Angeles—will embark on a North American tour.

“This album has the potential to go very mainstream,” Pember notes. “So, don’t be surprised if the shows are a mix of alternative, pop and dance/electronic fans.”

Cardwell Compilation Covers ‘More’ Ground

In 1998, K-Tel released “Clubland’s Greatest Hits,” a two-disc collection by singer/songwriter Joi Cardwell. Comprising eight songs (and a variety of remixes), the set was most memorable for what it did not include.

“Oh, that compila- tion was such a flasco,” Cardwell says.

Cardwell is now attempting to right this wrong. She is releasing her own two-disc best of set, “More,” on her own No-Mad Industries imprint.


Cardwell says “More” will be available for sale, beginning in September, solely through her Web site (jocardwell.com).

One month later, Twisted Records is scheduled to release “Mind Control,” which reunites Cardwell and producer Fred Jorio.

By year’s end, Cardwell says we should expect a new studio album, which she will support with a cross-country tour. “I will drive traffic to my Web site, date-by-date,” she says.

Pausing for a moment, she adds: “I plan on being around for years to come. At the end of the day, I still want to make music and remain relevant.”

SNEAK PEEK: Kristine W’s full-length debut for Tommy Boy, “Fly Again,” is scheduled for a fall release. After a sneak preview, we expect this disc to surprise quite a few people.

“Fly Again” finds the artist working with several producers, including the Scumfrog, Eran Tabib, Ray Roc and Orange Factory.

The synth-drenched title track re-calls Giorgio Moroder, the an archived “I’ll Be Your Light” is equal parts electro and breakbeats, “Save My Soul” is funky pop and the buoyant “All That Really Matters” is signature W.

The cha-cha vibe of “Bitter-sweet” and the big-hand feel of “Song Lives On” will surely please fans of the singer’s “Jazzist.”

GOOD STUFF/GOOD CAUSE: While interviewing Sean “P. Diddy” Combs for my Mary J. Blige cover story in this issue (page 1), I couldn’t help but inquire about his much-discussed dance/electronic project.

According to Combs, the album—which features collaborations with Green Velvet, Felix da Housecat and Timo Maas, among others—will be released in Europe by Universal. It will raise money for international AIDS organizations, he says.

THE SUMMER SONG: Producer Frankie Knuckles recently delivered a stellar DJ set at the Cielo nightclub in New York. While there were many musical highlights throughout the evening, we find ourselves recalling the two times he played the new track “How Would You Feel.”

Produced by DJ/ producer David Morales and featuring the sublime vocals of Lea-Lorien, “How Would You Feel” is quickly becoming the essential song of the summer in the clubs of Ibiza, Spain. And like Everything but the Girl’s “Missing,” it has major crossover potential. Expect New York-based Definitive Records to release the track in the fall.

NEW BEGINNING: Warner/Chappell Music recently made cuts as part of its overall U.S. reorganization (Billboard Bulletin, July 18). One of those on the receiving end was Patrick Consell.

In his 12 years at the company, Consell signed numerous dance/electronic artists, including Roger Sanchez, Moby, Linda Clifford and Lamya, as well as Swedish writing/production teams Epicycle, Twin and Random.

Consell was involved in numerous club and crossover hits (both here and abroad) by, among others, S Club 7, Robert Miles, Amy Germany Republic and Billie Ray Martin. He also contributed to the top three pop success of Jennifer Paige’s “Crush.”

Currently considering options, Consell can be reached at 212- 741-0737.
**Billboard HOT DANCE MUSIC**

**Club Play**

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<th>TITLE</th>
<th>Artist</th>
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<td>PAVEMENT CRACKS (REMIXES)</td>
<td>Annie Lennox</td>
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<td>2</td>
<td>HOLLYWOOD (REMIXES)</td>
<td>Madonna 5000</td>
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<td>3</td>
<td>DIRTY STICKY FLOORS (JUNIE XL, PASSENGER, LEXICON AVE. MIXES)</td>
<td>Dave Gahan 5000</td>
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<td>ALRIGHT (TAKING COVER REMIX)</td>
<td>Mark (Oscar G. &amp; Ralph Falcon)</td>
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<td>MUSIC REVOLUTION (LITE SHEK)</td>
<td>The Scumfrog</td>
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<td>ADDICTED (MADAME MUGHAL)</td>
<td>Missy Elliott</td>
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<td>I DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)</td>
<td>Tori Amos</td>
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<td>8</td>
<td>SO GONE (SCUMFROG MIXES)</td>
<td>Monica 5000</td>
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<td>BRASS IN POCKET (LITE SHEK)</td>
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<td>AFTER ALL (KESTYN 3000)</td>
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<td>SUNRISE (LOVE TO INFINITY &amp; ATFC REMIXES)</td>
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<td>Klass Featuring Kishá</td>
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<td>REAL LOVE (ENRIQUE IGLESIAS)</td>
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<td>MEDICINE</td>
<td>DJ Mike Cruz Featuring Chynna &amp; Sandy B</td>
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<td>PLAY YOUR PART (REMIXES)</td>
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<td>MY TIME</td>
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**Power Pick**

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<td>YOU SPIN ME ROUND (REMIXES)</td>
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<td>LET ME BE YOUR ANGEL</td>
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<td>CAN YOU FIND THE HEART</td>
<td>Amanda Project Featuring Nichola Hitchcock</td>
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<td>35</td>
<td>EASY</td>
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**Billboard HOT DANCE BREAKOUTS**

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<td>Georgie Porgie 5000</td>
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<td>FREETIME (REMIXES)</td>
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<td>MOVE YOUR FEET</td>
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<td>SOMETHING HAPPENED ON THE WAY TO HEAVEN</td>
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**Dance Singles Sales**

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**Billboard Top Electronic Albums**

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**Dance Pop**

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* Billboard August 9, 2003

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**Billboard August 9, 2003**

www.billboard.com

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EXECUTIVE TURNTABLE

DIRECT MARKETING: Stacey Bain is named senior VP of finance and administration for BMG Strategic Marketing Group in New York. She was VP of finance and administration for RCA Victor Group.

RECORD COMPANIES: Provident Label Group names Andrew Patton VP of national promotions and Nina Williams VP of marketing in Nashville. They were, respectively, director of national promotions for Word Records and VP of marketing for Essential Records.

Trans Continental Records names Kelly Schweinsberg, previously GM of Logic Records, VP of national marketing and promotion in New York; Salwa Scarpone, previously senior director of West Coast marketing and promotion for Logic Records, senior director of marketing and promotion in Los Angeles; and Brian Gillis, previously a member of LFO, director of marketing and promotion in Orlando, Fla.

David Linton is named consultant for Big3 Records in Los Angeles. He was senior VP of R&B promotions and marketing for Capitol Records.

Steve Rantscheidt is named director of research for Universal Music Group in New York. He was manager of market research for Showtime Networks.

Broadcasting: Joel Salkowitz is promoted to VP of programming operations for Sirius Satellite Radio in New York. He was VP of music programming.

Home Video: Sabrina Ironside is named VP of integrated marketing for 20th Century Fox Home Entertainment in Los Angeles. She was VP of marketing for News Corp.

Venues: Brice Rosenbloom is named artistic programmer for Jazz at Lincoln Center in New York. He was music director for MoMA.

Distribution: Cindy Hamilton is named coordinator of mainstream sales and marketing for Provident Music Distribution in Nashville. She was coordinator of national Christian and gospel sales for Zomba Records.

Soul Men

From left, Arsénio Hall, "Soul Train" main man Don Cornelius and singer/actor Tyrese teamed at Spago in Beverly Hills, Calif., to announce nominations for the 2003 Lady of Soul Awards. With nods in four categories—including group, band or duo nominations for R&B/soul album of the year ("Floetic")—DreamWorks duo Floetry heads the list for the ninth annual event, to be held Aug. 23 at the Pasadena (Calif.) Civic Center. Erykah Badu will be honored with the Aretha Franklin Award. Aisha Tyler and Heather Headley will host the two-hour syndicated TV special with Hall and Tyrese.

Blue's News

Steve Burns (seated in photo at right), former host of children's TV show "Blue's Clues," is preparing to release his debut album, "Songs for Dustmites." The actor is joined by Steven Drozd, right, and other members of the Flaming Lips. The set—recorded at Jaggo Studios in Los Angeles—will be released Aug. 12 on Play It Again Sam America. What's more, when Burns heads out on tour, he will be backed by yet another respected Oklahoma-based alt-rock act, the Starlight Mints.

Beantown Becomes Beatstown

Veteran rappers KRS-One, left, and Big Daddy Kane, right, were among the artists who performed July 19 at Boston's inaugural Hip-Hop Peace & Unity Festival. Held at City Hall Plaza, the event—which also included performances by Pharoahe Monch, Skillz, PMD and Ed-O-G—was the result of a partnership between West Roxbury, Mass.-based indie hip-hop label InBred Rhythm and the city of Boston. Sponsored by the city, Pepsi, Dunkin' Donuts, LG clothing and grit Records, the festival also included a fundraiser at the Strand Theater in Dorchester to benefit Boston youth programs. That event featured a roundtable discussion on the "real meaning of hip-hop" that featured KRS-One, Pharoahe Monch and Big Daddy Kane.
Frush, Grundman Collide

Red Hot Chili Peppers guitarist John Frusciante, left, mastered his forthcoming solo set, "Shadows Collide With People," at Bernie Grundman Mastering in Hollywood with mastering engineer Grundman, right, himself. The disc will be issued on Warner Bros. in the fall. (Photo: David Goggin)

Ladies' Man

Having recently signed to M.C. Records, legendary piano player Pinetop Perkins, who turned 90 last month, is readying "Ladies Man," an album of collaborations with female blues vocalists. The project, slated to be issued in winter 2004, will feature such guests as Ruth Brown, Deborah Coleman, Ann Rabson, Marcia Ball and Susan Tedeschi. Captured at Raven Street Studio in Ottawa is Perkins, center, with singer/guitarist Tedeschi and her bass player, Ron Perry.

Floridan Hero

Dominican singer/songwriter Juan Luis Guerra, right, was one of three people to be presented with the Heroes Award, the Florida chapter of the National Academy of Recording Arts and Sciences' highest honor, July 22 at the Mandarin Oriental in Miami. Introducing the artist, singer/songwriter/producer Willy Chirino, left, praised Guerra as an example of how "you don’t have to be vulgar to make it big on the tropical charts." Also honored was soul great Sam Moore and engineer Eric Schilling (Miami Sound Machine, Shakira, Gloria Estefan). The award is presented annually to individuals for their contributions to music and the industry. Recipients of the Florida Heroes Award are selected for the excellence and integrity of their work, as well as their willingness to support and participate in programs benefiting the music community. (Photo: Rick Diamond/WireImage.com)

It's hard to imagine that Danny Wood was ever part of a boy band. We're talking about a guy who's muscular enough to keep the Hulk in line.

The singer, in fact, has grown up in more ways than one since his days as one of the five members of New Kids on the Block, which scored 13 hits on The Billboard Hot 100—three of them No. 1s—between 1988 and 1994.

Wood endured a painful but ultimately successful custody battle for his son in the late '90s, as well as the death of his mother from breast cancer in 1999.

With a number of life lessons learned, he found he had a lot to express. The result is the solo "Second Face," released July 22 on Damage/Empire/BMG.

"It feels good, man. I'm really happy with the response I've been getting, because I worked really hard on it," Wood says. "I had so much stuff I wanted to talk about, and it just poured out."

Among the focal topics on the album is the role of family and children in his life. With wife Patricia, there are now four Woods. "There's my son Daniel, who's 10; my stepson Anthony, who's 11; and 4-year-old Vega"—whom he had with Patricia. Then there's the fourth child, a special addition to the family: Chance, who was adopted from Russia. "We saw how well our sons got along, who have no blood relationship, and we thought about how nice it would be for our daughter to have the same opportunity," Wood says.

The couple researched adopting a child from Russia, where many infants develop debilitating diseases early in life because of improper health care.

"We felt there was such a great need for children to have a better chance in other countries, and we got a video of this beautiful little girl. But she looked pretty bad, so we sent a doctor to her town," Wood says. "He said that she was healthy, but that we should try and get her as soon as possible, because cerebral palsy and swollen head syndrome are rampant there."

The process was not easy. Applying for and securing the appropriate visas and wrangling through mounds of other procedural paperwork took nearly a year.

"When we brought her home, she was 11 pounds at 11 months. Her original name was Sophia, which we kept as her middle name.

She's the funniest little girl, with blonde hair and blue eyes," Wood says of the now-3-year-old, who is pictured above with Dad during a photo session for the album. "I hope that she will be happy and that we have changed her life for the better."

One of the songs on "Second Face," which Wood recorded with producer Pete Masitti (Hootie & the Blowfish), is a lullaby to his family.

"I wrote 'You're Not Alone' so that whenever I'm gone, they can play it and know how I feel about them all the time. These guys get along better than brothers and sisters."
Compadre Records: A Friend To Roots Artists

BY PHyllIS STARK

NASHVILLE—Almost two years ago, an inexperienced, 24-year-old, first-year law student named Brad Turcotte decided to start a record label focusing on American roots music. Houston-based Compadre Records was born with modest expectations and an artist-friendly business model that was the antithesis of major-label operations. Since then, a slow and steady build has begun to put Compadre—and Turcotte—on the map.

The label has released 10 CDs thus far, with three more scheduled for this year.

“We’re purely independent,” Turcotte says of his business model. “I try to avoid any sort of major [label] structure. I wear flip-flops and shorts to the office. I don’t highlight my hair. I don’t own any black shirts,” he adds, poking fun at major-label executives.

And when it comes to marketing, he says, “I think of anything a major label could do, and then I avoid it.”

With the exception of Curb Records owner Mike Curb, whom he respects, Turcotte says the role of “Nashville executive seems like a six-figure, seat-filler job.”

Now 26 and recently graduated from law school, Turcotte has moved his label from his home—where his in-laws helped by stuffing envelopes—to an office in Houston’s warehouse district.

“Compadre is privately funded and I have a very understanding wife who works,” Turcotte says. “She is completing her final year of law school.”

That support has enabled him to hire an experienced staff of four people. Several are friends from his undergraduate days at Nashville’s Belmont University; Turcotte serves as the label’s president.

After the demise of his original distributor, Southwest Wholesale, Turcotte signed a new distribution deal with Sony/RED last fall. He has also made a series of high-profile signings, including Billy Joe Shaver, Suzy Boguss, Plac Hines and, most recently, James McMurtry, who will release a live album on Compadre in October.

The label released Boguss’ jazz and Western swing project, “Swing,” which peaked at No. 6 on the Billboard Top Jazz Albums chart. “I wanted to finish my album before I played it for any labels,” says Boguss, who previously recorded for Capitol Records. “Compadre had the right reaction. They were excited. I could tell they were going to stay excited for more than eight weeks.

“They were genuinely interested in my input,” Boguss continues. “I found that in the last few years that’s sort of been lacking for me [at other labels].”

The Compadre roster has also grown to include former Great Divide frontman Mike McClure, ex-Waylon Jennings guitarist Billy Ray Reynolds and newcomer Hayes Carl.

Turcotte also has a deal with Townes Van Zandt’s widow for distribution of three Van Zandt projects. The first, “In The Beginning,” was released in April. The other titles, both due out this year, will be a reissue of “Rain on the Conga Drum,” recorded in Berlin, and a DVD tribute shot in New York after Van Zandt’s death.

Compadre has also begun to build some equity in its Texas music compilations. Releases thus far are “Texas Outlaws,” “Texas Road Trip” and “Brewed in Texas.”

The last is a collection of drinking songs that peaked on the Billboard Top Country Albums chart at No. 73 last year.

With a low-break-even point, compilations that sell 15,000 to 20,000 copies, as some of these projects have done, are money-makers for Compadre.

For all of its releases, Turcotte says, “We try to set our budget on breaking even on our initial shipment so we don’t have to stretch ourselves out for the rest of the year.”

Initial shipment figures vary widely by project, but usually range from 8,000 to 25,000 copies.

In most cases, artists bring completed albums to Compadre, which then signs a marketing and distribution deal for the project.

“If I can’t sell a record in five to seven years, I have no business holding on to it for 20 years.”

Despite Compadre’s early success, Turcotte says he still doesn’t draw a salary.

“I would rather recirculate my personal earnings for the first couple of years into projects,” he says. “A strong roster and corporate foundation are more important than a big bank account.”

Four Legends Are Paid Homage On Tribute Albums

Forget imitation—a tribute album is the sincerest form of flattery.

In that spirit, four country acts are being recognized with upcomin- 

tribute albums featuring artists from multiple music genres.

First up is RCA Records’ “I’ve Always Been Crazy: A Tribute to Waylon Jennings,” due Aug. 19. The disc has 15 duets with featured performances by Jennings’ widow, Jessi Colter, and their son, Shooter Jennings, with his band Sturgram. Jennings’ own recording of “The Dream” ends the album.

The project’s first single is “Lonesome, On’ry and Mean,” sung by Travis Tritt. It is No. 50 on the Hot Country Singles & Tracks chart this issue.

Other performers include John Mellencamp, Dwight Yoakam, Hank Williams Jr., Ben Harper, Alison Krauss, Brooks & Dunn and Metallica’s James Hetfield. The album also features two duets: Kenny Chesney and Kid Rock collaborate on “Luckenbach, Texas (Back to the Basics of Love),” and Deana Carter and Sara Evans team for “Mammas Don’t Let Your Babies Grow Up To Be Cowboys.”

On Sept. 9, MCA Nashville will finally release its long-delayed “Remembering Patsy Cline.” It features Natalie Cole, Norah Jones, Diana Krall, Michelle Branch, Lee Ann Womack, k.d. lang, Terri Clark, Rebecca Lynn Howard, Patty Griffin and newcomer Jessi Alexander, who is signed to MCA.

Martina McBride teams with Take 6 to perform an a cappella version of “Sweet Dreams (Of You).” Amy Grant is backed by Nashville-based Will and Clark and Pam Tillis and Johnny Cash with the Jordanaires.

“The artists, who were asked to bring a distinctive personality to Cline’s songs, perform the tunes featured on Cline’s ‘12 Greatest Hits’ album, which has been on the Billboard Top Country Catalog Albums chart for 15 years. A remastered version of ‘12 Greatest Hits’ will be released at the same time as the tribute album. Universal South Records is re-recordings a tribute to Country Music Hall of Famers the Louvin Brothers.

“Luvin’, Lovin’, Losin’: Songs of the Louvin Brothers” is due Sept. 30. This all-duets album, produced by Carl Jackson, features some intriguing pairings. They include Marty Stuart and Del McCoury. Joe Nichols and Rhonda Vincent, Rodney Crowell and Emmylou Harris, Collin Raye and Pam Tillis and Johnny Cash with the Jordanaires.

Other artists featured on the album include Merle Haggard, Ronnie Dunn, Glen Campbell, Linda Ronstadt, Patty Loveless and Dolly Parton. The first single is James Taylor and Krauss’ “How’s the World Treating You.”

Parton will get a tribute album of her own with the Oct. 14 release of Sugar Hill Records’ “Just Because I’m a Woman: Songs of Dolly Parton.” The all-female cast includes Jones, Harris, Melissa Etheridge, Joan Osborne, Shelby Lynne, Kasey Chambers, Sinéad O’Connor, Allison Moorer, McShell Ndegécello and Parton herself on the title track.

The ubiquitous Krauss makes two appearances on the album: She is solo on “9 to 5” and with Shania Twain and Union Station on “Coat of Many Colors.”

ON THE ROW: Mark Driskill has been promoted to assistant VP of membership at ASCAP Nashville. He previously was director of business affairs.

The Opry Trust Fund has committed $250,000 to the planned Country Music Retirement Center. The CMCR began as a Country Music Assn. initiative in 1994 but has evolved into its own organization dedicated to funding and building a retirement facility for qualified retirees of the country music business.

**TOP COUNTRY ALBUMS**

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<td>American IV: The Man Comes Around</td>
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<td>Toby Keith</td>
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**TOP COUNTRY CATLOGH ALBUMS**

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**Sales Data Compiled by Nielsen SoundScan**

**Greatest Hits**

- Kenny Chesney
- Alan Jackson
- Shania Twain
- Dixie Chicks
- Tim McGraw

**Greatest Hits, Vol. 1**

- Toby Keith

**Certifications**

- RIAA certification for net shipment of 500,000 units (Platinum).
- RIAA certification for net shipment of 100,000 units (Gold).
- Certification of 400,000 units (Multi-Platinum).
- Certification of 100,000 units (Gold).
- Certification of 150,000 units (Double Platinum).
- Certification of 200,000 units (Tri-Platinum).
- Certification of 250,000 units (Quad-Platinum).
- Certification of 300,000 units (Pent-Platinum).
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<td>Sawyer Brown</td>
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<td>RICKY SKAGGS &amp; KENTUCKY THUNDER</td>
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<td>DIXIE &amp; BUCK</td>
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**Top Country Singles Airplay**

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ALBUMS

Edited by Michael Paoletta

POP

► SOUNDCRAFT
Masked and Anonymous
PRODUCERS: Columbia/Sony Music Soundtrax 90536
RELEASE DATE: July 22

Director Larry Charles’ new film, which stars Bob Dylan as (what else?) an enigmatic rock singer, hasn’t been wowing the critics. But the soundtrack album, which includes newly recorded Dylan performances and an often zany batch of covers, is a feast for the maestro’s fans. Dylan offers slamming reworkings of “Down in the Groove” and “Cold Irons Bound,” a loose-jointed take on “Dixie” and the folk chestnut “Diamond Joe.” The standout piece is a highlight of the collection is an Italian rap version of “Like a Rolling Stone” by Articolo 31—complete with a sample of the original; tracks by Sade, Frankie De Gregori, the Magokoro Brothers and Sophie Zelmani add to the international flavor. Strong cuts by Los Lobos, the Grateful Dead, Jerry Garcia, Shirley Caesar and the Dixie Hummingbirds round out an eccentric stroll through Dylan’s back pages. —CM

► SPARKS
Lil’ Beethoven
PRODUCERS: Ron Mael, Russell Mael
Psalm 2126
RELEASE DATE: July 8

The brothers Mael—Ron of the delightful orchestral arrangements and Russell (or the stylistic operatic vocals)—who record as Sparks, have been creating musical magic for three decades. On this, their 19th album, the Los Angeles natives (and progenitors of today’s electronic scene) reunite with Paul McCartney producer Chris Blackwell, who, many will surely recall, signed the duo to Island Records in the early ’70s. Throughout its career, Sparks has created some of the most clever and theatrical pop music; this tradition continues here. In fact, “Lil’ Beethoven” is the best soundtrack to a film that does not exist. Songs like “The Rhythm Thief,” “What Are All These Bands So Angry About?”, “Your Call’s Very Important to Us, Please Hold” and “Ugly Guys With Beautiful Girls” conjure up such strong visual images that a Hollywood production à la “Chicago” seems inevitable. —MP

► PETE DROGE
Skywatching
PRODUCER: Pete Droge
RCA/Elephant Records PZL-006
RELEASE DATE: July 15

The mainstream got its first taste of Seattle-based singer/songwriter Pete Droge in 1998 when the infectious “If You Don’t Love Me (I’ll Kill Myself)” appeared in the movie “Dumb and Dumber.” Those who have followed him ever since should love “Skywatching,” his fourth set. In the can for some two years as he searched for management and then formed the Thorns with Shawn Mullins and Matthew Sweet, “Skywatching” is arguably the slack-sided, Pete-Esque droge of most of the most clever and theatrical pop music; this tradition continues here. In fact, “Lil’ Beethoven” is the best soundtrack to a film that does not exist. Songs like “The Rhythm Thief,” “What Are All These Bands So Angry About?”, “Your Call’s Very Important to Us, Please Hold” and “Ugly Guys With Beautiful Girls” conjure up such strong visual images that a Hollywood production à la “Chicago” seems inevitable. —MP

CELIA CRUZ
Regalo del Alma
PRODUCERS: Sergio George, Oscar Gómez
Sony Discos TRK 70620
RELEASE DATE: July 20

A 77-year-old with terminal cancer records an up-tempo, salsa album. And yet, Celia Cruz’s posthumously released set, “Regalo del Alma,” sounds more alive than most material by artists a third her age. With contemporary but personalized repertoire, arrangements that veer from classic to edgy and vibrant delivery, the quality of “Regalo” transcends the circumstances of its recording. Never a nostalgia act, Cruz thrived by being in the vanguard. The album has plenty of traditional son but opens with “Elia Tiene Fuego,” a raptorial track featuring El General. There’s a salsa version of the classic “Ay, Pena, Penita,” a duet with Lolita, and the single “Ric e Ylora” is a pop-laced cha-cha-cha with electric guitar. The finale is a Spanish version of “I Will Survive.” Without a single overdub, it’s a stark and moving reminder of the power of her voice and her voice. —LC

KISS
Alive IV
PRODUCER: Mark Opitz
Kiss/Sanctuary 0676-84624
RELEASE DATE: July 22

Seeing a video of Kiss backed by the 60-piece Melbourne Symphony Orchestra in the band’s signature face makeup design—is great fun, especially for longtime Kiss fans. Yet, surveying this two-disc set divided into thirds: a regular set, an acoustic set with a string ensemble and a set with the full orchestral, it’s clear that the experience didn’t translate well to disc. The band often drowns out the orchestra, whose contributions are rarely memorable; it shines most brightly on the unplugged take of “Sure Know Something” and the cleverly embellished “God of Thunder.” —And while Paul Stanley impresses throughout vocally, fellow frontman Gene Simmons has clearly lost his edge. That said, most of Kiss’ devoted fans will nonetheless enjoy this up. The fence-sitters among fans will be wise to wait for the DVD arriving in September. —WO

YWNNA
What the World Needs Now Is Love
PRODUCERS: various
Carib 70811
RELEASE DATE: Aug. 5

Few voices in country music possess the passion and pistol-packing power of Wynonna Judd—and if ever there were a time the format needed a heroic womanary, this would be D-I. As with past efforts, Wy remains enough of a renegade to break beyond Nashville’s boundaries, tackling “What the World Needs Now Is Love” with an intelligent vocal and instrumental palette. Leading the list is the banjo-picking title track, an anemic ode to optimism and a top 15 hit at country radio. Beyond, it’s impossible to find a track among the 14 not worthy of praise, whether it’s the loose, hook-sodden “All Comes Down to Love,” the raucous “No One’s Gonna Break Me Down” or the nostalgic “Flies on the Butler” (featuring mom Naomi). Still, nothing beats Wynonna painting the sky with a shaky craft—and the diva-worthy “Heaven Help Me” is one of her great moments. Start with “World” and among the finest albums of the year. God love you, Wynonna. —CT

JAZZ

► KURT ELLING
Mark the Time
PRODUCERS: Kurt Elling, Lawrence Hobgood, Bill Birt
Blue Note Twns 7433 5 08834
RELEASE DATE: July 22

Kurt Elling is one of the truly innovative vocalists in mainstream jazz today. “Man in the Air” showcases one of singing’s most distinctive talents: that of setting lyrics to jazz instrumental solos. Ten of the 12 songs feature lyrics written by Elling, and a good deal of material is very impressive. The opening track on the album, “Mimicano,” is one of the strongest offerings. The tune is a Pat Metheny original. Elling adds adroitly worded, wonderfully imaginative lyrics, and he is supported by equally well-phrased solos from Brad Wheeler (soprano sax) and long-time collaborator Laurence Hobgood (piano). Elling’s most intriguing lyrical ideas are featured on the track that is his coltrane “Resolution.” The song requires all of Elling’s vocal control and power. He rises to the task, laying down a remarkable performance. —PPV

(Continued on page 60)

CONTRIBUTORS:

ESSENTIALS: Reviews/Reissues: Reissues reviewed under attention to the present situation on the scores as audiophile production; ALL ORIGINS: Features reviews of albums of commercial interest, and outstanding collections of works by one or more artists. PICS: New releases previewed and/or the top half of the chart in the corresponding format. CHARTS/CHRONICS ( ): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paolotta and review copies to Colin Tucker (Billboard), 770 Broadway, 6th Floor, New York, N.Y. 10031 or in the letters in the appropriate box. 

MUSIC DIRECTOR: Colin Tucker (Billboard): 770 Broadway, 6th Floor, New York, N.Y. 10031 or in the letters in the appropriate box. 

BILLBOARD AUGUST 9, 2003

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GOSPEL

PERCY BADY
The Percy Bady Experience

PRODUCERS: Percy Bady, Warren Campbell, Paul Garcia

Gospo Centric 7 557170054
RELEASE DATE: July 22

One of gospel's most influential pro-
ducers of the past two decades strides forward with his first solo artist off-
ing; his results are stunning. As prin-
cipal producer, keyboardist, arranger and writer/co-writer of the album's 10 songs, Bady delivers a work that is uniquely his own. He displays a vocal presence that is both endearing and commanding and delivers material that is delightfully diversified and enjoyable. The "Oughta Be There" is fun with smooth gospel quartet vocals, "Gone but Not Forgotten" is a heart-rending ballad and "End Of Days" is a de-
fectable slice of hooky pop/R&B. This is one "experience" that is a pleasure from start to finish...— GE

CHRISTIAN

ACROSS THE SKY

Across the Sky

PRODUCERS: Jim Cooper, Kenny Lamb, Jemmy Bose, Peter Kidney

Word/Curb/Warner Bros. WD-886261
RELEASE DATE: July 8

Across the Sky boxes this lively set of pop-rock tunes marked by engaging vocals and infectious melodies. The duo, Ben Kolarick and Justin Unger, met in the Word Records office while pursuing solo careers. Combining their respective talents has resulted in a potent disc that mixes spiritually nour-
ishing fare ("Pour You") with a straight-ahead pop ("Everywhere She Goes"). Among the other highlights are the layered folk-rock of "Broken World," the musically effervescent "Give It All Away" and the affecting "Do You Dream Of Me?" penned by Michael W. Smith. "Take Me To The Sea" and "Under The Sun" are both spiritual and emotionally stirring. Both mainstream and Christian audi-
ences should appreciate this duo's combination of upbeat pop/rock and substantive lyrics...— DEP

CLASSICAL

DEBUSBY: Melodies

Sandrine Piau, soprano; Jos van Immerseel, piano

PRODUCER: Jean-Pierre Loisil

Naive V 4932
RELEASE DATE: July 15

This album of Debussy's melodies, or songs, has several things going for it. Foremost is young French soprano Sandrine Piau, a bewitching, bingjing voice and winningly native way with the poems of Verlaine and Mallarmé that make up the repertoire for this cut-
ing-edge songwriting; her stylishly piquant diction adds much to the enjoyment of this great music. Then there is the accompaniment by Jos van Immerseel's period instrument: an 1897 Erard piano, which has a subtle, silver tone, of which he is very well-cap-
tured here. Debussy's songs are an intoxicating brew and addictive, too. A music lover could hardly do better than to enjoy this disc with Immerseel's own solo program. Though the disc is not a commercial success, Debussy's relatively unknown music is a welcome addition to the discography...— WO

NEW AGE

LONGHOUSE

A Warrior's Journey

PRODUCER: Brandon Friesen and Composers

RELEASE DATE: July 8

Producer Brandon Friesen and com-
posers J. Crassey have put together an elaborately produced concept album centered on Native American music that recalls Jaz Coleman's Maori-
based Oceania project. Longhouse takes a chilled-out dance approach, using Native chants, flutes and drums and mixing them with synthe-
sized atmospheres and rhythms. The overall effect hovers between pow-
wow trance and electronica grooves. Although many of the voices are sam-
ples from the World Bath Radio Network Canada's Arbor label, there are no musician credits or sources listed, giving the album an allusionary feel. Who is that haunting female singer on "Maiden Vision"? And where does that glorious choir, recalling Adiemus, come from on the an-
thetic "Voices of the Dawn"? Longhouse disregards these musicological queries in favor of a New Age-doused lyrical and slick pro-
duction that is sure to draw listeners into its mythological world...— JP

VITAL REISSUES

JIMMY CLIFF

Anthology

PRODUCERS: Dana G. Smart, Mike Ragoga

Hip-O/Island/A&M 214 556 766
RELEASE DATE: July 15

Pretty much everything Jimmy Cliff fans could want and/or expect to see is on this two-disc retrospective of the reg-
egae trailblazer's work. From such early-'60s ska singles as "Miss Jamaica" to the many classic tracks from his "Breakdown" and "Broken Word" eras — "Tell My" ("Vietnam") to his 1993 hit cover of "I Can See Clearly Now" from the "Runnings" soundtrack, "Anthology" is easily the best-sound-
ing, most comprehensive and nicely packaged Cliff collection on the U.S. market. At two discs and including a slew of remastered recordings, it easily bests previous anthologies issued by Island and Sony. That said, because so little of Cliff's more recent work holds up to his earlier, "The Harder They Come" era...— FC

DANCE

KATE RYAN

Deschanteante (I'm Bye)

PRODUCERS: A.J. Duncan, Phil Wilde

WILL: Farmer, L. Boumont, K. Ryan, A. Janssen

PUBLISHERS: Requiem, SACEM; Be's Songs / 2 Brains

Robbins 72086 (CD promo)

"Thankfully, there's an effort being made by U.S. record labels to bring needed diversity to the music landscape- by signing successful Euro acts; take Junior Senior on Atlantic. But it's too no avail-so far, radio continues to obsess on less but street-styled fare. Here's one artist college try from Trevor Horn, with Kate Ryan's super-hit European smash "This Is My Time"..."— The Belgian scored worldwide with the original French version and offers a number of English-language remixes...— WO

SINGLES

Edited by Chuck Taylor

POP

BECKY BAELING

Heaven Is a Place on Earth

PRODUCERS: Tony Moran

WRITE: R.W. Noels, E. Shipley

PUBLISHERS: EMI, Virgin/Shipwreck

WORLDWIDE 600009 (CD promo)

While it would be easy enough to dis-
miss a high-energy cover of Belinda Carlisle's "Heaven Is a Place on Earth" from the powerhouse vocalist of dance/pop ingente Becky Baeling only truly take this evergreen song to new heights. In much the way that the similar "Heaven" from DJ Sammy became a radio success smash last year, this carefree, seasonal release packs a punch that is an ideal companion for both the dancing and the house. Right-on production from longtime beat icon Tony Moran frames it with an uppercase groove. If given the chance, "Heaven" will soar. Baeling is quite a talented young lady.— CT

COUNTRY

SAWYER BROWN

I'll Be Around (3:38)

PRODUCERS: Mark A. Miller

WRITE: C. Wiseman, T. Nichols

PUBLISHERS: BMI, Mrs. Loganpo's Pool, ASCAP; EMI Blackwood / Ty Land, BMI

LYRIC Street 11606 (CD promo)

After two decades on Curb Records, Sawyer Brown enters a new phase of its career with a new deal on Lyric Street. The veteran country outfit, with lead vocalist Mark Miller, sounds fresh and inviting on this lively uptempo single about a guy who is not giving up on the girl he loves because he is confident that his good-time kind of guy she needs. Miller has always had an abundance of personality in his voice and the ability to convey a sense of whimsy that brings the music and he definitely delivers here. It's a new day and this solid single should remind country radio and its listeners why they fell in love with this talent group to begin with...— DEP

ACT

STEVEN CURTIS CHAPMAN

How Do I Love You? (no listing)

PRODUCERS: Brown Bannister, Steven Curtis Chapman, Mary Beth Chapman

WRITE: S.C. Chapman

PUBLISHERS: Sparrow Song/Peach Hill Songs, BMI

Sparrow 5PO 41762 (CD promo)

Despite the impressive credentials, this album contains one of Steven Curtis Chapman's most inspired tracks — "How Do I Love You"...— WO

NEW & NOTEWORTHY

ANTHONY HAMILTON

Comin' From Where I'm From (3:30)

PRODUCERS: Mark Batson

WRITE: A. Hamilton, M. Batson

PUBLISHERS: Tappy White's Songs of Universal/Bat Future Music, BMI

So So Def/Artist 52213 (CD promo)

If you don't know Anthony Hamilton's name, you will know his face. Having guested on tracks with such hip-hop stars as 2Pac, Nappy Roots and Da Brat, the North Carolina native takes center stage with "Comin' From Where I'm From," the lead single and title track to his forthcoming Arista debut, due in late September. The laid-back, médio melodic midtempo track is accented by a tormented piano riff. Hamilton's throaty vocals, best compared with Otis Redding's, tell the tale of a man who can't escape where he comes from. While its old soul center and jazz feel may have waned in recent years, Seal remains one of the most significant — and talented — male artists of the past decade. Reuniting with trust-
worthy producer Trevor Horn, the silky singer/songwriter makes his return with an edgy, grade-A song that conjures memories of beauties like "Prayer For The Dying" and "Crayon." "Thankfully," says Seal, "this record takes my work into a new and more confident way at radio in 2002..."— WO

NICKELBACK

Someday (3:28)

PRODUCERS: Nickelback, Joey Moi

WRITE: Nickelback

PUBLISHERS: Warner/Samarlane Roadrunner Records (CD promo)

The Hoover Dam doesn't possess the fortitude to hold back the first single from now-rock staple Nickelback's upcoming third album, "Flow." Sept. 23, 2002. Like "How You Remind Me"— the most-played song at radio in 2002..."— FC

SEAL

Waiting For You (3:55)

PRODUCERS: Trevor Horn

WRITE: M. Batson

PUBLISHERS: Perfect/Bat Future, BMI

WARNER Bros. 110151 (CD promo)

While his appeal at American radio may have waned in recent years, Seal remains one of the most significant — and talented — male artists of the past decade. Reuniting with trust-
worthy producer Trevor Horn, the silky singer/songwriter makes his return with an edgy, grade-A song that conjures memories of beauties like "Prayer For The Dying" and "Crayon." "Thankfully," says Seal, "this record takes my work into a new and more confident way at radio in 2002..."— WO

Billboard.com

Also reviewed online this week:
- Killing Joke, "The Unperverted Pantomime" (Pilot)
- Los Lonely Boys, "Los Lonely Boys" (Or Music)
- Terence Blanchard, "Bounce" (Blue Note)

www.billboard.com

BILLBOARD AUGUST 9, 2003
Web Grows As Marketing Tool

Online Programs Build Awareness

BY ERICA IACONO

With music consumers increasingly turning to the Internet to discover music, new-artist programs through such leading Web destinations as AOL and Yahoo are becoming an important way for labels to showcase and build fan bases for new artists.

AOL's Breakers program began almost two years ago and has featured such acts as Lucy Woodward, T.A.T.U., Boomkat and Ms. Dynamite. Launch, Yahoo's music destination, has helped build awareness for the Strokes, Nine Inch Nails and New Found Glory with its Emerging Artist program.

Because there is an overlap in label use of the AOL and Launch new-artist initiatives, both companies commonly find themselves claiming credit in generating the early exposure for a new superstar like 50 Cent.

Bragging rights aside, both programs are proving to be popular and showing results.

Because the popularity of these Internet sites is growing, it has become increasingly difficult to secure a spot for an artist on them.

"The competition is heating up," says Adam Lowenberg, VP of marketing for Arista Records, "The secret's out of the bag."

AOL Music VP/GM Evan Harrison says AOL's subscriber base of 35 million people made the idea of Breakers logical.

"There was such a huge opportunity to create buzz for upcoming acts," he says. "It's a great, cost-effective way to get the word out that a record is coming.

While at AOL Music, subscribers can hear upcoming music from such established artists as Jewel and Ludacris, Breakers gives special attention to unknown musicians.

The artists chosen for the program are often added to the Welcome screen, with their singles available for listening before they hit the airwaves.

In fact, one of the requirements for being part of Breakers is that the artist has not yet received radio airplay.

"We're building a groundswell before other mediums are involved," Harrison says. "We want to know (Continued on page 62)
Navarre: Bringing Reader's Digest Music To The Masses

Since 1959, Chappaqua, N.Y.-based Reader's Digest Music—a division of the publishing house that operates the like-named compendium of bite-sized literary morsels—has released more than 4,500 boxed-set music packages. Until now, none of this music has been available at retail: Befitting a publishing operation with a monthly readership of 16 million, Reader's Digest Music has always been a direct-mail operation, with home solicitations and sweepstakes offerings driving sales. The company claims it has moved more than 225 million boxed sets in 33 countries to date.

But Reader's Digest Music has decided to branch out into the music retail business and has signed an exclusive licensing and distribution agreement with Navarre Entertainment Media in New Hope, Minn. Under the terms of the agreement—the first of its kind for Navarre—the distributor will license Reader's Digest material and pay royalties on sales. Navarre will handle manufacturing and will collaborate on packaging and marketing, which will address some of Reader's Digest's traditional strengths. "Their direct-mail reach is enormous," Navarre Entertainment Media senior VP/GM Steve Pritchitt says. "Both sides see the new arrangement as a winning proposition."

"Navarre by far impressed us the most with their enthusiasm," says Len Handler, director of product development at Reader's Digest Music. "Also, they kind of specialize in the mass merchants and the [discount] clubs, and that's what we feel our material is ideal for." Pritchitt says the deal "fills a lot of holes for us. It gives us something for a wide range of accounts, but especially for the mass merchants."

The mass-merchant arena is where the label and the distributor are targeting—one of the few growth areas in music retailing at the moment—is also an indicator of the demographic thrust the companies are pursuing.

Traditionally, Handler says, Reader's Digest Music has sold to an upward-skewing demo of 50 to 55-plus. He believes that taking the material to conventional retail will drive the demographic to the 38 to 55 age bracket—lower, but still growing, and still somewhat unserved by the majors. Pritchitt says the line will work "anywhere there's an older consumer."

The pact will allow for the first-time release of a motherload of tracks: Reader's Digest Music controls some 20,000 masters. Some of the material was recorded specifically for the company, while some was secured through long-term licenses granted to the publisher through the years that allow for retail distribution of the music.

"There's a lot of big-band stuff, country, inspirational music and Christmas music," Pritchitt says. "The bulk of the retail releases will be one-CD sets," Handler says. "We're wary to compete out of the box with four-CD boxed sets that go out to our [direct-mail customers] at a full-line price."

The releases will be priced to move: Handler says that most of the single-disc sets will go out at $7.99 to $9.99, with some priced at $11.99.

The initial titles will come in late September or early October, according to Pritchitt. They will include Christmas albums by the National Philharmonic Orchestra, the Canterbury Choir, the Westminster Choir and the St. Paul's Cathedral Choir.

Indicative of some of the star power at Reader's Digest's disposal, the first flight will also feature albums by country luminaries Merle Haggard, Roger Miller, Patsy Cline and Conway Twitty.

Handler adds that eventually, some new Reader's Digest boxed sets will go to retail, at a price to be determined.

Web Grows As Marketing Tool

Continued from page 61

that we were the first ones there."

One of Breakers' most notable successes is Avril Lavigne.

Prior to the release of her debut album, "Let Go," the single "Complicated" was streamed more than 350,000 times on AOL—even before it was released to radio.

A listening party for the album debuted on AOL Music five days before its release and was streamed more than 230,000 times in seven days.

In total, Lavigne's music received more than 1.1 million streams leading up to the release of "Let Go."

Yahoo has had similar success with Launch's Emerging Artist program.

While Launch Media has existed since 1994, it was not acquired by Yahoo until December 2001.

Emerging Artist is similar to Breakers in that it focuses primarily on unknown acts.

One of the valuable things about Launch is that it enables users to access programming that is customized to their own musical tastes through its streaming radio services, Launchcast. This ensures that the right people hear the right music—which is crucial to helping new artists gain a fan base, according to Jay Frank, Launch head of artist and label relations.

"Nobody has time or patience for that wrong song," he says. "We quickly identify who is becoming a fan."

Such was the case with Jason Mraz, a recent Launch Emerging Artist. Mraz had already struck a chord with the college-age audience, but once Launch featured him, he was apparent that he was gaining a new fan base.

"We found that teen girls also took an interest," Frank says. "We were able to tap into a new culture."

The plan apparently worked: In three weeks, sales of Mraz's album increased by 40%.

Internet music sites also offer a well-rounded image of the artists they feature.

For example, both the Breakers and Emerging Artist programs enable users to not only download music but also to watch exclusive interviews, learn the artists' backgrounds and hear special recording sessions.

Courtney Holt, head of new media at Interscope Records, agrees that the added bonus material these sites offer ultimately sells albums. "People don't buy records on one impression," he says. "They need two or three different impressions."

Camille Hackney, VP of strategic marketing and new media for Elektra Records, says the sites' ability to provide another dimension to an artist is what makes it a logical choice for publicity.

"There are very few outlets today where people can discover new music," she says. "The Internet is one of the better places, because you can convey the story of the artist.

So what is the criteria for an artist to be featured on one of these sites? For record companies, the programs have become a major part of every marketing plan. For the Internet sites, it's all about keeping the customer happy.

"For AOL, it's about member benefit," Harrison says. "We make a conscious effort to cover all genres."

Launch's procedure is a little different, because artists are featured on the site before they are chosen for Emerging Artist status by a team of professionals who are well-versed in the music arena.

"It comes down to editorial expertise," Frank says. "We balance that against what the users think."

Despite its increased popularity, most executives agree that the Internet will never be an alternative to traditional mediums, like radio and TV.

"You can never replace radio and MTV," Lowenberg says. "Those are two areas where you need support."

Hackney agrees. "They co-exist, and we're happy that they co-exist."
Grassroots Retailing

Continued from page 61

store's small plywood stage.
CDs that list at $18.98 sell for $15.99, but Felten would rather leave discounting to the major chains. "We don't do sales, except for 20% off each New Year's Day," he says. "It's one of our best days.
Instead, he has crafted the shop into a destination store for Americana, alternative rock, jazz, blues and classical rock. It also specializes in local music like that offered by alt-country indie label Bloodskull Records.

The store buys direct from other, smaller labels and purchases indie product from Chicago-based wholesaler Coke and Carrot Top, along with Southern Records and Distributor. Major-label product comes from Alliance Entertainment Corp.

"They couldn't care less whether I'm here or not," Felten says candidly. "But the smaller labels do.

In addition to working hand in glove with small labels, the Record Emporium caters to "local hands with no distribution or those who don't know how to go about getting distribution," Felten says.

He devotes one of the store's three listening stations to Chicago acts, which in June included singer-songwriters Justin Roberts and Ellen Rosner and guitar-pop act Frisbie.

Felten puts such acts in the listening station for free if they do an in-store appearance. Recent performers have included Billy Joe Shaver, Over the Rhine and Rod Picott.

Some 40% of the units sold at Record Emporium could be classified as "used," though Felten notes that that term has become problematic for Chicago's small indie retailers that sell previously-owned product.

Last year, he says, the city of Chicago passed an amendment requiring all such stores to buy a second-hand reseller's license at $500 per year.

Felten applied for a license, only to be told he was in the wrong zone to be eligible for one. He was stuck with a $200 ticket from the city last December for selling used CDs.

"I told the Department of Revenue," he says, "that when I buy product from a distributor, it was previously owned by the record label. They said, 'You know what we mean.' It's a well-intentioned law. They want to cut down on theft.

Record Emporium still sells CDs, which Felten says is OK as long as he buys them from the previous owner at a location other than his own store.

"This is the stuff people can't get in small towns," he says. "We just sold a Foo Fighters 10-inch.

Felten says that because of the changes within the industry, the store is working more directly with artists.

"If I hear an independent record I like, I can e-mail the artist and work directly with him/her to promote it. Do in-stores, etc.," he says.

Handelman Reorganizes Field Operations

While that may seem like a lot of new positions and levels, in this day and age, you can be sure that Handelman is keeping overhead down. Lopez says that when all the changes are made, the same number of people will be on staff.

He points out that Handelman is keeping all of its branches open.

There currently are seven, "and we are not reducing them at all." Moreover, Lopez says the new Handelman structure is "not terribly different from the way other packaged-good companies are organized.

But the changes recognize that "every dollar we get is not going to show up at the door by us coming to work," Lopez says. "We still have to chase it.

Handelman Co. reported net income of $27.7 million, or $1.06 per diluted share, on revenue of $1.35 billion for its fiscal year ended May 3. "We feel good about our performance so far this year, but let's be better," Lopez says.

CHOOSING YOUR BATTLES: Let me get this straight. The Universal Music Group will continue to fight the Federal Trade Commission on charges that it price-fixed the Three Tenors' albums. Hats off to them, but it stirs wishful thinking. What if it and the other majors had kept battling the FTC on miniature-advertised pricing (MAP), instead of settling, back in 2000?

The Three Tenors' sets are joint ventures between UMG and Warner Music Group. The latter settled with the FTC in July 2001. UMG did not, so the agency issued a complaint against it. UMG's involvement stems from its acquisition of PolyGram, which made the original deal with WMG.

After losing the first round to an FTC judge in July 2000, it appealed the ruling, meaning that the appeal went back before the entire FTC board. This is basically redundant, because of course the FTC will uphold its own decision—which it did just on July 27.

Now, the matter goes to the federal court system, where UMG probably gets its first real chance to overturn the decision. The company has issued a statement, saying, "We strongly disagree with the decision of the FTC, and we intend to vigorously pursue this matter through appeal."

While too bad the majors didn't do this with MAP. Sources told me at the time that the majors' lawyers argued against fighting the FTC. After all, the industry would need the government's help to corral illegal downloading. and the majors did not want to alienate any legislators or bureaucrats. How many times in the past few years have major-label executives lamented that the industry didn't fight for MAP?

If the industry had fought for MAP, the marketplace would still be in disarray because of other current factors. But there might have been a softer landing instead of the free fall the industry is experiencing.
Los Angeles—The college comedy with gross-out gags and the quintessential party tag is 25 years old and still going strong.

On Aug. 11, Universal Studios Home Video is releasing with great fanfare “National Lampoon’s Animal House” as a Double Secret Probation Edition DVD ($19.98). The film, which debuted in theaters in 1978, was previously released on DVD, but only in a bare-bones edition.

In addition to about two hours of additional content, the new “Animal House” will benefit from a multifaceted marketing campaign that includes an extensive partnership with beverage company SoBe. The disc’s most interesting extra is the “Where Are They Now?” feature, which was crafted by “Animal House” director John Landis. It includes interviews with the majority of the film’s cast in character 25 years later.

Participants include Kevin Bacon, Tim Matheson, James Widdoes, Bruce McGill, James Daughton, Karen Allen, DeWayne Jessie and Stephen Furst. The feature was co-produced by Matty Simmons.

“For the real fan, this will be quite something,” Landis says. “This is a follow-up on the movie and sees where the characters are now. All the actors wanted to come back to participate in this. Everyone has good feelings associated with the film. It was fun to make, it was a huge hit, and it was early in everybody’s career.”

The film was also remastered for the DVD and features a 5.1 DTS digital surround mix.

“The technicians were not happy with me, because I said the master looked too good,” Landis says. “They had to degrade the image because I felt it looked too bright and slick, and the movie should be dark and funny.”

Similarly, Landis suggested a toned-down version of the soundtrack after hearing the 5.1 version.

“It was amazing to hear Elmer Bernstein’s score like you would hear it onstage. It took me a while to get used to the phonics of it, because it is big and full. We compromised, and they brought it down.”

Landis, who went on to direct “The Blues Brothers,” “Trading Places” and “The Three Amigos,” expects “Animal House” to be successful on DVD. It “captures that sense of freedom and anarchy that everyone is nostalgic for when you are 18 years old [and in] college. Everyone romanticizes that time. There are also archetypal characters in the movie that ring so true,” he says.

Universal’s partnership with SoBe includes four-packs of the soy drink featuring a $4 mail-in coupon for the DVD, and 15 million SoBe bottle caps will contain quotes from the movie to push the title. SoBe is also running a “collect the caps” promotion. Consumers who redeem caps that spell out the company name in Greek letters receive a SoBe pledge kit with a fraternity T-shirt, a pledge pin and a diploma.

Additionally, the company is sponsoring a college scholarship contest Sept. 8-Oct. 6. The winner will receive $105,000.

The breakdown is $15,000 for each of the seven years that the late John Belushi’s character attended Faber College.

The release will be backed by TV, radio and print ads. A special online campaign will target college campuses, and Universal is putting together an on-site college promotion program.

Universal will have a kickoff party around the title’s release date that will involve the cast, according to executive VP of marketing Ken Graffeo. “TNN will also be launching a whole special around the street date,” he adds. “There will be a VH1 special as well. Also, we will sponsor one of the largest toga parties tied in to college and back-to-school events.”

Graffeo says that A&M rock act MatP is recording new versions of “Shout” and “Animal House,” songs that are prominent in the film. A music video for the new version of “Shout” will be an extra feature on the DVD.

“There is quite a bit of excitement about this,” says Stefan Pepe, group merchandising manager at amazon.com’s DVDstore.

“It is at No. 30 right now [because of pre-orders] and will likely go up throughout August,” he says.

Landis hopes that viewers will continue to enjoy the film. “Peter Bogdanovich once said that the only test of a film is time. If you look at the Academy Awards, few pictures half a decade bally and others have been great in terms of ‘Animal House,’ this film has lasted. The script was wonderful, and it just still works.”

Disney Movies: Ready For On-Demand Download

Disney movies will now be available for download thanks to a new deal with video-on-demand (VOD) provider Movielenk.

The deal includes new release and library titles from Walt Disney Pictures, Dimension, Miramax and Touchstone. Among the first offerings will be “25th Hour,” “Chicago,” “Frida,” “Gangs of New York,” “In the Bedroom,” “The Jungle Book 2,” “Monsters, Inc.,” “The Recruit” and “The Rookie.”

D. Sney becomes the sixth major studio to provide films to Movielenk, which launched last November as a joint venture with MGM, Paramount, Sony, Universal and Warner (Billboard, Nov. 23, 2002). Movielenk’s roster will now contain 400 downloadable titles. At launch, the service offered 175 titles.

This fall, Disney is launching its Moviebeam VOD service that involves downloading movies to a set-top box similar to a DVD player (Billboard, May 3).

In other DVD news, movielenk.com reports that it now has more than 1 million members. The site offers more than 3,000 movies for download. Movielenk subscriber information is not available.

**Sales Of DVD Players Rise**

DVD hardware sales reached new highs in May and June, according to the Consumer Electronics Assn.

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Through the end of the second quarter, year-to-date sales of stand-alone players have increased more than 24% to about 7.86 million units. TV/DVD combinations have increased 27% to 966,304 units. VCR sales decreased 64% in May compared with last year. In June, sales fell 65%.

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D. Sney becomes the sixth major studio to provide films to Movielenk, which launched last November as a joint venture with MGM, Paramount, Sony, Universal and Warner (Billboard, Nov. 23, 2002). Movielenk’s roster will now contain 400 downloadable titles. At launch, the service offered 175 titles.

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Macworld Offers Look At Latest DAW Tools

As a manufacturer of widely preferred hardware for digital audio workstation (DAW) production, Apple Computer has now taken the consumer world by surprise with the success of iTunes and the iPod portable music player.

At the recent Macworld CreativePro Conference and Expo, held July 14-18 at the Jacob K. Javits Convention Center in New York, thousands of Macintosh users were presented with a wealth of tutorials and conference sessions, such as “Mac OS X for Musicians” and “Five Ways to Get More out of Pro Tools,” taught by Berklee College of Music’s David Mash and Andy Edelstein, respectively.

Attendees could also brave a crowded exhibit floor to expand their knowledge and acquire new production tools. Apple also took the opportunity to introduce a stand-alone product, Soundtrack, a royalty-free music production tool that, like the iTunes Music Store and the Apple operating system itself, offers an easy-to-use interface for fast yet high-quality product. Previously, Soundtrack was available only with video editing and finishing tools Final Cut Pro, but now it’s available to anyone with DAW experience.

With a layout familiar to anyone with DAW experience, Soundtrack offers a simple but comprehensive means of looping, multitasking and processing audio from more than 4,000 professionally recorded audio loops. Apple’s 2002 acquisition of Emagic, developer of the popular Logic Platinum platform for computer-based audio production, allows Soundtrack to ship with plug-in effects from Logic. Platinum, the Logic program’s most powerful software.

A necessity in an era of exploding demand fostered by DVD and the Internet, Soundtrack is a convenient and cost-effective solution for DVD authoring, video editing and Web site development needs. DJs and remixers will also find Soundtrack to be an uncomplicated and creative tool for their production endeavors.

REMEMBERING RICKY: A fund devolved to medical care has been established for Ricky Keller, daughter of Atlanta-based musician/producer Ricky Keller, who passed away June 21. For more details, visit zarecording.com/rickykeller.
Japan Decline Continues.

Production Data Down, But Foreign Albums Thrive

BY STEVE McCLURE

TOKYO—The Japanese music market continued its decline in the first half of 2003, according to the Recording Industry Assn. of Japan. But there was some good news in the otherwise grim January to June production data. After several years of falling market share, sales of foreign music were unexpectedly robust.

Production of prerecorded audio software by the RIAJ's 24 member companies in the first six months of 2003 totaled 153.1 million units, down 13% from the corresponding period in 2002, for a wholesale value of 189.2 billion yen ($1.6 billion), down 15%.

The decline was largely a result of lower domestic production, which fell 16% to 114.5 million units for a value of 135.4 billion yen ($1.1 billion), down 21%.

Production of foreign material, on the other hand, was down only 1% to 36.6 million units, for a value of 33.8 billion yen ($432.2 million), up 4%.

Such non-Japanese acts as T.A.T.U., Eminem (both on Universal Music K.K.) and Avril Lavigne (BMG Funhouse) enjoyed strong sales during the first half.

According to their respective labels, T.A.T.U.'s self-titled debut album has sold close to 2 million units, "The Eminem Show" and the soundtrack to the film "8 Mile" (starring Eminem) have sold a combined 1.5 million units and Lavigne's album "Let Go" has sold more than 1.5 million copies.

There is no single reason for foreign music's strength compared with that of domestic product. One key factor, Warner Music Japan chairman Hiroshi Inagaki notes, is that while CD burning has hit domestic-repertoire sales hard, foreign product has been less seriously affected because of the one-year ban on rental of non-Japanese product from the date of release.

Domestic product, in contrast, can be rented as soon as one week after the release date.

The one-year ban on rentals of foreign product has had a good effect," says Inagaki, who also points (Continued on page 71)

Greece's AEPI To Appeal Fine

BY MARIA PARAVANTES

ATHENS—Greek copyright/collection society AEPI SA will appeal a July 14 ruling that found it guilty of abusing its dominant position on the royalties/collection market, claiming the decision is "erroneous.

AEPI, a privately-owned, profit-oriented company, represents 98% of Greece's authors and composers. It has been slapped with a 500,000 euro ($576,000) fine after a complaint was filed by six independent composers and the Union of Greek Composers to the Hellenic Competition Committee, an independent fair practices watchdog appointed by Greece's development minister.

The complainants asked the committee to examine AEPI's membership contracts, alleging they were unfair because they tied members into a deal whereby AEPI automatically had exclusive authority to collect all streams of a composer's royalty earnings.

"This is the largest fine the committee has ever imposed in proportion to the defendant's revenues," claims the plaintiffs' lawyer, George-Andrew Zannos.

In 2001, prior to the introduction of the euro, AEPI collected revenue of (Continued on page 70)

Contested Files 'Lost'

In Aussie Piracy Case

BY CHRISTIE ELIEZER

SYDNEY—When a federal judge ordered three Australian universities to surrender all MP3 files, JPEGs and sound recordings on their computer systems for scrutiny by record companies, it was a groundbreaking victory for the Australian Record Industry Assn.

But one day before the ARIA-appointed online forensic expert, John Thackray, was to start his search (following a court-ordered signing of a confidentiality clause), the universities informed ARIA that some of the files had been wiped out.

ARIA took the universities back to court July 29, arguing that the universities' actions were in contempt of court.

Justice Tamberlin ordered the universities to hand over all deleted files to Thackray and to pay for ARIA's court costs for the hearing.

"We had always feared that the delay by the universities could tantamount to dissipating the evidence," said Michael Speck, GM of the Music Industry Piracy Investigation unit.

The July 18 decision, which in Australia, means that Internet service providers are obligated to help copyright holders if their copyrights are infringed. Implicit in the judgment is that ISPs do have control over their traffic.

Speck calls it "a turning point in the global struggle against illegal Internet traffic."

John Mulaney, CEO of the Australian (Continued on page 71)
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Hits of the World is compiled at Billboard/London.
Kojak Makes ‘Room’ For Touring

Kojak is one of the few household acts to have built an audience by live work as much as recorded output. "Me and Cyril Vachetto (aka DJ Vax) started to work in the studio and to play gigs around the same time," says the French trio’s co-founder, Gueric Gallian. "Three days before the first date, we met Jayhem, who’s been our MC ever since."

The act’s 1998 debut album, "Crime in the City" (Pro-Zol-Trac/Badboy), sold 500,000 copies worldwide. Its new album, "Every Room On Every Floor," was released last month in France and is available in 12 other territories, including the U.K., Australia and Hong Kong. Kojak will tour extensively around France in the fall, with international dates in early 2004.

The band is currently on a 3-date tour in Germany, Switzerland and Austria (G/M/A). Upcoming single "Azure" is slated for a mid-summer release in G/M/A, and a French language version of "Guten Tag" is being prepared.

AFRICAN LOSS: The world of African music is mourning the sudden death of the South African band Cussofrom. According to the band’s manager, this is the first album of the group, "The African, the other with the band, "The African, the other is seen as one of the most important contributions to the world of African music."

African Loss: The world of African music is mourning the sudden death of Kojak’s guitarist, who was involved in an accident that occurred while performing with the band. Kojak has announced that they will continue touring in honor of their fallen member.

SKA FACE: Italian jazz trumpeter Roy Pad has been a guest on an estimated 270 albums. Yet he has also found time to release his own records with Atavuska, an eight-piece skazz band that plays "Sicilian rocksteady" and dresses in dark, Mafia-style costumes. Pad’s first album, "Became le Mani," was picked up in the Netherlands, France and Spain, after being released on Europe’s label. It’s the second single from the album, "Volume One: Sound Music." He also played on a Nujabes album with Neid Ali, a veteran Jamaican guitarist and Ernest Ranglin, who collaborated with virtuoso Africa.

Ska Face: Italian jazz trumpeter Roy Pad has been a guest on an estimated 270 albums. Yet he has also found time to release his own records with Atavuska, an eight-piece skazz band that plays "Sicilian rocksteady" and dresses in dark, Mafia-style costumes. Pad’s first album, "Became the Mani," was picked up in the Netherlands, France and Spain, after being released on Europe’s label. It’s the second single from the album, "Volume One: Sound Music." He also played on a Nujabes album with Neid Ali, a veteran Jamaican guitarist and Ernest Ranglin, who collaborated with virtuoso Africa.
Music 24 Offers TV Outlet For Israeli Acts

1.5 million Israeli homes through packages with local cable/satellite operators.

The government intends for the channel to support the local music industry and to provide competition for the current international music channels as ATV and VTI.

"Any visual output for Israeli music is good for the industry," notes Roni Braun, CEO of leading Israeli record label Helicon, whose acts have begun to get air time in radio ads promoting Music 24.

Ze'ev Schlick, managing director of major label NMC Music, calls the launch "a major, influential event." NMC claims to account for 40% of domestic repertoire sales in Israel.

Music 24 aims to communicate with our domestic audience in the Hebrew language.

Music 24 CEO Guy Behar says that in addition to financial success, he hopes that Music 24 will "return Israeli music to the forefront of Israeli cultural life," while giving Israeli artists "the respect and exposure they deserve."

The target audience is the 12-30 age group, the channel aims to largely support itself through advertising and by selling its programming to other broadcasters.

Music 24 will broadcast non-stop music videos until November, when it launches its full schedule. That will include documentaries, live music and interactive shows covering a range of musical genres.

Music 24 has also managed to sell 7,000 units worldwide.

Other sources say the channel has failed so far to define "Israeli music" when describing its format. Behar responds, "Every type of music created in Israel is in. It's a winning formula. We're ready to invest in other music channels [available in Israel] and no other Israeli music channel. You have to brand yourself; this is our unique selling point."

"It's a non-stop, domestic repertoire has received little TV exposure in Israel; artists have relied on radio, touring and in-store marketing to promote their music. Veteran local musician/producer Ashis Ashdott, "Israeli music needs this [channel] desperately. It's the best thing for Israeli music for a long time."
**Spanish sales fell 2.3% in value to 214.9 million euros ($245 million) and stayed flat in unit sales in the first half of 2003, according to labels body AFYPE. But Sony Music Spain and the country’s biggest music retailer—the 80-outlet El Corte Inglés department store chain—claim that the drop in units is closer to 20%. The decrease would have been much larger had it not been for a huge 166% increase in singles sales to 2.5 million units prompted by TV talent show “Operación Triunfo.”**

**Shipsments of prerecorded music in Sweden continued to decline in second-quarter 2003, according to figures from International Federation of the Phonographic Industry affiliate GLF. Volume was down 14.4% from the same period in 2002 to 10.9 million units. Value dropped 14.8% to 506.6 million kroner ($79.2 million). All non-DVD formats showed declines. CD albums sank 5.3% to 9.2 million units, with value down 14.8% to 372.5 million kroner ($54.8 million). Singles dropped 33.6% to 1.1 million units; value fell 41.7% to 16.7 million kronor ($2.1 million). On a positive note, music DVDs jumped 352.2% in volume to 254,000 units, for a value up 222.7% to 21.6 million kronor ($2.7 million).**

**HONG KONG—Hong Kong’s biggest music industry has been plunged into its biggest crisis in years following the arrest by anti-corruption officials of 23 leading executives in the business.**

Those arrested include the president of Universal Music’s Hong Kong branch; the owner of the Emperor Entertainment Group (EEG), the city’s premier entertainment conglomerate; and three top producers from Hong Kong’s largest TV station, Television Broadcasts (TVB).

Universal Music Hong Kong president Alex Chan Siu-po; EEG chairman Albert Yeung Sau-sing and TVB program controllers Ho Lai-susen and Chan Ka-lun—who are in charge of the channel’s weekly “Solid Gold” music show—were reportedly among those arrested July 16 by the Independent Commission Against Corruption (ICAC). EEG CEO Ng Sui-wan was reportedly arrested July 18.

The ICAC said the arrests were made in connection with corruption allegations regarding the preferential treatment of a number of artists.

Media reports said that the 23 individuals arrested are alleged to have offered advantages, including money, to senior TVB executives in a bribes-for-awards scam. TVB announces a “seasonal” top 10 list of hits every three months as well as a year-end list of chart-toppers in its annual awards show.

The TVB awards used to be chosen by a combination of TVB executives, record industry people and the public, but in recent years winners have been chosen solely by program controllers at TVB.

Also among those reportedly arrested were Universal singer Juno Mak, his father, Clement Mak Siu-tong (who is chairman of locally listed company CCI Telecom); several Universal and EEG executives and a senior staff member from Music Nation, a local owned television giant PCCW.

The ICAC did not release the names of those arrested, stating merely that they included “two senior executives and an employee of a broadcasting company; a chairman, two senior staff members and an employee of an entertainment company; a chairman, a senior VP and a singer [with] a record company; five company directors and seven individuals.”

**But their identities are known in Hong Kong, and local media published their names. Those arrested were released on bail. No charges have yet been brought in the case. The ICAC reports directly to Hong Kong chief executive Tung Chee Hwa and is independent of the general security and legal structures of the Hong Kong government. Universal Music Asia Pacific released the following statement July 17: Universal Music Asia Pacific acknowledges that two of our Hong Kong executives and one contracted artist were under investigation yesterday with regard to an ICAC complaint.**

“Universal Music reiterates that the company does not condone corrupt practices. Universal Music complies with all applicable laws and codes of conduct and will continue to uphold these commitments.”

“Universal Music trusts that the ICAC will handle the matter in the most professional manner, and we will continue to offer them our cooperation in their investigations.”

**Twenty-eight others—including top EEG artists Nicholas Tsui Ying-fung, Yumiko Cheng and Eason Chan—were interrogated by the commission.**

**BY CLARENCE TSUI**

**JAPAN DECLINE**

Continued from page 67

Out that non-Japanese albums are generally priced at 500 yen ($4.18), cheaper than domestic albums.

Universal Music K.K. president/CEO Kei Ishizaka says Japanese majors have recently begun to focus on foreign music for the simple reason that it is more profitable than domestic music, which in the current stagnant market is becoming less lucrative on a per-unit basis, given the relative dearth of local-reertoire mega-hits.

“Domestic music requires more expenditure in promotion, advertising and sales promotion,” Ishizaka explains.

Another factor in the resurgence of foreign product is that such acts as T.A.T.U., Eminem and Lavigne appeal strongly to teenage girls, a demographic that historically has gone for domestic ‘idol’ acts.

BMI Funhouse president Hidehiko Tashiro says that to stem the Japanese market’s overall decline, labels “must provide the consumer with a product that is equal to, or even more appealing to him or her than the variety of attention-grabbing entertainments or products that are on the market.”

The consensus in the industry is that domestic repertoire will likely make something of a recovery in the second half, but Ishizaka speaks for many when he says labels have to redouble their A&R efforts to discover and nurture the domestic superstars of tomorrow.

**ARIA KEEPS BATTLING**

Continued from page 67

**Emmanuel LeGrand**

**Vice-Chancellors’ Committee, accused ARIA of “overreacting” and said that accidental errors happen.**

Of Australia’s 38 universities, 15 were detected by random surveillance as hosting illegal download systems. All but three immediately closed the sites when notified and cooperated with labels.

The universities of Sydney, Melbourne and Tasmania refused, citing concern about student privacy.

In January, EMI Australia, Universal Music Australia and Sony Music Entertainment Australia initiated civil proceedings against the universities. If ARAs search uncovers infringing data, its next step is to contact perpetrators and request they rectify the infringement. It would also demand assurances that it will not happen again and it may seek damages.

Past cases involving physical piracy saw damages awarded of up to $1 million Australian ($650,000). In a criminal case, the offender would have been liable to up to five years and a fine of $300,000 ($195,000) for each infringement and five years’ imprisonment.

ARAs next step depends on the seriousness of any infringement discovered and if the culprits can be identified. That, Speck says, remains to be seen because of the tarnished data. He says of the universities, “Their behavior has been as bad as any copyright infringer I’ve had to deal with.”
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BY NIGEL HUNTER

LONDON—The songs of Jimmy McHugh live on.

As part of an extended campaign to reinvigorate the McHugh catalog of standards and secure covers and synchronization usage, a compilation CD, “75 Years of Love Songs,” has been made available for promotional purposes.

The disc features McHugh classics written with his two main lyric collaborators, Dorothy Fields and Harold Adamson, including “I’m in the Mood for Love,” “Don’t Blame Me,” “A Lovely Way to Spend an Evening” and “I Couldn’t Sleep a Wink Last Night.” The McHugh catalog is administered worldwide by EMI Music Publishing.

The London-based MRM promotion company is working to further enhance McHugh’s profile. It brought McHugh’s grandson, Jim McHugh, here last month as part of its efforts.

A trustee of his grandfather’s estate, Jim McHugh was a guest July 10 on the Richard Allison Show on BBC Radio 2—the 100th anniversary of the elder McHugh’s birth. He took part, too, in Russell Davies’ weekly celebration of standard songs and songwriters, also on BBC Radio 2. Jimmy McHugh died in 1969 at age 74. His publishing interests are controlled through Jimmy McHugh Music, which issued the new compilation.

The company is run by his grandson with Lee Newman, who is Jim McHugh’s nephew and Jimmy McHugh’s great-grandson. “Jimmy McHugh’s songs have never been more popular, thanks to recent covers by artists such as Diana Krall, Michael Feinstein and Tony Bennett and k.d. lang,” Jim McHugh says.

But he notes that he and Newman have had to work especially hard in filling the void left by Lucille Meyers, Jimmy McHugh’s secretary since the 1940s and his song administrator after his death. Meyers died at her desk in 1997.

“It was a tremendous loss,” McHugh says. “She left a huge gap, which we’ve been working hard to fill.”

One major current project is a musical written by Mark Saltzman that is being developed by the Newlander Organization in conjunction with the American Musical Theater of San Jose.

The show will focus on McHugh’s collaborations with Fields during the Roaring Twenties, when he was musical director at New York’s Cotton Club.

“We’re aiming for a Broadway premiere, although it’s too early to give a time scale and possible participants,” McHugh says. “I’m also keen on a London production: I was very impressed by the house-full success of ‘Dorothy Fields Forever,’ the show put on at the King’s Head fringe theater in London last year—and the fact that it’s returning.”

Jim McHugh, incidentally, is a photographer, specializing in architectural subjects and personality shoots for People magazine. He has exploited his professional skills in the updating, digitizing and general modernization of the McHugh archives, including such memorabilia as photographs and letters and telegrams from the famous—as well as the songs themselves.

“We’ve now got my grandfather’s catalog in order using modern technology—and in place to be run on a contemporary business footing,” he says. “Every song he wrote is on our hard drive.”

Newman’s other great-grandfather was Eddie Cantor. But proudly on display in his Beverly Hills office is a gray upright piano George Gershwin gave to McHugh in the aftermath of the Wall Street Crash, which left him penniless. McHugh wrote all his subsequent songs at this piano.

Hal Leonard Adds Digital Print Rights To EMI Catalog

Music print publishing powerhouse Hal Leonard Corp.—which has long held the print rights to copyrights controlled by EMI Music Publishing—has extended that relationship into the digital arena.

According to the terms of a new agreement, EMI songs previously available only to North American customers can now be downloaded worldwide via sheetmusicdirect.com, Hal Leonard’s joint-venture Web site with London-based music

print publisher Music Sales. The site combines the two companies’ catalogs and uses Sibelius’ Internet Enabling Technology to enable customers to view the music, transpose keys, select instrumentation, print the piece and even play the scores using Sibelius’ downloadable Scorch viewer.

Additionally, EMI songs are being featured in Hal Leonard’s new CD-ROM Sheet Music series, which launched in January and provides musicians with unlimited on-screen viewing of hit songs with the permission to go online and print one copy of each, transpose any song to any key and listen to the songs in MIDI playback. EMI songs are currently included on the Notown piano/vocal/guitar CD-ROM and on Nirvana and Blink-182 guitar tablature titles on Hal Leonard’s Sheet Music Direct Web site.

“We’re very pleased to further our relationship with our long-term ally EMI,” Hal Leonard chairman/CEO Keith Mardak says. “This new agreement will make thousands of highly desirable songs in digital format conveniently available to customers around the world.”

EMI chairman/CEO Martin Bandier adds, “One of our primary goals is to ensure that our songwriters’ compositions are exploited as widely as possible, and we have long been a proponent of using technology to further our business. We are delighted to partner with Hal Leonard in many exciting new uses of our digital song files.”

SONGWRITERS GUILD SEMINAR:

The Songwriters Guild Foundation, in association with the Songwriters Guild of America (SGA), has slated its first annual The Write Key seminar for Nov. 13-16 in Orange Beach, Ala., as part of the Frank Brown International Songwriters Festival. Seminar sessions will cover the creative process itself and writing and co-writing songs tailored to specific recording artists, SGA Southern regional director Rundi Ream says. “In addition, song critique sessions will focus on songs that have already been written, as well as the co-writes in progress,” Ream says.

Among the songwriters signed on as panelists, mentors and evaluators are Rick and Janis Carnes, Casey Kelley, Jill Colucci and Randy Sharp. Aspiring tunesmiths in attendance will get a chance to co-write with their peers, as a panel of top music publishers judges whether the songs are ready to be demoed and pitched. Songs that make the grade will then be pitched by the SGA directly to major-label artists.

Words & Music

By Jim Bessman

The Write Key, which takes place at the Tropical Island House Hotel in Orange Beach, is a major addition to the Frank Brown Festival, which annually draws hundreds of songwriters to the beach bars, lounges and performance halls from Gulf Shores, Ala., to Pensacola, Fla. It is named after the late night watchman at the Flora-Bama Lounge songwriters hangout. Tuition is $140 for SGA members and $195 for non-members who pre-register before Aug. 29—an additional $40 will be charged thereafter. More info is available at the SGAsongwriters.org Web site.

SESSAC’S NEW DIRECTORS: SSESAC has named Pat Collins and David Shuman to its board of directors, expanding the board to nine members.

Collins is SESAC’s senior VP of licensing. Shuman is a partner at Bridger Capital, a New York-based investment fund, and is responsible for the firm’s media and communications investments.

In other SESAC news, multi-genre songwriter/producer Billy Mann, chief of hits for the likes of Martina McBride, Chaka Khan, Kenny G and Celine Dion, has signed with the performing rights organization.

RETURNING THE FAVOR: The Dixie Chicks are using Elvis Costello’s version of Nick Lowe’s “(What’s So Funny ’Bout) Peace, Love and Understanding” as part of their pre-concert music (Billboard, July 12). Just before Costello took the stage July 12 at Central Park’s SummerStage, the Chicks’ recording of Darrell Scott’s “Long Time Gone” was among the songs heard over the sound system.

74 www.billboard.com www.americanradiohistory.com
Five new albums enter the top 10 on The Billboard 200, marking the fourth time this year that five or more have done so.

Multi-act hits compilation “Now! 13” leads that charge, although it misses its bid for the chart’s top spot (No. 2, 171,000 copies), while three acts notch the biggest Nielsen SoundScan weeks and best Billboard 200 ranks of their careers.

Mya sets new milestones, entering the big chart at No. 3 with 113,000 units. That handsomely beats the marks set by her second album in 2000, which began at No. 15 on 72,000 copies. Her “Moodring” opens at No. 3 on Top R&B/Hip-Hop Albums, which beats her career peak on that list, earned when her sophomore set checked in at No. 7.

Jane’s Addiction is next in line at No. 4—a career high for the band—with an opener of 110,500 units, which marks the best SoundScan frame ever for lead singer Perry Farrell.

The first two Jane’s albums preceded SoundScan’s 1991 launch. Its third entered at No. 21 in 1997 on 55,000 copies. Farrell’s next band, Porno for Pyros, saw a higher Billboard 200 peak than the new “Strays” realizes but saw fewer sales, when its first album started at No. 3 with 87,000 units. A subsequent Pyros album peaked at No. 29 in 1996, and a solo Farrell set barely dented the chart in 2001, spending a lone week at No. 177.

The best previous standing for Jane’s Addiction happened with second outing “Ritual De Lo Habitual,” which reached No. 19 in 1990. That album had two No. 1s on the Modern Rock chart. Last issue, lead track “Just Because” became the first Jane’s track to lead that chart since 1990.

Country singer Brad Paisley, like Mya, finds the third time is the charm, setting best marks not only on the big chart (No. 8) and at SoundScan (86,000) but also notching his first No. 1 on Top Country Albums. His second album hit No. 3 on the country list in 2001 while entering The Billboard 200 at 31 with 38,000 copies.

Did you realize that half of the eight albums 311 has placed on The Billboard 200 reached the top 10? The band’s latest joins the invasion with its best sales since 1999, entering at No. 7 (87,000). Its highest rank was in 1997, when “Transistor” started at No. 4 with 128,500 units. Two others since then also hit the top 10, including “Sound- (Continued on page 78)
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<td>FLEETWOOD MAC</td>
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**GREATEST GAINER**

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<td>New York City</td>
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</table>
Sales 'Now!' And Then

Continued from page 75

system,” which opened at No. 9 with 91,500 copies in 1999.
This issue boasts the largest number of new goods atop the chart since the date issued June 28, when six albums entered the top 10. With this being the fourth time in 2003 that five or more titles have bowed inside the top 10, the chart may be headed for a record. There were five weeks in 2001 when The Billboard 200 had five or more new entries in the top 10, a record for the SoundScan era and probably for the chart’s history.

LESS ‘NOW’ THAN BEFORE: The latest
episode of the “Now That’s What I Call Music!” series still fields big hits from big names, but the opener for “Now! 13” is the smallest first week the line has seen since 1994. When “Now! 2” also opened at 171,000 copies, and to put a finer point on it, that one started with about 100 units more than this one.

The previous outing, “Now! 12,” started at No. 3 with 256,000 copies in the issue dated April 12.

ROOTS THAT SPRAWL: The re-entry at No. 155 on last issue’s Billboard 200 and the subsequent jump to No. 107 by Alison Krauss & Union Station comes thanks to the marketing that came with the July 15 release of her group’s DVD-Video. National advertising on CMT is one of the planks that helps Krauss’ “Live” win the Pacer on the chart (up 49%) and the Greatest Gainer on Top Country Albums. The companion “Live” DVD entered Top Music Videos last week at No. 7. Another Rounder album, “The Three Pickers” by Earl Scruggs, Doc Watson and Ricky Scaggs, picked up steam even before two big market players took place, earning the Pacer on the country list (36-28) when entering the big chart at No. 190 (up 62%). Expect more juice for “Pickers” next issue, thanks to a public TV special that began airing July 29. A long “All Things Considered” segment联邦NPR will deliver another spike in August.

SHOUT IT OUT LOUD: The new live double-CD from Kiss—recorded with an orchestra, no less—scores the veteran band’s best sales week since 1998, while some younger rock acts also kick up their heels. “Symphony: Alive IV” opened at No. 18 with 41,000 copies, the best Kiss showing since “Psycho-Circus” began at No. 3 in 1998 with 199,000. Last year, a hits set peaked at No. 52, while the band’s boxed set entered at No. 128 in 2001.

Thrice sets up shop at No. 16 (47,500), giving the band its first ink on The Billboard 200. An earlier album peaked at No. 20 in Heatseekers. A launch at No. 27 is the highest debut 200 chart ever for Eve, but its opening total, 34,000, is not its best Nielsen SoundScan week.

Its last album sold 5,000 more when it began at No. 34 in 2000, while its self-titled album did 88,000 in Christmas week 1998.

RIM SHOTS: A fast start for the new Christina Aguilera album (72-54) on Hot 100 Airplay helped her album win The Billboard 200’s Greatest Gainer (41-31, up 13%) with a second-week drop of less than 40%, the P. Diddy-produced “Bad Boys II” soundtrack easily retains the top run on both The Billboard 200 and Top 200 Hip-Hop Albums. It has a good shot to lead both charts again next week ... Of the 7,000-copy sum that brings the multi-act “Worship Together: Be Glorified” back on the chart at No. 143, 83% of those sales come from direct-to-consumer marketing. The other “Worship Together” album (No. 68), which won two recent Pacerawards, has also seen most of its sales from direct marketing.
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<tr>
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### Billboard Top Jazz Albums

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<td>2 weeks at number 1</td>
<td>Interscope</td>
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<td>Capitol</td>
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<td>Into My Soul</td>
<td>Arista</td>
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<td>Ron Hargrove Presents the RH Factor</td>
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### Billboard Top Classical Crossovers

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<td>Prelude: The Best of Charlotte Church</td>
<td>Virgin</td>
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### Billboard Top New Age Albums

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*Note: Numbers in parentheses indicate the current position of the artist or album in the Billboard charts.*
It's 'Five O'Clock' At No. 1 On Country Singles & Tracks

A duet with Alan Jackson gives Jimmy Buffett his first country chart-topper, as "It's Five O'Clock Somewhere" gains 471 detections and steps 2-1 on Hot Country Singles & Tracks.

In a top 10 where the average chart stay is 18 weeks, the summertime drinking song took a comparatively quick eight weeks to hit the summit. "Five O'Clock" is one of only four songs to reach No. 1 in less than 10 weeks since the beginning of 2002 and the only one of those four that doesn't have a patriotic or politically charged theme.

At opposite ends of these rapid ascents, Darryl Worley's "Have You Forgotten?" needed just five weeks to reach the top, while Toby Keith's "Conway's Out of Love, White and Blue (The Angry American)" took nine weeks.

Arista Nashville's "Five O'Clock" replaces Brooks & Dunn's "Red Dirt Road" atop the chart, marking the first time any imprint has scored back-to-back No. 1 singles on this chart since Curb took three in a row in March 2002.

Also making news in country's top 10 this issue is Dierks Bentley's "What Was I Thinkin'," which is the fastest-rising debut song by a new artist so far this year (11-9). Bentley cracks the top 10 in 17 weeks, besting an 11-week ride into that part of the chart by Jimmy Wayne's "Stay Gone." Wayne claims the highest chart peak (No. 3) of the four debut singles that have made the top 10 in 2003; the other debut title to reach the top five so far is Aaron Lines' "You Can't Hide Beautiful" (No. 4).

KRAZY: "Crazy in Love" by Beyoncé Featuring Jay-Z holds at No. 1 on The Billboard Hot 100 for the fifth consecutive week, as the title's listeners' impressions increase 28.9 million. That total beats Beyoncé's prior high, reached with Destiny's Child's "Independent Woman Part 1." One of her four No. 1 hits with the group, "Independent" posted 140.5 million impressions in the Dec. 9, 2000, issue.

Hot Shot Debut honors go to

Korn's "Did My Time" at No. 38. The song is from the movie "Lara Croft Tomb Raider: The Cradle of Life," but is not on the film's soundtrack album.

The CD single shifted 26,000 units, landing it at No. 2 on the Hot 100 Singles Sales chart. This is Korn's second Hot 100 entry and its first top-40 single.

On the Hot Country Singles & Tracks chart, moving 60-33, that ascension was the retail launch of the CD and vinyl single, moving it into the top 10 of the Hot R&B/Hip-Hop Sales chart after a premature debut last issue. The single features reggae artist Super Cat, who returns to the charts for the first time since he took "Girlstown" to No. 59 in 1995.

This is the first release for 112 under the joint deal with Bad Boy, its former label, and Def Soul, its current label. White and Blue, the latter of the two, posted 9,108 listeners' impressions.

Dave White and Larry Gilliard Jr., who both worked with 112 on the production of "Girlstown," note that they began working with the group in the summer of 1999, after a producer turned them on to the DC-based group. They booked the group in Virginia the following month and had them record 10 songs in a week and a half. The group stayed at the studio for the next eight months recording around 60 songs in total. They then returned to Virginia and recorded another 50 songs. In total, the group recorded 150 songs in the studio.

The group's debut album, "Girlstown," was released in August 2000. The album features 12 tracks, including the singles "Girlstown," "I'm Somebody," and "Turn the Music Up.


The group disbanded in 2002 after their second album was released. They reunited in 2005 and released a third album, "Back to the Basics," in 2006. The group's last album was "Back to the Basics II," released in 2009.
All-Star Lineups
Drive TV Specials

Superstars and all-star lineups are the driving forces behind several upcoming music specials on TV. PBS will begin airing "Soul Comes Home: A Celebration of Stax Records and Memphis Soul Music" Aug. 9. It is a concert that took place April 30 in Memphis to benefit the city's Stax Museum. (Air times vary; check local listings.) Performers include Solomon Burke, Al Green, Eddie Floyd, Carla Thomas, Michael McDonald, Rance Allen, Jimmie Vaughan, William Bell, Little Milton and Mavis Staples.

As part of its August pledge drive, PBS is selling the companion CD and DVD of the concert before its retail release date in January 2004 on Shout Factory.

"Soul Comes Home" executive producer Mark R. Crosby tells Billboard, "We had to get this concert on TV, and PBS was the perfect choice. When people think of Motown, they think of Detroit. With this concert, we want to do the same thing for Stax and Memphis."

Crosby adds that a Stax documentary is in the works, and he hopes to bring it to TV.

Meanwhile, UPN will air "The 2003 Essence Music Festival," a two-hour, condensed version of the event that took place July 3-5 at the Louisiana Superdome in New Orleans. The UPN program (at 5 p.m. ET/PT Sept. 12) will feature performances from Ashanti, Erykah Badu, Faith Evans, Jaheim, Patti LaBelle, Gerald Levert, LL Cool J, Chaka Khan, Tamia, Usher and Stevie Wonder.

This fall, cable network A&E will premiere new Paul McCartney and Sting documentaries at dates to be determined.

"Paul McCartney: The Journey to Red Square" is a two-hour program about McCartney's first Russian concert, which took place in May. McCartney executive produced the special. The program will include footage of his Moscow concert and his visit to the Russian city of St. Petersburg, where he received an honorary doctorate from the Russian Conservatoire.

"Sling: Sacred Love" chronicles the making of the veteran rocker's latest album, as well as performances of the new songs at his Malibu, Calif., home and Los Angeles' Mann Theatre.

There will be an accompanying "Sling: Sacred Love" DVD to be released on a date to be announced.

And, as previously reported, "Tuned In, Billboard, May 31," NBC will also have concert specials on Shania Twain, Elton John and Harry Connick Jr. Team's special airs Aug. 19, while the latter two shows' air dates are yet to be determined.

ROAD TO 'FAME': Congratulations to Harleem Lee, the winner of NBC's "Fame," a viewer-voted talent contest that concluded July 23.

The grand-prize package Lee won includes a management deal with Johny Wright's Wright Entertainment Group (whose clients include "N Sync, Britney Spears and Sean "P. Diddy" Combs), a single on Wright's WIRE Records and a prominent role in the off-Broadway musical "Fame." Wright was a judge on "Fame," and at press time he was in discussions to sign second-place "Fame" contestant Shannon Bex to a management deal.

IN BRIEF: Fox TV has changed the title of its pop-star impersonation series from "Soundmix" to "Performing As..." with Aug. 26 as the show's premiere date.

Los Angeles-based production company RAW Entertainment has signed veteran music video director Wayne Isham and the production team the Coalition, which includes directors Bernard Gourley and Darren Grant.
Southern Rap

Continued from page 1

vidual South-based labels as Atlanta’s So So Def and New Orleans’ ‘Cash Money and No Limit have all thrived at one time or another, the entire region has never gained the acceptance afforded its coastal competitors—until now.

The recent chart success of such Southern talent as Bone Crusher, David Banner, Three 6 Mafia and Lil Jon & the East Side Boyz; the growing interest in crunk music; an Atlanta-based subgenre that combines huss-heavv tracks with powerful hooks; and a number of national deals with the majors for indie labels illustrate that the South is again on the rise.

And with new albums from T.I., OutKast, Ludacris, Nappy Roots, Ying Yang Twins, Big Gipp and YoungbloodZ, among others, due in the third and fourth quarter, the South’s grasp on the charts may only get stronger.

“The music is bringing back the excitement in the club,” So So Def CEO/Artista senior VP Jermaine Dupri says of Southern hip-hop’s rise. “It’s similar to slam dancing almost, because it’s all about going to the club and getting wild. At the same time, all the records promote fun rather than violence, more or less. [Bone Crusher’s] ‘Never Scared’ is a little violent, but at the same time, the feeling that you get from the record is one of excitement.

“You see black kids now going to clubs and not being afraid to sweat,” he adds. “There was a time in rap where black kids didn’t want to get their clothes dirty; they didn’t want to waste any water on them. That still exists, but if you go to a club that’s crunk and Lil Jon or Bone Crusher is performing, you can pretty much forget about that. It’s a whole different mentality. It’s like the rock era of rap.

Dupri knows a thing or two about Southern hip-hop. Having founded So So Def more than a decade ago, he has produced such multi-platinum acts as Kris Kross, Lil’ Bow Wow and Ludacris. Bone Crusher, one of his signings under his new deal with Artista, is a major Southern hip-hop talent making noise on the charts.

Hailing from Atlanta, Bone Crusher was among the first in this new bumper crop of Southern MCs to break onto the national scene. The crunk sound of his infectious club anthem “Never Scared,” which features fellow Atlanta-based MCs T.I. and Killer Mike, represented a watershed in the movement.

“Every great music has its time,” Bone Crusher says of the South’s newfound success. “People didn’t like West Coast hip-hop at first, but eventually it had its shine. Just like New York, it had its shine. It’s just our time.”

Serving as the lead single to his debut set, ‘AttenCHUN!’ “Never Scared” peaked at No. 8 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart the week ending July 5. Of as last week, ‘AttenCHUN!’ had sold more than 337,000 units, according to Nielsen SoundScan. The album debuted at No. 1 on the Top RB/Hip-Hop Albums chart at No. 11 on The Billboard 200.

SRC/Universal recording artist David Banner proved that Atlanta wasn’t the only city that could get crunk. A music veteran and Mississippi native, Banner is an accomplished producer/MC who knows the uphill battle that many Southern MCs face.

“I’m competing against Puffy and Eminem,” Banner says. “I’m competing against people of that caliber, so therefore I want my music on that level. I want to have the same things that those I’m competing against have.

In most cases, when a Southern act comes out, he has been running all his life just to get to the starting line,” he adds. “So when the gun goes off and everyone else takes off running, we’ve been running full speed just to get to the starting line.”

Propelled by the Lil’ Flip-featured single “Like a Pimp,” Ban-
ner’s “Mississippi: The Album” has sold more than 303,000 units since its May 20 release. It debuted at No. 1 on Top RB/Hip-Hop Albums and No. 9 on The Billboard 200.

Hymn of Minds Columbia’s three 6 Mafia is one of the few Southern acts, like OutKast and Scarface, that has consistently maintained visibility for several years.

“We’ve been hanging around for a minute,” Three 6 Mafia’s Juicy I says. “The South has always been hanging around. If you look at [BET’s] ‘106 & Park,’ there are nothing but Southern videos playing, so I think we’re on our way up.

“People’s ears are open,” he adds. “If you listen to New York radio right now, they’re playing New York stuff, but they’re also playing a lot of Southern stuff. So, things are expanding, and it’s a blessing.”

Formerly signed to Loud, the Memphis-based quartet scored its most recent hit with “Da Unbreakables,” which has sold more than 222,000 units. The album debuted at No. 2 on Top RB/Hip-Hop Albums, topped by only labelmate (and fellow Southerner) Beenie’s ‘Dangerously in Love’ — and at No. 4 on The Billboard 200 in the issue dated July 12.

GETTING CRUNKY

Lil Jon & the East Side Boyz are a staple in the world of crunk music. Rechristened their Atlanta-based indie label, Black Market Enter-
tainment (BME), inked a deal with Warner Bros. Records.

Lil Jon’s label partner, attorney Vince Phillips, says the War-
er Bros. deal is “really a sign that crunk music is arriving. I’m seeing mainstream audiences and the record industry recognize-
ing it as a part of the industry and having its own niche.”

He adds that the time was right for BME to partner with a major. “We met with [Warner Bros. Records chairman/CEO] Tom Whalley and some of the A&R executives, and we like them,” he adds. “Warner Bros. doesn’t have a lot of competition over there. We can be the big dogs over there. They made us feel comfortable in that they wanted us to bring our vision to reality.”

BME’s artist roster also includes Chyna White, female vocal-
ist Oobie, Bohaqan, Lil Scrappy and Trillville.

Shannon Holmes, co-owner of Face to Face Management, which manages two FYE stores in the Atlanta area, agrees with Phillips’ assessment of crunk’s growth potential.

“Crunk music is to rap what meat what heavy metal is to rock,” Holmes says. “It’s like rap metal, with its own following. The kids at my store rave over it the same way that kids rave over heavy metal. It is sort of a subgenre of rap.”

Holmes’ partner, Tara Garrett, says she thinks the success of crunk music is directly tied to the artists’ tendency to relate well to their peers and their audience. “The artists that are bringing it to the forefront make themselves more accessible to people that are getting off the ground,” she explains. “Crunk music is more representative of artists that will give back. It’s a genre within itself that helps itself keep moving along.”

Lil Jon recently took his crunk sounds on the road as one of the headliners of the Dirty South tour. Banner is the other headliner, with opening acts Ying Yang Twins, Field Mob and Killer Mike, on the 12-city tour that began July 27 in Montgomery, Ala.

“Em Off Records, the Atlanta-based indie that first signed Bone Crusher, is also reaping the benefits of crunk’s ascent. “I think the crunk act is going to be big,” break Em Off CEO Dan Brown says. “I’ve had so many calls coming in [we just had to make sure that everything was right when we did the Bone Crusher thing.”

“Em Off’s success with Bone Crusher quickly made the label a hot commodity. It recently signed a deal with Def Jam South (Billboard Bulletin, July 14). The first release in the venture will be from Beazel in October. Future releases include Young Hawk and Lady Ice, slated for December 2003 and Feb-

THE RADIOPHOTO

Traditionally, regionalism has played a significant role at radio, with stations supporting songs and artists who live in their back-

yard. But singles like Bone Crusher’s “Never Scared,” Banner’s “Like a Pimp” and Lil Jon’s “Get Low” have all scored at radio nationwide. Could things be changing?

“‘It really depends on the project. Not all of these songs work in Phil-

ly, says Colby Colb. PD for rhythmic top 40 WPHI (103.9 the Beat Philadelphia. “In fact, Nelly’s ‘Country Grammar’ was one of the first to be a hit out of the box. Rap is less polarized, but each

artist is different. I love Bone Crusher and David Banner, but they didn’t [attract requests] or give me callouts, while Chingy’s ‘Right Thum’ is requesting big time with no callouts. BET and MTV have played a big part in the breakout success of Southern artists.

Nate Bell, director of urban programming for Clear Channel Memph and PD of mainstream R&B WHHK Memphis, agrees. “I think rap music has always been universal, but tastes are varied. Lifestyles in other parts of the country are still much different, so they rap about different things and the songs take on a different meaning to the audience. Sou-

thern rap is becoming much more acceptable in the North, but we are still a ways away from those songs breaking out of the box in New York.”

“Rhythmic top 40 WLWD (Wild 98.7) Tampa, Fla., PD Orlando does not believe that Southern rappers will ever break nation-

ally without first growing a fan base in their region.

“Records with a stereotypical ‘West Coast’ sound start there, not because they have to, but because usually they’re made there,” Orlando says. “‘Puff Daddy and Lil Jon makes a record, the testing ground will be Atlanta and Florida radio. Hence it will start here. Same with New York. Records don’t all start in New York because they’re large; that’s the local test for them. I’m sure it’s rough to have Jay-Z, Puff Daddy and 50 Cent as local artists.”

Additional reporting by Rhonda Baraka in Atlanta and Skip Dillard in New York.
Continued from page 5

Kraski expects to finalize a distribution deal in the next few weeks. He will hold the title of president and will handle day-to-day operations for the label. Black will be based at Sussman & Associates’ Row Office. Black is Equity’s first artist, but he will otherwise remain behind the scenes, as will Morey and Sussman.

"It’s really exciting to be Mike’s ball game," Black says in an exclusive Billboard interview. Black and Sussman were already partners, along with executive Mike Sebastian, in the 2-year-old music publishing company Blacktop Music Group, also headquartered at Sussman & Associates. They will retain that company; there are no immediate plans to add a publishing arm to Equity.

Aside from Black, no other artist has yet been signed to the label, and there is no predetermined roster size. "Success will dictate how big the roster will get," Kraski says.

Equity will look to sign new and established country artists. But Kraski says, "I want artists who have something to say, [those] who are honest and true, and who have a strong vision of who they are." "

CREATING A PARTNERSHIP

Kraski says Equity’s business model "will long overtake" in the record industry.

"It starts with creating a partnership that transcends the CD sale," he says. Other Tenet enclaves include "giving the artist ownership in everything they create, paying them from the first SoundScan on, and having a royalty statement that is much more transparent."

In turn, Equity contracts are likely to be structured like the ground-breaking deal Robbie Williams signed with EMI last year in which the label takes a portion of revenue from the artists’ touring, publishing and merchandising rather than just from CD sales. But Kraski stresses that each deal is likely to be structured differently “because every artist’s career is different.” At Equity, he says, “the one singular, common goal is to do what’s in the best interest of the artist’s career. It won’t be an agenda that creates distrust and acrimony.”

Black says Equity will benefit from the flexibility that its size and local ownership provides. "We don’t have any buildings on Madison Avenue or in Tokyo or Berlin, so you’ll be dealing with people who know who they are," he says.

In the works, including anticipated stores from Real.com, AOL and Amazon. But questions persisted about the pricing model — a major focus of the Billboard Roundtable.

At the roundtable, RCA Music Group president/COO Charles Goldstuck said that the industry is still looking for the right model, and prices for digital files will ultimately be dictated by the volume of business online.

Larry Kenswo, president of Universal Music Group eLabs, said in a keynote speech that in the near-term/medium term he expects digital pricing to move away from a steady 99-cent retail price, with some tracks selling for more and a range of catalog to selling for less.

Despite all the attention for the Apple-style store, Jupiter is forecasting that the subscription business — although targeting a smaller segment of the online population — will produce equal revenue to the a la carte business during the next three years.

What’s more, Jupiter expects subscriptions to be a bigger revenue generator for the music business five years from now.

Jupiter is predicting that by 2005, digital music will be roughly a $13 billion business, with subscription labels taking $877 million in annual consumer spending and pay-per-downloads accounting for $677 million.

That’s why some companies, like Roxio, plan to offer a mix of services.

Mixed Services

The new Napster will run on the Pressey technology platform and will blend a la carte downloads and subscription packages.

Meanwhile, at MusicNet, president/CEO Alan McGlade remains bullish on the subscription model as an accommodation to consumers and as a means to pursue high volumes of music.

He too said the successful digital music services will likely offer multiple experiences, including pay-per-downloads, subscriptions and streaming radio.

EMI Group executive VP John Rose said that the market will experiment with a number of different models this fall. But he added that no one model will likely be the "right" one.

Kenswo said 2003 is proving to be a "turning point" for the digital market because it is the year "real revenue is showing up on the horizon.

However, he cautioned that patience is required in the near term. "We should allow the [digital] format to develop and not put too many expectations on it early on."" narrowed to include a "hard-core" artist who they hope will "break out and break the ground."

Jupiter expects sales of CDs will be roughly flat in 2003, compared with last year at $750 million. Jupiter expects online purchases of CDs will grow to $750 million by 2005. That’s slightly larger than the predicted market for downloads and subscriptions.

Continued from page 6

Ridenour continued from page 6

director of urban marketing for Finally Watson. The label’s urban promotion staff also includes Hilda Williams, senior national director of urban promotions. Serletic adds that he plans to hire an additional A&R staffer. Ridenour, Platt and Farmer report to Serletic; all other urban staffers report to Ridenour.

"We have a real opportunity to be a place for artists, producers and acts to come because they’ll know we’ll have all the support to deliver," says Ridenour, who began his new post Aug. 4. "This is the urban music division, but at the same time we’re part of the whole Virgin family. I want to bring a winning attitude and help build the company’s vision.”

"Whenever launch Street Records, it wasn’t a good time either," says that label’s president, Randy Goodman, "nor it was when Stroud started DreamWorks. But sometimes it is the adversity of the moment that births the creativity and passion that allows those conditions to be conquered. That and a great idea, and it will allow you to lose a significant amount of money over an extended period of time."

The heads of three Nashville label groups declined to comment about Equity Records’ launch. Two other label presidents could not be reached for comment by press time.

THE FIRST RELEASE

Black's first album for the label, recorded and produced in his home studio, is nearly completed. "I am proud of this collection of songs as anything I’ve done before," he says of the project.

Kraski hopes to have a single from the project to radio in October and the album out to retail by February 2004. A single will not be selected until a head of promotion is hired, which should happen shortly. Kraski’s first priorities are to hire a full promotion staff and a head of A&R.

Black recently scored a victory as producer of "Nashville Star" winner Buddy Jewell’s debut album, which opened at No. 1 in the Top Country Albums chart.

"I started by working with other Equity artists," he says, "and it’s always open to that, but it’s not something we’re going to mandate. It’s up to each artist to pick a producer."
Dickey
Continued from page 1

munications Commission’s (FCC) recently revised broadcast ownership rules (Billboard, July 19). There was a 30-day comment period in there prepared to talk about,” Dickey says. What happened next, he says, was “basically an ambush,” with “two hours of grilling on something that was relatively insensitive.”

“Worst part of the proceeding” was Cumulus’ widely reported corporate decision not to play the Dixie Chicks on any of its country stations for a time after Chicks singer Natalie Maines remarked to a London concert audience that she was ashamed that President Bush is from her home state of Texas.

Dickey was also surprised when Dixie Chicks manager Simon Renshaw of the Firm was brought in to testify, “He was more of a prop than anything,” Dickey says of Renshaw. “He didn’t really say much.

“We were accused of having a political agenda, but it was clear that the only political agenda was theirs,” he says, referring to the lawmakers grilling him at the hearing.

Dickey says the fact his top 40 stations continue to play the Chicks throughout the controversy is evidence that Cumulus had “no political agenda” against the band but was “merely responding to what the listeners want- ed us to do,” Once the furor died down, he says, Cumulus chose to resume country airplay for the group.

Dickey says some of the remarks made by members of Congress at the hearing “smacked of hypocrisy. They were not making principled arguments. If they were really concerned about First Amendment rights, there should have been the same outrage about [talk show hosts] Dr. Laura and Michael Savage losing their TV shows [for anti-gay remarks]. It suited their agendas and therefore, they remained silent.”

At the hearing Dickey maintained that the decision to drop the Chicks was a result of a groundswell of negative reaction from the audience, bubbling up to the individual programmers, who then came to corporate for direction.

“Dickey provided us with a framework,” he says. “The involvement from corporate was to help our guys on a local level make a decision. It was never dictated from corporate based on man- agement’s political agenda.”

While that has consistently been Cumulus’ stated position on the Chicks ban, a letter from Bob Raleigh, Cumulus’ corporate formal director for coun- try, adds another twist.

The letter was sent March 17 to Sony Music Nashville, less than a week after news of Maines’ comments broke in the U.S. It gives Cumulus executive VP John Dickey, Lew Dickey’s brother, more of a central role in dropping the Chicks.

“Per my boss, John Dickey, all Dixie Chicks music will be removed from all 42 of our stations until further notice,” Raleigh’s letter said. “John is pretty upset over the irresponsible remarks made by Natalie. He feels that while she has the right to her opinion, she was an ambulance driver from our country while she was overseas and should have behaved accordingly.”

Raleigh also wrote, “I had intended on allowing the stations to go back to playing their music today, but as I said, John Dickey is still angry over their remarks and refuses to allow any Cumulus station to play their music until Natalie makes a public apology.”

Lew Dickey says the memo “doesn’t accurately reflect the feeling of the entire company, the standing of how this went down. We are not arbiters of taste here in Atlanta.

“The country audience is an extremely patriotic group of people,” he adds. “What our listeners were telling us is that the remark made by [Maines] was very much contrary to the beliefs of the country audience. There was a tremen- dous disdain for the group as a result.”

Another colleague says that the RIAA “needed somebody who had even better political skills [than Rosenn]. She had good ones, but it needed a person who could write a better script, a more political, tech- nology and artists’ communities.”

Don Henley, co-founder of the Recording Artists’ Coalition, says, “It will certainly benefit the major labels to have a top-gun leader who has the ear of the Republican administration and Congress.

“As to whether his appointment is partly to make peace with the artist community, he does need to find a way to fix this. He needs to try to find a way to make peace with the industry that finds it is doing a lot of things that it has never wanted to do before.”

Henley continues, “How artists are treated by the labels is not really up to Mr. Bain- well. It’s up to the heads of the five fam- ilies—you know, Zach Horowitz, Doug Morris, Alan Levy, Roll Schmid-Holtz, et al. I don’t think things will change.”

Bainwol runs lobbying firm the Bainwell Group but returned to Capiti- tol Hill last December for a short time to be their political and corporate operations director after Frist was appointed majority leader. Bainwell also served as chief of staff to Sen. Connie Mack, R-Fla.

As a Republican lobbyist, Bainwell’s recent clients have included Oracle and Freddie Mac. In 1999, as managing director of the Clark and Weinstock lobbying firm here, the pharmaceuti- cal industry paid the firm $120,000 to help them, and then Bainwell provided them with a political plan for lower drug costs for seniors.

Bainwell was not available for an interview, but said in a prepared statement that he was “delighted” to take the job, which he sees as a way to help influence legislation and annual salary, “What could be more rewarding than helping to promote two great American traditions: music and property rights?” he added.

In recent weeks, he has worked in support, Roger Ames. Warner Music Group chair- man, and David Munns, CEO of EMI Music North America. echoed the remarks of Sony Music Entertain- ment’s executive VP Peter Allen Anthony. Anthony says she views Bainwell as a Washington insider with a “strong reputation as an articulate and highly effective leader. His experience in the political arena is extensive and multi- faceted, and he enjoys the respect of legislators on both sides of the aisle.

“Mitch’s track record of developing strategic initiatives that get real results from the people he represents is well known in the RIAA,” Anthony continues. “I look for- ward to working closely with him, as well as with [RIAA president] Gary Sherman.”

Bainwell is the third RIAA chief with Congressional experience. Rosen and her predecessor, Jay Berman, worked in the offices of Capitol Hill lawmak- ers and then ventured into lobbying.

Berman, now chairman/CEO of the Interactive Digital Broadcasting Industry, calls Bainwell “the perfect combination of political and organizational skill... that perfectly complements the legal and policy tal- ents of Gary Sherman.”

The RIAA would not reveal the length of Bainwell’s contract nor whether the organization would want to switch to a Democratic head should the political tide change.

IAAM
Continued from page 6

rea of the Riverside Convention Center in Rochester, N.Y., adds that sponsorships were the most lucrative in IAAM history.

In July, he says that “economy as a whole was generally well- received, trade show traffic could have been better at times. This is a situa- tion that new IAAM president Mike Kelly, executive director of NCC in New York, hopes to address. He also wants the association to provide more tangible results to sponsors, exhibitors and attendees.

“I hope to bring more of a commu- nication vehicles for IAAM and leave that as a legacy,” Kelly told Billboard, adding that IAAM meetings must offer more than networking opportunities.

“It’s tougher to get approval from em- ployers for time off these days, so we have to face the fact that we must give our members something to take back that’s a benefit: a tangible thing employers can measure.”

Ticketmaster CEO Terry Barnes did not seem overly concerned about foot traffic to the Ticketmaster booth: “When you’re in a cool city [that in- cludes the historic French Quarter], you find a lot of things to do.”

OTHER DEVELOPMENTS

IAAM members held their first Industry Affairs Council meeting at the convention. The new organization’s goal is to promote IAAM in the five major cities. One order of busi- ness is to find ways to stem IAAM membership losses.

“Private management companies are not participating in IAAM. We need to see what we can do about that,” Davis, director of the Cajundome in Lafayette, La., and chair of the Industry Affairs Council.

During the next 12 months, he and others in the group will survey these firms and allied, venue-support com- panies—including those not involved in IAAM like they have been in the past—to identify problems.

In addition, active IAAM member- ship has been stagnant during the past two to three years. One reason “might be attributable to the economy; some of these deals are getting a beating financially,” Davis said.

Also a concern among a number of attendees is the lack of major touring acts on the market.

Fall 2003 bookings seem light to Mike Evans, senior VP of sports and entertainment at venue management firm SMG. Evans believes that “artists are being cautious. Summer ticket sales are up at 20% to 30% in some markets, vs. last year at this time.”

Likewise, Mike Wooley, assistant GM of the Gaylord Entertainment Center in Nashville notes, “Each show is a struggle to sell tickets.”

Other markets, including secondar- ies, are ratcheting respectable numbers, at least in terms of show volume. Carey Harveytucker, director of the Salem (Va.) Civic Center, says his concert vol- unce is good, but attendance is spotty. New venues are being well-received.

Green Bay, Wis., the 13,500-seat Resch Center “has answered a real niche; the city has really embraced it,” says Cora Hapkeaud, CEO at PME, who manages the venue. New recent Green Bay success include Elton John, Brooks & Dunn and Arizona—all of which sold really strong, even as we’re suffering with the overall economic situation in the region.”

Clear Channel Entertainment has opened the new White River Amphitheatre at the Muckleshoot Indian Reservation just outside Tacoma, Washington. The new venue has affected the number of concerts that would have gone to the Tacoma Dome this year, says Michael Combs, director of the city’s convention center, Cheney Sta- dium and the Dome.

In response, the Dome is expanding: It plans to construct a new 5,000- to 6,000-seat capacity shed on its grounds. “If you can’t beat them, join them,” Combs says.

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BILLOBOARD AUGUST 9, 2003
AUGUST
Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
Aug. 6-8, Billboard R&B/Hip-Hop Conference & Awards, the Roney Palace, Miami Beach, 646-654-6660.
Aug. 8, P2P Summit, Wyndham Bel-Air Hotel, Las Angeles. network@p2psummit.com.
Aug. 8-9, 10th Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, 615-269-7071.
Aug. 16, 2003 Mancini Musicale Honoring Clint Eastwood, presented by the Henry Mancini Institute, Royce Hall, University of California, Los Angeles. 310-314-5467.

LIFE LINES
Deaths
Allen Kwela, 64, of an asthma attack, June 30 in Johannesburg. Kwela played guitar alongside such musicians as Johnny Fourie, Vusi Thuli, Barney Response, Bruce Cassidy and Darius Brubeck. He is credited with developing zvada music in the 1950s and taught guitar at Canada’s Carlton University and University of British Columbia. He is survived by his wife and four children.

Bertha Egnos Godfrey, 90, of natural causes, July 2 in Johannesburg. Godfrey is best-known for the songs “Mama Themba’s Wedding” and “The Warrior,” which were written for Eartha Kitt to perform on her South African tour. Since Kitt did not perform them, Godfrey used them to create the globally renowned musical “Ipi Tombi,” which she wrote with her daughter, Gail Lakier. Godfrey is also survived by another daughter.

Erik Braun, 52, of cardiac arrest, July 25 in Los Angeles. Braun began his musical career as a violin prodigy. He joined the Boston Symphony Prolific prodigy at age 6 before studying violin with famed Los Angeles locals Milton Norman and Duke Miller. Braun joined heavy metal band Iron Butterfly at age 16, touring as lead guitarist from 1965 to 1966. The band became famous for its 1968 classic 17-minute anthem, “In-a-Gadda-Da-Vida.” The album of the same name went platinum and stayed on the national sales chart for more than two years. Braun worked as a songwriter/musician/musician producer until his death. He is survived by his wife.

FOR THE RECORD
The July 26 article “Blossom Renovations Raise Facility’s Capacility Profile,” concerning the Cuyahoga Falls, Ohio-based shelf Blossom Music Center, should have listed the Gund Arena as being located in the city of Cleveland.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 9055 Wilshire Blvd., Los Angeles, 90024 or at mwhitmire@billboard.com.

EVENTS CALENDAR

AUGUST
Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
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OCTOBER

DIRECTORY OF THE WEEK LATIN MUSIC BUYER’S GUIDE

The 2004 International Latin Music Buyer’s Guide is the most accurate and complete reference source for the Latin music industry.

The newly published 2004 edition contains more than 3,000 listings from 19 countries. Contact information includes record company executives, music publishers, wholesalers and distributors, publishers, clubs, Latin music radio stations in the U.S., artists, managers, agents and much more.

The 2004 International Latin Music Buyer’s Guide is available for $119 per copy, plus $7 shipping ($5 for international orders). Order online at www.orderbookshop.com or mail orders and payment to Billboard Directories, PO Box 111, Marion, OH 43306.

UPCOMING EVENTS
BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
August 6-8, The Roney Palace • Miami Beach

BILLBOARD DANCE MUSIC SUMMIT
September 22-24 • Union Square Ballroom • New York City

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
November 15-16 • Renaissance Hollywood Hotel • Los Angeles

BILLBOARD MUSIC AWARDS
December 10, MGM Grand Hotel • Las Vegas

For more information: Michele Jacangelo: 646-654-4660 • mjacangelo@billboard.com

www.americanradiohistory.com
‘We Are Very Confident That We Won’t Let The Public Down’

BY BRIAN GARRITY

Chris Gorog is putting his money where his mouth is. The chairman/CEO of Roxio is transforming the Santa Clara, Calif.-based company from a maker of CD-burning software to a provider of digital music and media services. And he’s already spent more than $45 million doing so.

Under Gorog’s direction, late last year Roxio acquired the assets of Napster—the embattled peer-to-peer network that made music downloading a worldwide phenomenon—for $5.3 million.

This May, the company purchased the Pressplay digital music service from Universal Music Group and Sony Music Entertainment. The cash and stock transaction is valued at roughly $40 million.

A new, legitimate version of Napster operating on the Pressplay technology platform is expected to bow before Christmas. Although pricing details have not been disclosed, Gorog is betting that the popularity of the Napster brand will outweigh the impediment of the music no longer being offered for free.

Ahead of that launch, in June the company announced that it had raised $22 million in a private placement for its “activities in the digital media sector”—presumably the Napster rollout.

Since joining Roxio in September 2000, Gorog has led the company’s successful spinoff from Adaptec Inc.; he took the company public in May 2001. He has driven the creation of the Roxio consumer brand and broadened the company’s role in digital media to include photography and video as well as music.

“He has a very, very ambitious program ahead of him,” Universal Music Group labels president Larry Kenswil says of Gorog’s digital distribution strategy. “But he has the right team behind him to be one of the survivors in this space, if not one of the leaders.”

Prior to joining Roxio, Gorog spent 22 years in the entertainment industry, most recently as president of new business development for Universal Studios Recreation Group.

He added chairman of Roxio to his title in September 2001. Gorog was a keynote speaker July 28 at the Jupiter Plug In conference.

Q: What’s happening with Napster?
A: Napster 2.0, which is what we have named the next version of the service, will be unrecognizable from the Pressplay service. It will have a much richer graphical interface, much easier navigation and it will be even more feature-complete.

Q: What about those who used the old Napster? Will it be what they expect it to be?
A: I think the old Napster was great at instantly accessing huge volumes of songs. Of course, we’ll be able to do that. But in terms of our user-interface design, we are raising the bar beyond what the original Napster had. If you think back, it was quite rudimentary by today’s standards. We aspire to take from the best of those brand values and integrate that into how we are building the service from the ground up.

Q: You’re looking to the pay-per-download model as the chief consumption model for the service?
A: We believe the à la carte download model will be the chief consumption model for the early months and perhaps the early years. Roxio felt it was imperative to remove any obstacle for the consumer to quickly obtain one or more tracks as he or she sees fit without any requirement to join a club, sign up for a subscription, etc. However, we also believe that once consumers get into the habit of downloading music and paying a fee per track, they will very quickly realize the somewhat staggering value proposition of a music subscription.

Q: How will you help them realize that?
A: For example, if one of our consumers buys 10 tracks for approximately $10, they could have access to hundreds of thousands of tracks. We believe that once consumers know how the model works, they will find that very compelling.

Q: Given Napster’s name recognition, what kind of expectations do you think the public is going to have about the service?
A: I think the public’s expectation is that it is special and different from the other services out there. We are very confident that we won’t let the public down. Our goal is to be the best independent store on the Internet.

Q: What are your expectations about how Napster is going to scale in comparison to Apple in its early days?
A: At this point, we haven’t publicly stated what our goals are. But clearly, the opportunity is enormous, and we’re trying to prepare for it. Scalability has been one of our primary concerns in preparing for launch. One of the key reasons why we bought Pressplay was that the technology platform was the most robust out there. We felt that it was critical, because we have expectations for very high volumes. If you extrapolate from Apple’s success and look at the other 97% of the market (that Apple doesn’t reach), we feel we have to be ready for a very serious level of volume.

Q: Both Apple and BuyMusic are engaging in high-profile marketing campaigns to promote their services. Is aggressive marketing required to bow a successful digital music service?
A: Brand awareness is critically important. It’s something Pressplay suffered from and something Napster will suffer from. Napster has 97% brand awareness among all Internet users, 76% positive brand affinity, and 47% of Internet users have indicated that they are willing to pay for a Napster-branded service. We feel that the brand value of Napster is enormous advantage over what we competitors and the new entrants have to bring to the table. That said, we will be doing a serious amount of marketing.

Q: How do you plan to drive distribution for Napster?
A: Napster.com is one of the most recognized URLs in the world. Our surveys indicate that it has awareness comparable to Amazon and Yahoo. So we don’t believe consumers will have any difficulty finding Napster. We are in discussions very selectively with a handful of distribution and marketing partners.

Q: What kind of synergies do you see between Napster and Roxio’s CD-burning business?
A: Right now, we have 100 million consumers with Roxio software on their desktop. All of these consumers are interested in digital music, so it’s a wonderful opportunity to introduce them to the Napster brand. We will be using all of our marketing channels to do that.

[Additionally], we are in over 10,000 retail stores in the U.S. alone, we have successful global distribution for our software and it’s a great distribution opportunity for us with the Napster service.

Q: So the Napster client will be bundled with Roxio software?
A: Yes.

Q: What is Shawn Fanning’s association with Napster at this point?
A: Shawn is consulting with us, primarily on the user-interface design.
Linkin Park, Room 5 Crash Into U.K. Charts

Linkin Park's "Meteora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/FMG) came to an end. Entering at No. 1 is "Make Lu" (Positiva) by Room 5 featuring Oliver Cheatham.

Latest Headlines
- Billboard.com Introduces New Look, Features
- New Radiohead Album Floods The Internet
- Top Acts Plug In For 'Matrix Reloaded' Soundtrack
- Diana Ross Writing 'Heartaches' Memoir
- James Brown Donates Concert Tix To Military
- A Perfect Circle Tapped For Lollapalooza

NEW FEATURES INCLUDE:

THE TANGLED WEB: Our guide to cool websites and essential online music events, premieres and promotions.

BREAKING & ENTERING: A weekly look at the latest acts entering the Billboard charts.

FINE TUNING: A daily preview of must-see televised music programs and appearances.
In 1998, the Beverage Testing Institute of Chicago conducted a blind taste test of more than 40 vodkas. They awarded points based on smoothness, nose, and most importantly, taste. Of all the vodkas, Grey Goose® Vodka emerged victorious, receiving 96 points out of a possible 100.

Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists' concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.

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