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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • AUGUST 9, 2003

## HOT SPOTS



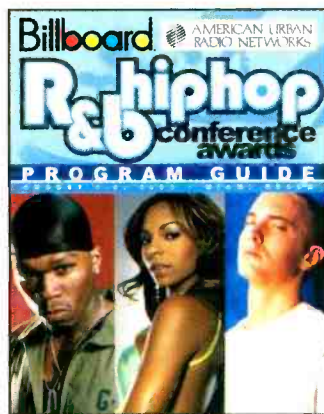
### 8 Setting Sun

Sun Records founder Sam Phillips leaves a rich legacy.



### 11 Fortunate Son

Hand-picked by Clive Davis, Gavin DeGraw takes charge for his J Records debut, "Chariot."



### • What's Going On?

Special conference section begins following page 46.

## 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."

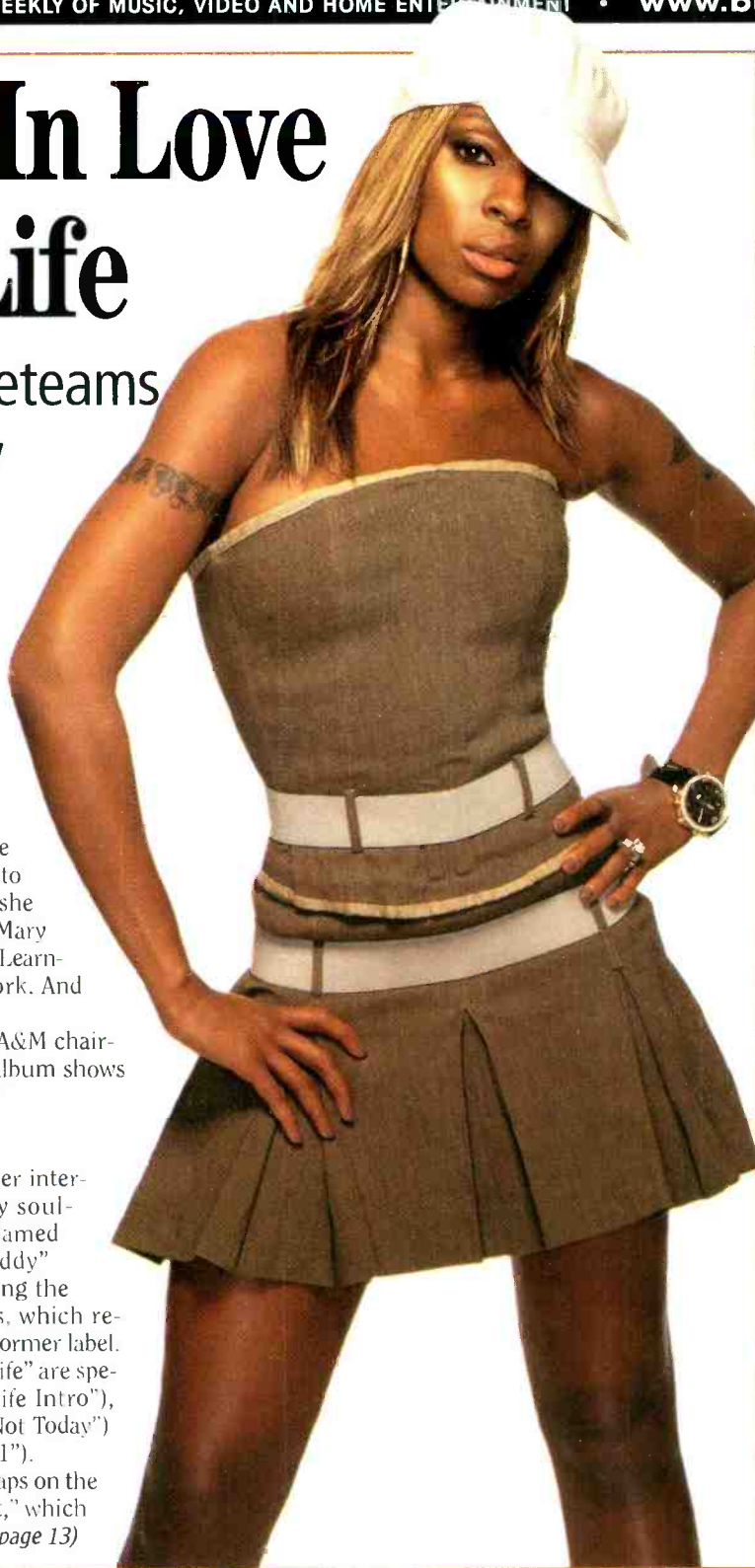
#### SPECIAL GUESTS

Due Aug. 26 (one day earlier internationally), the gorgeously soul-smacked set finds Blige reteamed 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-



DICKEY: A BOWLING PIN?

(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)

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mike clark, *usa today*

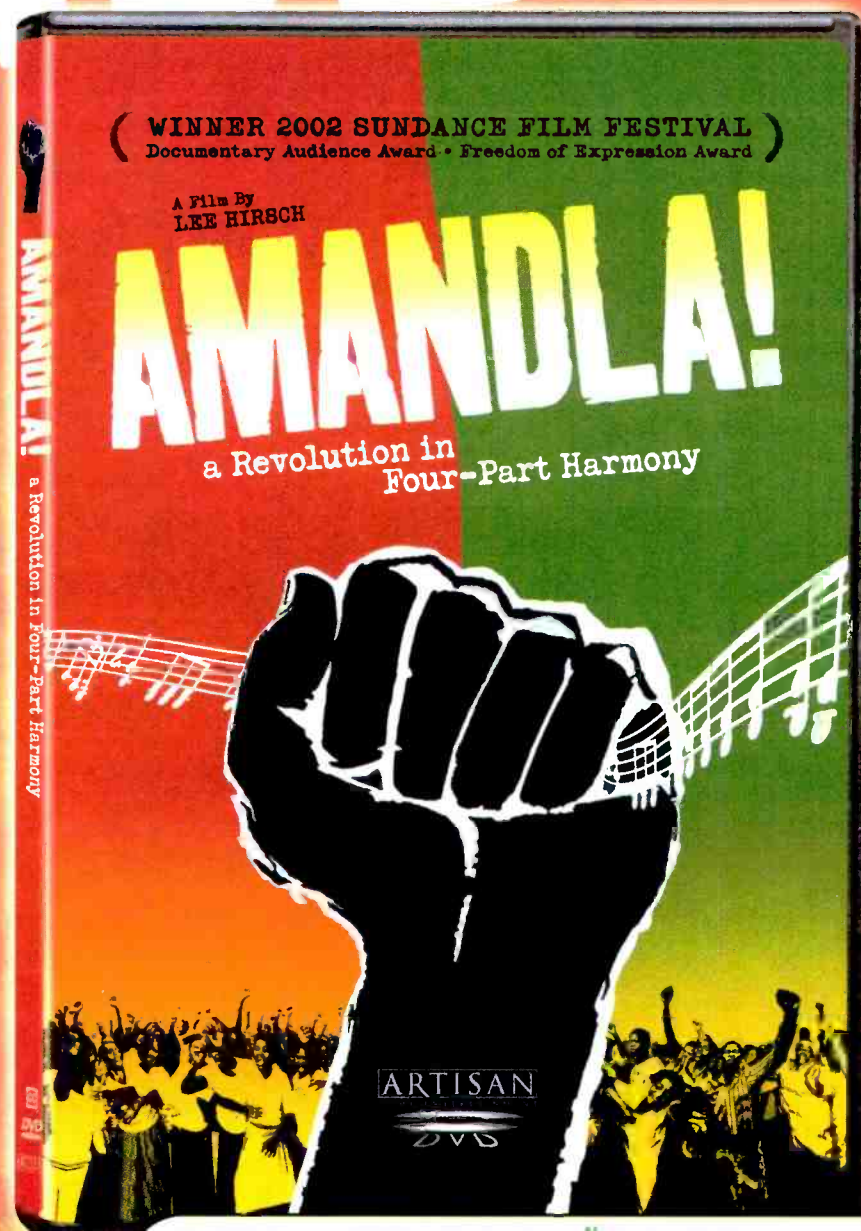
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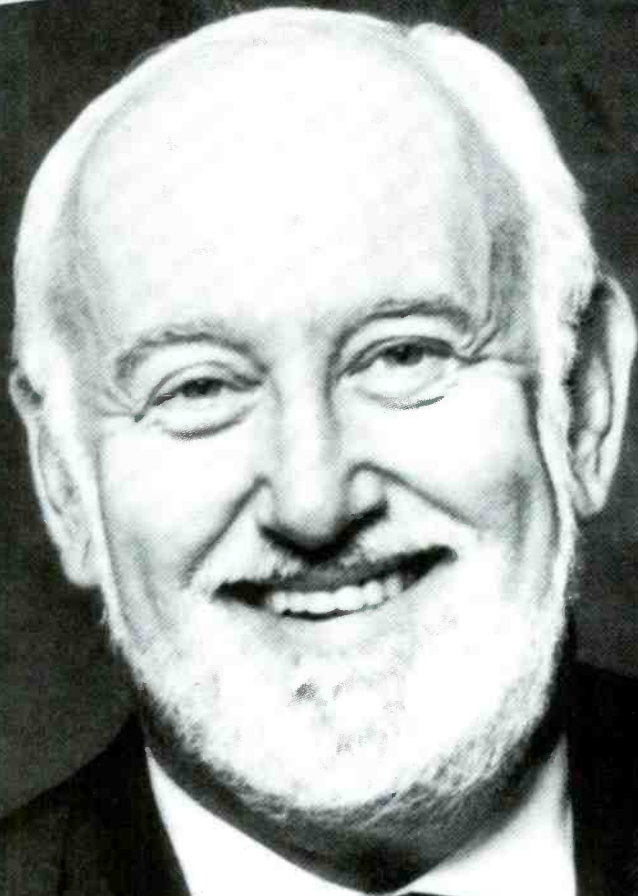
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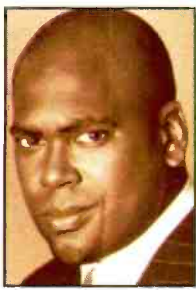
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Lionel Ridenour is appointed head of urban music at Virgin Records



# Upfront

Sun Records founder Sam Phillips has died at 80



TOP OF THE NEWS

## 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 next 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

*'Anyone who doesn't think he's partisan has got a screw loose.'*

—SENIOR CAPITOL HILL STAFFER

Republican majority to the Senate in the last midterm elections.

In 1999, columnist 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

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 (page 88)

(Continued on page 88)

## 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."

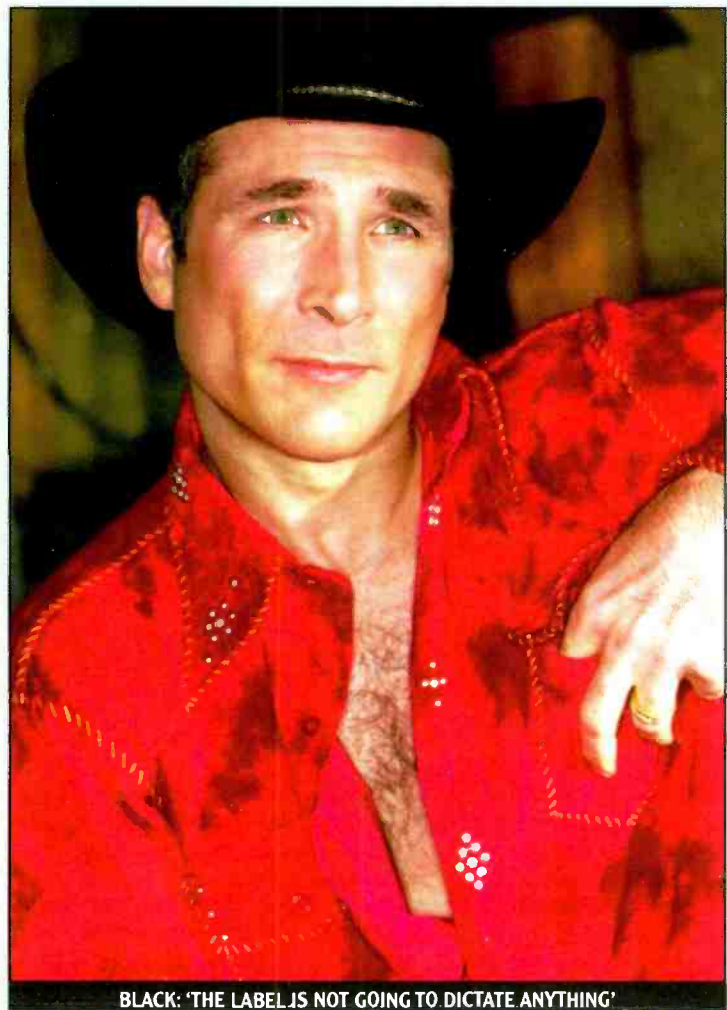
"While Apple has rekindled interest in digital downloads, total digital sales—downloads and subscriptions—will not surpass \$80 million this year," Jupiter Research senior analyst Lee Black said. "The industry is suffering from competition for entertainment dollars, changing demographics, the end of 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 than 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 Lowe, 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 87)

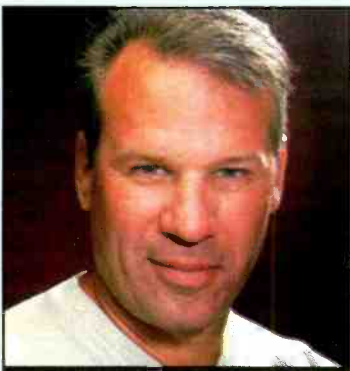


BLACK: 'THE LABEL IS NOT GOING TO DICTATE ANYTHING'

## New Label Adds 'Equity' To Deals

BY PHYLLIS STARK

NASHVILLE—Country star Clint Black and top Nashville executive Mike Kraski are launching Equity Records, a new label that has more than a catchy handle: It's a business model.



KRASKI: DISTRIBUTION DEAL NEXT

Artists who sign with them will retain ownership of their masters and, at a predetermined sales level, earn an equity stake in the company.

Kraski, a former Sony Music Nashville executive VP/GM, will run the Nashville-based operation, and Black will be among its founders.

Kraski notes that there are two definitions of equity. "One denotes fairness, and one denotes ownership. [Both are] the philosophical cornerstones for the company."

The privately funded label is a partnership among Kraski; multi-platinum artist Black; Black's manager, Jim Morey of Los Angeles-based Morey Management Group; and business manager Charles Sussman of Nashville-based Sussman & Associates (*Billboard*, Aug. 2).

(Continued on page 87)



KENSWIL: EXPECTS PRICES TO CHANGE

# AAM Focuses On Global Industry Issues

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).

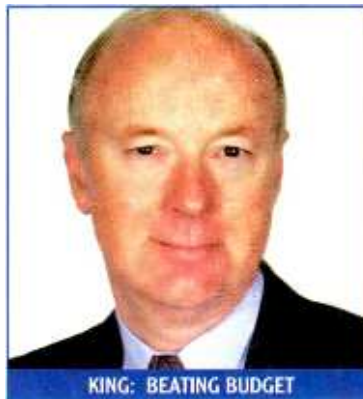
At the July 26 Global Issues Summit, venue managers discussed a rebounding international touring market hampered by terrorism and SARS concerns. The latter prompted a shutdown of the Hong Kong Convention and Exhibition Centre for 90 days, costing it \$13 million in business.

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



KING: BEATING BUDGET

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)

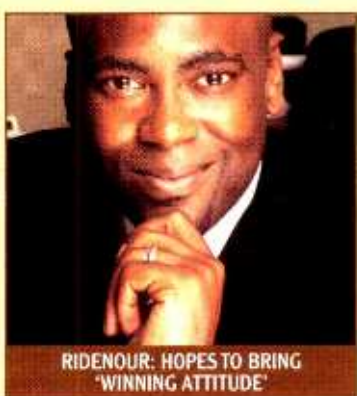
## Ridenour Virgin's New Urban Head

BY GAIL MITCHELL

Lionel Ridenour's appointment as head of urban music at Virgin Records signals one of the final cornerstones in the label's restructuring of that division, according to Virgin Records America chairman/CEO Matt Serletic.

"We've just about galvanized the team," Serletic says. "Bringing in Lionel is sort of the caper to a year-long process to build Virgin into the right urban record label. That was one of the first things I focused on when I came to Virgin [in February 2002] and we moved the label to New York [last September]. It was a great opportunity to reinvigorate the urban side of our roster."

Ridenour's title is executive VP of



RIDENOUR: HOPES TO BRING 'WINNING ATTITUDE'

urban music. He will be based in New York.

Besides Ridenour, the Virgin urban executive team includes senior VP/GM of urban music Jayson Jackson. Formerly artist Lauryn Hill's manager and VP of marketing and promotions at Bad Boy Entertainment, Jackson joined Virgin in 2001.

During the past year, Serletic has brought a number of executives into the urban department including senior VP of A&R Big Jon Platt, VP of West Coast A&R Pete Farmer and  
(Continued on page 87)

## 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 to 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 as-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 anticompetitive 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.

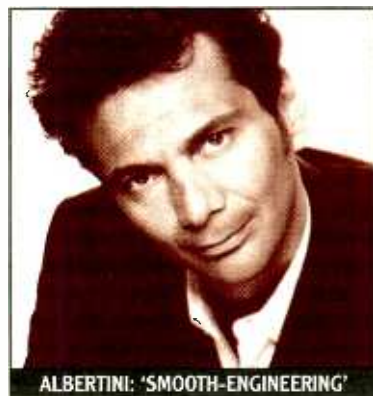
"This is the amalgamation of the European and international [divisions] into one office," he explains. "This is something that has been ready to go since February, but internal circumstances forced us to postpone the reorganization."

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 though, 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



ALBERTINI: 'SMOOTH-ENGINEERING'

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, promoted 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 now also 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 Alber-

tini. 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 history of 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 his 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 indie 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.



SAM PHILLIPS

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 nation-

al 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.

## NEWSLINE ●●●●

THE WEEK IN BRIEF

**Telecommunications company SBC** is suing the Recording Industry Assn. 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 rebutted 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 will not provide specific numbers.

BILL HOLLAND

**Universal Music Group’s** second-quarter revenue fell 29% to \$1.07 billion euros (\$1.2 billion). The company cited continued weakness in the overall market and tough comparisons with second-quarter 2002, which included top-selling releases by Eminem, Ashanti and Nelly. Excluding the effect of currency exchange, sales were 19% lower. Parent Vivendi Universal posted total sales for the period of 6.13 billion euros (\$6.91 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-quarter hardware and software figures. More than 427 million DVD titles were shipped to retail in the first half of 2003. That brings the total number of DVD software shipments to 1.8 billion units since the format launched in 1997. The number of U.S. households with DVD players now totals more than 46 million.

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 Bertelsmann’s \$60 million loan to Napster contributed to copyright infringement over the network. The court ruled that an investigative 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,” a Bertelsmann spokesman tells *Billboard*.

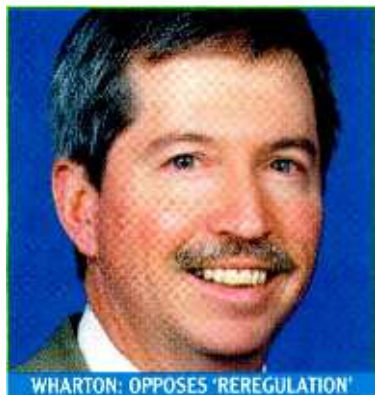
WOLFGANG SPAHR

## 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 that to help its members,



WHARTON: OPPOSES ‘REREGULATION’

especially radio companies like Clear Channel, it is going to challenge the new rules in court.

One of the main 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 the move radio “reregulation.”

Congress recognizes the influence Clear Channel has in NAB’s decisions. 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 reflects more than just Clear Channel’s agenda. “Our members unanimously agreed that this issue could have been better addressed by simply fixing some of the anomalies in the existing rule,” Wharton says.

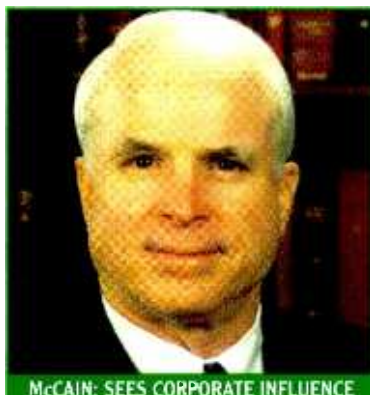
“It’s causing a great deal of concern,” he adds. “These are companies who built their business plans [on the old rule]. This is like moving the goal posts in the middle of the game.”

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.



MCCAIN: SEES CORPORATE INFLUENCE

Many lawmakers have heard these complaints from constituents and, seizing the chance to pounce 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 Cumulus Radio’s ban of the Dixie Chicks (see story, page 1).



## Billboard

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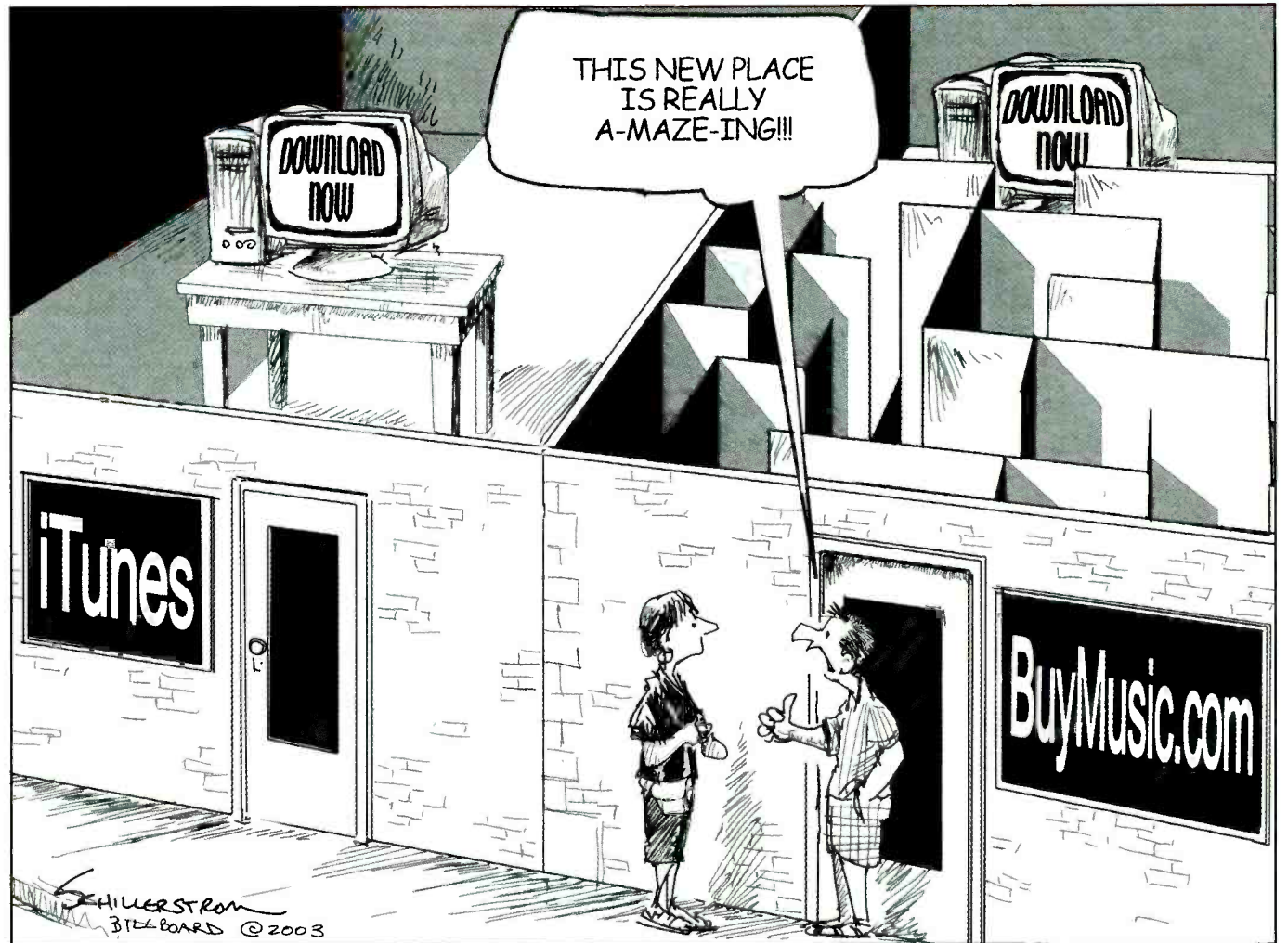
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# The Rap On Insurance

Anytime you get a large number of people together for any type of event, the potential for something to go wrong—even drastically wrong—is ever-present.

That's what insurance is all about: making assessments about risk and devising a cost for insuring 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 an insurance company arrives at the premiums people pay for insurance. The goal, of course, is for the insurer to be right more than it is wrong. Any number of factors are involved in that calculation, but sometimes insurance companies try to hedge their bets by considering factors that have no business in assessing risk. Racial profiling is one of them.

Yet when it comes to staging concerts, the racial makeup of the act and

the type of music that is played appear to be part of the equation. If so, that's flat-out wrong.

As *Billboard* senior writer Ray Waddell noted in his story in the July 26 issue ("Insurance Woes Hinder 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

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

tightened their underwriting standards for musical events. The net effect is soaring premiums, and some can't get insurance coverage at all. Rap concerts have long been a tough sell for insurers, but Waddell discovered that rap promoters, venues and artists are facing an even more difficult time of it now.

Many rap promoters, venues and artists say the situation has reached the point where they sometimes must

choose between staging shows without insurance or canceling the tour. In other cases, rap acts have to pay substantially higher premiums than other artists.

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 cultivate 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 violence-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.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.

## 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 Joyner'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

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 fair and square. No matter that Rick's equities 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 prevail on one or more 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 also 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 judiciousness 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 Jam 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.*

## Taking Issue™

By Bill Adler



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

nated 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 vigils that continue to spur 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 Guarini'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, Juanes, Le Mystere des Voix Bulgares, Metallica, 50 Cent, Beyoncé 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 without 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

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 guitarist/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.*



Bill Adler (standing) with Slick Rick in the late '80s.

# 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 domi-



VANDROSS: FANS RETURNED THE LOVE

Kurt Elling displays his mystical vocalese on his Blue Note debut



# MUSIC



Aerosmith puckers up for its co-headlining tour with Kiss.

POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

## 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.

**The Beat**  
By Melinda Newman  
mnewman@billboard.com



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.

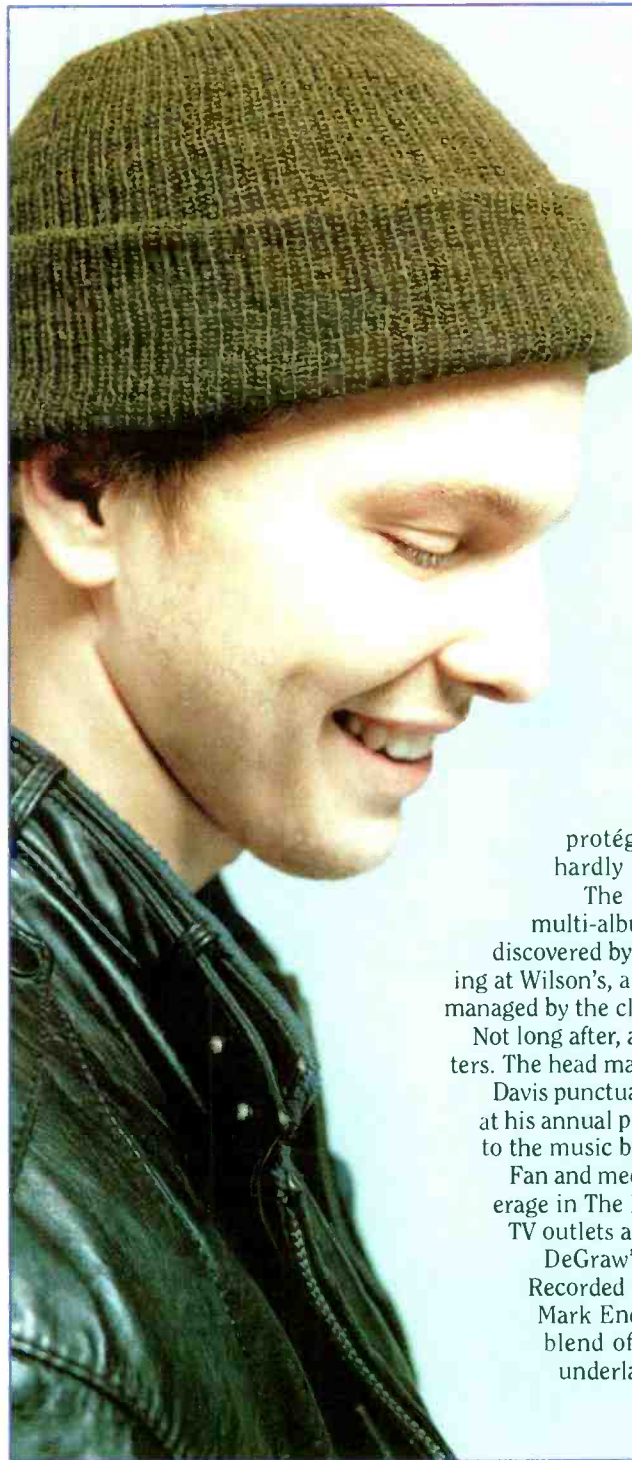
"I believe that Cyndi is due for a major comeback," Massey says. "This standards-oriented repertoire will open Cyndi up to a whole new audience who are unaware of her huge vocal power and will consolidate her base internationally, which remains strong."

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'

BY ADRIAN ZUPP

"I view myself as 'everyman.' I just happen to write songs," 26-year-old Gavin DeGraw says.

But any artist hand-picked to be the latest protégé of RCA Music Group chairman Clive Davis is hardly ordinary.

The New York-based singer/songwriter, who signed a multi-album deal with Davis' J Records in spring 2002, was discovered by J VP of A&R/marketing James Diener while playing at Wilson's, a club on Manhattan's Upper East Side. (He is now managed by the club's proprietor, Debbie Wilson.)

Not long after, a showcase was set up for Davis at label headquarters. The head man's verdict? "We must do this."

Davis punctuated his confidence in DeGraw by introducing him at his annual pre-Grammy Awards party in New York—an entree to the music biz that most artists would kill for.

Fan and media interest have been burgeoning since, with coverage in The New York Times, Esquire and Interview and such TV outlets as CNN, VH1, "Access Hollywood" and "Extra."

DeGraw's first album, "Chariot," hit the streets July 22. Recorded at Sunset Sound in Los Angeles and produced by Mark Endert (Fiona Apple, Tonic), the set offers a potent blend of soul-tinged balladry and slightly rockier fare, underlaid with an acute pop sensibility.

(Continued on page 12)

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## 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 gavinsounds.com before release, while the full album was also posted for streaming at DeGraw's official Web site, gavindegraw.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

*'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

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, Maroon5 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 songcrafting 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. And they've given me a lot of room. I'm just happy here. It's amazing. I'm really impressed."

And what is DeGraw's career aim? "I just want to get my parents out of the jobs they're working right now," he says. "That's kind of my big goal. They've made huge sacrifices for me."

### ADVERTISEMENT

#### LEGAL NOTICE RE: STRICTLY RHYTHM RECORDS

UNITED STATES BANKRUPTCY COURT  
SOUTHERN DISTRICT OF NEW YORK

Hearing Date: August 13, 2003  
At 10:00 a.m.

In re

Chapter 7

STRICTLY RHYTHM RECORDS LLC,

Case No. 02-16140 (BRL)

Debtor.

#### ORDER TO SHOW CAUSE WHY ORDER SHOULD NOT BE ENTERED FURTHER EXTENDING TRUSTEE'S TIME TO ASSUME OR REJECT ANY AND ALL UNEXPIRED EXECUTORY CONTRACTS, PURSUANT TO SECTION 365(d)(1) OF THE BANKRUPTCY CODE

Upon the annexed motion (the "Motion") of John S. Pereira, as chapter 7 trustee (the "Trustee") of the above-captioned debtor (the "Debtor") seeking an order (the "Order") further extending the Trustee's time to assume or reject any and all unexpired executory contracts pursuant to section 365(d)(1) of title 11 of the United States Code (the "Bankruptcy Code"); and upon the annexed affidavit of John P. Campo, setting forth the need for the relief requested and the harm to the estate that will ensue if relief is not granted; and no previous application for similar relief having been made; and sufficient cause appearing therefore; it is hereby

**ORDERED**, that any party opposing approval of the Order appear and show cause before the Honorable Burton R. Lifland, United States Bankruptcy Judge, at the United States Bankruptcy Court, Alexander Hamilton Customs House, One Bowling Green, New York, New York 10004, on August 13, 2003, at 10:00 a.m., or as soon thereafter as counsel may be heard (the "Hearing Date"), why the Court should not enter the Order; and it is further

**ORDERED**, that the Trustee's time to assume or reject any and all unexpired executory contracts pursuant to section 365(d)(1) of the Bankruptcy Code is hereby extended through and including the Hearing Date and any adjournment thereof; and it is further

**ORDERED**, that objections to the relief requested, if any, must be in writing, state with particularity the grounds therefor, and be filed with the Clerk of the Court at the Courthouse, (a)(i) through the Bankruptcy Court's electronic filing system (in accordance with General Order M-242, as amended by General Order M-269), which may be accessed (with a password which is available by contacting the Bankruptcy Court's technical assistance at (212) 668-2870, ext. 3522, Monday through Friday, 8:30 a.m. to 5:00 p.m.) through the Internet at the Bankruptcy Court's website: [www.nysb.uscourts.gov](http://www.nysb.uscourts.gov), using Netscape Navigator software version 3.0 or higher, and (ii) in portable document format (PDF) using Adobe Exchange software for conversion; or (b) if a party is unable to file electronically, such party shall submit the objection in PDF format on a diskette in an envelope with the case name, case number, type and title of document, document number of the document to which the objection refers, and the file name on the outside of the envelope; or (c) if a party is unable to file electronically or use PDF format, such party shall submit the objection on a diskette in either Word, WordPerfect, or DOS text (ASCII) format. An objection filed by a party with no legal representation shall comply with section (b) or (c) as set forth in this paragraph. A hard copy of the objection, whether filed pursuant to section (a), (b) or (c), as set forth in this paragraph, shall be hand-delivered directly to the Chambers of the Honorable Burton R. Lifland, and served so as to be received by LeBoeuf, Lamb, Greene & MacRae, L.L.P., 125 West 55th Street, New York, New York 10019, Attn: John P. Campo, Esq., and the United States Trustee's Office, Southern District of New York, 33 Whitehall Street, 21st Floor, New York, New York 10004, Attn: Paul Kenan Schwartzberg, Esq., not later than 5:00 p.m. on August 8, 2003; and it is further

**ORDERED**, that (a) service of this Order to Show Cause, the Motion and all supporting papers (except Exhibit B, which is available for inspection either online through the Bankruptcy Court's electronic filing system or at the offices of LeBoeuf, Lamb, Greene & MacRae, L.L.P., 125 West 55th Street, New York, New York 10019, Attn: Ruth Sprowal, during normal business hours) by July 29, 2003, (i) by hand or overnight delivery upon the members of the Debtor and the Office of the United States Trustee, and (ii) by first-class mail upon all identified parties to executory contracts with the Debtor and all parties that have filed notices of appearance in this case; and (b) publication of this Order to Show Cause in Billboard by August 1, 2003 shall constitute sufficient and proper notice of this Order to Show Cause and of the relief requested in the Motion.

Dated: New York, New York  
July 29, 2003

/s/ Burton R. Lifland  
UNITED STATES BANKRUPTCY JUDGE

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# 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, KMEL 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 comes an event."

WGCI PD Elroy Smith confirms that the station has been getting a sizable 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."



BLIGE: ENJOYING LIFE

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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## 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 con-fab's popular nightly musicals, a quartet showcase and the annual "Tribute to the King," honoring the GMWA's founder, the late **James Cleveland**.

can't see the worshipper, because the worshipper in me is what's going to penetrate a person's heart for **Christ**."

Also looking for a formal introduction to the gospel marketplace is Verity find **Debra Killings**, the buzz for whom is being driven by her high-powered production lineup, which includes names like **Dallas Austin** and **Fred Hammond**.

### In The Spirit™

By Lisa Collins  
eye4gospel@aol.com

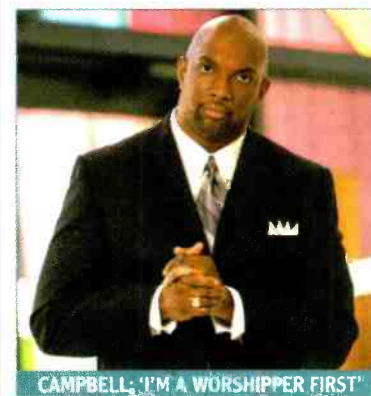


But Killings is used to working with big names, having appeared on albums by acts ranging from **Madonna, George Clinton** and **Santana** to **Toni Braxton, TLC, Deborah Cox, Aretha Franklin, Monica** and **Out-Kast**. She says, "I've always been seen as a background singer, but now I think this is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

Killings' solo release, "Surrender," streets Aug. 19.

**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 **Marie 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 the younger church set, with his innovative blend of traditional quartet music fused with jazz, R&B, rock and country influences.



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

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## Artist Management Special Issue

Billboard's Artist Management spotlight precedes the annual MMF British Music Roll of Honour and Peter Grant Award in the U.K. We highlight artist management in the digital age, feature comments from artist managers in key international markets, and report on the MMF's accomplishments of the past year including the events and honors planned for this year's gathering.

Issue date: September 20 • Ad close: August 25

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# 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 Butterfly 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 fast 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 Las Vegas (where Carlisle makes his home) and Nashville, but earlier this year all operations were



CARLISLE: SEEKS FAMILY TIME

moved to Nashville.

Carlisle says his relationships 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

Gibson and produced by his Icon Productions. It's slated for release March 2004.

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 suffered 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 10,902 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 confab, 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.

The pop/contemporary category will be divided into two categories for

Higher Ground™  
By Deborah Evans Price  
dprice@billboard.com



both album and song. There will now be a pop/contemporary and rock/contemporary category.

Hard music and modern rock/

alternative categories will be combined in 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 Provident Music Group.

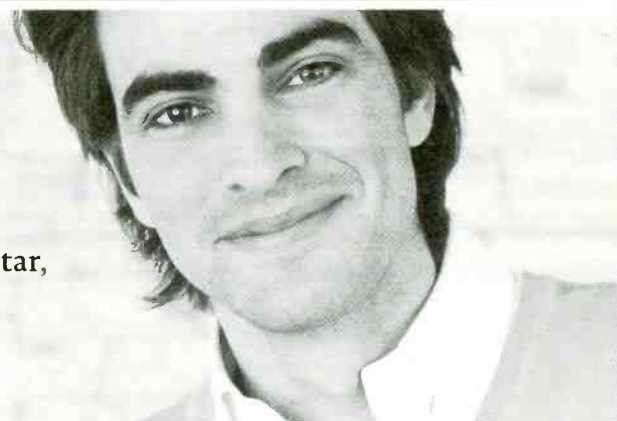
**Lori Cline** has been upped to director of national promotions at Word Label Group. Previously

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.

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## 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](mailto:luv52@popmail.com) . . . **Catie Monck**, formerly publicist with Ark 21, is now at American Entertainment Marketing. Among the acts she is working with is **Maná** . . . **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 . . . **Billy Bob Thornton**, who was previously on Lost Highway Records, has signed with Sanctuary Records Group. His new album, "The Edge of the World," will be released Aug. 5 . . . **Ivan Neville** has inked a record contract with Nashville-based Compendia Records. A new release comes out in September . . . A&M Records president **Ron Fair** has signed Scottish six-piece **Driveblind** to a worldwide deal. The band, which is managed by **Dayle Gloria**, is expected to release its label debut early next year.



LAUPER: 'THESE SONGS ARE STORIES OF THE PEOPLE FROM WHEN I GREW UP'

**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 Network 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: HAS A WAY WITH WORDS

## Elling's Vocalese Craft An Intuitive Process

Vocalese—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 receives 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 parts 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 Trane'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 Hobgood** and dedicated to saxophonist **Wayne Shorter**—not every number scrapes the ether. Included is an unexpected cover of "Never My Love," the Association's 1967 pop hit.

"Every once in a while, some-

thing gets into your head from your childhood," Elling says of that unlikely choice. "It's part of the cloud of musical possibilities that are floating around in your mind. I hadn't heard the song for years, and suddenly it was in my head."

Elling has been pursuing the vocalese path on the road lately: He has played a number of European dates as part of the Four Brothers tour with old-lion singers **Jon Hendricks** and **Mark Murphy**, alongside his contemporary **Kevin Mahogany**.

"They're just nuts, man," Elling says of his storied predecessors. "Jon is 81 years old. He's got all these years, all these stories. Mark is an incredible individualist, the great jazz ballad master. I have so much respect for both of those cats."

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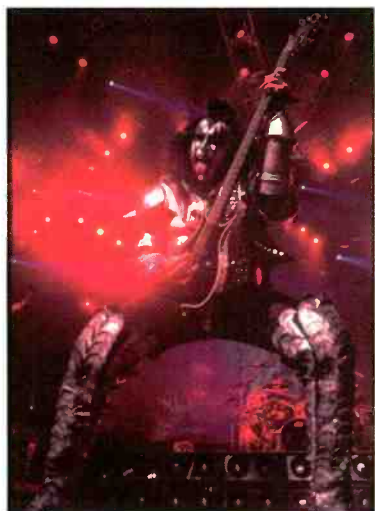
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By Chris Morris  
[cmorris@billboard.com](mailto:cmorris@billboard.com)







# KISS®



A BILLBOARD SPECIAL REPORT

## 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 1996.

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 Beatlemania 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 was 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 slayed 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)*



THEY GAVE ROCK 'N' ROLL TO US: TODAY'S KISS CONSISTS OF, FROM LEFT, GENE SIMMONS, PETER CRISS, PAUL STANLEY AND TOMMY THAYER

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# 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 when certain things come your way—be it the Kiss Symphony or the Kiss/Aerosmith tour—you realize that there are still challenges ahead. And when those challenges are fun for you, the results are going to be fun for other people.

**Gene Simmons:** It's about getting up there and showing whether or not you're worth your mettle. It's one thing to have a 30-year career, but after all the verbiage is done, you're only as good as your last fight. You can be yesterday's champion, but when you get in the ring,

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 for us of everything that we never saw—and wanted to see—in a rock band. We've always been the fans 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 co-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 expectations, but to surpass them. We can only be who we are, and the fact that somebody has to go on before somebody else is a moot point to 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 Holyfield-Tyson. Nobody's here to fight and bite off anybody's ear. It's a mutual admiration 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 became 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 battle of the bands, we'd go home.

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

**Simmons:** We always had a five-year plan once Peter and Ace re-joined 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 encores. 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 Orchestra—all 70 pieces, in Kiss var 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 not only had to live up to what people saw and

(Continued on page 26)



'IT'S OUR JOB, AND ALWAYS HAS BEEN, TO COME VISIT YOU'

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

Kiss has had 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 mountains 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 onstage, 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?" And we would say, "You're here, and that's why we're here. We're here to play." It really



THE FAB FOUR AT HEATHROW AIRPORT, 1976

# 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 condom-maker'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 his [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 GLICKMAN, 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.

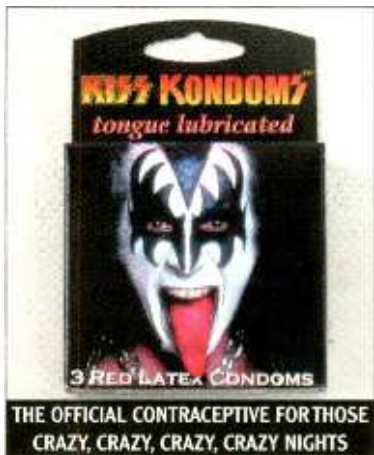
A typical exchange might go something like this, Simmons says: "Hi, it's Gene Simmons, can I speak to the president?" "I'm sorry?" "Ya know, Gene Simmons, the guy from Kiss; I stick my tongue out." "Yeah, right! Jerry, is this you?" . . . It happens all the time."

Since trademarking its logo and its signature face-makeups 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 caskets 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.



## BUSINESS REPUTATION

While most know him for his Don Juan persona or such onstage antics as breathing fire and spitting fake blood, Simmons' reputation in the business world seems to be growing with each day. And that's no coincidence.

At 53, he spends his days working the phone and working his way down a To Do list in a meticulously detailed day planner full of ideas for new Kiss products and projects. His work has helped further distance and distinguish Kiss from most of rock's biggest bands.

Simmons puts the value of the rights to Kiss' logo and faces at no less than \$500 million. While some may call that a bloated figure, consider that in touring alone in 2000-'01, the band grossed roughly \$60 million.

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 Signatures 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 busi-

nessperson 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 Signatures, 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?" he says. "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 each business quarter to review merchandise that is in the works and items that have been proposed, as well as changes in artwork.

"They run their brand like a Fortune 500 company—they have very

*'You can't take a trademark like Kiss . . . 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.'*

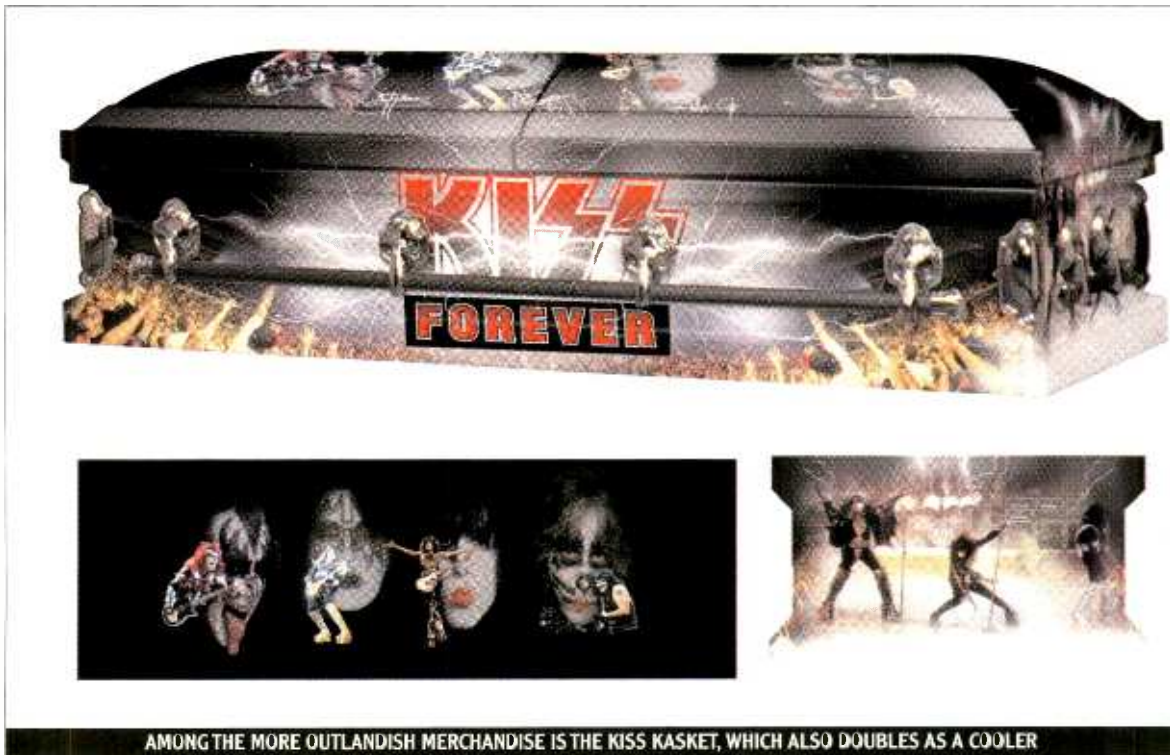
—DELL FURANO, SIGNATURES NETWORK

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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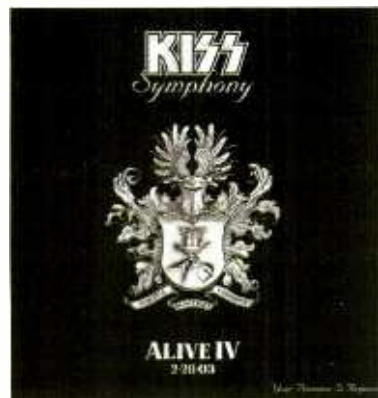
**CAA**

## 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 Uni-



versal 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 midprice. "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]."



HUNTLY: KEEPS BAND IN DEMAND

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 good 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 Montrose 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 booted before I even played one note. I had a couple screwball guys in the band that were wearing suits and ties onstage, 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 people. You 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. Maybe it was our music—but most probably it was the women in our group—that inspired him to ask me to co-write 'I Was Made for Lovin' 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 my phone 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

"When I first saw Kiss, I decided to invest in cosmetic stocks . . . and now I am a wealthy man!"

—Vernon Reid, Living Colour

"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 [grunge] 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)



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## Billboard Q&A

Continued from page 19

heard, but we had to live up to what people thought they saw and heard. We had to create the show that people remembered, which wasn't necessarily what happened. As with most legends, as time goes on, the fish gets bigger, the story gets larger. The legend of Kiss is daunting, and it casts a huge shadow. This is bigger than we are. At this point, there's no end in sight. But certainly, if we were going to go into the studio to do a Kiss album, the legacy is huge, and we'd want to be comfortable knowing that we would live up to it.

**You recently signed a new deal with Sanctuary, which created two imprints for you—Kiss Records, for band releases, and Simmons Records, which Gene will oversee. Does it feel like a new beginning?**

**Stanley:** It's a new beginning that's familiar, in that it's built on a great past. We've had some wonderful experiences over the last 30 years with record companies and with the people associated with them, but we found over the long haul that



STANLEY (LEFT) AND SIMMONS HAVE BEEN IN KISS FOR ITS ENTIRE 30 YEARS

nobody really understands Kiss better than Kiss. That being said, the opportunity arose for us to part company on good terms with people that perhaps we had become too comfortable with, and vice versa, and find a chemistry with [Sanctuary Group CEO] Merck [Mercuriadis] and everybody at Sanctuary . . . the kind of chemistry that we remember at record companies 30 years ago.

**You've always been very media-savvy. In the '70s, you worked closely with photographers to preserve the Kiss mys-**



FEW HOLD A CANDLE TO KISS' ONSTAGE PRODUCTION

**tique, and you later used MTV very effectively, first to unmask in very public fashion and then as a catalyst for the 1996 reunion. How conscious was that?**

**Stanley:** It goes back to us being fans of rock'n'roll, and particularly Kiss. I think that if you think as a fan and what a fan would like, we can hit 'em out of the park quite a few times. Some people talk about "using the media" in negative terms, but to us, the media is the conduit, the messenger and the direct line between us and the public, and it needs to be utilized as much as possible. Any time we can find a way to get our message across, what better way than the media? The fact that we may be more savvy at doing it is probably two-sided, but the most important part of it is that not only are we a

*'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.'*

—PAUL STANLEY

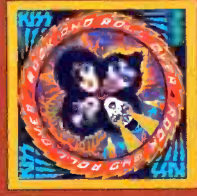
band, but we also think like fans.

**Simmons:** If over the years we've been accused and/or lauded for our grand master marketing scheme, the only thing we know is that we do what feels right. I know that seems to be too simplistic an answer, but honestly, there is no master plan in front of us. Imagine yourself with one of those hammers in a freakhouse, and you know that game where the groundhogs keep popping their heads up? The only thing you can do is to keep swinging away, and sooner or later, you'll hit a few. Truth is, you'll miss lots of them, but the idea is to keep swinging. That's about as much of a master plan as we have. We just keep swinging.

**Stanley:** People say, "You're marketing geniuses," but if we  
*(Continued on page 34)*



BIG IN JAPAN: VISITING THE COUNTRY IN 1977. PICTURED, FROM LEFT, ARE PETER CRISS (THE CAT), GENE SIMMONS (THE DEMON), PAUL STANLEY (STAR CHILD) AND ACE FREHLEY (SPACEMAN)



# KISS

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## 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," "Hotter 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

Rank—Title—Peak Position—Debut Date—Label

- 1.—"Psycho Circus"—No. 3—Oct. 10, 1998—Mercury/IDJMG
- 2.—"Love Gun"—No. 4—July 9, 1977—Casablanca
- 3.—"Revenge"—No. 6—June 6, 1992—Mercury
- 4.—"Alive II"—No. 7—Nov. 26, 1977—Casablanca
- 5.—"Dynasty"—No. 9—June 23, 1979—Casablanca
- 6.—"Alive!"—No. 9—Oct. 11, 1975—Casablanca
- 7.—"Alive III"—No. 9—June 5, 1993—Mercury
- 8.—"Destroyer"—No. 11—April 3, 1976—Casablanca
- 9.—"Rock and Roll Over"—No. 11—Nov. 20, 1976—Casablanca
- 10.—"MTV Unplugged"—No. 15—March 30, 1996—Mercury
- 11.—"You Wanted the Best, You Got the Best!!"—No. 17—July 13, 1996—Mercury
- 12.—"Crazy Nights"—No. 18—Oct. 10, 1987—Mercury
- 13.—"Animalize"—No. 19—Oct. 6, 1984—Mercury
- 14.—"Asylum"—No. 20—Oct. 5, 1985—Mercury
- 15.—"Smashes, Thrashes & Hits"—No. 21—Dec. 3, 1988—Mercury
- 16.—"Double Platinum"—No. 22—May 20, 1978—Casablanca
- 17.—"Lick It Up"—No. 24—Oct. 15, 1983—Mercury
- 18.—"Carnival of Souls: The Final Sessions"—No. 27—Nov. 15, 1997—Mercury
- 19.—"Hot in the Shade"—No. 29—Nov. 4, 1989—Mercury
- 20.—"Dressed to Kill"—No. 32—April 19, 1975—Casablanca

Compiled by Keith Caulfield

# SEEING IS BELIEVING

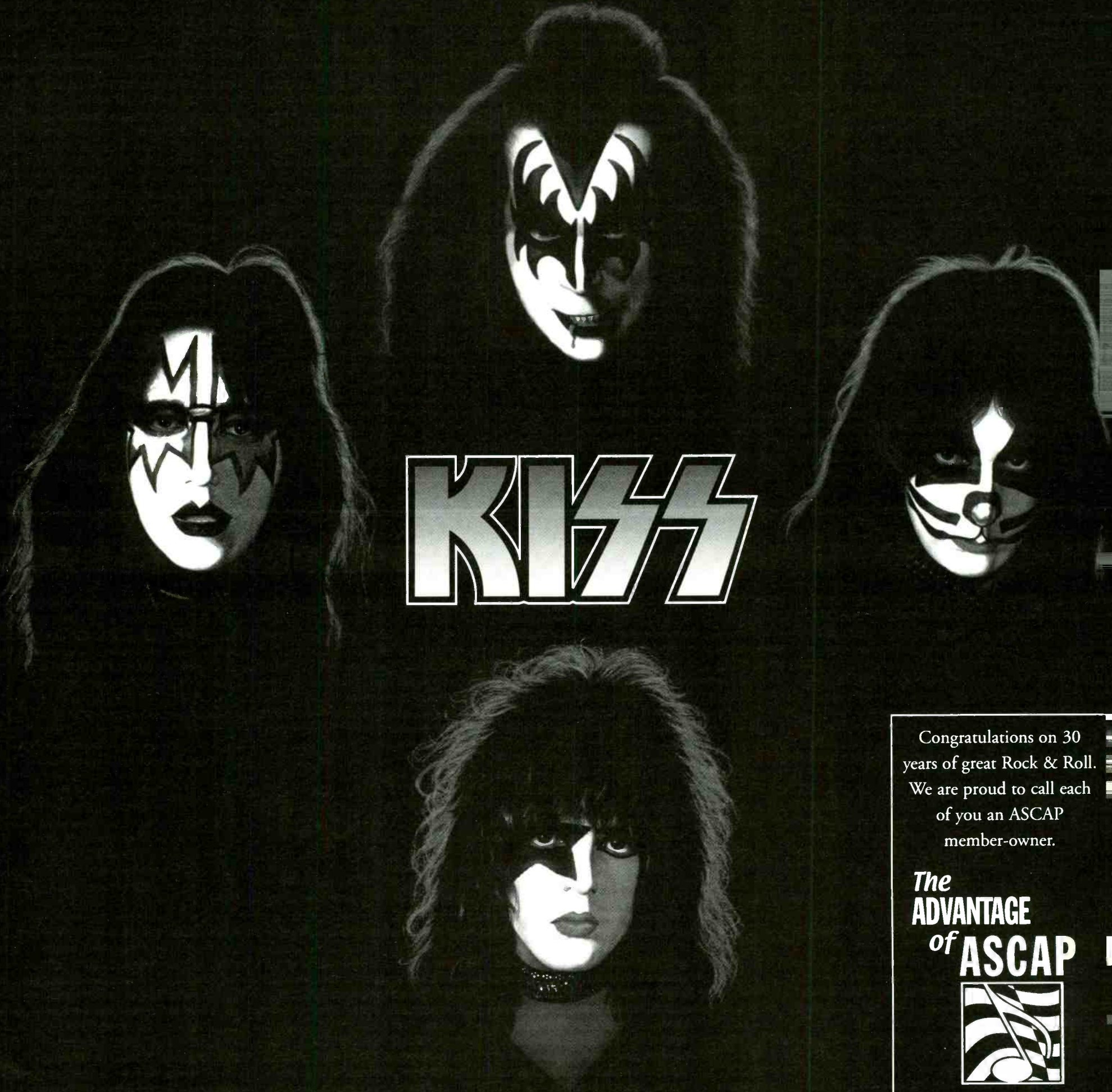
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ness with, but we love you. Happy 30th! - Merck, Andy, Rod, Tom



Sanctuary

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## Proof

Continued from page 22

"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.

"I lost 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**

"In 1975, 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 been to, nor 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**



MERCURIADIS

"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 Phan-

tom [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 Gretel**

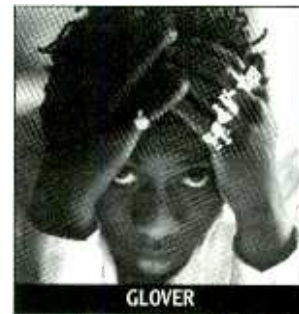
"Besides the fact I was very young—that's the key element—and a little naïve, I was the perfect age for Kiss to be very important in my life."

—**Phil Anselmo, Pantera/ Superjoint Ritual**

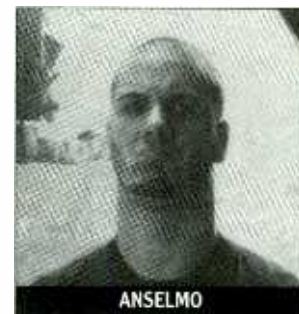
"When I was 8 years old, I had a Gene Simmons birthday cake."

—**Joe Fazzio, Superjoint Ritual**

Compiled by *Debbie Galante Block*



GLOVER



ANSELMO

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## Billboard Q&A

Continued from page 26

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.

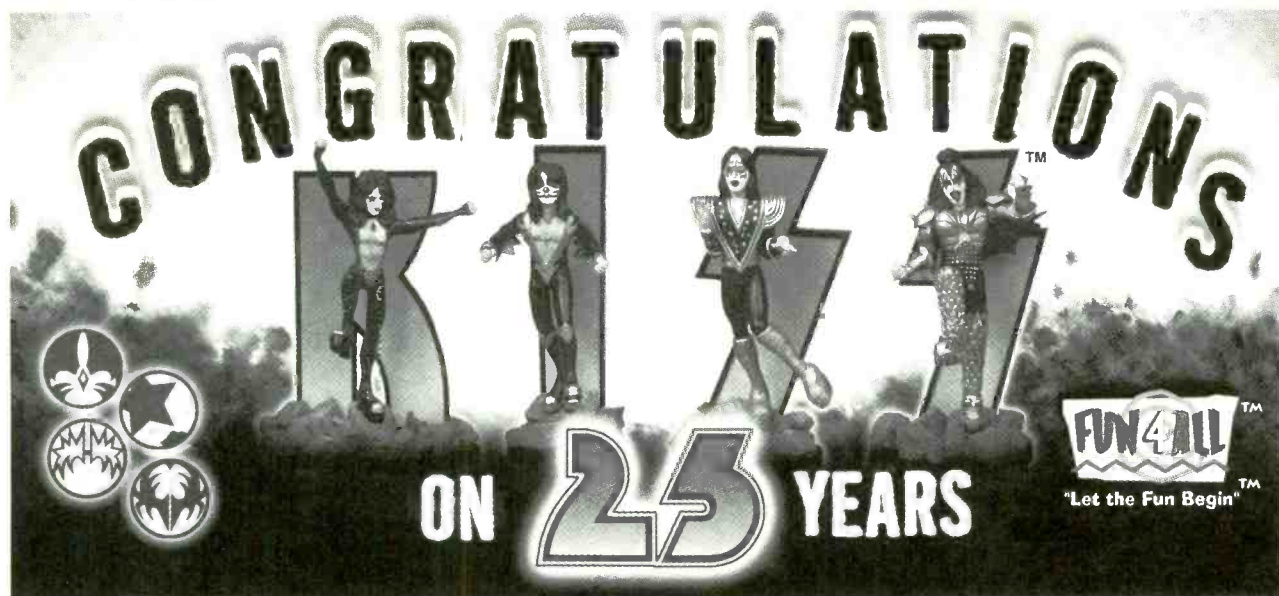
When we first took the Kiss Army nationwide and then

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



FACING THE JAPANESE PRESS IN THE '70S

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

30 Years Ago, I began WATCHIN' YOU, STRUTTER, around as you ROCK N' ROLLED ALL NIGHT. You quickly became HOTTER THAN HELL, all DRESSED TO KILL, and your value rose from just a DEUCE to that of BLACK DIAMOND status

# KISS

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**HAPPY 30th ANNIVERSARY!**

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~ ALLEN CORBETT / C & C CONCERTS



IN PERFECT SYMPHONY: RECORDING 'ALIVE IV' WITH THE MELBOURNE SYMPHONY ORCHESTRA

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 rote 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 been nobody since them that has 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 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 like, 'Dude, you like Kiss. They suck!' And I'd be like, 'No! I'm



1976: ALL AMERICAN MEN

sorry—that little British band with the funny haircuts that sings "Oh-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 barbarians 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 going beyond five years was unprecedented. At the time, rock bands only had a certain life span, and it hadn't been explored beyond that."

And what's Simmons' take on the band's longevity? "Blessed schmessed," 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 gutsiest 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-lite 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 hair-  
(Continued on page 38)

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### Billboard Q&A

Continued from page 34

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 will 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%.



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**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 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

*"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."*

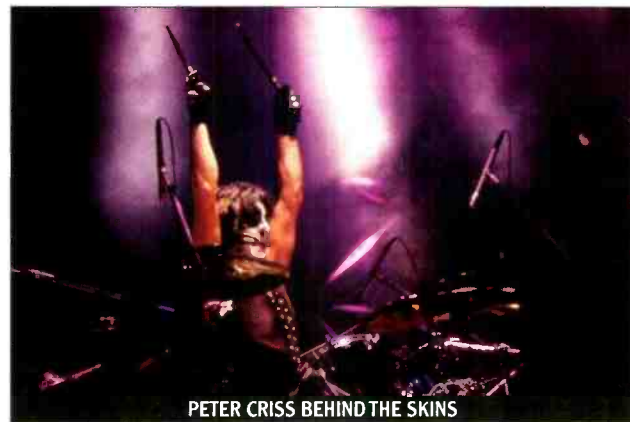
—GENE SIMMONS

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



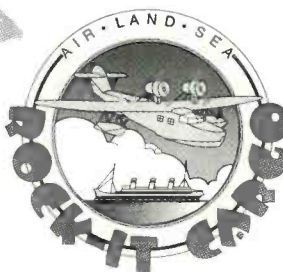
PETER CRISS BEHIND THE SKINS

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)*



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## Gold Standard

Continued from page 35

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 spectacle.

### 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 came 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 that 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

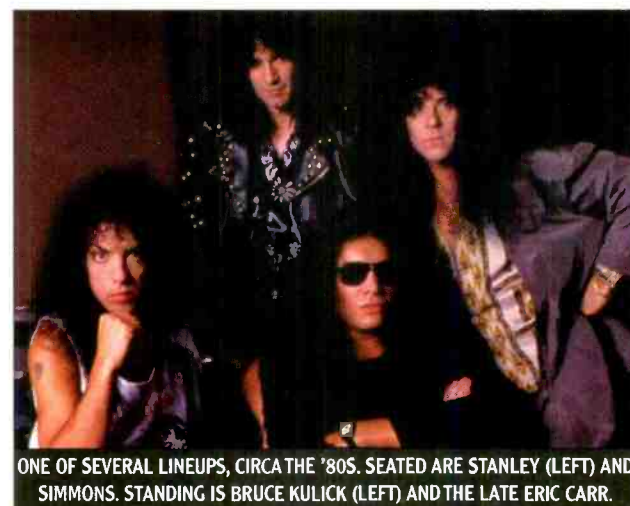
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To KISS, Lots of Love, Elana



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ONE OF SEVERAL LINEUPS, CIRCA THE '80S. SEATED ARE STANLEY (LEFT) AND SIMMONS. STANDING IS BRUCE KULICK (LEFT) AND THE LATE ERIC CARR.

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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 as much of 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." ■

Q&A

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.



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## 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

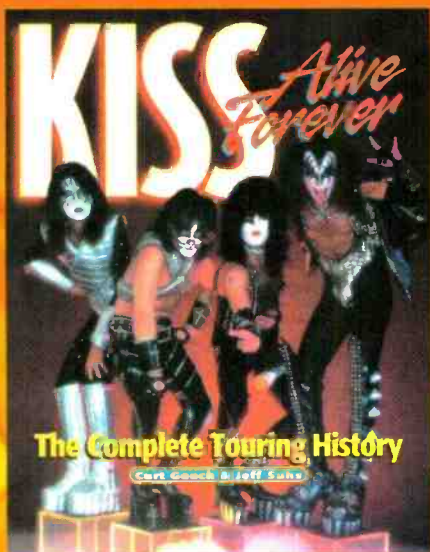
### COMPILATIONS & BOXED SETS

- "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

**30 Years, 29 Gold Albums, 14 Platinum Albums  
1,821 Ear Shattering Performances**  
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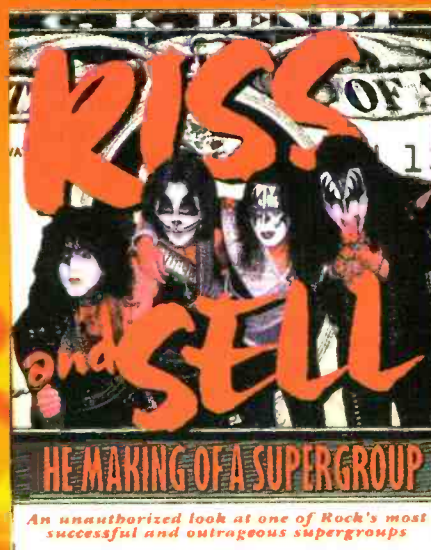
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Gene Simmons

Sam Hammer

Pete Dinklage

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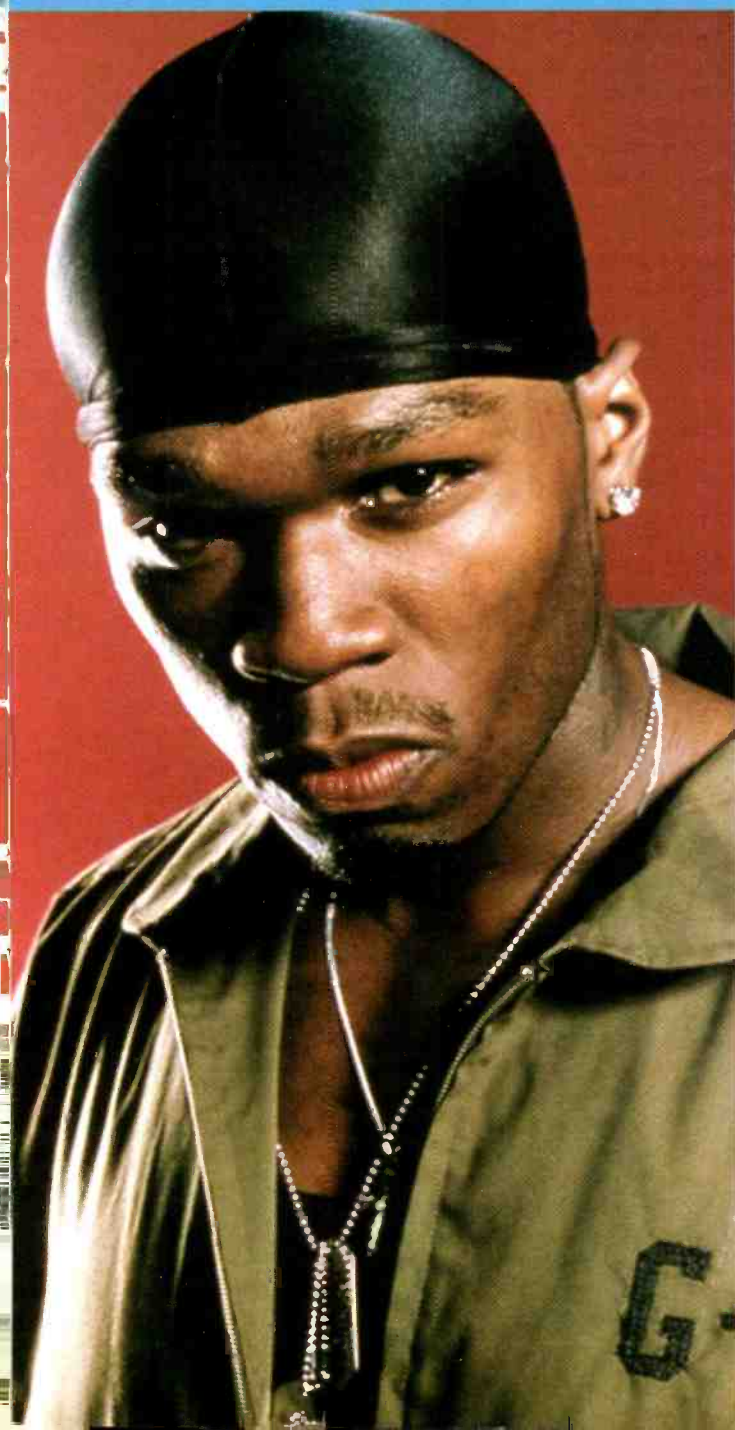
AMERICAN URBAN  
RADIO NETWORKS

# R&B hip hop

## conference awards

### PROGRAM GUIDE

AUGUST 6-8, 2003 • MIAMI BEACH









## BREAKING NEWS:

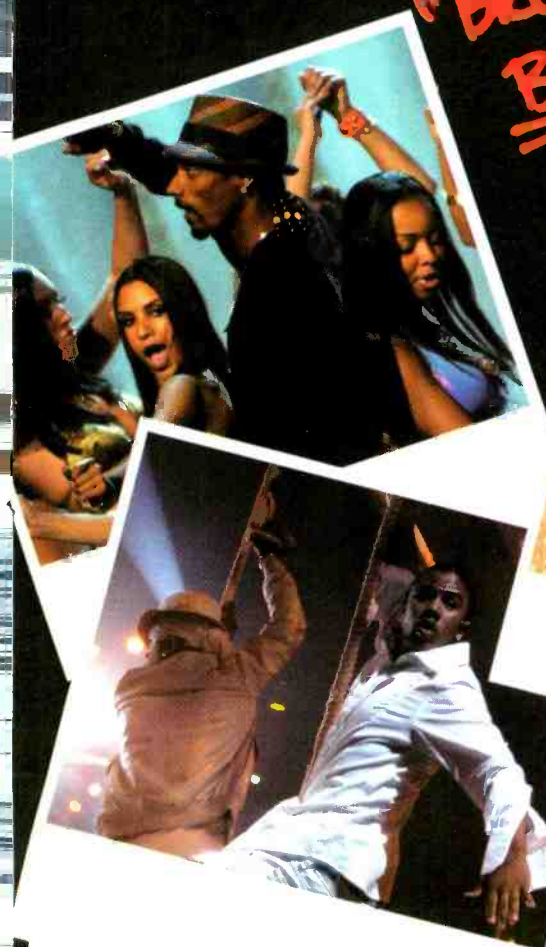
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- #1 Awards Show in 2003 among Black households. (29.7 Black HH rating.) <sup>(2)</sup>
- Cable television's highest rated and most watched telecast on 6/24. (4.3 overall HH rating) <sup>(3)</sup>

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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 Ranking; include the Academy Awards, Grammy Awards, Essence Awards and NAACP Image Awards; (3) Nielsen Custom Report. Further qualifications available upon request.



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## hiphop

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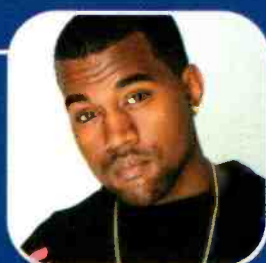
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NAPPY ROOTS



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TOP R&B/HIP-HOP ARTIST - FEMALE

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

TOP R&B/HIP-HOP ALBUM

Get Rich Or Die Tryin'	50 Cent	Shady/Aftermath/Interscope
The Eminem Show	Eminem	Web/Aftermath/Interscope
Chocolate Factory	R. Kelly	Jive/Zomba
Nellyville	Nelly	Fo' Reel/Universal/UMRG

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

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

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 Feat. Common	Fox/MCA
Ignition	R. Kelly	Jive
Dontchange	Musiq	Def Soul/IDJMG

TOP R&B/HIP-HOP ARTIST - NEW

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

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 SINGLES ARTIST

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

TOP R&B/HIP-HOP ARTIST - MALE

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

R&B/HIP-HOP ALBUM ARTIST

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



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**BETTY WRIGHT**



R&B FOUNDER'S AWARD



B.G.



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DENNIS DA MENACE



TY FYFFE



RODNEY JERKINS



MIDI MAFIA

## TOP R&B/HIP-HOP SINGLE - AIRPLAY

In Da Club	50 Cent	Shady/Aftermath/Interscope
Miss You	Aaliyah	Blackground/Universal/UMRG
Love Of My Life (An Ode To Hip-Hop)	Erykah Badu	Fox/MCA
Dontchange	Feat. Common	Def Soul/IDJMG

## TOP R&B/HIP-HOP SINGLE - SALES

Two Wrongs	Wyclef Jean	Columbia
	Feat. Claudette Ortiz	
Ignition	R. Kelly	Jive
I Don't Really Know	Brandy Moss-Scott	Heavenly Tunes
Don't Mess With My Man	Nivea Feat. Brian & Brandon Casey	Jive

## HOT RAP TRACK OF THE YEAR

In Da Club	50 Cent	Shady/Aftermath/Interscope
Work It	Missy "Misdemeanor" Elliott	The Gold Mind/Elektra/EEG
Hot In Herre	Nelly	Fo' Reel/Universal/UMRG
Dilemma	Nelly Feat. Kelly Rowland	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	Soundtrack	Shady/Interscope

## R&B/HIP-HOP SONGWRITER OF THE YEAR

Chad Hugo  
Robert Kelly  
Timothy Mosley  
Pharrell Williams

## R&B/HIP-HOP PRODUCER OF THE YEAR

Robert Kelly  
Irv Gotti  
The Neptunes  
Timbaland

## R&B/HIP-HOP MAJOR LABEL OF THE YEAR

Arista  
Interscope  
Island Def Jam Music Group  
Universal Motown Records Group

## R&B/HIP-HOP INDEPENDENT LABEL OF THE YEAR

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LA TOCHA SCOTT

\*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 a best 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

My first inspiration came from my mom and grandmother. They were incredible gospel singers. 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 "Summertime" 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 rims. 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



WRIGHT: I'LL STILL BE SINGING IN HEAVEN

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. I



was more a songwriter and musician. Partially we thought of it as punishment . . . when you're made to sing when you're little, you don't want to

do it for a living as an adult.

But then singing began to become a salvation for me. It helped me learn how to heal myself. I learned how to help other people through my songs. Other than Jesus, music ended up being my best friend.

### What moves you now musically?

I've always thought music is color blind. I don't listen to music for faces; I listen because of the music. I love Clint Black, Shania Twain, Gladys Knight, Pavarotti. I love great singers who get to your heart like Mary J. Blige. Her growl and that huskiness in her voice . . . you can feel the pain in that voice. I love that.

### 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 or fad songwriter. And I've always had a help ministry.

I'm an avid 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's 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 live. 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."

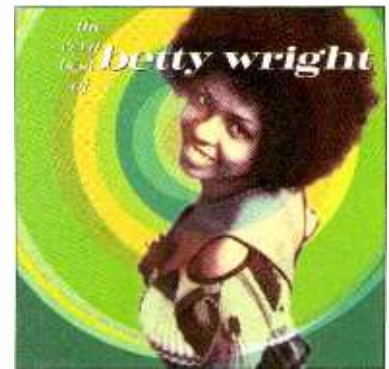
### You seem to have bridged the musical generation gap, working with many contemporary R&B/hip-hop artists.

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 production projects in other countries too. So there will be a few surprises coming up.

I also have a gospel group on Evander 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.



five and grandmother of five can be found in the studio working with newcomer Joss Stone on the latter's forthcoming S-Curve Records album, "The Soul Sessions."

### Who inspired you musically as you were growing up?

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# 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-AURN 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-Ked sneakers, 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)*

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# McTour For Latin Rock

BY LEILA COBO

McDonald's USA is teaming testosterone with education through a male-driven Latin rock tour from which all proceeds are destined for scholarships.

Lo McXimo de la Música kicks off Nov. 14 at New York's Hammerstein Ballroom and travels to Miami (James L. Knight Center) and Houston (Verizon Theater), with a final Nov. 25 date in Los Angeles (Universal Amphitheater). Headlining bands will be Mexican rock/rap act Molotov, El Gran Silencio, Maldita Vecindad and Rabanes. They will be joined by local acts in each market.

Clear Channel/Televisa is booking and promoting the shows.

While the concept of a corporate-sponsored Latin rock tour is hardly unique, Lo McXimo stands out because it specifically targets young Latin males and because the entire box-office proceeds will be donated to the Ronald McDonald House Charities/Hispanic American Commitment to Education Resources Scholarship Program, which gives scholarships to college-bound Latin high school seniors.

In addition, McDonald's will produce a TV special from the shows, which will air in December on Telemundo and mun2 and on NBC affiliates nationwide.

McDonald's marketing director Max Gallegos says that targeting a younger, male audience is part of the company's new marketing strategy. McDonald's was looking to capitalize on a "passion area" for young Latinos, specifically urban, acculturated Latinos. "That pas-

sion area was Spanish rock.

"We [had] to bring the artists [these consumers] were passionate about," Gallegos continues. "These bands pride themselves on not only having tremendous equity with a certain target, but they also have a very strong emotional connection to that target."

So instead of latching on to an existing product or tour, McDonald's created its own. The only other sponsor is Coca-Cola, which has signed on as a program partner. Kate Ramos, VP of marketing for Clear Channel/Televisa, says her company is "thrilled to be involved in a

unique campaign that ultimately ties music with 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 McXimo tour will be supported by an English- and Spanish-language TV, print, digital and billboard campaign. The company will launch a national sweepstakes Sept. 1 where contestants can win a VIP package to the concert of their choice. An internal sweepstakes will offer McDonald's employees the chance to work at the concerts.



# Son Latinos Hosts Family Reunion

BY HOWELL LLEWELLYN

MADRID—Cuba's multi-Grammy Award-winning, piano-playing Valdés family will stage a unique get-together at this year's sixth Son Latinos.

The month-long cultural celebration ends Aug. 30 with a mega-concert for as many as 300,000 people on a beach on the Spanish Canary Island of Tenerife.

Concert headliners at what is annually Europe's biggest Latin music event are Mexico's Maná, Brazil's Carlinhos Brown—signed to Spain's BMG Ariola label—French-Spaniard Manu Chao and Venezuela's Oscar D'León.

The highlight of the event is the first reunion of several generations

of the Valdés family.

Quadruple Grammy Award winner Chucho Valdés will play with his Grammy-winning, Sweden-based father Bebo Valdés for the first time ever Aug. 28. Also performing with them will be Chucho's daughter Lyannis and son Jessie.

The event is special for another reason: Bebo, 84, has never met his Havana-based grandchildren.

"It will be the first time that the family meets as a whole, and the concert has taken three years to organize," Son Latinos director Martín Rivero says.

"It was finally clinched with Chucho talking to the Havana office of the Spanish authors society SGAE and chatting to Juan Formell, leader of Cuba's Los

Van Van, who headlined last year's Son Latinos," Rivero adds. "It may well be the only time they ever play together."

The Valdés 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.

The Aug. 30 concert will also feature Spanish artists Seguridad Social and Antonio Orozco.

The event is staged by Rivero's production company, Guagua Producciones, and financed by local authorities.

Spanish singer/songwriter Joaquín Sabina will be honored for his career.

A film tribute will be held for Academy Award-winning director Fernando

Trueba (best foreign film, "Belle Époque," 1992), who in 2001 produced the critically acclaimed Latin jazz film documentary "Calle 54."

Rivero revealed 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-kid 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 exterior resonance than ever."

# 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 makes sense. Despite New York's clout, Los Angeles is the hub of Latin alternative music in the U.S., an extension of the alternative Mexican market and a primary destination for touring bands.

Aside from the change of venue, this is also the first time the conference will be put together by Fuerte, the marketing/promotion company created last year by LAMC co-founder Tomás Cookman with industry veterans Jerry Blair and Rich Isaacson.

Co-founder Josh Norek is no longer a partner in the event but continues as publicist. In keeping with its reputation as a conference

that highlights new acts, LAMC will feature several showcases, beginning with an indie show Aug. 13 featuring Los Abandoned, Orixá, 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—regional band Akwid. 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 bands to "stretch out," Cookman says.

"Up until now, to get noticed, hopefully you were a priority for your label or MTV happened to hear you."

This year, for example, Argentine radio station Rock y Pop will air segments from the conference.

Cookman says that Latin alternative music is still not selling well (with a few exceptions), despite heavy mainstream interest, largely because of a lack of understanding

in the marketplace.

"How is it that these bands continuously play sellout concerts?" he says. "Why are the William Morris and CAAs of the world pushing to sign these bands? Because they make money."

LAMC runs Aug. 14-16. Related activities include a day of panels in Canada Aug. 9 and its now-traditional Celebrate Brooklyn! Festival at Prospect Park in New York the same day. The free concert will feature Café Tacuba, Sidestepper and Yerba Buena.

For a full list of events, visit [latinalternative.com](http://latinalternative.com).

**PCM GOES OUTDOORS:** In partnership with Eurotec (owned by Bruce Kaplan), PCM Entertainment has signed a three-year deal enabling it to present outdoor concerts at the Lake Casitas Recreation Center in Ventura County, Calif.

The first show, slated for Aug. 16, will feature Mexican rocker Alejandra Guzmán and Los Rabanes. Ticket prices for the concert, which kicks off

at 1 p.m. and will also feature local opening acts, are \$35. Although the Lake Casitas venue is suitable for a variety of shows, Pietro Carlos of PCM feels there was a void in the Latin rock arena.

shows before year's end and will kick off the 2004 season in April.



**ON THE CHARTS:** This week's Hot Shot Debut on the *Billboard* Top Latin Albums chart belongs to "Siempre Arriba" (Fonovisa), the new studio album by Mexican group Bronco. This is the group's first studio set since 1997 and features tracks by several authors in addition to band member/lead songwriter Lupe Esparza. Los Tigres del Norte's "Herencia Musical: 20 Corridos Inolvidables" drops to No. 2, making Fonovisa the holder of the top two spots on the chart. Celia Cruz has three albums in the top 10.

**CLARIFICATION:** In the July 19 issue, Latin Notas incorrectly reported the product name of the new Bacardi Silver drink whose campaign features Argentine band La Mosca. The deal between La Mosca and Bacardi was negotiated through La Mosca's label in the U.S., EMI Latin.

The Bacardi Silver/La Mosca campaign is funded by Anheuser-Busch with Bacardi through a trademark alliance.

Sales data compiled by Nielsen SoundScan

Main chart table for Latin Pop Albums, listing artists, album titles, and peak positions. Includes entries like 'NUMBER 1 / HOT SHOT DEBUT', 'LOS TIGRES DEL NORTE', and 'CELIA CRUZ'.

Main chart table for Regional Mexican Albums, listing artists, album titles, and peak positions. Includes entries like 'JESUS SIEMPRE LLEGA A TIEMPO', 'CELIA CRUZ', and 'VARIOUS ARTISTS'.

LATIN POP ALBUMS

Summary table for Latin Pop Albums, listing album titles, artists, and peak positions.

TROPICAL ALBUMS

Summary table for Tropical Albums, listing album titles, artists, and peak positions.

REGIONAL MEXICAN ALBUMS

Summary table for Regional Mexican Albums, listing album titles, artists, and peak positions.

Albums with the greatest sales gains this week... Recording industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold)...









## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



BAIN



PATTON



WILLIAMS

**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 Kantscheidt 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 Makor.

**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, Arsenio 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 Jagger 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 Inebriated 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.



## RIM SHOTS by Mark Parisi





## 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**.



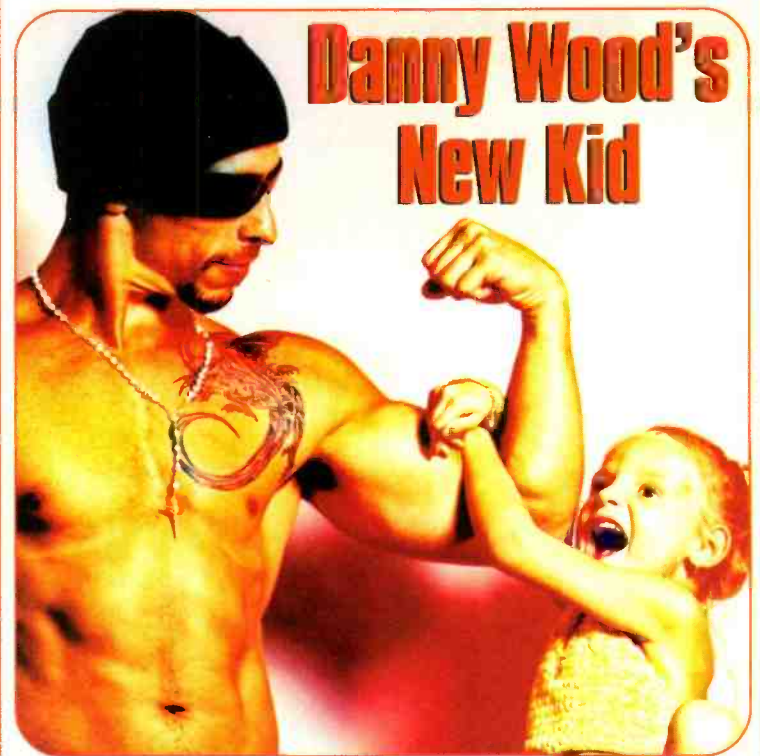
## Rap Royalty

Web Entertainment recording artist **King Gordy**, right, hooked up with some of hip-hop's elite for his recently released debut, "The Entity." The album features production from **Eminem**, left, **the Bass Brothers**, **Luis Resto** and **Mark the 45 King**. The Detroit native's set also includes guest appearances by **Obie Trice**, **Bizarre** of **D12** and **the Fat Killaz**.



## Floridian 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 taking root: "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.

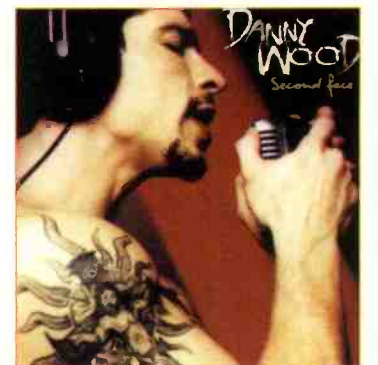
The couple researched adopting a child from Russia, where many infants develop debilitating diseases early in life because of improper health care.

"We felt there was such a great need for children to have a bet-

ter 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-5-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."

CHUCK TAYLOR



AUGUST 9 2003

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

Main Billboard Top Country Albums chart table with columns for Rank, Artist, Title, Peak Position, and Weeks on Chart.

Albums with the greatest sales gains this week... Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold).

AUGUST 9 2003

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

Billboard Top Country Catalog Albums chart table with columns for Rank, Artist, Title, and Total Chart Weeks.

Albums with the greatest sales gains this week... Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums.











MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

## 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, Nivea 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)

Internet exposure helped 50 Cent become a superstar.

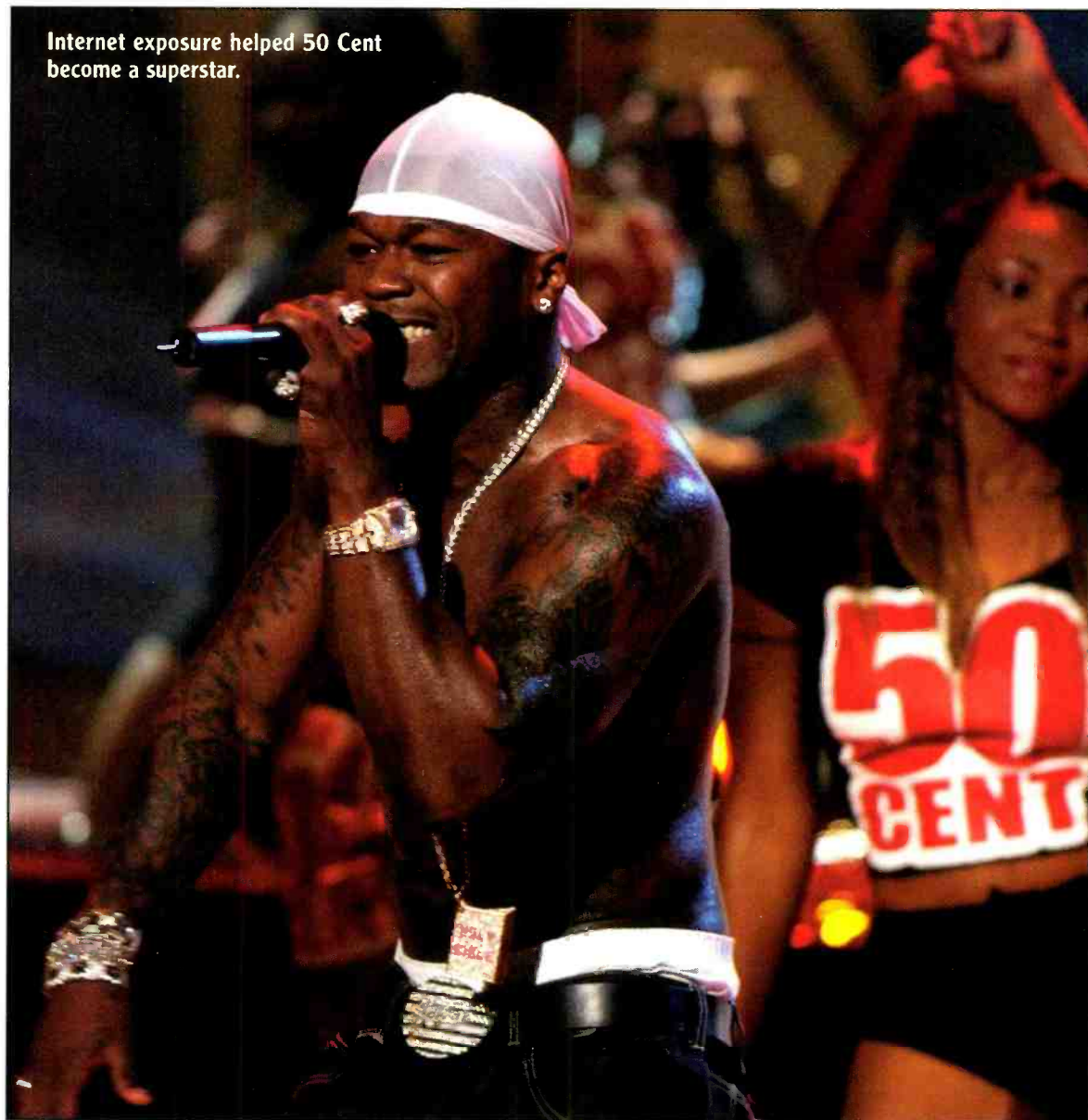


Photo: Steve Grayson/WireImage.com

## Beating Best Buy With Grassroots Retailing

BY MOIRA McCORMICK

CHICAGO—When it comes to selling records, there is more than one way to beat Best Buy.

In fact, a number of independent stores—from Amoeba on the West Coast to the Record Emporium in Chicago—have discovered two: old-fashioned retailing and 21st-century technology.

The retailing techniques run the gamut, from grassroots promotion and catering to local artists to stocking used and obscure titles. Then it is tied together with a booming online business.

The Record Emporium, an independent shop tucked into a busy neighborhood retail area on Chicago's North Side, bills itself as the "last of the old-time record stores."

But the Internet is also a big part of the reason the store is in business 24 years after its doors opened, owner Mike Felten says.

Store employee Paul Caparino, who is also the singer/lead guitarist of local punk band M.O.T.O. (Masters of the Obvious), says Record Emporium does some 20%-30% of its volume online.

The store's Web site, recordemporium.com, lists titles that can be purchased through a link to the Web site Buy Music Here.

The Record Emporium itself comprises two rooms that contain 2,500 square feet of space. One features approximately 16,000 CDs and 3,000 book titles; the other stocks vinyl records (including 45s) and tapes. It also houses the

(Continued on page 63)



Pictured at a Record Emporium in-store featuring independent artist Rod Picott, from left, are Record Emporium employee Phil Schlichting, store owner Mike Felten, Picott and Record Emporium employee Scarlett Bielski.



# Handleman Reorganizes Field Operations

The Handleman Co. is reorganizing its field operations to draw more sales from existing opportunities. It is a case study of how to survive in a tough market.

The Troy, Mich.-based rackjobber is dividing the country among three regional VPs. They will oversee the entire field operation, which now has a couple of new business units.



LOPEZ: WANTSTO DRIVE SALES INTO STORES

"We have created a group that will specifically drive sales opportunities inside the store," explains **Gerry Lopez**, president of Handleman Resources, the racking unit of Handleman. That group is in addition to

the field staff that services stores.

"We think there are opportunities inside the stores that we have not been diligent enough to grab," he says.

While the field sales staff is busy servicing stores, interacting with the outlets' department managers, and in general making sure each store is in top shape, a newly created staff can work at a higher level with account management to identify and exploit store and market opportunities. Lopez adds.

As part of that, Handleman has put together a new staff of 12 territory sales managers across the U.S. Along with seven regional marketing managers who are already in place, they will report to three newly appointed field sales directors.

Also, a business unit analyst has been added, who will be responsible for identifying and quantifying sales opportunities and supporting the efforts of the selling team, according to an internal Handleman memo that Retail Track obtained. The analyst will report to the regional VP.

To ensure better communications between the field and corporate, a sales coordinator has been added to each business-unit office.

While that may seem like a lot of new positions and levels, in this day and age, you can be sure that Handleman 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 Handleman is keeping all of its branches open.

There currently are seven, "and we are not reducing them at all." Moreover, Lopez says the new Handleman 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."

Handleman 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 mini-

pealed 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 just did 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."

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.

Retail  
Track™  
By Ed Christman  
echristman@billboard.com



## 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 classic rock. It also specializes in local music like that offered by alt-country indie label Bloodshot Records.

The store buys direct from other, smaller labels and purchases indie product from Chicago-based wholesalers Choke and Carrot Top, along with Southern Records and Distribution. 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 bands 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 Ros-

ner 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 used 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.

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70

Oh Susanna prepares for North American release



# Global



71

Spanish record sales slump, despite singles market explosion

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



ISHIZAKA (LEFT) AND EMINEM: SUCH FOREIGN ACTS AS EMINEM SELL BETTER IN JAPAN THAN DOMESTIC TALENT

## 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 151.1 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 53.8 billion yen (\$453.2 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.



STAMBOULIS: THINKS DECISION WILL BRING VERSATILITY

"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 taint or dissipate the evidence. This is now confirmed. [The loss of files] minimizes the harm to the universities as a consequence of possibly being involved in copyright infringement. The available remedies for the record industry are now reduced," says Michael Speck, GM of the Music Industry Piracy Investigation unit.



SPECK: UNHAPPY WITH LOSS OF FILES

The July 18 decision, a first in Australia, means that Internet service providers are obliged 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 illicit Internet traffic."

John Mullarvey, CEO of the Australian

(Continued on page 71)



Main table with columns for JAPAN, UNITED KINGDOM, GERMANY, FRANCE, CANADA, SPAIN, AUSTRALIA, ITALY. Each column contains charts for Singles, Hot Mover Singles, and Albums with artist names and chart positions.





# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



CÁMARA: 'THINGS ARE WORSE'

**Spain's sound-carrier sales** fell 7.3% 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 AFYVE. 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” (*Billboard*, May 10) and a 130% increase in DVD music video sales to 453,000 units. But Sony president José María Cámara admits: “Things are far worse than they seem, as AFYVE's figures relate to shipments to retail and do not seem to reflect retail-to-public sales, which appear to have fallen by some 20%.” Universal Music Spain held on as market-share leader with 20.1%, followed by Warner Music Spain with 18.6%, EMI Spain with 14.8% and “Operación Triunfo”-linked indie label Vale Music with 14.6%. Sony Music Spain had a 12.6% share, and BMG Ariola Spain had 11.2%. **HOWELL LLEWELLYN**

**Shipments 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 560.6 million kronor (\$70.2 million). All non-DVD formats showed declines. CD albums sank 8.3% to 9.2 million units, with value down 14.8% to 517.5 million kronor (\$64.8 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). **JEFFREY DE HART**

**London-based Music & Media**, a sister publication of *Billboard*, will cease publishing after almost 20 years in operation, parent VNU Business Media has announced. The final issue, dated Aug. 9, is out now. Music & Media editor-in-chief Emmanuel Legrand remains with *Billboard* as global editor and London bureau chief. Kate Leech, financial controller and Music & Media director of operations, continues as finance director, U.K. operations. *Billboard* Information Group will continue to compile the weekly European Top 100 Albums and Eurochart Hot 100 Singles charts, which are published by *Billboard*, *Billboard* Bulletin, *billboard.com* and numerous licensees. Custom chart reports and chart-share data will also be available to clients. Paul Pomfret continues as charts researcher. Music & Media was founded in 1984 in Amsterdam as The Eurotipsheet. It was acquired the following year by then-*Billboard* parent BPI Communications.

**Trade organizations** the International Federation of the Phonographic Industry, the Recording Industry Assn. of America and the Business Software Alliance have moved to stem proliferating piracy in Pakistan following their first meetings with the highest government officials. “We've asked for the Pakistani authorities' cooperation before, but never at this level,” says Willem van Adrichem, the IFPI's Dubai, United Arab Emirates-based coordinator for North Africa, the Middle East and Southwest Asia. The organizations urged Pakistan's ministers of interior, commerce, industry and education to implement more effective copyright laws, improve the training for enforcement officers, clamp down on organized criminals, strengthen enforcement facilities and introduce an anti-piracy campaign coordinated by a special task force. Pakistan produces about 140 million units of recordable discs annually—more than 10 times the local demand. **JULIANA KORANTENG**

**Singer Bertrand Cantat has been interrogated by Lithuanian police** following an incident involving his partner, actress Marie Trintignant, who had been filming in the country's capital, Vilnius. Cantat, frontman with French rock band Noir Desir, is alleged to have assaulted Trintignant during an argument July 26. During the dispute, she reportedly fell and hit her head, resulting in a brain hemorrhage that required surgery. At press time, Trintignant was still in a coma and in critical condition. (An earlier *Billboard* Bulletin report that she had died proved incorrect.) **EMMANUEL LEGRAND**

**Benjamin Chulvanij** has been promoted to president of Capitol Records France following the sudden departure of Alain Artaud. The reason for Artaud's departure is unknown; parent company EMI Recorded Music declined to comment. Chulvanij, who was assistant managing director, reports to EMI France president Eric Tong Cuong, who joined the company in February. **EMMANUEL LEGRAND**

# Hong Kong Biz Hit By Corruption Scanda

BY CLARENCE TSUI

**HONG KONG**—Hong Kong's 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 Sausing and TVB program controllers Ho Lai-tsun 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 label owned by local telecom 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 Tse Ting-fung, Yumiko Cheng and Eason Chan—were interviewed by the commission.



## 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-repertoire 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.

BMG Funhouse president Hide-

hiko 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 other 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 that labels have to redouble their A&R efforts to discover and nurture the domestic superstars of tomorrow.

## ARIA Keeps Battling

Continued from page 67

Vice Chancellors' Committee, accused ARIA of “overreacting” and said that accidental erasures 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 concerns about student privacy.

In January, EMI Australia, Universal Music Australia and Sony Music Entertainment Australia initiated civil proceedings against the universities.

If ARIA's 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 for a fine of \$300,000 Australian (\$195,000) for each infringement and five years' imprisonment.

ARIA's 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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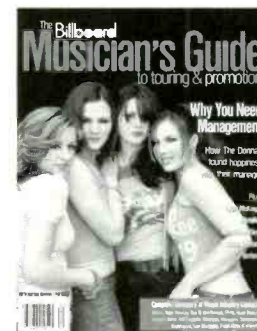
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## TELARC RECORDS

The top domestic sales position is currently available at Cleveland-based Telarc International. Though an indie label, Telarc is unique in having its own domestic distribution company and an internal and external sales department. A goal-oriented team player with major record retail sales experience and an understanding of multiple music genres is a must. In addition, strong organizational, communication, and management skills are essential.

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## McHugh Catalog Gets Boost From New CD

BY NIGEL HUNTER

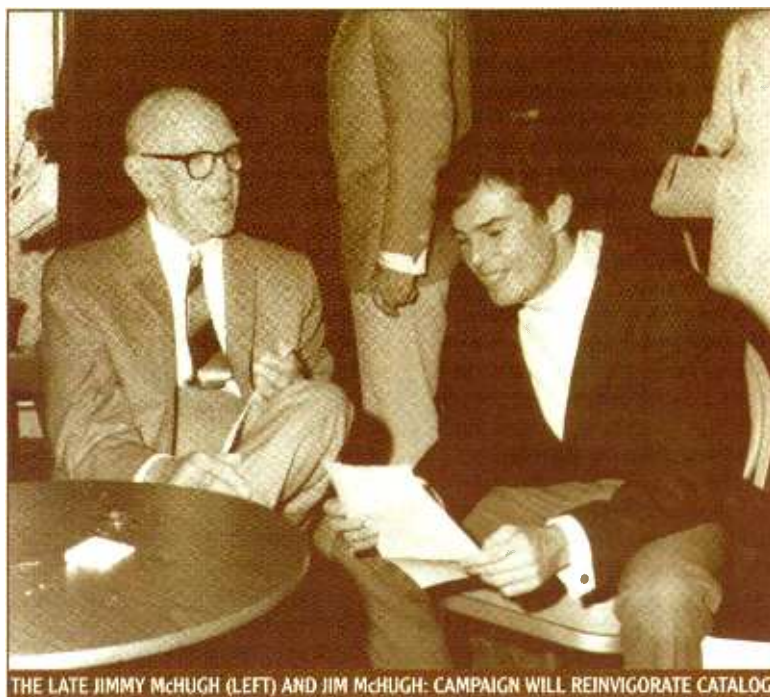
LONDON—The songs of Jimmy McHugh live on.

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 Allinson Show on BBC Radio 2—the 109th anniversary of the elder McHugh's birth. He took



THE LATE JIMMY McHUGH (LEFT) AND JIM McHUGH: CAMPAIGN WILL REINVIGORATE CATALOG

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 Nederlander 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

been for 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

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 Motown 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 slotted 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 evalu-

ators 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.

bers who pre-register before Aug. 29; an additional \$40 will be charged thereafter. More info is available at the SGA's [songwriters.org](http://songwriters.org) Web site.

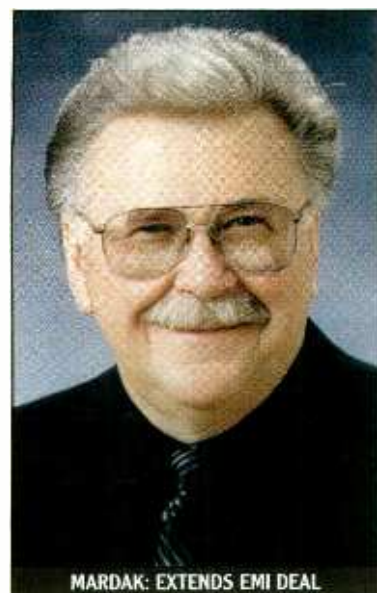
### SESAC'S NEW DIRECTORS:

SESAC 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**, cleffer 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.



MARDAK: EXTENDS EMI DEAL

agreement, EMI songs previously available only to North American customers can now be downloaded worldwide via [sheetmusicdirect.com](http://sheetmusicdirect.com), Hal Leonard's joint-venture Web site with London-based music

Words &  
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By Jim Bessman  
[jbessman@billboard.com](mailto:jbessman@billboard.com)



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-mem-













Billboard TOP JAZZ ALBUMS

Table with columns: This Week, Last Week, Peak, Weeks on Chart, Artist, Imprint & Number/Distributing Label, Title. Top entries include David Sanborn, Peter Cincotti, Diana Krall, and Herry Connick, Jr.

Billboard TOP CONTEMPORARY JAZZ

Table with columns: This Week, Last Week, Peak, Weeks on Chart, Artist, Imprint & Number/Distributing Label, Title. Top entries include Norah Jones, Kenny G, and Bernie Williams.

Billboard TOP CLASSICAL ALBUMS

Table with columns: This Week, Last Week, Peak, Weeks on Chart, Artist, Imprint & Number/Distributing Label, Title. Top entries include Marcelo Alvarez/Salvatore Licitra, Janusz Olejniczak, and Andrea Bocelli.

Billboard TOP CLASSICAL Crossover

Table with columns: This Week, Last Week, Peak, Weeks on Chart, Artist, Imprint & Number/Distributing Label, Title. Top entries include Sarah Brightman, Josh Groban, and Christopher O'Riley.

Billboard TOP NEW AGE ALBUMS

Table with columns: This Week, Last Week, Peak, Weeks on Chart, Artist, Imprint & Number/Distributing Label, Title. Top entries include Delerium, Mannheim Steamroller, and Yanni.

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

Billboard TOP CLASSICAL BUDGET

Table with columns: Rank, Artist, Title. Top entries include The Most Relaxing Classical Music, For Book Lovers, and 25 Greatest Hits.

Billboard TOP CLASSICAL MIDLINE

Table with columns: Rank, Artist, Title. Top entries include Baby Mozart, Disney's Baby Beethoven, and Viva Italia.

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

Billboard TOP KID AUDIO

Table with columns: Rank, Artist, Title. Top entries include Kidz Bop Kids, Various Artists Radio Disney Jams, and Various Artists Disneymania.

Children's recordings: original motion picture soundtracks excluded

Albums with the greatest sales gains this week... Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold)... RIAA certification for net shipment of 1 million units (Platinum)... RIAA certification for net shipment of 10 million units (Diamond).



















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## DAILY MUSIC NEWS



LINKIN PARK

### Linkin Park, Room 5 Crash Into U.K. Charts

Linkin Park's "Metemora" (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/BMG) came to an end. Entering at No. 1 is "Make Luv" (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 »

## HEAVY ROTATION



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92	Staraya Moskva Premium
91	Van Hoo Vodka
91	Stolichnaya Vodka
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90	Rain 1995 Harvest Vodka
89	Ketel One Vodka
88	Wyborowa Vodka
87	Kremlyovskaya Vodka
86	Finlandia Vodka of Finland
86	Alps French Vodka
85	Skyy Vodka
82	Original Polish Vodka
82	Glenmore Special
82	Fleischmann's Royal Vodka
81	Mr. Boston Vodka
80	Pole Star Vodka
80	Luksusowa Potato Vodka
80	Absolut Vodka
78	Cardinal Vodka
78	Barton Vodka
78	Barclay's Vodka
78	Amazon Vodka
76	Skol Vodka
74	Smirnoff Vodka
74	Crown Palace Vodka
74	Belvedere
72	Schenley
69	Mr. Boston's Riva Vodka

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