Brueuuce!
European Tour A Triumph;
U.S. Stadiums Are Next

BY RAY WADDELL

In what is shaping up as his most successful world tour in nearly 20 years, Bruce Springsteen has added more U.S. stadiums to his summer route, including an iconic rock engagement at Boston's legendary Fenway Park.

Any doubts that Springsteen remains a stadium-level attraction have been erased by the huge numbers he is garnering in Europe and the U.S.

(Continued on page 63)

Labels Bank On Domestic Talent

BY GORDON MASSON

LONDON—While acknowledging that local repertoire is risky business, international label executives say the investment in domestic talent is essential for future profitability.

Undoubtedly, local repertoire has helped fuel the growth of the European music industry during the past decade.

But with sales down in most markets and shareholders demanding better returns, the global record companies in particular are facing tough choices about the resources required to build, market and maintain (Continued on page 10)

Seeking Profits At 99¢

BY BRIAN GARRITY

NEW YORK—The music industry may have begun to figure out how to sell digital downloads, but making money from them is another story.

As the 99 cent digital singles model begins to take root across the industry through services like Apple Computer's iTunes Music Store, Liquid Audio, Rhapsody and a host of other set to bow for the PC this fall, industry executives and artist representatives are questioning (Continued on page 64)
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7. Two labels plan a host of blues releases in conjunction with Martin Scorsese's documentary series on PBS.

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2. Jazz Notes: John Snyder relaunches his 1970s artist-oriented label, Artists House.
3. Higher Ground: Flicker Records' new GM, Troy Vest, holds Pillar as his first priority.
4. "In the Spirit: Marvin Sapp walks a spiritual path with his Verity Records release, "Diary of a Psalmist."
5. Touring: John Mayer and Counting Crows' brand of back-to-basics touring is proving to be a success.
6. R&B: Hollywood Records focuses on R&B/hip-hop with the release of Calvin Richardson's debut, "2:35 PM."
7. Beats & Rhymes: DeVyne Stephens and Johnny Wright team up to present Upfront Entertainment.
8. Beat Box: Michael Prommer focuses on the facts as he launches his new company.
9. Latin Notes: Though she is no stranger to the Latin music scene, Aline is only now releasing her debut solo album.
10. Country: Pat Green has a slate of albums both new and old set for release on Republic.

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We're on the verge of a rebirth of rock'n'roll. All it needs is a little encouragement.

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HIGHLIGHTS

- NEW ARTIST SHOWCASES performances by:
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  CALIBE, The Royalty Network
  M1, THA LYRICAL MISTRESS, Newsmakers Prod.
  QUE & MALAIKA, Ernie Green Entertainment
- AURN SALUTE TO THE FINALIST RECEPTION
- UP CLOSE N’ PERSONAL SUPERSTAR INTERVIEW
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- Chris Atlas, Cornerstone Promotion
- Randy Chin, VP Records
- Will Griffin, Simmons Lathan Media Group
- Haqq Islam, GreeneStreet Records
- James Leach, SESAC
- Michelle Lin, VP Records
- Ted Lucas, Slip-N-Slide Records
- Bernie Resnick, Bernard M. Resnick, Esq., P.C.
- Anasa Troutman, Groovement, Inc.
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On Sesame Street

Boxed Set Celebrates Show's Musical History

BY CATHERINE APPLEFELD OLSON

In a time of musical segmentation and stratification, there remains a place where artists of all genres can play on common ground: "Sesame Street."

In celebration of the 35th anniversary of the seminal—and seminally hip—children's show, on Sept. 2, Legacy/Sony Wonder will release the three-CD boxed set "Songs From the Street."

The commemorative box features 63 digitally remastered artist tracks, 22 of which are being released for the first time and 12 of which are no longer commercially available.

The set, which also includes an extensive booklet with liner notes from Grammy- and Emmy-winning songwriter/producer/composer Christopher Cerf, kicks off a year-long campaign sponsored by "Sesame Street" creator company Sesame Workshop.

Slated to roll out throughout 2004 are a new teen-oriented clothing line, a separate video project, a possible Hollywood Bowl concert and a new series of classic artwork.

"Songs From the Street" is a celebration of one of the most creative and influential programs in the history of children's television, "says Michele Anthony, executive VP of Sony Music Entertainment. "We're very proud to be associated with Sesame Workshop as they mark their 35th year in children's entertainment."

Indeed, from its inception in November 1967, "Sesame Street" began building a musical guest roster without rival. The likes of Johnny Cash, Ray Charles, Celine Dion, Lena Horne, Billy Joel, B.B. King, R.E.M., Paul Simon, James Taylor, Steven Tyler and Stevie Wonder have all stopped by to mingle with the Muppets.

ARTIST PERFORMANCES

"I'll tell you why 'Sesame Street' is so cool," says longtime fan Tony Bennett, whose 1995 performance of "Little Things" is featured on the new set. "When I play with my quartet, the music is very much in the moment. And they are doing the same thing at 'Sesame Street' with words. It's spontaneous; it comes right from the head and the heart, and it is just wonderful."

"Being on 'Sesame Street' was one of the biggest highlights of a career that's had many; I got to sing with Grover—how cool is that?" Trisha Yearwood says of her 1998 version of "(Continued on page 63)

SoundScan Adds Download Data

BY MATTHEW BENZ

NEW YORK—In a move that reflects the rising commercial and strategic value of online music, Nielsen SoundScan has begun compiling sales of permanent music downloads.

SoundScan—a sister company of Billboard—will add these sales to its "nontraditional" category, which also includes Internet, mail-order and concert-venue sales of physical music.

Sales of downloaded singles and albums will be included in Billboard's charts for those configurations. In addition, SoundScan and Billboard will offer a new download tracks chart, which is previewed on page 64.

"I'm glad they're starting it now," says Jim Urie, president of Universal Music & Video Distribution. "Having data to look back on and look at how you're doing this year vs. last year and how the different things that you're trying to do work and affect the market is good. It's better to have that sooner than later."

"It's only appropriate that [SoundScan and Billboard] track all streams of music sales," adds Phil Quarataro, executive VP of EMI Music Marketing. "It further legitimizes the digital download format as a viable business model."

Sales data initially will come from the digital-music services run by Apple Computer, Liquid Audio, MusicNet, RealNetworks and Roxio.

(Continued on page 64)

British Lords Limit Media Deregulation

GORDON MASSON
and EMMANUEL LEGRAND

LONDON—The British music industry is celebrating what is widely being seen as its biggest victory in recent times after the government made a series of changes to the Communications Bill.

Added July 1 during a debate of the bill at the parliament's House of Lords, the amendments limit the media deregulation planned by Prime Minister Tony Blair's government (Billboard, July 5).

The amendments provide a legal duty for new regulator Ofcom to consider the impact of changes in license ownership or station formats. Clauses also reinforce Ofcom's role in awarding radio licenses.

"It was an important victory because it has to do with ensuring that U.K. music continues to get aired in the U.K.," EMI Recorded Music U.K. chairman/CEO Tony Wadsworth says.

Andrew Yeates, director general of industry body the British Phonographic Industry, is equally satisfied: "Firstly, we wanted a clause to recognize that when people apply (Continued on page 50)
Artists Put On Hold
Accounting Bill Pulled From California Agenda

BY BILL HOLLAND

A California bill to give recording artists more ammunition, ensuring they are paid correct royalties, was withdrawn from the Sacramento legis-

ciative calendar.

But the players involved say they'll be back next year to debate the mea-
sure's future.

Proponents and opponents of the legislation say they have bookmarked more debate on the bill when it is reintro-
duced in early 2004.

California state Sen. Kevin Murray, D-Culver City, withdrew his artist ac-
counting bill July 1 from consideration by the Assembly Committee on Arts, Entertainment, Sports, Tourism and Internet Media.

Murray's bill, SB 1034, would make it a "fiduciary duty" for a rec-
cord company to accurately report royalty earnings owed to its contract

recording artists. It would enable ar-
stists who have audited their labels and found underpayments to go to court to seek damages.

The lawmaker cited overwhelming focus by the legislature on the state-

budget crisis as a major reason for his action. He also pointed to suggested amendments offered by the committee that the feels are impractical.

The Senate passed Murray's bill 22-

15 May 29. His decision to pull the bill from Assembly Committee action effec-

tively kills it for the legislative year.

"We'll reinvent it in the early next year," Murray said. "By that time, mem-

bers won't be overwhelmed by this budget crisis [and] artists won't be on the road making their living on working on albums. It'll also give us more time to educate Assembly members."

A recording Industry Assn. of Amer-

ica spokesman commented: "We re-

pect that a sponsor of legislation can withdraw it for later consideration, but we will still oppose the bill."

A spokesman for the Recording Art-

ists Coalition sang a similar tune, albeit with a different refrain: "We defer to Senator Murray as far as how he wants to handle the bill. We're still in favor of the changes the measure would offer artists."

Murray countered that while cur-

rent law has an exception for outright fraud "the artist must prove a specific intent to be fraudulent on the part of the record company."

"Specific intent is one of the hardest things to prove in court," Murray added. "So the record company is free to be purposely negligent in its ro-

yalty accounting without penalty. No matter how bad their behavior, they suffer no penalty for underpayment. So there is incentive for the record com-

pany to play hide-the-ball."

Since Senate hearings were initiated by Murray in 2002, several major

recording companies have instituted changes in royalty and auditing pro-

cesses in an effort to bring clarity and simplicity to the process.

The RIAA argues that in light of recent royalty changes, the legislature "should give sufficient time for the market to adjust before rushing toward enacting legislation that will have ill effects on the industry."

Murray characterized the suggest-
ed amendments offered by the Assem-

bly committee before the canceled hearing as "off the point," adding, "technically, they call for legislating contract provisions, which both the industry and artists agree is not prac-

tical and won't hold up" in court.

The amendments included mandat-

ing a right to review or audit label ro-

yalty reporting, requiring that ongoing contracts include a "more favorable" minimum audit right of once every three years, prohibiting contract limits dealing with auditor contingency fees that often force cash-strapped artists to forgone audit rights and having label limi-

ts on accountants doing audits for more than one client at a time.

Fannypack Hopes Novelty Song Fosters Legit Success

BY RASHAUN HALL

NEW YORK—Summer always seems to be the season for fun and frivolous singles. This summer is no exception.

Tommy Boy recording act Fannypack is off to an early start with its tongue-in-cheek single "Cameltoe."

Best-described as an ode to "the frotal wedge," "Cameltoe" serves as the lead single to the group's debut effort, "So Stylistic" (July 8).

Tommy Boy Records founder and president Tom Silver-

man says that "Cameltoe" was an obvious choice for a first single.

"When we got the first six or so tracks, it was one of

them," Silverman says. "When we were playing them for people, 'Cameltoe' was the track that people immediately responded to."

While "Cameltoe" stood out for Silverman, it wasn't the Brooklyn, N.Y.-based quintet's first choice for the single. "It wasn't even our favorite song on the album," Fannypack's Cat says. "In fact, it's one of our least favorite songs."

"We got extremely lucky that we immediately got some attention, handmate Fancys adds. "We didn't want to use 'Cameltoe' as the first single, but apparently we were wrong."

While Cat, Fancys and the other members of the group—Belinda, Jessibel and Matt—may not have chosen "Cameltoe" as their introduction to the music industry, it certainly has provided results. (Continued on page 27)

Herbie Mann Dies

BY TROY CARPENTER

Jazz flutist Herbie Mann, who

achieved international acclaim by in-
corporating world music elements into jazz, died July 1 in New Mexico after a long battle with prostate cancer. He was 73.

Mann is one of jazz's most recognized flutists; he began recording in the mid-50's and had released dozens of successful albums, in-
cluding 1969's "Mem-
hia Underground" (At-
lantic), which peaked at No. 2 on The Billboard 200.

Mann fell in love with the rhy-

Riaa president Cary Sherman, who

flew from Washington, D.C., to attend the hearing, had earlier testified before a Senate committee that California law already provides remedies and protec-
tions to artists when companies fail to report and pay royalties accurately.

"California law recognizes an obli-
gation of good faith and fair dealing under contract law," Sherman said. "Deliberate underreporting is subject to the law on fraud, for which punitive damages are available."

The day after the Senate hearing, the RIAA issued a statement re-

minding industry members of their legal duty to accurately report royalty earnings.

"We're hard pressed to believe that people feel that they aren't under any obligation to pay artists the money that belong to them," the statement read.

"The RIAA's point is not that the artists are in any way bad people or dishonest. It's that their confusion has been cost-

ly to artists, more so than anything, and if the industry gets away with underpaying artists, then it's costing the industry itself."

The RIAA has launched a "101 on Copyright" website to help industry members understand the law. The site includes a "tip list" on leg-

islative news and updates, information on the law's key provisions, and other resources for the music industry.

The RIAA has also announced a "Spotlight on Copyright" program, which will feature a series of events and activities designed to raise awareness of copyright law and its importance to the music industry.

The RIAA's "101 on Copyright" website is available at www.riaa.org.

Herbie Mann, a respected flutist and composer known for his innovative and experimental approach to music, passed away on July 1, 2003, in Santa Fe, New Mexico. He was 73.

Mann was born on June 18, 1930, in New York City. He began playing the flute at an early age and quickly gained recognition as a talented musician. He attended Juilliard School of Music and studied with France Nivelle, a prominent French flutist.

After graduating from Juilliard, Mann began his career as a session musician, playing on records and in studio sessions with top artists of the era. He also formed the Herbie Mann Quartet, which released several successful albums in the late 1950s and early 1960s.

In the mid-1960s, Mann became interested in world music and began incorporating African and Middle Eastern influences into his music. His album "Memphina Underground," released in 1969, became a classic of the world music genre and helped to establish Mann as one of the pioneers of this style.

Mann continued to perform and record throughout the 1970s and 1980s, collaborating with a wide range of musicians and artists. He was a regular guest at jazz festivals and concerts around the world, and his innovative approach to music continued to inspire and influence other musicians.

In addition to his work as a musician, Mann was also a respected teacher and mentor, and he often gave master classes and workshops at music schools and universities. He was a recipient of numerous awards and honors, including multiple Grammy nominations and a Grammy Lifetime Achievement Award.

Herbie Mann's legacy continues to be felt in the world of music, with many young artists and musicians inspired by his unique style and approach. His music and influence will be remembered for generations to come.
Labels Plan Tie-Ins To PBS Blues Series

BY CHRIS MORRIS

LOS ANGELES—The U.S. Congress has declared 2003 “the year of the blues,” and Sony Legacy and Universal Music Enterprises (UME) are performing their civic duty. The two companies are issuing a flood of releases tied to the fall PBS series “Martin Scorsese Presents the Blues—A Musical Journey.” This is the second time that Sony and Universal have joined together for a PBS-related project. Two years ago, their mammoth effort for “Ken Burns Jazz,” ignited new interest in the genre (Billboard, Feb. 10, 2001), followed by appreciable sales.

Executives hope the upcoming releases will do the same for the blues. Sales in the genre totaled 8.5% of the entire business last year, according to Nielsen SoundScan.

“What the series of films can do, along with the promotion over the last year, is to make sure that people are refocused on blues music and everything that comes from blues music and make people understand that the music continues to live,” Legacy Recordings senior VP Jeff Jones says.

UME senior VP of A&R Andy Mckee says the excitement around the project by those involved feels like the groundswell surrounding the Burns Jazz series. But “it’s also different from the Burns—it’s an exciting new variation on a theme, which will reach the audience as effectively as the Burns series did.”

The series is executive-produced by Scorsese and airs Sept. 28-Oct. 3.

Promotion for the series begins Aug. 26 with the release of “The Best of the Blues,” a TV-advertised collection from UME’s UVT Records. The 21-track set is priced at $19.98. Like many of the packages tied to the series, it will include archival selections and songs recorded specifically for the series.

Tentatively set to contribute new material are Robby Cray & Shemekia Copeland, Bonnie Raitt, Van Morrison & Jeff Beck and Cassandra Wilson.

A five-CD box set will be issued Sept. 9 by Hip-O/UME. Offering a comprehensive overview of blues history, the cross-licensed box, priced at $59.98, tentatively will feature exclusive tracks from the series by Raith, Wilson, Los Lobos, Steve Tyler & Joe Perry of Aerosmith and Keb’ Mo’ & Corey Harris. Also due Sept. 9 are individual $18.98 soundtrack CDs for the seven highly impressive episodic stories in the series, each directed by a noted international director. Most will feature newly recorded music. There are also 12 artist compilations, going out at $11.98 each.

The Columbia/Legacy soundtracks include “The Soul of a Man,” from director Wim Wenders’ episode, with a bounty of new and archival recordings by Beck, Lou Reed, Lucinda Williams, Nick Cave, the Jon Spencer Blues Explosion, T-Bone Burnett, Alvin Youngblood Hart and others; “Feel Like Going Home,” drawn from Scorsese’s film; “Piano Blues,” from Clint Eastwood’s episode; and “Warming by the Devil’s Fire,” from Charles Burnett’s installment.

Hip-O/UME’s soundtracks will be “The Road to Memphis,” accompanying Richard Pearce’s episode, with new tracks by Bobby Rush, Gates Moore, Robert Belfour and Hubert Sumlin & David Johansen: “Godfathers & Sons,” from Marc Levin’s entry, with new recordings by Otis Rush, Lonnie Brooks, Magic Slim, Common, Public Enemy and Chuck D & the Electric MudKats; and “Red, White and Blues,” from Mike Figgis’ film, with new numbers by Morrison, Tom Jones, Jeff Beck and Lulu.

The artist packages comprise previously released material. Chronicles/UME’s titles feature the Allman Brothers, Eric Clapton, Jimi Hendrix, B.B. King, J.B. Lenoir and Muddy Waters.

Columbia/Legacy’s packages spotlight Robert Johnson, Taj Mahal, Bessie Smith, Stevie Ray Vaughan, Son House and Keb’ Mo’.

A seven-DVD set of the series will be issued Sept. 30 by Sony, selling for $139.98. Other PBS series, like “Ken Burns Jazz,” have also been issued on video during the shows’ broadcast airings.

Jones says the company hopes to include additional material on each DVD. Individual DVDs of each show will be released sometime in 2004. It has not been determined if “The Blues” will be released on VHS.

BPI Faces Myriad Challenges But Remains Optimistic

BY GORDON MASSON

LONDON—The future of the British music industry is dependent on intelligent cooperation among record companies, music publishers, government, radio, artist management, the media and even its monarchy. So said British Phonographic Industry (BPI) executive chairman Peter Jamieson at the trade body’s July 2 annual meeting.

Pulling no punches, Jamieson issued challenges to those key constituents, while reminding BPI’s record company members that they must first tackle internal problems. “Government only helps those that help themselves,” he stated.

Urging BPI members to “embrace new technology,” he said, “the future will mean making more sales to more people in more ways, but at [a] less [than] average price.”

Only hours after the successful conclusion of the music industry’s Communications Bill campaign (see story, page 5), Jamieson also took a swipe at those in the industry who shy away from lobbying by failing to meet with politicians. “You know, they are. It’s got to improve,” he said.

Reminding the government not to take the music industry for granted, Jamieson voiced hopes of gaining political support in several areas: expediting the EC Copyright Directive into U.K. law; recognizing music as a cultural product, exempt from sales tax; and taking trade barriers seriously, such as the “current U.S. visa nightmare, where musicians face interviews, fingerprinting and high fees for even a promo tour.”

Turning to music publishers, Jamieson commented: “We don’t belong in a tribunal. We belong together in a team of self-regulating architects creating new industry models of the future in an amicable and progressive environment.”

A similar plea was made by Jamieson to retailers to increase investment in online business because “music, a non-physical product, will not only remain the only product to depend simply on physical sales to recoup the cost of its investments.”

He reserved his harshest criticism (Continued on page 63)
The Ins And Outs Of VAT

To many outside the European Union—and, to be fair, to many within—the current lobbying blitz by the music industry over the VAT, or value-added tax, on recorded music did appear quite Byzantine.

The issue really is quite simple. The industry wants to see the VAT reduced so that consumers can pay less for CDs.

That’s the simple part. Now it gets complicated.

VAT was created in the 20th century as an “invisible” tax that would be incorporat ed into the price of goods. VAT now represents more than 50% of the tax revenue in most European countries.

All prerecorded music carriers are subject to VAT, albeit at different rates in different EU member states. The rates range from 16% in Sweden to 25% in Greece. On average, about one-fifth of the price of a CD bought by an EU consumer goes to an EU government.

Perhaps there’s nothing wrong with that. Except that in many countries, books and other copyrighted works are treated differently. These so-called “cultural” products enjoy VAT rates of up to only 6%. In some markets, they are not taxed at all.

The music community in Europe is asking for similar treatment. Why should a book about Mozart or Eminem be in a different tax category than a CD of Mozart’s sonatas or Eminem’s “The Eminem Show”?

The European movement in favor of a lower VAT rate has its roots in France, where cultural matters are taken seriously. The French music industry has always viewed the different rates as unfair and discriminatory.

The industry in France was quick to utilize last year’s presidential election to win the support of then-candidate Jacques Chirac, who now is sponsoring the cause at the EU level.

With France fully geared up, the International Federation of the Phonographic Industry and other trade groups have hopped onto the VAT handwagon, creating the first industrywide effort to lower the tax.

The industry’s case is a good one. If rates are cut, sales would rise and make up the tax revenue shortfall. What’s more, local businesses, including hard-priced retailers, would be supported. They too, pay taxes.

The industry has presented research backing the contention that a drop in VAT rate would help music sales. More than 1,200 artists, including Elton John, signed a petition asking for fair treatment. Retailers and labels have pledged to pass on the benefits of a lower tax rate to consumers.

Unfortunately, tax-related issues are matters for local governments, which are already at war with the EC over tax breaks for recording studios. To complicate matters, Europe’s executive body, the European Commission, sets the agenda for rate reform.

This is where it gets sticky. The EC is engaged in a vast effort to harmonize tax rates in Europe, but proposed reforms require unanimous approval by the 15 EU member states. In the VAT case, some countries, like Denmark, are openly hostile to any fiscal change.

The EC itself has not warmed to the idea and has left music off its list of products likely to see rate reform.

The EU’s Council of Ministers will meet July 15 to discuss the EC’s fiscal proposal. Any council member—there’s one from each EU state—can bring up the VAT issue and push for tax relief on music.

Still, many in the industry feel that current economic conditions have doomed the cause.

Nevertheless, the industry must press its case, as fiscal discussions continue among the complex web of EU rules. In the end, any decision to lower the VAT on recorded music will be political. EU politicians should understand that lowering the VAT on CDs would not only be a fair measure but one also likely to please young consumers. In other words, it’s a good political exercise at a relatively low cost.
Synch Income Is The Key To Supporting New Writer/Artists

Publishing’s Real Economics

A recent Billboard cover story reported that big publishing advances to new songwriters were drying up. In the article, a list of high-profile publishers (as well as attorneys and managers) cited the “new economics of publishing deals,” arguing that their necessary response to piracy and the recession-driven drop in traditional royalty flows was to significantly decrease offered advances to new writers and acts.

Since all admitted that decades’ worth of huge publishing advances were based almost entirely on the mathematics—the publishers’ estimation of that act’s ability to generate lots of mechanics—that this new advance austerity would seem a logical trajectory to the logical reality.

What is troubling, however, is the apparent conventional wisdom on the part of those polled that, under the new paradigm, they would be signing fewer writers and baby bands and that those writer/artists should no longer expect their publishers to be an economic engine, financially supporting their careers in the early going.

Much of this seemed to be based on the assertion that new writers see most of their income from mechanical royalties on records sold, and with record sales down, revenue flow (and the advances they inspire) dwindles to practically nothing.

While some lip service was given to publishers partnering with writers in offering demo time and career advice, one got the impression that most did not have a good answer as to how they would drive their new signings’ income.

There’s something terribly wrong with this picture. Music publishers, from their earliest inception in the days of Tin Pan Alley, were supposed to be the songwriters’ equal partners in the aggressive collection of royalties and the proactive promotion of songs and careers—by any means necessary.

Somewhere along the way, as publishing companies have become bigger and bigger, the pursuit of market share seems to have become more important than the early discovery of promising talent.

Over time, a generation of publishing executives has become unwilling or unable to offer their diverse rosters focused promotion, leaving song plugging and artist development to the writer/artists themselves.

While I don’t believe this was ever acceptable, in an era where the resources of record companies, managers, agents and others are severely diminished, I think it’s nothing short of criminal.

The truth is, publishers have more new avenues by which to generate early and ongoing income for their writers and writer/artists than ever before.

With the explosive growth of global media—from cable to digital—the production of TV and film programming has exploded.

While the top charting acts and biggest hits still command a good deal of the highest-profile synch uses, at least 50% of all songs placed in network and cable TV series and feature films are by newly signed up-and-comers, as well as unsigned acts.

Directors and music supervisors—who are always tracking current hits, generally looking for evocative, licensable songs that fit their scripts—don’t care much if the act is on a label, and they are pleased and thankful when a music publisher takes the time and effort to present a killer track.

Similarly, advertising company creatives are actively looking for vibe, under-the-radar music—whether by signed or unsigned acts—to underscore hip campaigns and are more open than ever to the smart suggestions of publishing creatives.

And the makers of a slew of new technology-driven products, from interactive videogames to chip-driven consumer products to value-added DVDs, are more willing to use a new writer/artist’s quality song or score than the much more expensive work of a more established artist.

A good number of up-and-coming writer/artists use the consistent flow of synch income that their output has generated to do everything from pay for new equipment and recordings to develop Web sites, hire publicists and undertake their tours—basically all the things necessary to keep their careers on track.

Indeed, such efforts are not just key to supporting writers financially in the early going but a critical means of introducing their music to the world.

We’ve found that a series of high-profile synch placements in the right media is capable of effectively introducing a new artist to millions of likely fans. With the right focus and contacts, it’s now possible for a music publisher to not only place an artist’s songs in highly visible programming but also negotiate for end-of-show ad cards, publicity on a show or product’s Web site and the hot linking of a band’s own Web site directly from the licensor’s site.

In as little as one year’s time, such synch-driven artist development campaigns can accomplish what many years of small-town gigging used to.

So while upfront advances may be necessarily shrinking along with mechanics, the tools to generate new and considerable capital organically—and, at the same time, contribute meaningfully to the development of our songwriter/producers and breaking of our writer/artists—are in all of our hands right now.

Any publisher that does not commit significant resources to aggressively exploring these new avenues is doing a disservice not only to its writers, but also to their own ongoing economic health and to the overall credibility of our business.

Mark Fried is president of Spirit Music Group in New York.

Letters

‘Idol’ Successes Prove Public Wants Singles

First off, the new look and style of Billboard is breathtaking, and long overdue. All the right moves were made.

However, in the June 28 issue, the feature dealing with Simon Fuller makes reference to “the fading market for retail singles.”

This inference is misleading and incorrect. The singles market has not faded; the availability of product has been deliberately phased into oblivion, out of ignorance and greed.

All the woes of the industry can be traced to the genocide of the retail single, as a revist to my Commentary in the Jan. 25, 1997, issue of Billboard will make clear.

In that piece, in which I identify the singles market as the key to bringing in the next generation of music buyers, I warn of “bringing the industry to its knees in the next 10 years.”

It seems that I was right on target, get, as the loss of the retail singles market led to the illegal download singles market, which is spurred and spawned by the majors.

The success of the “American Idol” singles is clear proof that the public wants and will support singles and that the format benefits the industry overall.

Jimi LaLumia
Record Connection
Ronkonkoma, N.Y.

Gamble & Huff Deserve Fame, Too

A recent letter by Alan Warner regarding the need for a Record Producers Hall of Fame had me pondering the fate of Kenneth Gamble and Leon Huff.

It is hard to believe that the inventors and architects of the Sound of Philadelphia have yet to be recognized by the Rock and Roll Hall of Fame.

If their production chores aren’t enough to induce them, then how about the songs they wrote? Or the record company [Philadelphia International Records] that they founded in 1971?

I might also throw in a plug for some of the Hall-worthy artists that these men had on their label: The O’Jays, Teddy Pendergrass and the Spinners, who used Gamble & Huff’s stable of writers and producers while on Atlantic Records.

As the Hall begins to induct artists whose first records came out in 1978, it is time for them to recognize Gamble & Huff—worthy additions to anyone’s Music Hall of Fame.

Tom Lane
Editor, Tom Lane’s Music Page Online
Marina, Calif.

Editor’s Note: Gamble & Huff were inducted into the Songwriters Hall of Fame in 1995.

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, NY, 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.
Domestic Talent
Continued from page 1
tain domestic rosters.
Domestic acts are thought to return lower margins than international stars, but they still can be extremely profitable in their home markets. "Successful markets earn at least the same money with domestic repertoire as they do with international," says Jorgen Larsen, London-based chairman/CEO of Universal Music International (UMI).

If they are not successful, you have to look for the reason somewhere else, like in local A&R abilities. You may have the wrong roster or the wrong guy making creative decisions," he says.

But at least one prominent media analyst questions the ability of record companies to build profits through their reliance on home-grown talent.

"Logic would dictate that local repertoire is likely to generate lower margins than the big international labels and therefore it's not such a fan-
tastic trend for the industry," London-based UBS Warburg media analyst Helen Snell says.

She explains: "When you start to get into stratospheric levels of global sales, the marginal economics just keep getting better and better. There comes a point at which there is just a fixed cost associated with producing, and the more sales are made, the more the level of profitability increases.

"Other than English-language releases from the U.S. and the U.K., it is rare that an album racks up multi-million sales outside its home territory. "So the markets where you get into the sweet spot [can be] start bringing in the numbers, and profitable economies get better and better, but much more restricted," Snell says.

Similarly, Doug D'Arcy, founder of London-based music consultancy Sound Check, which advises Universal president Theo D'Arcy, says, "Profit has to be lower on local repertoire. [Record companies] have to sign it, they have to develop it—and that costs money—and they have to market it in the territory, which is quite expensive."

But D'Arcy adds that record companies would be wrong to turn their backs on domestic A&R.

LOCAL SHARE RISING

The latest "Recording Industry in Numbers" yearbook from the Interna-tional Federation of the Phonographic Industry (IFPI) states that the past five years have seen a clear trend toward increased market share for domestic repertoire in most European markets.

"Major labels have to deal with local repertoire, because in any given market, local repertoire accounts for 50%, 30% or 60%, depending on what territory you are in," D'Arcy says.

"This is a trend in which it is less profitable than global megastars. There is a threshold of marketing spend beyond which you get takeoff, and that's the most profitable end of the business. Once Shania Twain has sold 7 million, you clock on to the next 10 million after that, and you've got very serious returns on sales."

Other industry executives challenge that perspective.

Larsen says: "By and large, if you have a successful domestic artist, it doesn't matter if it's in a large market or a small market: That artist is probably more profitable [to the local affiliate] than an artist coming from outside.

"Although a small market will get, for instance, U.S. repertoire free of charge—in other words, it does not have to share the artist advances, the video costs a lot more to market—it pays a higher inter-company all-in fee to the country of origin," Larsen continues. "Whereas to the local artist, it will pay a lower royalty normally, where sales get above a certain level, will give you higher profitability."

Rick Dobbs, New York-based president of Sony Music International, says: "For some companies, in some territories, [local repertoire] may very well generate low profit margins. But in any discussion about margins, we have to be careful. We don't run Sony Music as Sony Music France disconnected from Sony Music World. We run it as a global company—what is important to us is the job that we do on behalf of our artists in each of the markets where we have responsibility to do that."

Labels also note that the U.S. and the U.K. are not the only markets that can thrive on exporting talent. Spanish-language repertoire also travels well.

Mariano Perez, president of Warner Music Spain and Portugal, says, "Because we export our artists to Latin America, for us, local artists are more profitable, in many cases, than international. I don't know of any other European market that has the same opportunities to export the music outside of its own territory."

At the same time, IFPI figures show that the biggest global sellers are not owing the graphics on their own local releases—meaning that the majors have to look to local acts to maintain revenue.

But taking a risk on signing such acts as new Albans as if used to be. Label chief tells Billboard that the economic difficulties currently affecting the industry are dictating policy on signing new acts.

Gero Caccia, executive VP of Warner Music Europe, says, "The industry needs to become much more careful in making investment decisions. Breaking a new artist is becoming more difficult, and the investment for marketing these acts is becoming more expensive. What has changed in the last 12 months is that we need to be more focused in selecting the right projects: We need to invest more money in less projects." Dobbs concurs. "There was a time several years ago that nearly every market was on the increase and people were, as [U.S. Federal Reserve Board] chairman Alan Greenspan would call it, in irrational exuberance of the growth market and were signing more acts than they could expect to have with success."

UMI's Larsen says: "You have a number of smaller markets where the domestic marketplace, especially if it is a language that doesn't travel, is so small that it has risk factor automatically higher. If that market shrinks, the risk becomes even higher."

A case in point is the Netherlands. Theo Roos, president/CEO of Universal Music Netherlands, reveals, "We're cutting fewer acts, deals are becoming a bit less heavy and more marketing money than before has to be spent to break domestic acts."

Across the border from Roos, Bernd Dopp, president of Warner Music Germany, is experiencing similar con-

strains. In a dramatically declining market—we are down 25% year to date in Germany, coming on top of the 11.2% we lost last year—the "com-

penation] level domestic acts have on deals is now over-proportionately high. "We are very restricted in our release policy," Dopp adds. "We have to be very careful and sensitive that we sign the right acts and release the right singles."

But Dobbs says Sony has not rewritten its local repertoire policy. "I like to think our approach is one of very care-

ful scrutiny of what we sign."

Despite her concerns about margins, analyst Snell also sees the wisdom in local repertoire centers. "I'm not suggest-
ging for a minute that [the growth of local repertoire] is an overall nega-
tive, because if you're going to have a global business, you have to be active in every market," she says. "But if you're not active in every market, you're not going to be signing new talent."

BUILDING A CATALOG

New talent, carefully chosen, can drive profits for years, label executives point out.

Yann-Philippe Blanc, chairman of Warner Music France, looks at the big picture. "You can not add the whole back catalog of a local act to whatever amount of a local act than you could an international act," Blanc says. "So in France, when an international act is a major success, you're looking at maybe $200 million in sales, but the equivalent success on a local in France might bring sales of 2 million."

"If you add the whole back catalog of local repertoire, in terms of a revenue source, it is extremely profitable," Blanc adds the caveat: "Of course, to have a catalog, you have to start by building one. According to where you are in that cycle, then obviously your investment spend is higher, or your return on money is higher."

In France, local repertoire accounts for 60% of the overall market. Last year, nine of the top 10 albums in the market were in French language, including the No. 1 seller, Patrick Brueel's "Entre-Doue."

With this emphasis on local talent, France had been notable for several years as an area of declining music sales. Then in fourth-quarter 2002, sales slipped 6% from the same period in 2001. The downward trend has continued, with sales off 6% in the first quarter of 2003.

Against this backdrop, Blanc admits that the cost of breaking new acts in France can be high. "A local act usually does not break big on its debut album, normally we take the progression of two or three albums to find out if an act will succeed."

"So the entry price into the market is high for local acts, but at the same time, you are building a catalog that at some point will generate money. And if you really score big, you can make money more on the local act than a big international act."

Strength in local repertoire also helps in dealing with legislative issues and political controversies. Blanc says, "It is obvious that when you contribute to a type of cultural development in one's country, any government or officials will be sensitive to your efforts in that area."

Roos observes that the strong domestic repertoire presence there is helping the industry's lobbying efforts. "We use it in our fight for VAT reduc-
tion, anti-piracy, copyright protection and so on."
Eminem At Work On Shady's Future

When he's not tossing baby dolls out of his hotel window in Glasgow, Scotland, Marshall Mathers, aka Eminem, continues to work on his next project. Songwriter Luis Resto, with whom Eminem and Jeff Bass shared an Oscar for "Lose Yourself," tells Billboard that when Mathers is in Detroit, "[Eminem] and I work together every day. We're writing for artists on Shady Records: Obie Trice and D12 and after that, it will be Eminem again."

Resto continues, "A lot of the time we're writing for all three projects. You go in and you're jamming, doing music, and it gets spread here and there. Some stuff goes to Em, some to Obie and some to other artists. We sit down and write and we parcel it out. Marshall takes home CDs and he listens to them, some things intrigue him, some things not as much—you just keep hacking the ideas and see what comes of it."

Trice's Shady Records/Interscope debut is set for a September release, while street dates for D12 and Eminem have yet to be set. An Interscope Records representative says Eminem's album will not come out until 2004.

STUFF: Queen Latifah. Anschutz Entertainment Group president/CEO Tim Leiweke and Blue Note Records president Bruce Lundvall are recipients of the 2003 Children's Choice Awards from the Bogart Pediatric Cancer Research Program of the T.J. Martell Foundation. The ceremony will take place Oct. 23 at the Kodak Theatre in Hollywood, Calif.

Fountains of Wayne snared Rachel Hunter to star in the title role in the video for "Stacy's Mom." The first single from the band's current S-Curve album is about having a crush on your girlfriend's mother. The clip, which goes to video outlets this week, was directed by Chris Applebaum.

Jane's Addiction Returns 'Strays' Is First New Album In 13 Years

BY JONATHAN COHEN

Assembling a promotional campaign for a veteran band that has been out of the spotlight is a tough enough feat. But Capitol Records is facing the daunting task of reintroducing a group that hasn't released a new album in 13 years.

Luckily, the campaign behind pioneering alternative rock outfit Jane's Addiction's "Strays," due July 22, has had a huge prerelease boost from first single "Just Because."

The song is No. 4 on Modern Rock Tracks after four weeks, returning Jane's Addiction to the top of the chart at which it scored five top 15 hits between 1988 and 1991. The tremendous response bodes well for the fortunes of "Strays," as well as the revived Lollapalooza tour, which the band will headline for the first time since the event's inaugural 1991 run.

"We had to make sure we brought Jane's back to its core base," Capitol senior director of marketing Ricky Riker says. "We distributed several hundred thousand stickers in rock clubs and tattoo parlors to remind kids that Jane's is back together."

Once "Just Because" went to radio in early June, Capitol "moved into making the band accessible," according to Riker. Jane's made surprise appearances at festivals sponsored by WBCN Boston, KROQ Los Angeles and WHFS Baltimore, ensuring that fans were aware that "Jane's is headlining Lollapalooza, they'll have a new record out soon and they already have a huge song on the radio," Riker says.

As an added incentive for buyers, a limited-edition pressing of "Strays" will include a bonus 30-minute DVD, featuring live versions of three new tracks, interviews and studio footage. "We wanted this to be something the fan of Jane's Addiction would look at as a prime piece to add to their collection," Riker says.

(Continued on page 13)
Snyder Rebuilds Artists House

Veteran producer John Snyder has relaunched Artists House, the jazz label home of Snyder-produced artists including Ornette Coleman, Gil Evans and Chet Baker.

The rejuvenated Norwalk, Conn.-based, Rykodisc-distributed company retains the original’s idealism, with artists again owning their masters and approving all production aspects.

"The goal is to record music that might not otherwise be recorded and present it in a way that pushes the technology and addresses issues facing the music business," says Snyder, who founded Artists House in 1977, having previously worked for CTI Records and A&M’s Horizon. Shuttering his label at Atlantic, before heading out in 1987 as an independent producer.

An unsolicited private foundation grant last spring prompted Artists House’s restart as a nonprofit, with all proceeds going to the production of more jazz and other noncommercial genres neglected by the majors. Initial releases are literary jazz artist Nancy Harrow’s “Winter Dreams,” Allman Brothers’ bassist Oteil Burbridge’s hard Oteil & the Peacemakers’ “The Family Secret,” and “Scrapomatic,” a self-titled debut disc by a group led by Derek Trucks Band lead singer Mike Mattison and guitarist Paul Olsen.

Due Aug. 12 are the BobBrookmeyer/Kenny Wheeler Quintet’s “Island” and keyboardist/violinist Jason Crosby’s “Four Chords and Seven Notes Ago.” On Sept. 23 comes acclaimed singer/songwriter/trumpet player Rami Lyle’s “Somersault” and avant-garde jazz pianist/composer Vijay Iyer’s “Blood Sutra.”

Further fostering improved consumer relations, most Artists House titles will include an accompanying DVD documenting the recording sessions and even including music lessons by the artists.

All of this creates “a community of interest,” Snyder says, consisting of "artists who want to create music for those who want to hear it and are willing to pay a reasonable price for it—with profits channeling back into the creation of more music.”

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Jane's Addiction
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And although Lollapalooza's July 5 launch in Indianapolis comes more than two weeks before "Strays" hits retail, Capitol hopes to have in place a promotion wherein fans who pre-order the album will receive a download of the full album that times out at street date.

"The band is on the road, and we want people to know the new music," Capitol VP of new media Ted Mico says. "But we want to do it in a fashion that still allows us to sell records."

BACK IN THE GROOVE

The first incarnation of Jane's Addiction—frontman Perry Farrell, guitarist Dave Navarro, bassist Eric Avery and drummer Stephen Perkins—splintered in 1991, just as alternative rock was exploding into the mainstream.

Its members pursued various side projects before reuniting for a 1997 tour minus Avery, who was replaced first by Red Hot Chili Peppers' Flea and then by Porno for Pyros' Marilyn LeNoir.

According to Navarro, the band did not get serious about returning to the studio until its 2001 Jubilee tour.

"We saw how it was going, and we were really digging it," he says. "It was then that Perry said, 'What do you think about making another record, because we can't continue touring without new songs. We're going to go crazy.' I said, 'I agree.' I mean, I love our catalog, but come on. Let's play something else."

Remarkably, the music on "Strays" in no way betrays the decade-plus layoff since Jane's Addiction's 1990 swan song, "Ritual de Lo Habitual," which has sold 1.1 million copies in the U.S., according to Nielsen SoundScan.

Produced by Bob Ezrin (Pink Floyd, Kiss), the new set is awash with the group's signature heavy, psychedelic sound.

Highlights include the groove-rooted "Wrong Girl" and "The Riches" and the intense rock of "Price I Pay," "Just Because" and "To Match the Sun," which Farrell describes as "a deep love song about a fellow who has to travel an awful lot and leave his loved ones behind."

Aside from "Suffer Some" and the acoustic-tinged "Everybody's Friend," all songs were written in the studio.

Navarro says sessions "kicked up to another hyperspeed notch" once bassist Chris Chaney joined the band (tracks recorded with LeNoir were scrapped). The guitarist also credits Ezrin with helping the band "turn songs around that we didn't really believe in."

"I think it is possible that 13 years ago, we wouldn't have approached the level of musicianship that we did here," Navarro admits. "Something comes from just playing our instruments for this long. We have limitations on what we want to present, but when it comes to trying stuff, we're completely open guys."

ON THE ROAD

Farrell says that the new material will have a major presence on the band's Lollapalooza setlist. "We want to give the people who have never seen Jane's some old songs," he says, "but at the same time, we're extremely excited to play them new material 13 years in the making."

At each Lollapalooza show, audience members will have the chance to meet the band or have their tickets upgraded by participating in the interactive "Mindfield" game.

In a further element of interactivity, Mico says fans will be able to remix tracks from Jane's and other Lollapalooza bands using raw materials found on the soon-to-relaunch janeaddiction.com.

Riker says Capitol has four different street teams mobilized to spread the word about the album and tour, including one that will visit other major summer package treks. On street date, Jane's will make its first-ever in-store appearance at a location to be determined in New York, and it will also perform on CBS' "The Late Show With David Letterman."

The Beat
Continued from page 11

"Rubberneckin,'" is the companion to ICA's extremely successful "Elvis 30 #1 Hits." That collection, which RCA released in October 2002, debuted at No. 1 on The Billboard 200 and has sold 2.9 million copies in the U.S., according to Nielsen SoundScan.

IN THE PIPELINE: "Life for Rent," Dido's follow-up to 1999's "No Angel," will be released Sept. 30 on Arista. The first single, "White Flag," goes to adult formats July 7. The single was produced by Dido and her brother Rollo. "No Angel" sold more than 12 million copies worldwide, according to the label. . . . Aeromart's blues album, which the band had predicted would come out by year's end, has been pushed back to at least January 2004 (billboard.com, June 30). The Columbia release will include a mix of blues classics and new Aeromart tracks. The band is co-producing the album with Jack Douglas . . . . The Bangles will release their first album of new material in more than 10 years Sept. 9, when "Doll Revolution" comes out on Koch Entertainment in the U.S. It's the band's first new music since it reunited four years ago to record a song for the soundtrack to "Austin Powers 2: The Spy Who Shagged Me."
Vest Joins Friends At Flicker

Troy Vest has joined Flicker Records as GM. He will oversee sales, marketing, brand management and operations for the Franklin, Tenn.-based independent label, previously senior director of major accounts for EMI Christian Music Group's Chordant Distribution. Vest exited April 1 after 10 years with EMI's Christian division. Flicker is owned by Audio Adrenaline members Bob Herdman, Will McGinnis and Mark Stuart. Herdman, who came off the road when the label launched in January 2000, will continue to serve as president. “I’ve been friends with the Audio Adrenaline guys for years,” Vest says. “I knew that I wanted to work with these guys at some point.”

There are three things that are important for any solid business relationship. You’ve got to like them, trust them and respect them. And I can say beyond a shadow of a doubt that I love these guys. I respect what they’re doing, and I trust who they are and what they do.”

Vest is already working at the Flicker offices and says he’s impressed by the operation. “Bob has done an amazing job being the lead visionary for this company, putting together a team of really scrappy, aggressive employees that have taken the label to where it is.”

One of Vest’s first priorities is Pillar. The rockers remain on Flicker but are now also part of the Geffen roster. Vest is also gearing up for the Sept. 2 release of Stereo Motion, which will be Flicker’s first new release since November 2002. The label’s roster includes T-Bone, the Swift, Everyday Sunday, Royal Ruckus, Riley Armstrong and new act Kids in the Way.

PEARS AWARD: Michael Dowdle and Kenneth Cope were among the top winners at the Pearl Awards, held June 20 at Cottonwood Auditorium in Salt Lake City. Dowdle and Cope each took home three honors at the event, which will air July 13 on ABCA. C. C. Call, Jericho Road and Hilary Weeks walked away with two awards each. Jerold Ottley was presented with the Legacy Lifetime Achievement Award, and Utah senator Orrin Hatch was the recipient of the Rich Gibbons Humanitarian Service Award. For a complete list of Pearl winners, visit billboard.com/awards.

Verity Opens Sapp’s ‘Diary’

With the July 22 release of “Diary of a Psalmist,” New York-based Verity Records hopes to establish former Comissioned frontman-turned-solo-performer Marvin Sapp as “one of the premiere singers/preachers in the gospel music industry,” reports excitement as well,” he adds. “We’re hitting all the major markets, including Memphis, L.A., Washington, D.C., Chicago, New York and Detroit. In each city, he’s doing performances and preaching engagements at churches.”

For Sapp, the project is a culmination of a personal and spiritual journey. “I chose the title of the album as both a chronicle for people to learn how to worship and praise God based on my own personal experiences and what I wanted people to see me in a different light to understand who I am and who God called me to be.”

GOSPEL CATCHEST ‘IDOL’ FEVER: The newest surge in reality shows is coming to gospel. From “Gospel Dream 2003” to Washington, D.C.-based Sweet Estates Entertainment’s “National Gospel/Christian New Artist Showcase,” there is no escaping the phenomenon that has captivated American TV audiences. “Sometimes, all you need is a chance,” Bishop Paul Morton says of “Gospel Dream,” which is being pitched as gospel’s version of “American Idol.”

The talent search will be taped for TV during the 10-year anniversary celebration of the Full Gospel Bap-
Mayer, Crows Take Their Guitars On The Road

BY SUSANNE AULT

LOS ANGELES—Despite their low profile, male singer/songwriter tours are shaping up as high priorities for summer music fans. The coming of John Mayer and Counting Crows tour lacks the skin-baring theatrics of the Christina Aguilera/Justin Timberlake outing. Unlike Lollapalooza or Ozzfest, Jack Johnson does not boast multiple headliners. In contrast to Mariah Carey, newcomer Jason Mraz is not returning to the stage for the first time in several years.

But all are selling tickets.

Promoters and booking agents believe the acts’ laid-back, “just me and my guitar” approach is endearing to the fans.

The Mayer/Crows outing “will be one of the 10 biggest tours of the summer,” promises Mitch Rose, senior music agent at Creative Artists Agency, which represents both acts.

Spanning 42 shows, the arena and shed road trip starts July 7 at Fiddler’s Green Amphitheatre in Englewood, Colo., and wraps Sept. 2 at Verizon Wireless Amphitheatre in Charlotte, N.C.

Rose says 19,000-capacity concerts Aug. 22 and 23 at the Tweetser Center in Boston should both sell out. Already cleared are two 19,000-capacity shows Aug. 26 and Aug. 28 at the PNC Bank Arts Center in Holmdel, N.J.

Mayer had muscle early in his touring career as well. Of the 84 shows reported to Billboard in 2001 and 2002, 55 were sellouts; overall, the tour reached 94% of capacity at venues.

“I think it’s a simple explanation. It’s because it’s real. There’s not a lot of pyro or special effects,” says Jeff Rice, senior VP at House of Blues concerts, regarding the expected Mayer/Crows sellout July 11 at the Gorge Amphitheatre in George, Wash. “But it’s about things people can relate to.”

Mayer says that the romantic nature of his songs speaks to the guys as well as the gals.

“That’s the guitar-playing part of it,” he says. “If I didn’t play the guitar and just sang, well, think about it: The guitar is almost phallic and the vocals are vaginal. That’s the first time I’ve thought about that!”

Several observers think the teens who flocked to Backstreet Boys and ‘N Sync shows several years ago are now craving more grownup music.

It’s hard to tour nowadays. It’s expensive — people are hemorrhaging money on summer tours. The Crows, while arguably more established than Mayer, agreed to have the singer/songwriter be the closing act for all their shows. “Bios and egos did not get in the way of this happening. Everyone was incredibly intelligent,” CAAs Rose says. “If this is a concession, it’s one that we didn’t hurt the Counting Crows. It helped make the package happen. Both camps will benefit from the other’s fan base.”

While Duritz says he likes the quiet style of Mayer and Johnson, he admits being skeptical of musical trends in general, “because any movement is a tired thing. All it means is that a bunch of people are copying somebody good.”

Yet there are signs that singer/songwriters are here to stay.

Mraz, one of the up-and-comers, is on his first summer tour since the October 2002 release of his Elektra debut. “Waiting for My Rocket to Come.”

The album may be a modest seller (100,000 copies, according to Nielsen SoundScan), but “ticket sales are spectacular. Sellouts across the board,” says Marty Diamond, president of Little Big Man and agent for Mraz. The singer will play about 20 club dates in July and August.

Inexpensive tickets help in the fan-building strategy. Mraz tickets are averaging $15-$20 apiece; Johnson/Harper, $35; and Mayer/Crows, $30-$45.

“They are very cognizant of their fan base,” says Don Strasberg, a Clear Channel Entertainment promoter for sold-out Jackson/Harper shows Aug. 27 and 28 at Red Rocks Amphitheatre in Denver. “Jack played the Fox Theatre [in Boulder, Colo.] for $20. He could have easily charged $50, but he wouldn’t dream of it.”

WEB SITES BOOST SALES

The singer/songwriters also make good use of their Web sites.

“I owe most of my popularity to the Internet,” says Mraz. “This became obvious to me when I would visit a city I’d [never been to] and find a room full of supporters. They would not only sing songs from the record, but I could tell they had ordered the CD songs from my Web site.”

Jim Mallonee, HOB VP of Concerts Southeast, credits Johnson and Harper’s Web sites for recent sellouts of HOB club shows in Myrtle Beach, S.C., and Orlando, Fla.

KCWR Takes Concert Promotion to East Coast

BY SUSANNE AULT

LOS ANGELES—It is almost unheard-of for a radio station to promote shows outside of its home market. But that’s precisely what Los Angeles-based KCWR is undertaking in New York.

The noncommercial outlet is expanding its L.A.-based KCWR Presents concert program to the Big Apple. And if the program is as successful in New York as it is at home, look for further expansion into San Francisco, says the station’s music director, Nic Harcourt.

Titled “KCWR.com Presents for the East Coast,” the initiative pushes artists’ tracks on-air and online as their concert dates near.

Fueling the expansion of the program is the triple-A station’s Web site, which gives national exposure to the L.A. station and its adventurous programming mix.

“I love the idea,” says Marty Diamond, president of N.Y.’s based booking agency Little Big Man.

“I know quite a few people who listen to KCWR online,” he says. “Any time we can find an alternative way to break an artist that reeks of credibility and integrity, it should be heralded.”

SPACE INVADER

With its arrival in New York, however, KCWR will be invading another like-minded station’s space. Triple-A station WFUV New York already presents concerts on the East Coast.

WFUV music director Rita Houston doubts an L.A.-based station can have impact on a city so far away. “It’s hard to imagine what something like this would be effective, and I don’t perceive us as competing against each other in New York for shows.”

Harcourt agrees with the latter half of Houston’s comment, explaining that WFUV’s programming differs from KCWR’s playlist. He says his station “presents artists that no one else is playing. We’re not here to tread on anyone else’s toes.”

But at least one promoter dismisses Houston’s theory, saying that KCWR.com Presents is unlikely to take a significant bite out of the Big Apple.

Clear Channel Entertainment promoter Eric Herz says it would be hard to work 20% of his usual slate of shows without KCWR Presents.

For example, Sigur Rós recently sold out two Herz-promoted KCWR Presents shows at the 2,200-seat Wilkerson Theater and the 3,200-seat Dorothy Chandler Pavilion, he says. This was achieved despite a lack of major radio airplay.

“KCWR has a very loyal listener-ship,” he explains. “When they put their stamp of approval on shows, people will go on the basis of KCWR’s word.”

BOOSTING CAREERS

The station aims to generate buzz for about one New York show per week. KCWR Presents, which kicked off two years ago, averages one to two shows per week in L.A.

KCWR launched its New York efforts with a June 23 show at the Pianos club in Manhattan’s East Village. Exact ticket counts weren’t available, but Diamond reports the club was full. Another KCWR.com Boucher date is lined up for July 7 at the Mercury Lounge.

Since the station began streaming its radio broadcasts online in 1997, it has developed several thousand fans in New York, Harcourt says. He claims that more than 1,100 New York residents have made donations to the station since the Web site became active.

Overall, KCWR.com claims 197,961 unique visitors in May compared with 104,878 in May 2000.

The figures pale in comparison to such commercial music-related Web sites as AOL Music, which claims 15 million unique visitors per month.

Nevertheless, KCWR “has a really good track record” of discovering future stars, Diamond says. That helps the station and its Web site stand out from rivals, he adds.

KCWR’s support of another Diamond client, Irish singer/songwriter Damien Rice, “is the reason that [Rice] has what looks like a healthy and successful career,” Diamond says.

Rice’s album “O” was licensed to the new Vector label following KCWR airplay and three sold-out KCWR Presents club shows.

Norah Jones, David Gray and Dido also were pet projects of KCWR, all before they broke into the commercial mainstream.

Unlike a traditional concert promoter, KCWR does not receive a cut from ticket sales. But by forging relationships with musicians and hanging up station banners at shows, KCWR can win over more listeners and potentially more paying subscribers—its key source of funding.
UNLVR Tickets Program

gets thumbs up

After a year of operation, the verdict is in on the new in-house ticketing system for Thomas & Mack Center at the University of Nevada Las Vegas (UNLV). It works.

Launched last July in an effort to create a new revenue stream while controlling all aspects of the ticket-buying experience, the new UNLV Tickets program has enabled the school's venues to boost their bottom lines and diversify operations.

UNLV Tickets has contracted with local casino company Station Casinos and the new Orleans Arena to facilitate their respective ticketing services, along with UNLV's Thomas & Mack Center, Cox Pavilion and Sam Boyd Stadium.

The UNLV Tickets system utilizes Paciolan software and can move 100,000 tickets in an hour.

"An environment where arena management and finding new ancillary revenue is changing every day, UNLV has allowed us to reap better financial rewards, better database management and better communication with our everyday customers and corporate partners," says Darren Libonati, arena director.

"We believe we've doubled what we used to do on a third-party (ticketing) model, and in time we think we can triple it."

Mr. McConE Moves On: Ed Mcione, executive VP and executive producer of concerts, attractions and events at Radio City Entertainment, will be leaving the company after 14 years.

As executive VP, Mcione oversaw all concerts, attractions and events at Madison Square Garden, Radio City Music Hall and the Theater at Madison Square Garden.

Sources say Mcione will announce his future plans soon; no other management changes at Radio City Entertainment were announced.

SARS Rock: The Molson Canadian Rocks for Toronto concert, set for July 30 at the city's Downsview Park, moved 150,000 tickets in its first day of sales.

While not commenting on the

number of tickets sold. Ticketmaster Canada confirms the June 27 on-sale as the largest one-day single event sale for the company and one of the largest sales days ever for TM Canada.

The blockbuster, genre-crossing bill boasts The Rolling Stones, AC/DC, Justin Timberlake, Rush, the Guess Who, Flaming Lips, Kathleen Edwards and others. House of Blues Concerts Canada is the promoter/promoter. Tickets are priced at $16 U.S. Grocery chain A&P purchased another 240,000 tickets at full price, which they will sell at stores in Ontario and the U.S.

The concert is in response to the negative impact that SARS (severe acute respiratory syndrome) has had on the Toronto economy, particularly tourism and hospitality. One dollar from every ticket sold will go toward the Health Care and Hospitality Workers Relief Fund. SARS has resulted in 30 deaths in the greater Toronto area.

Big Country: Billed as the largest country music room in the U.S., Wild Bill's is now open in Gwinnett County, Ga., just north of Atlanta.

With an attendance capacity exceeding 5,000, the venue expects to host 30 national country acts per year.

Deals: Philadelphia-based venue management firm SMG has won a contract to manage the Forum in Inglewood, Calif. Once the Los Angeles’ market’s premier arena and home to the L.A. Lakers and Kings, the Forum has been owned by the Faithful Central Bible Church since December 2000.

Global Spectrum, Philadelphia’s other venue management firm, has been selected to operate the new Rio Grande Valley Events Center, set to open this November in Hidalgo, Texas. Paul Davis has been named the arena’s first president.

Davis, who joins Global Spectrum from a similar position with the Mandalay Bay Events Center in Las Vegas, will handle all booking and oversee day-to-day operations for the new $18 million, 6,800-seat multi-purpose facility.

Lobanati: "Better Financial Rewards"


MORE BOXSCORE RESULTS GO TO BILLBOARD.COM
Snoop Dogg
10 Years Of His Doggy Style

BY RHONDA BARAKA

Hip-hop has worn many faces, spoken with different voices and has taken lots of twists and turns in style and content since its beginnings more than 30 years ago. And only a chosen few boast careers that last long enough for them to be considered working veterans.

One artist that embodies longevity in hip-hop and who has reinvented himself, remaining fresh and current and standing fast against the rapidly changing winds, is Snoop Dogg.

Born Calvin Broadus in Long Beach, Calif., Snoop Dogg came into the rap game as a proud representative of the West Coast. In 1992, when he first emerged—the West Coast was known for giving birth to the careers of such rappers as Eazy E, Dr. Dre, Ice Cube and Ice T. These artists had a clever, albeit hardcore, approach to rap and spewed lyrics that painted an often disturbing but very realistic picture of their lives.

Snoop Dogg began his rap career as a member of the group 213, which also included Warren G and Nate Dogg. But all three are better-known for their individual careers than they are as a group.

The hip-hop heads first heard Snoop Dogg when he introduced his mellifluous rap style on Dr. Dre’s “Deep Cover” from the movie of the same name. He later appeared on Dre’s classic double-platinum album, “The Chronic,” which featured his most notable performance on the No. 1 hit “Nuthin’ But a G Thang.” Dre, who met Snoop through Warren G (Dre’s step-brother), was taken by Snoop’s style, and the two formed what would become a lasting musical bond.

His own release, “Doggy Style” (1993), was met with a great deal of anticipation. The statistics were staggering: It was the first debut album to enter The Billboard 200 chart at No. 1, and it received advance orders in excess of 1.5 million units.

Snoop Dogg’s appeal was broad and contagious, thanks in large part to his affiliation with Dre and a string of hits like “Murder Was the Case,” “What’s My Name,” “Gin and Juice” and “Doggy Dog World.” But the Snoop Dogg phenomenon has been as much about him and his life as it has been about his music.

Plagued by controversy and a well-documented criminal past, Snoop Dogg embodies rap’s philosophical staple of “keepin’ it real.” For him, the gangsta lyrics were not just fabricated hype churned out to sell records—they were the product of a life of drama.

Snoop Dogg was arrested for drug possession shortly after leaving high school and spent subsequent years in and out of jail. He was a member of the notorious Crips gang and in 1993 was charged with murder in connection with a drive-by shooting. In 1995, Snoop Dogg, leaning on the legal arm of renowned O.J. Simpson attorney Johnnie Cochran, stood trial for accessory to manslaughter in the case of a rival gang member who was allegedly shot by Snoop’s bodyguard, McKinley Lee. A year later, Snoop Dogg and Lee were acquitted.

Snoop Dogg’s success was tempered by more controversy, mostly courtesy of critics who opposed his depiction of women and what appeared to be his glorification of street life. But the criticism hardly blunted sales. “Doggy Style” has sold more than 7 million copies worldwide. Its successor, “Tha Doggfather,” also debuted at No. 1 on The Billboard 200 but did not fare as well as “Doggy Style.” This was perhaps because of its inopportune timing: It was released only weeks after the shooting death of Tupac Shakur—during a time when there was a clear and adamant backlash against gangsta rap.

Yet in spite of these obstacles, Snoop Dogg’s popularity continued to soar.

FROM SURFERS TO THE STREETS

In the years that followed, Snoop Dogg continued to experiment both musically and professionally.

He parted company with Dr. Dre’s Death Row Records and moved to Master P’s No Limit Records, where he released “The Game Is To Be Sold. Not To Be Told” in 1998. “No Limit Top Dogg” arrived the following year. Snoop Dogg ended his stint with No Limit last year with the release of “Tha Last Meal.” Also in 2002, “Paid Tha Cost To Be Da BoSS” came out on Priority/Capitol, and Snoop Dogg has now moved on to MCA.

Not one to be boxed in, Snoop Dogg has extended his reach beyond recording and performing. He has tested his acting skills in such movies as “Training Day” with Denzel Washington, “Bones” with Pam Grier and “The Wash” with Dr. Dre. As a testament to his entrepreneurial skills, Snoop is also running a full-fledged record label, Doggystyle Records, which is distributed by MCA.

Frank Cooper, president/GM of Doggystyle, says the label “shows the breadth of [Snoop’s] own creative energy and fills a void in the marketplace. He felt that no one had truly established a presence in the past few years” in terms of rap, hip-hop, and R&B music.

Describing Snoop Dogg as an astute businessman with a great deal of vision, Cooper says the rapper “relies on his instincts as to which way to go. He usually makes the right decision. Vision is simply having the confidence to rely on your own intuition.”

(Continued on page 20)
Snooping Around: A Billboard Q&A

BY RASHAUN HALL

Ten years in the music business is a long time, especially for a rapper. The slyer tastes of rap fans often see many artists here today and gone tomorrow. Not so for Snoop Dogg.

The Long Beach, Calif, native has not only maintained a thriving music career but has branched out to become an entrepreneur, clothing designer, label owner and film/TV star, all while maintaining a relationship with his peers and fans that is unparalleled in hip-hop. From his 1993 debut, "Doggystyle" (Death Row), to his latest set, "Paid Tha Cost To Be Da Bo$$" (Doggystyle/Priority/Capitol), the rapper continues to raise the bar as an entertainer.

In this exclusive Q&A, Snoop Dogg talks about his career, his fans and his goals.

Did you ever expect the success that you have had thus far?

No, I was just doing it to be doing it. It was something that I loved and I was having fun doing it, but I never really had that thought in my mind because I didn’t have a picture of that success even happening. I just wanted to work hard and be in a position that if it ever did happen, I would have earned it instead of someone just giving it to me.

When did you first realize that you were a star?

I never really paid attention to the numbers or how I did. It was never a numbers thing. It was about the people putting me in a position where they wanted me to be. Once people started putting me in that position, I had to cater my lifestyle and my music according to them. They make who I am. It was more about me being personal with the people and trying to stay on point with them.

What is your favorite Snoop Dogg album?

I don’t even know. All of them have meant a lot to me. I was going through completely different things with every record that I’ve worked on. That’s what I love about my albums. Every record is reflective of a time in my life where I was going through some things, and the record expressed that. So it’s hard to make a decision and say one record is better than the others. I have to look at all of them as a whole. I just feel like all the work that I’ve done to this point has been a great depiction of my heart and whatever it was that I was feeling at that time.

Why did you get involved in the music business?

There were many reasons. Considering that most artists only last so long in the rap game and then they [are forgotten] so fast— it’s a wrap if you don’t have a hot record out. So I thought, ‘If I had other hot commodities associated with me when it was time to drop a record, there would be people still with me whether I had a hot record or not.’ That’s why I wanted to create that bond and that love between the public and myself by creating things that were within the realm of Snoop Dogg.

You mentioned the bond you have with fans, and that is evident. How did you develop that? And what does it mean to you to continue to have that a decade into your career?

That just shows that I’ve been dedicated to what I do. I’m also thankful to God for putting me in a position where people can listen to me, respect me, and appreciate the music that I do. It makes me want to make better music. It also helps me to be more creative, to where it all comes off real swell. After 10 years in the game, it’s finally looking like this was all worth doing.

Having had success as an artist and as an actor, why did you then decide to enter the business side of an entrepreneur by launching the Doggystyle label?

Basically, I just wanted to let the world see that the talent that I believe I have is worth believing in. If they hadn’t given me a shot then I wouldn’t be where I am, so I just wanted to give a few shots back. I feel like the artists that I put on my label are definitely superstars, and I wanted to put them in the spotlight.

In addition to all of that, you have also done things like the Snoop Dogg doll, Snoop Dogg Clothing, MTV’s Doggy Fizzle Televizzle and the Girls Gone Wild project. How important was it for you to diversify?

It was all necessary. Things were already bigger and better, so TV and movies were just new avenues for me to showcase my talents and show that I’m more than just a rapper. Those other business projects, like the dolls, open up more and more opportunities for me and all the people I’m associated with.

What is next for you?

I recently wrapped a mix tape, Volume 1, which is out right now. It introduces all of my artists to let people know that they’re coming. Then we plan on dropping a 213 album and an Eastsidaz album. The 213 is Warren G, Nate Dogg and I. That will be coming at the end of the year, and the Eastsidaz will be before that.

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Flexing His Branding Muscle, Snoop Became a Household Name

BY GAIL MITCHELL

Snoop Dogg may be best known for his music skills, but his talents as an entrepreneur are also considerable. Though his name possesses a laid-back flow, the California native is anything but a slacker when it comes to parlaying his music success into lucrative business ventures.

Whether operating his label, acting, or overseeing his self-named clothing line along with his Santa Monica, Calif.-based attorney Stephen Barnes, Snoop Dogg seeks opportunities that are consistent with his image.

“Snoop is creative, humorous, extremely charismatic, and very smart,” says Barnes, who has worked with the rapper for nine years. “We have laid out a game plan that expands into related but ancillary businesses. We’ve also tried to either have an ownership stake or a significant involvement in those ventures. And it’s quite a diverse list.”

LABEL OPERATOR

In 2000 and 2001, Snoop Dogg introduced protégés Tha Eastsidaz (“Snoop Dogg Presents Tha Eastsidaz, Dukes N’Trays: The Old Fashioned Way”) and Doggystyle’s Angels (“Plezzebalevi”) on TVT-distributed Doggystyle Records. He now operates the MCA-distributed Doggystyle Records, a separately funded, stand-alone company, according to Barnes.

Doggystyle’s first release, the compilation album “Doggystyle Allstars: Welcome to the House, Vol. 1,” was issued in August 2002. Snoop Dogg plans three more releases on his label this year, as well as a possible third Eastsidaz album.

Meanwhile, he’s also launching a three-volume mix-tape series this summer, the first installment of which is “Welcome 2 The Church, Vol. 1.” It includes unreleased material by Snoop Dogg, Nate Dogg, Warren G, Redman, Marvin Gaye and Snoop Pappy. The compilation can be ordered through doggystylerecords.com.

Snoop Dogg, Warren G. and Nate Dogg are also working together under the group moniker 213. The act is expected to release an album this fall.

Snoop’s latest gold-certified album, “Paid Tha Cost To Be Da Bo$$,” is his last for Capitol. He is now signed to MCA Records, which will release his next solo project.

ACCTOR/ENTREPRENEUR


Snoop Dogg’s first starring role was in the 2001 horror film “Bones.” Now he has taken on the role of the slick Huggy Bear in the film adaptation of the popular TV series “Starsky & Hutch.”

In addition, Snoop Dogg All-Stars won the Inland Empire Police Department Enforcers’ fundraising football match, staged last December at Long Beach City College Veteran Stadium in California, benefited the Loma Linda Children’s Hospital.

In addition, Snoop Dogg has a direct-to-video company, Snoopents. The 5-year-old firm’s inventory includes the adult video “Doggystyle, Vol. 1.” Although nothing is in production right now, Snoop Dogg has also done a Hustler video and a Girls Gone Wild video. “Girls Gone Wild: Doggystyle” is the show, which began airing June 22 and has a 10 p.m. slot, has been (Continued on page 20)
WILLIAM MORRIS PROUDLY
SALUTES OUR FRIEND AND CLIENT

Snoop Dogg

For all your success
over the past 10 years
Doggy Style
Continued from page 17

Projects slated for release by Doggystyle include a 213 reunion project, as well as albums by Soopafly, R&B singer LaToya Williams, and R&B vocalist Delano.

Cooper says Snoop Dogg's mission with Doggystyle is to "really establish and extend the brand that he has made for himself into other areas" and find new ways to appeal to his vast audience. According to Cooper, those listeners consist of everyone from "the streets" to "skaters and surfers.

Just as he has managed to artistically reinvent himself through the years and stay on the creative cutting edge, as a businessman Snoop Dogg continues to be versatile. He's juggling a lot of different balls," Cooper says. "Music, film, business." He also has a clothing line, Snoop Dogg Clothing. And thus far, he's been successful with all of them. Stephen Barnes, Snoop's attorney/business advisor, says his client has endured the fickle hip-hop industry largely because of his talent and ability to carve his own niche.

"He is multi-talented, and he has been able to find within himself things that he does that are unique. He's been able to build on that. It has allowed him to expand his horizons to film, television, video, clothing, record labels, and other things. I think that having transcended the role of an artist and becoming a personality has allowed him to express himself in a way that many other artists are not able to do. And I think that he has a lot to say."

Snoop Dogg: Man's Best Friend
Continued from page 18

"Snoop's 10-year contribution to the game has been extraordinary for the West Coast, the East Coast and the South. I've been able to boost different records because of Snoop, and I'm grateful for that. His voice is very important for the journey of this music. It's been a fantastic ride. And there's more to come."

"He's a real cool, funny guy. He taught me a lot. I owe him a lot. He's the one who gave me my name. Whenever I need anything, he always responds. And, as a rapper, there aren't many better. I'm glad we know each other, and I'm glad I can call him a friend."—Bow Wow, rapper

"Bigg Snoop Dogg, over the past 10 years, you have brought us great music, amazing videos, classic MTV performances and now you are bringing us the funny. Here's to another great 10 years! Foshizzle."

—Tom Calderone, Michele Dix, Jesse Ignatovic, MTV music and talent programming department

"Snoop started out broke in Long Beach [Calif.], and was the first person to actually make gangsta rap mainstream. He has become one of the premier rappers of all time—and he's had longevity. Nobody can do what Snoop does. When you think about rap, you're always going have to include Snoop Dogg."

—Nate Dogg, rapper

On The Charts

-**TOP R&B/HIP-HOP ALBUMS**
  -Rank—Title—Peak Position—Weeks on Chart—Debut Date—Label
  1. "Doggystyle"—No. 1—five—Dec. 11, 1993—Death Row/Interscope
  2. "This is My World"—No. 2—five—Jan. 10, 1994—Death Row/Interscope
  3. "Tha Last Meal"—No. 3—one—Jan. 3, 1999—No Limit/Priority
  4. "Da Game Is to Be Sold—Not to Be Told"—No. 1—one—Aug. 15, 1998—Death Row/Interscope
  5. "Tha Doggfather"—No. 1—one—Nov. 23, 1996—Death Row/Interscope

-**HOT RAP SINGLES**
  -Rank—Title—Peak Position—Debut Date—Label
  1. "The Next Episode" (Dr. Dre Featuring Snoop Dogg)—No. 2—April 29, 2000—Aftermath/Interscope
  2. "Gin and Juice"—No. 2—Dec. 25, 1993—Death Row/Interscope
  3. "Beautiful" (Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson)—No. 2—Feb. 1, 2003—Doggystyle/ Priority/Capitol
  5. "Doggystyle"—No. 4—April 30, 1994—Death Row/Interscope
  6. "Snoop's Upside Ya Head"—No. 5—Nov. 2, 1996—Death Row/Interscope
  8. "B-Real" (Snoop Dogg Featuring Xzibit & Nate Dogg)—No. 8—Aug. 28, 1999—No Limit/Priority
  9. "Lay Low" (Snoop Dogg Featuring Master P, Nate Dogg, Butch Cassidy & Tha Eastsidaz)—No. 8—Feb. 24, 2001—No Limit/Priority
  10. "Snoop Dogg"—No. 11—Dec. 9, 2000—No Limit/Priority

"Snoop's laid-back flow—along with Dr. Dre's beats—is the cornerstone of modern West Coast hip-hop. With a honey-coated drawl that speeds up with sophisticated couplets and triplets, Snoop stays popular because he is constantly developing his persona, not changing it to fit the times."

—Stephen Hill, BET senior VP of music programming

"It's great to see Snoop being honored by Billboard for his work in the business, and I sure he'll be honored again 10 years from now. We'll always be brothers; we'll always do music and business together. We had a lot of fun making records, hanging in the studio, traveling the country. You can't share those kinds of times with someone and not come out being friends for life."

—Master P, rapper/entrepreneur

"What's the thing about Snoop that makes him still relevant? It's just talent. At the end of the day, Snoop's talent and ability to entertain are what make him so dope. Beyond that, he's so real. And when you're real, you always identify with what people want. He's a huge superstar, but at the same time, he's as close to the streets as you can get."

—Chris Robinson, director of Snoop Dogg's "Beautiful" video
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COMING SOON ON DOGGY STYLE RECORDS:

213

(Snoop Dogg, Nate Dogg, Warren G.,)

Latoiya Williams

Delano

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Label’s Newest Artist Is Opening For Nelly

BY GAIL MITCHELL

LOS ANGELES—Calvin Richardson finds himself in the enviable position of opening act on Nelly’s upcoming national tour.

With that nod, the singer/songwriter aims to leave a career-building impression while promoting his Hollywood Records debut, “2:35 PM.”

Hollywood, too, wants to leave the impression as a player in black music.

The label scored urban/pop success with its 2000 “Save the Last Dance” soundtrack. But Hollywood isn’t a name generally associated with R&B/hip-hop artists.

Formerly home to R&B singers Syle Smith and Ta-Cana and rappers O and Lil’ J, the label released producer Vikter Duplaix’s “International Affairs v2.0” this year. The album has sold 3,000 units, according to Nielsen SoundScan.

Recent R&B/hip-hop soundtrack albums “Undercover Brother,” “Deliver Us From Eva” and “Bringing Down the House” have racked up 71,000, 99,000 and 70,000 in sales, respectively, for the label.

Hollywood believes the tide will shift with Richardson’s “2:35 PM.” The album will be released Aug. 12.

The value-added boost of opening for Nelly “will give Calvin higher visibility,” says his manager Willie Young.

Young’s four-person LJ Marketing & Management recently merged with Nelly’s 20-member management company, Team Lunatics.

Richardson signed with Hollywood in December 2001. Despite Hollywood’s black music track record, he describes the new affiliation as “more advantage versus disadvantage. Before this, I was limited in terms of control and direction. I took the lead and set the pace on this album. I wasn’t pushed in different directions like a crash-test dummy.”


Richardson has since guested on the Richardson-penned “2:35 PM” cut “More Than a Woman.” Richardson initially performed the song at a duet with Angie Stone on her “Mahogany Soul” album.

Exuding old-school soul with a contemporary bent, Richardson calls mind a young Bobby Womack or Sam Cooke.

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While gearing up for the release of “2:35 PM,” Richardson is also working on his joint venture with Hollywood, Reel Soul Records.

“I’m looking to do a lot of alternative things,” Richardson says. “Not just R&B and hip-hop. With this album I got the chance to [be] what I really am—a soul singer.”

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The Heineken Music Initiative/ASCAP Foundation christens the second year of its grant program for emerging R&B songwriters by expanding from five to seven markets.

High Hopes For Hollywood

Label’s Newest Artist Is Opening For Nelly

BY GAIL MITCHELL

LOS ANGELES—Calvin Richardson finds himself in the enviable position of opening act on Nelly’s upcoming national tour.

With that nod, the singer/songwriter aims to leave a career-building impression while promoting his Hollywood Records debut, “2:35 PM.”

Hollywood, too, wants to leave the impression as a player in black music.

The label scored urban/pop success with its 2000 “Save the Last Dance” soundtrack. But Hollywood isn’t a name generally associated with R&B/hip-hop artists.

Formerly home to R&B singers Syle Smith and Ta-Cana and rappers O and Lil’ J, the label released producer Vikter Duplaix’s “International Affairs v2.0” this year. The album has sold 3,000 units, according to Nielsen SoundScan.

Recent R&B/hip-hop soundtrack albums “Undercover Brother,” “Deliver Us From Eva” and “Bringing Down the House” have racked up 71,000, 99,000 and 70,000 in sales, respectively, for the label.

Hollywood believes the tide will shift with Richardson’s “2:35 PM.” The album will be released Aug. 12.

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<th>Promotions/Label</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>“So Gone”</td>
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<td>“In Those Jeans”</td>
<td>Juelz Santana/Grand Hustle/Motown</td>
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<td>“Right Thurr”</td>
<td>Chris Brown/Atlantic Records</td>
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<td>“Put That Woman First”</td>
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### Billboard Music R&B/Pop

**Upfront Opens Up**

**Stephens, Wright Partner For New Label**

One of the music industry's most renowned and sought after choreographers is now one of its most watched record label executives. With a long list of credits, including working with the likes of Beyoncé, Ne-Yo, and Chris Brown, Stephens has built a reputation as a master of his craft. His new partnership with the Atlanta-based label is expected to bring fresh energy and innovation to the industry's landscape.

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**Music News:**

**PRODUCER WATCH:**

Several new producers have emerged, contributing to the excitement in the music industry. Each bring a unique style to the table, challenging established labels and pushing the boundaries of what's possible in the genre.

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**WINDY CITY HIP-HOP:**

Chicago's hip-hop scene is thriving, with new talent emerging regularly. The city's rich history in music production and performance continues to inspire artists looking to make their mark in the industry.

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**Atlanta's De Syne Stephens:**

Atlanta-based De Syne Stephens, who has directed dance routines for some of the biggest names in music, has joined forces with the label to bring his expertise to the table. His ability to create dynamic choreography and his understanding of the creative process make him a valuable asset to the new label's team.

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**The Hot R&B/Hip-Hop Airplay Chart:**

The chart reflects the most popular songs in the genre, with tracks from a variety of artists topping the list. From established names to rising stars, the chart is a testament to the diverse talent in the industry.

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**The Hot R&B/Hip-Hop Singles Sales Chart:**

This chart showcases the best-selling singles, with tracks from a mix of new and established artists. The sales figures are a key indicator of a song's success and popularity within the genre.

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**The Last Word:**

The music industry is ever-evolving, with new talents and sounds emerging regularly. As producers and artists continue to push the boundaries, the future looks bright for those looking to make their mark in the industry.
Prommer’s Startup Helps Labels Get Music Heard

Michael Prommer is activating his new label management firm, Prommer Inc., despite the music industry’s current challenges. Based in New York, the company helps foreign and domestic record labels and artists navigate the U.S. market.

Many European labels should have offices or better representation in the States, but they don’t,” Prommer says. “And domestic labels are great on the creative side of things, but not always on top of things on the business side.”

Prommer, formerly with lifestyle magazines XL18R and Flyer, says his company handles all facets of getting the music heard—distribution, marketing, and promotion.

“We work with a variety of distributors, PR agencies and radio promoters to ensure that we have the best people for each project,” Prommer explains.

“Since our work is not on the creative side,” he continues, “we emphasize the research and data aspects to achieve the best results for our clients.

Prommer currently works with a handful of German labels: Compost, Jazzanova, Compost Records, Sonar Kollektiv and Groove Attack.

IT’S OVER NOW: Fans of Deborah Cox’s club fare have long been wait-

Jazzanova Compost Records, Sonar Kollektiv and Groove Attack.

ing for a remixed full-length from the artist. The artist’s former label, J Records, will release such needs July 22 when it releases “Remixed,” Beat mixed by Al B. Rich (a.k.a. Rich Pangilinan & Albert Castillo), the set includes all of the singer’s No. 1 up tempo remixes, including “Things Just Ain’t the Same,” “Nobody’s Sup-
posed to Be Here,” “Absolutely Not,” “It’s Over Now” and “I Never Knew.”

The hard-to-find David Morales and Junior Vasquez remixes—albeit edits—of the classic “Who Do U Love” are also included.

Cox’s forthcoming swan song single from J, a potent cover of Phil Collins’ top five hit “Something Happened on the Way to Heaven,” kicks off the proceedings.

Initial radio reaction is strong, which could result in the artist’s strongest single to date.

Wouldn’t that be ironic?

MAKING NOISE: Speaking of J Records, its VP of A&R, Hosh Gureli, has opened a label on the side: Siren Entertainment, And it’s off to a promising start.

Siren’s first single is an energetic cover of Def Leppard’s No. 1 smash “Love Bites” by Q.E.D. Produced by

Valentin, the track has been embraced by such radio stations as WPYM Miami and WXKS Boston.

Gureli says the act is putting the finishing touches on its debut album, which should be in stores by the end of summer.

Monster Mix: Club kid/promoter Michael Alig was a mainstay of New York’s club scene in the late ’80s and ’90s. At the time, he, along with a gaggle of friends, introduced the club kid concept to mainstream America by way of appearances on syndicated daytime talk shows.

A forthcoming feature film, “Party Monster,” explores Alig’s rise and eventual fall. It stars

Macaulay Culkin, Marilyn Manson, Chloe Sevigny and Wilson Cruz, among others.

Beat Box hears that TVT Records will release the accompanying soundtrack, which promises to be an eclectic treasure.

In addition to spotlighting music from the era (Nina Hagen, Shannon, Stacey Q), the soundtrack also will include new tracks by Ladytron, Arthur Baker and the ultra-hot Scissors Sisters, among others.

Howard Paar wrote the music supervisor hit, but Bill Coleman was the creative music adviser for the soundtrack.

THE SINGLE LIFE: The following singles are worthy of your immediate attention: Deepsewing featuring Chance’s gospel-soaked “Freedom” (Generate Music), François K. & Eric Kupper’s Classic Vocal mix of Vivian Green’s “Fanatic” (Columbia), the Love to Infinity and ATFC remixes of Simply Red’s “Sunrise” (simplyred.com), Jay-J’s restructur-
ing of Echo’s “Secret Self” (New Line/Entertainment) and Felicia da Housecat’s Heavenly House reubts of Nina Simone’s “Sinnerman” (Verve).

Fannypack

Continued from page 6

The song was getting 675 spins at mainstream top 40 radio for the week ended June 29, according to Nielsen Broadcast Data Systems.

Silverman says the single’s success surprised him. “I didn’t expect it to blow that fast, but it was actually a Marching plan that I had hoped would happen. The idea was to first go to the morning shows and see if they responded.”

Morning radio did play a large role in the success of “Cameltoe.” Top 40 WHTZ (Z100) New York music director Paul “Cubby” Bryant credits the station’s “Z Morning Zoo” show for helping to break the single at the station.

Sister dance station WKTI was spiking it, and we started to feel the phones,” Bryant says. “About a week later, the morning show just started talking about the song… It’s your typ-
ical novelty story. You spike it once and the phones blow up. It went from a morning show song to [receiving] countdown spins. For a week or two, we had it in every countdown: noon, Carson Daly’s, 9 p.m., and a few spins outside of those. It was No. 1 phones by a landslide for a week or two.”

It was a hit across the country. For Steve King, operations manager for Clear Channel/Tucson, Ariz., and PD of top 40 KRQK, the single was an instant hit as well.

“We knew this would be a phone record before we started playing it,”

King says. “We already have No. 1 phones for a couple of reasons: It is an unexpected subject to touch on with a [top 40 audience], it’s taboo to some people and it is relatable to the audience. I know my girlfriend asks me if her pants make her have a cameltoe.”

While Silverman regards “Camel-
toe” as a hip-hop record, R&B/hip-hop radio has not been particularly sup-
pportive, with the exception of some mainstream R&B stations, like WQHT (Hot 97) New York.

“It’s not something I’m even consider-
sing,” says WAIZ (96.3 Jamz) Albany, N.Y., PD Ron “Sugarbear” Williams, whose top 40 sister sta-
tion, WFLY, is playing the song. It’s a pop record. There’s no doubt about it. [Just] because it has some rhyme scheme in it doesn’t make it a hip-hop record. There’s the texture of it and the feel of it and everything that doesn’t really work for a hip-hop station. That’s not to say rhythmic stations may not see it as a hip-hop record, but it’s not going to fly on a straight hip-hop station.

While “Cameltoe” was a successful radio single, the sin-
gle’s novelty has some pro-
grammers questioning Fanny-
pack’s staying power.

“This is nothing more than L’Trimm, DF Dub and a handful of other novelty artists that came before,” King notes.

The novelty factor was not lost on Silverman, either.

“It wasn’t just a con-
cern about the single pigeonholing them as a novelty act,” Silver-
man says. “Because they’re so young, they might also be perceived as a kind of act. The

group i s n’t just the three girls.

It’s also Matt and Faneq, the producers and the brains behind the group. These guys have been on the scene. They’re both DJs, and they’re totally aware.

“That’s why we had a two-point plan,” Silverman adds. “We also worked press. We had interviews with The New York Times, The Daily News, Blender, etc. We were always concerned with underground cool credibility. We’re also working with that mentality worldwide.”

That said, the group was recently featured on MTV’s “The Wrap” and “Totally Request Live.” Jim Paolella did a video for “Cameltoe” on the latter.

Directed by Kurt St. Thomas and db animation, the video is half animat-
ed and half live action.

“Cameltoe” was a door opener,” Silverman notes, “It might not last as long as other singles, because the faster they go up the faster they come down.”

But Silverman’s strategy is to penetrate radio formats that might not have initially been interested in the band and “at least give us a shot at a second single, which is a better record.”

When you have a group that doesn’t fit into a stereotypical radio format, you have to have some way to get people’s attention.”

The group also understands the pitfall of being a one-hit won-

der but is confident it will avoid that fate.

“We’ll have more hits,” Belinda says. “We have a lot of tricks up our sleeves with this album.”

“I hope it’s our only hit,” Faneq jokingly disagrees, “because I’m get-
ing tired.”

Additional reporting by Sean Ross in New York.

www.billboard.com
HOT DANCE MUSIC™

### Club Play

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<th>TITLE</th>
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<td>SO GONE (SCUMPROMIX REMIXES)</td>
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<td>INTUITION (REMIXES)</td>
<td>Jewel</td>
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<td>I'M GLAD (P. OAKENPOLE, FORD, &amp; MURK REMIXES)</td>
<td>Jennifer Lopez</td>
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<td>5</td>
<td>EASY (PRODUCE KAY, R&amp;B)</td>
<td>Groove Armada Featuring sunshine Anderson</td>
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<td>6</td>
<td>NEVER (PAST TENSE)</td>
<td>Mark (G &amp; R. Falco)</td>
</tr>
<tr>
<td>7</td>
<td>REAL LOVE</td>
<td>Debbie Cooper</td>
</tr>
<tr>
<td>8</td>
<td>SOMNAMBULIST</td>
<td>Kettner &amp; RB &amp; BT</td>
</tr>
<tr>
<td>9</td>
<td>NOT GONNA GET US (DA. AUDE, R. MOREL, &amp; TEE REMIXES)</td>
<td>RnU</td>
</tr>
<tr>
<td>10</td>
<td>GET AWAY</td>
<td>Becky Baeling</td>
</tr>
<tr>
<td>11</td>
<td>MUSIC REVOLUTION</td>
<td>The Scumfrog</td>
</tr>
<tr>
<td>12</td>
<td>DIRTY STICKY FLOORS (REMIXES)</td>
<td>Dave Gahan</td>
</tr>
<tr>
<td>13</td>
<td>LOVE THAT MAN (DANCE REMIX)</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>14</td>
<td>AFTER ALL</td>
<td>Deleation Featuring Joe Fonda</td>
</tr>
<tr>
<td>15</td>
<td>I MEAN THE WORLD TO ME</td>
<td>Joep Featuring Hope</td>
</tr>
<tr>
<td>16</td>
<td>NOTHING BUT WE @U</td>
<td>Paul Van Dyk Featuring Hearst &amp; Jennings</td>
</tr>
<tr>
<td>17</td>
<td>I DO (CHRIS THE GREEK &amp; ORANGE FACTORY MIXES)</td>
<td>Tina Ann</td>
</tr>
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<td>18</td>
<td>LET ME BE YOUR ANGEL</td>
<td>K-Klass Featuring Khaine</td>
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<td>19</td>
<td>BANG ON</td>
<td>Purple Kitty Featuring Latinex Winters</td>
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<td>20</td>
<td>STUCK IN A GROOVE</td>
<td>Puretone</td>
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<td>21</td>
<td>RELIGHT MY FIRE</td>
<td>Join &amp; Zephyr</td>
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<tr>
<td>22</td>
<td>DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)</td>
<td>Teri Amos</td>
</tr>
<tr>
<td>23</td>
<td>14,17</td>
<td>YOU MEAN THE WORLD TO ME</td>
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### Dance Singles Sales

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<tr>
<td>1</td>
<td>STUCK (THUNDERPUSS REMIX)</td>
<td>Stacie Orsco</td>
</tr>
<tr>
<td>2</td>
<td>THROUGH THE RAIN (HER HECTOR/MA Curale REMIX)</td>
<td>Monarch Curale</td>
</tr>
<tr>
<td>3</td>
<td>IF YOU'RE NOT THE ONE (REMIXES)</td>
<td>Daniel Bedingfield</td>
</tr>
<tr>
<td>4</td>
<td>INTUITION (REMIXES)</td>
<td>Radioactive</td>
</tr>
<tr>
<td>5</td>
<td>BEHIND THE TIMES (DANCE MIXES)</td>
<td>Jafar &amp; The 45s</td>
</tr>
<tr>
<td>6</td>
<td>BEYOND THE TIMES (DANCE MIXES)</td>
<td>Jafar &amp; The 45s</td>
</tr>
<tr>
<td>7</td>
<td>I WANT MY ISLAND GIRL (DANCE MIXES)</td>
<td>Darrell Hubbard</td>
</tr>
<tr>
<td>8</td>
<td>NEVER (PAST TENSE)</td>
<td>Mark (G &amp; R. Falco)</td>
</tr>
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<td>9</td>
<td>THE RAC PROJECT FEATURING TINA ARENA</td>
<td>Madonna</td>
</tr>
<tr>
<td>10</td>
<td>ONE * TWO * THREE</td>
<td>Madonna</td>
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### Hot Dance Breakouts

<table>
<thead>
<tr>
<th>#1</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>MOVE YOUR FEET</td>
<td>Junior Senior Featuring Project Platypus</td>
</tr>
<tr>
<td>2</td>
<td>I'VE GOT MY EYES ON YOU</td>
<td>Special Unit Featuring Patricia Vo</td>
</tr>
<tr>
<td>3</td>
<td>THE CONDUCTOR</td>
<td>The East</td>
</tr>
<tr>
<td>4</td>
<td>HEAVEN ONLY KNOWS</td>
<td>K-OS Featuring M.I.A.</td>
</tr>
<tr>
<td>5</td>
<td>REAL LOVE</td>
<td>Deborah Cooper</td>
</tr>
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</table>
BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—The Argentine record industry has witnessed the simultaneous signing of nine new artists—all of them discovered through popular TV reality shows/contests “Escalera a la Fama” and “Operación Triunfo.”

Although the two shows ostensibly competed against each other, they never had to vie for the same time slot, and both enjoyed phenomenal ratings success.

Soon, however, the winners from both shows will have to compete against each other for attention in record stores and on the radio.

In addition, these acts will face stiff competition from last year’s winners of “Popstars”: girl band Bandana and boy band Mambri. This month, the two groups will ship to retail their third and second albums, respectively.

“There might indeed be a concentration of TV-originated artists this year, but the key is how to develop each project,” Sony Music GM Jorge Ferradas told Billboard in April.

Industry analysts speculate that the top 10 charts may soon be dominated solely by these TV-originated acts.

“It is possible,” says Gustavo Yankelevich, co-founder of entertainment group RGB, which produced “Escalera a la Fama” and “Operación Triunfo,” “I’d love to see the top slots.

The first winners of the recent shows were announced by “Escalera,” which ended June 14 but began signing band and a duo were added to the search, and the first winners were Romina, Fede, Shelly and Nicoo (all go by their first names), who became folk/pop band Madryn.

On June 7 and June 14, two 20-year-olds, Luli and Pablo, were chosen as the solo winners. All “Escalera” winners recorded three songs, featured on a compilation album released June 19. The album is currently No. 1 on Argentina’s sales chart.

Live shows took place June 26 and 29 at the 3,200-seat Gran Rex Theater, and individual debut albums are slated for 2004.

The winning acts have been signed to the Sony/BMGEMJoint venture, it has not yet been determined which acts will belong to which label.

The first Argentine edition of Spanish-born reality show “Operación Triunfo” (Billboard, June 7) ended June 8, when four of the last six finalists were chosen as winners by the TV audience.

The show was a smash. TV ratings peaked at 36 points (4 million viewers).

The overall winner of “Operación Triunfo” was Claudio Basso, a bashful 25-year-old construction worker with a gift for romantic ballads.

Three runners-up also received cash prizes and record contracts: 19-year-old Pablo Tamagnini (who excelled at both love songs and Latin rhythms), 21-year-old pop/rock fan Emanuel Arias Frezzi and 25-year-old Andrea Del Valle Bala (with a great voice for European-style romantic songs).

Universal signed Basso and Tamagnini, while Warner inked Arias Frezzi and Del Valle Bala.

In late April, Warner offered an unexpected fifth contract to 19-year-old folk singer Fernando Bergagino.

“Operación Triunfo” finalists will perform live July 11-12 at the 7,200-seat Luna Park Arena, with a repertoire of songs that have been featured on the show and included in the five tie-in compilations released to date.

A total of 500,000 CDs-covering the five “Operación Triunfo: La Musica de Operación Triunfo” titles-have been sold through a special promotion with Coca Cola.

In total, compilations feature the finalists performing only covers, they will sing original compositions on their yet-to-be-recorded debut albums.

Aline’s No Stranger To The Latin Music Scene

Because Mexican singer Aline has just released her debut solo album, “Infeliz” (Mock & Roll), she may be considered a newcomer to music.

Not so.

Aline (who goes by her first name), may be remembered as Aline Hernández, the first to publicly accuse Mexican pop singer Gloria Trevi and her manager, Sergio Andrade, of corrupting the career of minors in 1998. (Trevi was subsequently jailed in Brazil for several years awaiting extradition and is now awaiting trial in Mexico.)

Aline began her musical career as a backup singer for Trevi. At 15, she married Andrade, then 34.

In 1992, she divorced Andrade. Six years later, she made her accusations in Mexican courts and in her tell-all book, “La Gloria Por el Inferno” (Hell for Glory), which has been widely cited in the notorious case.

Now, Aline is reshaping her life. Her appearance in a Los Tucanes de Tijuana video brought her to the attention of her current manager, Mock & Roll’s Rogelio Macín.

Aline’s new album, a collection of Mexican cumbias, “has nothing to do with the Trevi issue,” Macín says.

Aline is currently featured in the TV Azteca soap opera “Como en el Cine” (playing a villain) and is writing a self-help book.

EXCITING 20TH: No one can say the Spanish Broadcasting System (SBS) 20th anniversary concert, held June 28 at New York’s Madison Square Garden, wasn’t full of excitement. “Trevi” was the word frequently heard backstage, with the order of the performers not being determined until the last minute.

The obvious choices for opening acts—Sin Bandera and Soraya—took a back seat.

Instead, Carlos Vives opened with a full, high-energy 45-minute set.

Then, as singer/songwriter Soraya was setting foot onstage, another change came: Ricky Martin took hold of the microphone. Apparently, he had a plane to catch to Brazil immediately following the show.

Forty minutes of Martin is always an exciting thing, especially when he’s performing live with a 15-piece band. Audiences, whipped to a frenzy by Vives and even further excited by Martin, were then graced with a low-key, acoustic set from Soraya.

That singer pulled it off and got the audience on its feet armed with just a guitar. He speaks volumes about her stage presence and performance skills.

It is also a powerful reminder of the importance of actually singing live and not lip-synching to track, an under-handed practice labels and artists continue to foster and condone.

Sin Bandera closed the show, playing valiantly on a corner of the stage to a reduced audience.

Discussions about Martin’s and Vives’ placement in the show had reportedly been going on for weeks.

Instead of “drama,” the best word to describe the controversy might be “unnecessary”. It was a great show.

Kolm-ings and goings: Universal Music Latino has been restructured under new senior VP Walter Holm. Miguel Vázquez, previously East Coast promotions director for Fonovisa, has been hired as national director of promotions. He is based in Miami and reports directly to Kolm.

Also in Miami, the label’s press and publicity team has been split in three.

Now, María Inés Sánchez, former junior label manager, has been appointed new-media and international exploitation manager. Christina Castrillón, former press and marketing manager, Monica Escobar, has been brought in from the Latin America office and appointed national TV manager.

Ana Luisa Sosa, former label manager in Venezuela, has been appointed marketing coordinator. All report to Kolm, who in turn reports to president John Echevarria.

In Los Angeles, Patricia Flores has been appointed associate label manager, reporting directly to senior label manager Elena Rodríguez.

CRUZ IS FINE: On a more serious note, Celia Cruz’s family and management team are simply happy about radio stations in Miami falsely reporting the singer’s death on July 1.

In a statement, Cruz’s publicist, Blanca LaSalle, wrote: “Just as births are announced, deaths are announced, and you may be certain that should this moment occur, God forbid, the family will be the first to announce.”

Cruz recently underwent brain cancer surgery and is recovering at home.
<table>
<thead>
<tr>
<th>LATIN POP ALBUMS</th>
<th>TROPICAL/SALSA ALBUMS</th>
<th>REGIONAL MEXICAN ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JULY 12 2003</strong></td>
<td><strong>TOP LATIN ALBUMS</strong></td>
<td><strong>TOP LATIN ALBUMS</strong></td>
</tr>
<tr>
<td><strong>PETE ROSS</strong></td>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td><strong>RECOREE</strong></td>
<td><strong>NUMBER</strong></td>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td><strong>RECOREE</strong></td>
<td><strong>MORE</strong></td>
<td><strong>TITLE</strong></td>
</tr>
</tbody>
</table>

**LATIN POP ALBUMS**

1. **JULIO ACEVEDO**
   - Album Removed

2. **ENRIQUE IGLESIAS**
   - Album Removed

3. **LEWIS CARLOS**
   - Album Removed

4. **JULIO CONCEPCION**
   - Album Removed

5. **JUANES**
   - Album Removed

6. **JUANES**
   - Album Removed

7. **JUANES**
   - Album Removed

8. **JUANES**
   - Album Removed

9. **JUANES**
   - Album Removed

10. **JUANES**
    - Album Removed

11. **JUANES**
    - Album Removed

12. **JUANES**
    - Album Removed

13. **JUANES**
    - Album Removed

14. **JUANES**
    - Album Removed

15. **JUANES**
    - Album Removed

16. **JUANES**
    - Album Removed

17. **JUANES**
    - Album Removed

18. **JUANES**
    - Album Removed

19. **JUANES**
    - Album Removed

20. **JUANES**
    - Album Removed

**TROPICAL/SALSA ALBUMS**

1. **BRAMN FONSECA**
   - Album Removed

2. **BRAMN FONSECA**
   - Album Removed

3. **BRAMN FONSECA**
   - Album Removed

4. **BRAMN FONSECA**
   - Album Removed

5. **BRAMN FONSECA**
   - Album Removed

6. **BRAMN FONSECA**
   - Album Removed

7. **BRAMN FONSECA**
   - Album Removed

8. **BRAMN FONSECA**
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9. **BRAMN FONSECA**
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10. **BRAMN FONSECA**
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14. **BRAMN FONSECA**
    - Album Removed

15. **BRAMN FONSECA**
    - Album Removed

16. **BRAMN FONSECA**
    - Album Removed

17. **BRAMN FONSECA**
    - Album Removed

18. **BRAMN FONSECA**
    - Album Removed

19. **BRAMN FONSECA**
    - Album Removed

20. **BRAMN FONSECA**
    - Album Removed

**REGIONAL MEXICAN ALBUMS**

1. **MACARIO ANTONIO SOLIS**
   - Album Removed

2. **MACARIO ANTONIO SOLIS**
   - Album Removed

3. **MACARIO ANTONIO SOLIS**
   - Album Removed

4. **MACARIO ANTONIO SOLIS**
   - Album Removed

5. **MACARIO ANTONIO SOLIS**
   - Album Removed

6. **MACARIO ANTONIO SOLIS**
   - Album Removed

7. **MACARIO ANTONIO SOLIS**
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8. **MACARIO ANTONIO SOLIS**
   - Album Removed

9. **MACARIO ANTONIO SOLIS**
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10. **MACARIO ANTONIO SOLIS**
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11. **MACARIO ANTONIO SOLIS**
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15. **MACARIO ANTONIO SOLIS**
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16. **MACARIO ANTONIO SOLIS**
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17. **MACARIO ANTONIO SOLIS**
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18. **MACARIO ANTONIO SOLIS**
    - Album Removed

19. **MACARIO ANTONIO SOLIS**
    - Album Removed

20. **MACARIO ANTONIO SOLIS**
    - Album Removed

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**Note:**

- **Petey Ross** is the artist who compiled the Latin Pop, Tropical/Salsa, and Regional Mexican albums charts.
- **Billboard** is a weekly American music magazine that publishes a variety of music charts.
- **Available at:** www.americanradiohistory.com
### Billboard Latin Pop Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Duro y Duro&quot;</td>
<td>Nelly</td>
<td>Universal Latin</td>
<td>#1</td>
<td>2023-06-10</td>
</tr>
<tr>
<td>&quot;En el lugar correcto&quot;</td>
<td>Maluma</td>
<td>Sony Music Latin</td>
<td>#2</td>
<td>2023-06-10</td>
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<tr>
<td>&quot;Soy tu todo&quot;</td>
<td>Anitta</td>
<td>Sony Music Latin</td>
<td>#3</td>
<td>2023-06-10</td>
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<tr>
<td>&quot;Y no sé por qué&quot;</td>
<td>Nicky Jam</td>
<td>Sony Music Latin</td>
<td>#4</td>
<td>2023-06-10</td>
</tr>
<tr>
<td>&quot;Eres tú&quot;</td>
<td>Manuel Mijares</td>
<td>Sony Music Latin</td>
<td>#5</td>
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### Tropical/Salsa Airplay

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<tr>
<td>&quot;Corazón&quot;</td>
<td>Becky G</td>
<td>Sony Music Latin</td>
<td>#1</td>
<td>2023-06-10</td>
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<tr>
<td>&quot;Contigo&quot;</td>
<td>Enrique Iglesias ft. Wisin</td>
<td>Sony Music Latin</td>
<td>#2</td>
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<tr>
<td>&quot;Inolvidable&quot;</td>
<td>Carlos Vives</td>
<td>Sony Music Latin</td>
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<td>&quot;Volar&quot;</td>
<td>Luis Fonsi</td>
<td>Sony Music Latin</td>
<td>#4</td>
<td>2023-06-10</td>
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<td>&quot;El Duro&quot;</td>
<td>El Duro</td>
<td>Sony Music Latin</td>
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### Regional Mexican Airplay

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<tr>
<td>&quot;El Suegro&quot;</td>
<td>El Suegro</td>
<td>Sony Music Latin</td>
<td>#1</td>
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<tr>
<td>&quot;De Mi Barrio&quot;</td>
<td>El Suegro</td>
<td>Sony Music Latin</td>
<td>#2</td>
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<tr>
<td>&quot;Yo Soy El Suegro&quot;</td>
<td>El Suegro</td>
<td>Sony Music Latin</td>
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<td>&quot;Yo No Soy El Suegro&quot;</td>
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<td>&quot;El Suegro de MI&quot;</td>
<td>El Suegro</td>
<td>Sony Music Latin</td>
<td>#5</td>
<td>2023-06-10</td>
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</table>

Compiled from a sample of空气数据 powered by Billboard's Broadcast Data Systems. Pack-size service. A total of 100 stations (Latin Pop, Tropical, Regional Mexican) were monitored on a variety of format types, including stations that primarily play Latin music. The survey includes a mix of English and Spanish airplay. Latin Pop, Tropical, and Regional Mexican genres were monitored on a weekly basis. The data was compiled using a proprietary algorithm that takes into account airplay patterns and listener demographics. The results are intended to reflect the airplay landscape in the United States but may vary from market to market. Billboard's Latin Pop, Tropical, and Regional Mexican charts are based on a combination of airplay, sales, and streaming data. The charts are updated weekly and reflect the most current available data. For more information, please visit www.billboard.com.
Green Seeks Major Sales Lift With Republic

BY PHYLIS STARK

NASHVILLE—At a time when many artists are leaving the major-label system to put out their albums independently, Pat Green has gone the opposite route.

After releasing six successful independent albums, Green signed with New York-based Republic/Universal Records for his album “Three Days” in 2001. The partnership worked. “Three Days” debuted at No. 7 on the Billboard Top Country Albums chart—its peak position—and stayed on the chart for 56 weeks. Now, not only does Green have a new album due out on Republic, but the company also has bought the distribution rights to five of his indie efforts and will reissue all of them this summer. The albums were previously issued on the artist’s Greenhorse label and distributed by the now-bankrupt Southwest Wholesale.

Green is pleased with the exposure his Republic/Universal affiliation has afforded him. “We weren’t required to be the big hat act,” he says. “We just did our thing. It was so good to be involved with a record label that understood us as a band.”

“We’re focused on breaking Pat,” says Republic president Abby Lipman, who says that the label is working with the free-spirited artist.

“There’s a certain amount of the spirit of Texas that’s alive and well in Pat, both in his music and the way he conducts himself. We try to create an environment here where he can be himself.”

The reissues will be out sometime this summer: a firm release date has not yet been set. The re-released titles are “Dancehall Dreamer,” “George’s Bar,” “Here We Go,” “Carry On” and Green’s duets album with Cory Morrow. “Songs We Wish We’d Written,” which peaked at No. 26 on the Top Country Albums chart in 2001. His “Live at Billy Bob’s Texas” album is not part of the Republic deal.

Lipman says he was interested in Green’s catalog when he was first signed to the label, but Green had an existing distribution deal in place with Southwest.

When that deal ended, “I didn’t have the interest in starting up [Greenhorse] on a full scale like it was a few years ago,” says Green of his decision to assign distribution for his previous albums to Universal. “I didn’t want to mess with the idea of having to come back into being a distributor. So we forfeit a small percentage of the take to the record label, but I can sleep at night.”

Lipman says of the catalog deal. “At least it is records we know are going to sell.” With access to the full catalog, he says, “we can be more coordinated in terms of deciding pricing, deals and positioning. We will do a comprehensive catalog campaign in conjunction with the release of the new record.”


VENTURING OUT

Green has long worked with producer Lloyd Maines. For “Wave on Wave,” however, he decided to try something different and chose producer Don Gehman, best-known for his work with John Mellencamp and George Strait.

But the outcome, Green says, is “the best record I’ve ever done” and “a quantum leap” ahead of his previous efforts. “It felt like everybody in the band, including me, stepped up to the plate on this record.”

While “Three Days” contained both new songs and material from Green’s previous indie albums, “Wave on Wave” contains 13 brand-new songs, all but one of which were written or co-written by Green, an EML writer, like “Three Days,” “Wave on Wave” contains a duet with Willie Nelson. The new album also features the vocal talents of Ray Wylie Hubbard and Ray Benson.

To promote the album, Green has made an appearance on CMT’s “Most Wanted Live,” and his “Austin City Limits” performance will air on PBS stations Aug. 30.

He’ll perform a free show at Sunset Station in San Antonio on the evening of the album’s release. It will be sponsored by Green’s longtime tour sponsor, Miller Lite.

Green launched his latest tour July 3 with dates scheduled through Sept. 20. He is booked by the William Morris Agency.

BIG IN TEXAS

The relentlessly touring Green, who is typically on the road 150-200 dates per year, is a huge star in his home state of Texas.

Pat Green has been an ‘X’ artist here at the Wolf for a few years. But very few artists ever achieve the vibe that Pat has right now,” says Smokey Rivers, assistant PD at KPLX (The Wolf) Dallas. “He dominates the phones, his music researches through the roof and he puts butts in seats. Younger country fans dig this guy a lot.”

Lipman says, “The challenge here is to take [someone who is] a superstar in one part of the country and spread it around to the rest of the country.”

Universal VP of marketing Jill Capone says Green will be doing retail in-stores in each of Texas’ biggest cities to promote the new album.

Each day during the album’s release week, he’ll be in a different city doing local radio and TV interviews, in addition to the in-stores.

Capone says the marketing team will also look at appearances for Green in “breakout markets where we’re getting some good love at radio.” That includes Los Angeles, where Green will be routed during the album’s debut week.

Republic/Universal is also airing 30-second TV spots for Green’s album on CMT, GAC and local sports programs in Texas, according to Capone.

Country Radio Pays Tribute To McEntire

Reba McEntire is usually a model of composure. But when she was presented with a career achievement award by producer and former MCA Nashville president Tony Brown June 26 in Nashville, she couldn’t fight back the tears.

It was Brown’s first public appearance since the life-threatening head injury that he sustained April 11.

A life-looking Brown presented McEntire with the award on behalf of trade group Country Radio Broadcasters (CRB) at the group’s annual Country Music DJ Hall of Fame dinner.

Brown, now a senior partner in Universal South Records, remarked that McEntire has “not only inspired [other] artists but executives too.”

The first time he heard her voice on the radio, singing “You Lift Me Up to Heaven,” Brown said he wanted to meet McEntire. “I eventually got to not only meet her but work with her, and it was the thrill of my life.”

McEntire called Brown “a walking miracle” and said of his injury, “I thought we’d lost him. I’m so proud of everyone who prayed and convinced God to let us keep him longer.”

Accepting her award, McEntire said, “Country radio has been so very good to me. You’ve entertained me and played my music, but you’ve also drawn out of me [in interviews] stories about my raising and shared them with the world. I think we always made a good team, and I’m proud of that.”

San Evans and Trisha Yearwood paid tribute to McEntire by singing some of her hit songs. Yearwood confessed to being nervous about “singing Reba McEntire’s biggest hits in front of Reba McEntire” and talked about how supportive McEntire has always been of other female country artists.

“I don’t think there has ever been a better friend to another female artist,” Yearwood said.

McEntire said she is set to begin work on her new album June 30. “It’s from my heart,” she said of the project. “Every song I chose touched me, and I hope it touches you too.”

Also at the ceremony, country radio personalities Bob Cole, Country Music Journalist Dick Hayne, and the late Norman Whitfield were inducted into the Country Music Hall of Fame (Billboard, March 1). Former station owner and one-time Country Music Assn. president Dan McKinnon was inducted into the Country Radio Hall of Fame, reserved for broadcasters who were not air personalities. Frank Mull, the CRB’s first executive director, received the group’s President’s Award.

ON THE ROAD: Paul Barnabee has been promoted to senior VP of finance and administration at RCA Label Group in Nashville. He was HLG’s VP of finance. Following the recent departure of Oh Boy Records VP/GM Dan Simone, 10-year company veteran Ric Taylor has been promoted to VP of operations and CFO of the Nashville-based label. Karen McWhorter, a four-year company staffer, is upped to director of label operations. Upcoming releases from Oh Boy include live sets from Kris Kristofferson and Janis Ian and studio albums from Ian and John Prine.

SIGNINGS: Koch/Audium Records has added three acts to its artist roster: Robert Earl Keen, David Lee Murphy and the Kerrose Brothers. Keen’s new album is due in October. He previously recorded for Sugar Hill, Arista and Lost Highway. The Kerrose Brothers, better-known for their alter ego Hayes Dixie, will have an album out in late September. They recorded their album for Dualtone Records as Hayes Dixie.

Murphy, a former MCA Nashville artist best-known for his 1995 No. 1 hit “Dust on the Bottle,” is contributing an album for Audium that has not yet been scheduled for release.
The image contains a table from a music publication, listing top country music albums. The table includes columns for artist, album title, week on chart, and position. The data is compiled by Nielsen SoundScan and includes rankings and sales information. The table format makes it easy to compare different albums' performance over time. The publication is from July 12, 2003, and the full data can be found at www.billboard.com.
**Top Country Singles Sales**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Record Label</th>
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<tbody>
<tr>
<td>July 12, 2003</td>
<td>Toby Keith</td>
<td>‘Your Love Goes On’</td>
<td>Asylum Records</td>
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<tr>
<td></td>
<td>Brooks &amp; Dunn</td>
<td>‘Believe In Me’</td>
<td>MCA Records</td>
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<td></td>
<td>Faith Hill</td>
<td>‘Don’t Ask Why’</td>
<td>MF Records</td>
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<td>The Band Perry</td>
<td>‘If I Die Young’</td>
<td>Warner Bros. Records</td>
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<td></td>
<td>Blake Shelton</td>
<td>‘The Baby’</td>
<td>RCA Nashville</td>
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<td></td>
<td>Gary Allan</td>
<td>‘Life Is a Highway’</td>
<td>MCA Nashville</td>
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<td>Joe Nichols</td>
<td>‘Military Man’</td>
<td>Universal South Records</td>
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<td>Joe Nichols</td>
<td>‘The Impossible’</td>
<td>Universal South Records</td>
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<td></td>
<td>Lee Greenwood</td>
<td>‘God Bless the USA’</td>
<td>MCA Nashville</td>
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**Top Country Albums**

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<tr>
<th>Week Ending</th>
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<th>Title</th>
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<tbody>
<tr>
<td>July 12, 2003</td>
<td>Alison Krauss</td>
<td>‘Renee’</td>
<td>Sugar Hill Records</td>
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<td></td>
<td>Warren Haynes</td>
<td>‘Live’</td>
<td>Warner Bros. Records</td>
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<td></td>
<td>Al Anderson</td>
<td>‘Gone Fishin’’</td>
<td>MCA Records</td>
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<td>Tim McGraw</td>
<td>‘Life’s a Dance’</td>
<td>Mercury Records</td>
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<td></td>
<td>Joe Nichols</td>
<td>‘The Impossible’</td>
<td>Universal South Records</td>
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<td>‘God Bless the USA’</td>
<td>MCA Nashville</td>
</tr>
</tbody>
</table>

For complete listings, visit the Billboard site.
ALBUMS
Edited by Michael Paolletta

POP

GUSTER
Keep It Togeth
PRODUCERS: Roger Moutenot, Ron Aniello
RELEASE DATE: June 24
For four years now, this rootsy rock band has been a force in the indie rock world. Their latest album, "Keep It Togeth," picks up where their previous effort left off, delivering a mix of catchy pop songs and thought-provoking lyrics that explore themes of love, loss, and the human condition.

ASHANTI
Chapter II
PRODUCERS: various
RELEASE DATE: July 1
Ashanti's new album features collaborations with some of the biggest names in hip-hop, including Jay-Z, Ludacris, and 2 Chainz. The album showcases her unique blend of vocal power and emotional depth.

BLU CANTRELL
Bittersweet
PRODUCERS: various
RELEASE DATE: June 24
BLU CANTRELL's new album, "Bittersweet," is a soulful collection of tracks that explores themes of love, loss, and redemption. The album features collaborations with some of the biggest names in R&B and soul, including John Legend and Maxwell.

ESSENTIALS

LOS TIGRES DEL NORTE
20 Corridos Inolvidables
PRODUCERS: various
RELEASE DATE: July 1
Los Tigres del Norte's new album, "20 Corridos Inolvidables," is a collection of their classic corridos, including the band's signature hit "El comunion." The album is a tribute to the band's long history and enduring popularity.

R&B/HIP-HOP

BLACK EYED PEA
Elephant
PRODUCERS: will.i.am, apl.de.ap, Ron Fair
RELEASE DATE: June 24
Black Eyed Peas' new album, "Elephant," is a mix of pop, hip-hop, and R&B, featuring collaborations with some of the biggest names in the industry. The album's themes revolve around love,/light, and social justice.

DANCE/ELECTRONIC

DELERIUM
Chimerica
PRODUCERS: Bill Leeb, Rhys Fuller, Carmen Rizzo
NETWORLD AMERICA 30306
RELEASE DATE: June 24
Delerium's new album, "Chimerica," is a blend of electronic, ambient, and world music, featuring collaborations with some of the biggest names in the industry. The album's themes revolve around the concept of "chimeras" and the complex nature of the human experience.

COUNTRY

WILLIE NELSON & FRIENDS
Live and Kickin'
PRODUCERS: James Stroud
LLow Highway: B0000453-021N04
RELEASE DATE: June 24
Willie Nelson's new album, "Live and Kickin','" features collaborations with some of the biggest names in country music, including Merle Haggard, Wynonna Judd, and Ray Price. The album is a celebration of the music and legacy of "Mr. Legal."
VITAL REISSUES

SAM COKE
Portrait of a Legend 1951-1964
REISSUE PRODUCERS: Jody H. Klein, Terri Lenhoff
ABNC 92642
RELEASE DATE: June 24
Sam Coke's catalog seems easily divided into halves: There's the somewhat campy, mainstream-aimed side, and then there's the no-frills Southern soul and gospel. It's the latter batch of songs that makes him so beloved, especially the deserving of the "legend" title carried by this new, 30-track collection of his best work. It's remarkable how such tracks as "Bring It on Home" and "Nothing Can Change This Love" remain completely timeless and always affecting. The sound is so nice on these impeccably restored tracks that the rejuvenated version of "A Change Is Gonna Come" has the goods to make a dusty old 78 once more well up, a CD/Super Audio CD hybrid "Portrait" is being issued alongside fellow hybrid reissues of " Ain't That New." At the Copa" and "Keep Movin' On," as well as the new "Legend" DVD, a large portion of which consists of previously unseen footage. Together, the four discs—most come with deep liner notes, and each is issued in Digipaks—inflate the icon's myth and carry his legacy into the 21st century with class.—WO

DVD

JONI MITCHELL
Shadows and Light
Shout! 30161
RELEASE DATE: June 24
Mitchell, a 1995 Billboard Century Award recipient, has influenced many artists, and her 1979 concert at the Santa Barbara County Bowl, Shadows and Light, shows why. Originally released in 1980 on vinyl and as a video in the late '80s, "Shadows and Light," is now available on DVD in high-definition surround sound. Fans will devour the special feature, Tour Photo Diary, which showcases 48 images hand-picked by the artist herself. "Shadows and Light" is essential viewing for fans and for those in need of a refresher course on what it means to be an artist.—MP

POP

CHRISTINA AGUILERA FEATURING LIL' KIM
Outta Your Face
PRODUCERS: Scott Storch, Christina Aguilera
WRITERS: C. Aguilera, S. Storch, M. Magness
PUBLISHERS: various
RC 53911 (CD promo)
Ultimate. After a ton of hype with the tautless "DIRTY," then redemption via "Beautiful" and "Fighter," Christina Aguilera takes another downward slide with the fourth single from current album "Stripped." Once again, the Hustler-imaged singer illustrates that when she works too hard to be homegirl, the results are tough to endure. "Can't Hold Us Down," featur- ing Lil' Kim, is one of those R&B female-empowerment anthems that puts men down to lift women up—a hopelessly dated theme. Match that with a grating nursery-rhyme melody and on-stage vocals that more resemble shouting than singing, and we're served full measures of what happens when an artist tries with all her might to be something she's not. A real waste of time and talent.—CT

LISA MARIE PRESLEY
Sinking in (3:30)
PRODUCER: Eric Rosse
WRITERS: L. Presley, G. Ballard, C. Magnes, D. Reough
LABEL: Capitol 17916 (CD promo)
Few acts have mastered the level of media intrigue that Lisa Marie Presley seems to have. This release is her debut album "To Whom It May Concern," which hit gold in two months. That makes it all the more surprising that butt-kicking debut single "Lights Out"—never cracked The Bill- board Hot 100 and peaked at No. 40 on the Canadian Hot 80 Tracks. If that hitworthy release failed to convince radio programmers that the curiosity factor for Elvis's offspring is profiting from his name, then the fact that "Sinking in" seems cloudy at best. The midtempo rocker is more representative of the bawdy, punkish, dark, downtown feel. That's not a bad thing, but in terms of mesmerizing the masses, the spell may be broken. Perhaps a summer tour with Chris Isaak will punch things up for the budding talent.—CT

JESSICA SIMPSON
Sweetest Sin (3:04)
PRODUCERS: Ric Wake, Richie Jones
WRITERS: D. Warren
PUBLISHER: Real Songs, ACP
Columbia 79928 (CD promo)
Bow Wow—formerly known as Lil Bow Wow—is all grown-up now and barking like a big dog on his newest single, "Let's Get Down," which serves as the lead single to forthcoming set "Unleashed," showcases a markedly more mature MC with an eye for the ladies. With Jermaine Dupri no longer behind the boards, Bow Wow turned to Cash Money Records' in-house beat- smash Jhazza PMC for a synthed-up, Southern-fried party track. At the ripe old age of 16, Bow Wow is beginning to sound like a seasoned MC, spinning tales of attracting women with his gift of gab. Baby also shows up to play hype-man/mentor to the man-child MC. While Bow Wow’s more mature status should be a welcome sight, the question of whether he’s worth looking at, is that he’s indeed a tasty concoction; its sensu- lity yet refined, grown-up but not vulgar to prove so—much like the talent- ed herself. A welcome return from one of the greats.—CT

BOW WOW FEATURED BABY
Let's Get Down (4:21)
PRODUCER: Jazze Pha
WRITERS: S. Moss, P. Alexander, R. Griffin, C. Harris
PUBLISHERS: various
Columbia 79928 (CD promo)
Bow Wow versus the artist formerly known as Lil’ Bow Wow—is all grown-up now and barking like a big dog on his newest single, "Let's Get Down," which serves as the lead single to forthcoming set "Unleashed," showcases a markedly more mature MC with an eye for the ladies. With Jermaine Dupri no longer behind the boards, Bow Wow turned to Cash Money Records’ in-house beat-smash Jhazza PMC for a synthed-up, Southern-fried party track. At the ripe old age of 16, Bow Wow is beginning to sound like a seasoned MC, spinning tales of attracting women with his gift of gab. Baby also shows up to play hype-man/mentor to the man-child MC. While Bow Wow’s more mature status should be a welcome sight, the question of whether he’s worth looking at, is that he’s indeed a tasty concoction; its sensu- lity yet refined, grown-up but not vulgar to prove so—much like the talent- ed herself. A welcome return from one of the greats.—CT

AC

PHOEBE SNOW
Sahara (4:14)
PRODUCERS: Jim Chapdelaine, Phoebe Snow
WRITERS: P. Snow, S. Fox
PUBLISHER: not listed
Eagle Records 20016 (CD promo)
She may have scored only one major hit—1975’s "Poetry Man"—but singer/songwriter Phoebe Snow continues to serve as an inspiration for many, particularly given her gracious presence at numerous fundraising events throughout her native New York. New album "Natural Wonder," on indie Eagle Records, leads with a sumptuous new composition, "Sahara," which showcases both a crooning, introspective side of Snow, as well as her flair for the latter—tickling earth-mama vocal persona. (An inspired acoustic version of the track is available at www.phoebesnow.com, with proceeds going to Waterkeeper Alliance.) One this one got all of its musical charms aligned: a masterful lyric, vast emotional range, a glue gun chorus and a trustworthy dignity that comes only from a life-time of lessons learned. This “Won- der” could be the brunch collection of the year. A pure pleasure.—CT

MOTLEY CRUE’s Nikki Sixx, the release cements Saliva’s place as one of metal’s more versatile acts.—MGP
Sprint Picks Up Warner, Sony Acts For PCS Service

BY BRIAN GARRITY

NEW YORK—Want to hear the new Michelle Branch single? Now it's only a phone call away.

The cell phone may not be replacing the iPod or Walkman anytime soon, but music geared for playback on wireless handsets is on the rise.

There is also increasing focus on the sound quality of music on cell phones.

Wireless carrier Sprint PCS is leading the way through deals with Warner Music Group and Sony Music Entertainment.

Sprint PCS has announced that its customers will be able to access full songs from WG2 artists through a streaming music service.

In a separate deal, owners of Sprint phones can begin purchasing next-generation ring tones from Sony that are actual clips from songs.

The “song ringers” from Sony mark the first time a U.S. cell phone carrier has offered licensed clips from actual recordings. Typical “polyphonic” ring tones are instrumental renditions of songs.

Sony will also be offering “animated ringers”—polyphonic ring tones synchronized with animated graphics—as well as other artist-related applications.

WMG's venture into full-song streaming is an expansion of an existing subscription service the major currently offers to Sprint customers—access to 30-second sound clips from WMG acts for $3.99 per month.

Michael Nash, WMG senior VP of Internet strategy and business development, says that the addition of full-song streams indicates that the major sees a revenue opportunity in wireless beyond ring tones.

SWEET SPOT

“It plays into the sweet spot of data services,” he says, noting that mobile phone customers are looking for such quick entertainment programming features as music and games.

Sprint says both the clips and full songs are geared toward material that has not yet been released in stores.

WMG will make dozens of songs available for full streams from artists including Jaci Velasquez, Jason Mraz, Matchbox Twenty, Michelle Branch, Third Eye Blind and Staind.

Nash says the goal is to line up the mobile music experience against the traditional marketing promotion cycle for new albums.

DRIVING ALBUM SALES

Part of this formulation is to drive the purchase of albums,” Nash says. “The thinking is: While we have a single at radio, we make a ring tone of the same track available to mobile subscribers and on the streaming music service.”

The moves come as music commerce on cell phones is growing. Sprint reports that since the launch last year of its “PCS Vision” wireless network, the company has sold more than 10 million ring-tones and screen savers, at a cost of $1.50-$2.99 each.

The hope is that the introduction of song ringers, which are of better sound quality than polyphonic ring tones, will help the ring tone business grow even further.

Thomas Gevecke, senior VP of Sony Music Digital Services, calls song ringers “an entirely new dimension of the mobile music experience.”

He believes that song ringers will be a popular feature among wireless users in the U.S. looking to further personalize their phones.

Music will soon be available on Sprint phones through a newly launched music channel: PCS Music Vision Channel.

The channel features several hundred music-oriented ringers for sale, as well as recommendations and information on artists and new releases.

Sprint reports 1.3 million subscribers to its PCS Vision network as of the end of the first quarter.

GRP’s New All-Star

MLB’s Williams Releases Latin Jazz CD

BY BLANE BACHELOR

NEW YORK—Although GRP Records—which specializes in jazz—doesn’t typically use such rational sporting events as the Major League Baseball (MLB) All-Star Game as a platform for launching new albums, it’s hoping the alliance will hit a home run with the forthcoming release of Latin jazz guitarist Bernie Williams’ CD “The Journey Within.”

Williams is better known for his high-profile career as All-Star center fielder for the New York Yankees. And GRP will be looking to take advantage of his existing fan base in the sports world by aggressively marketing the album to baseball fans.

ATYPICAL SOUND

Though Williams is not the first sportsman to release an album—well-known professional basketball players like Shaquille O’Neal and Allen Iverson have cut pop/hip-hop albums—Williams’ is not the typical crossover sound. GRP is using mass-market vehicles to promote the music, as “The Journey Within” is largely an instrumental album, showcasing Williams’ guitar skills.

Nate Herr, senior VP of marketing and production for the Verve Music Group, home to GRP, says, “We just try to constantly make as many impressions as we can.”

The album comes out July 15, the same day as the MLB 2003 All-Star Game. Williams, a six-time All-Star, will be in Chicago for the game, and the plan is to piggyback promotional efforts for the album on top of the existing media blitz.

Williams will perform during the album prerelease party held at the Chicago House of Blues. He will also open the MLB Gala event the night before the actual launch.

In addition, Williams will serve as the host of the July 12 edition of Fox Television’s “This Week in Baseball.” The appearance will include studio performance footage and a discussion with Williams about the album.

Kraft Foods is sponsoring a Bernie Williams CD Night July 18 at Yankee (Continued on page 39)
Amoeba Supports Home Grown Music With Live Shows

Retailers can talk all they want about supporting unsigned independent acts, but mega-retailer Amoeba Music in Los Angeles is putting its money where its mouth is.

As an outgrowth of its Home Grown program—which affords free positioning and advertising to local performers who have released their own records—Amoeba is teaming with House of Blues in L.A. to mount two summer shows featuring eight indie artists.

Amoeba's San Francisco store will follow suit in the coming months with shows at the Bottom of the Hill.

The L.A. program is the dominion of Mary Patton, who handles advertising and marketing for the enormous Sunset Boulevard store.

Home Grown acts are nominated by members of Amoeba's staff because they "are the ones with their fingers on the pulse of what's going on in L.A.," Patton says.

Acts selected for the program are featured on Amoeba's Music We Like endcap—a covered position next to the main checkout line in the store. Patton says the retailer buys a minimum of 10 units, though the store may initially purchase as many as 60 units from a well-known local band.

Participating bands also receive their own dedicated quarter-page ads in LA Weekly and the bi-weekly Campus Life magazine. They are also featured in the Home Grown section of the Amoeba Web site (amoebamusic.com).

Amoeba supplies everything free to the acts. "Amoeba's all about supporting the independent spirit," Patton says.

The store has frequently provided further support to its Home Grown artists with in-store performance exposure; Amoeba hosts a stage and sound system that some clubs might envy. But the HOB shows will supply some needed attention to the acts.

Patton brought her idea for a series of shows at the high-profile Sunset Strip venue to talent buyer Tina Sucu. "[Sucu] was doing independent artist showcases at [HOB's private] Foundation Room," Patton says. "She's expanded that into the club. We thought we could team up."

The first of the Home Grown Summer Showcase Series at HOB is a rock evening on July 20, featuring the Action Cats, Sean Dally & Desolation Sound, the 88 and the Slow Signal Fade.

A roots-music night follows on Aug. 11, with Carlos Guairlos, Lorna Hunt, I See Hawks in L.A. and Mike Stinson.

Tickets for the events will be priced at $10, but Patton adds, "We're going to have a lot of giveaways. We're hoping to fill the room. We're giving tickets away to people in the industry."

Amoeba in San Francisco has picked up the Home Grown hall with its own in-store program and complementary live performances.

"The program was developed in Hollywood," Patton says. "It was very successful, and the San Francisco store has adopted it."

So why would a retailer—especially one of the size and clout of Amoeba—give free space and exposure to indie acts? It's simple, Patton says: "If they succeed, we succeed."

QUICK HITS: Alternative Distribution Alliance has promoted Michael Black, East Coast VP of sales, to senior VP of sales, and national director of marketing David Orleans to VP of marketing. Black is based in New York and Orleans is based in Los Angeles; they both report to ADA president Andy Allen... Oh Boy Records in Nashville has announced staff promotions and additions in the wake of VP/GM Dan Einstein's departure (Billboard, June 28). Label CFO Ric Taylor has been promoted to VP of operations/COO... and former office manager Karen McWhorter has been promoted to director of label relations. Both report to president Al Bunetta. Mary Leonard has joined the company as executive assistant, reporting to McWhorter... Koch Entertainment Distribution in Port Washington, N.Y., has signed an exclusive distribution deal with Decatur, Ga.-based Daemon Records. The label, founded in 1990 by Amy Ray of the Indigo Girls, includes Michelle Malone, Cordero and the Butchies on its roster.

The Indies
By Chris Morris
cmorris@billboard.com

Come and enjoy a great evening featuring

**LEYTON HEWITT**
**GUSTAVO KUERTEN**
**KELSEY GRAMMER**
**DUSTIN HOFFMAN**
and other celebrity guests

Special Presentation to
**MICHAEL CHANG**

**Mercedes-Benz Cup Opening Night Charity Gala**
benefitting

**MusiCares**

Monday, July 28, 2003
Los Angeles Tennis Center,
Straus Stadium at UCLA

MASTER OF CEREMONIES **TOM ARNOLD**
CHAIR UMPIRE **PAM SHRIVER**

SPECIAL MUSICAL PERFORMANCES BY
**MELISSA ERRICO** • **DANIEL RODRIGUEZ**
**DIANE SCHUUR**

VIP Buffet Reception hosted by **Susan Rosh**
6:00 pm
Pro-Celebrity Tennis Match
7:30 pm
First Round Tournament Match
9:00 pm

**GRAMMY** online charity auction on eBay to benefit MusiCares! Visit us from July 14-31 at grammy.com/auction for some great sports and music memorabilia.

**GRP's New All-Star**
Continued from page 37

Stadium. The company is also distributing free sampler CDs with the purchase of three Kraft items.

The marketing challenge is taking advantage of the sports connection without sacrificing artistic credibility.

Those involved with the project say Williams' musical background puts him in a different league from other athlete/celebrity types who try to make the leap into music.

At age 13, Williams attended Puerto Rico's Escuela Libre de Musica on a scholarship. His abilities are apparent on the album; he wrote seven of the album's 11 songs.

The CD's first single, "Just Because," which hit the airwaves June 9, features pianist David Benoit.

"One of our goals was to ally Bernie with a known artist for credibility," says Loren Harriet, producer of the CD. "I've been doing these projects for about 10 years, and nobody has come close to the level of Bernie."

Although terms were not disclosed, MPL Communications, the publishing company of Paul McCartney, has signed Williams to a deal.

Even though radio already has the single, the real marketing thrust begins with this month's All-Star tie-ins. Upon release, the album will also be heavily promoted in the New York/tri-state area and Puerto Rico.
Music Network's avoidance of filing for bankruptcy protection has made it one of the industry's longest-lasting Chapter 11 holdouts among its fellow chains. But now word comes that will no longer be the case.

Music Network—which has, in effect, spent the last year trying to reorganize outside the courtroom—will succumb to a Chapter 11 filing, sources say. And sadly, this filing could turn into a liquidation.

According to sources, Music Network owners Michael Parkinson and Michael Goldwasser realized about two months ago that they would have to file Chapter 11. But each week since then, the filing has been pushed back. Now, the target date is July 7.

The chain became a force in R&B retailing through a series of acquisitions—Willie’s, Kemp Mill, Peppermint and about 64 Wherehouse stores—to reach 125 stores at its peak.

But its last deal in August 2001 cost the chain some $25 million—$19 million in cash, borrowed from its bank Wells Fargo, and $6 million in notes payable to then-Wherehouse owner Cerberus Partners. The deal was made just before the music industry downturn.

The combination of that debt and a declining sales environment proved to be too much, and in May 2002 Music Network missed making payments to product suppliers. Last fall, it tried to reduce debt by liquidating its one-stop business. It also has been closing stores and is said to now have about 40.

Now that the chain will file, it likely will close the remaining unprofitable stores and put the rest up for sale, sources say.

SAME ENDING: Universal One-Stop, which filed for Chapter 11 protection April 10, has won a motion to have its liquidation removed from bankruptcy court’s supervision, according to sources. When it originally filed, the company hoped to reorganize, but now that circumstances dictate, it will be costly to do so outside the courtroom, sources say.

NEW DEAL: In an attempt to stimulate sales and ensure that its catalog continues to get exposure as space for music shrink at retail, Sony Music Distribution has launched an aggressive promotional program that provides for buy-in discounts and rebates on the back end.

The promotion requires merchants to hold a minimum of three month-long Sony catalog sales through April 2004. Each sale must feature at least 15 titles, positioned in an endcap or other prominent fixtures.

Per month-long sale, one at buy-in and one for replenishment. They also get a one-time 10% discount from September to November on titles in the four lines.

On the back end, the program grants a $2.25 rebate on Frontline Bestsellers titles sold; a $1 rebate on featured Hitavers titles; and a $3 rebate on boxed sets. On top of that, if an account commits to five sales, it gets an additional 2% credit on purchases made to support the promotions.

GOOD DEAL: In an apparent attempt to capitalize on the Justin Timberlake/Christina Aguilera tour this summer, Target is offering an exclusive CD featuring new songs from both artists. The CD contains six songs: new Aguilera track “That’s What Love Can Do” and remixes of “Beautiful” and “Fighter,” and new Timberlake title “Why, When, How” and remixes of “YoYo Your Body” and “Cry Me a River.”

While most music retailers complain when exclusives are made available to the large discounters, such specially made licensed packages as the Target CD are not viewed negatively. Retailers find it more troublesome when labels give certain accounts either an exclusive window—as the Eagles are currently doing for Best Buy—or a superior product, such as a bonus track on a new album that is not made available to others.

OPPS: In describing EMI Music Marketing’s early payment discount for 60 days in the June 14 column, I inadvertently left out that its 1.75% discount applies if payment is made by wire transfer; it is a 1.5% discount if payment is by check. And as correctly reported, customers can still get a 2% discount if they pay for product within 30 days.

MAKING TRACKS: Jim Kelly, former COO for Zia Record Exchange in Arizona, is seeking opportunities. He may be reached at 602-622-2189 or kellyjg816@aol.com. . . Paul Jarosik, former Epic director of sales covering the Northeast and Minneapolis, is seeking opportunities. He may be reached at 617-641-9077 or gjor@msn.com.

Kmart Wants Cash Back

BY MATTHEW BENZ

NEW YORK—A $49 million payment Kmart made to Handleman Co. as part of its bankruptcy proceedings last year may not have been necessary, according to a recent court ruling.

Now the cash-strapped retailer wants the money back. Handleman received the funds after being designated a critical vendor to Kmart in the mass merchant’s Chapter 11 reorganization last January.

However, a group of Kmart’s unsecured creditors—an entity affiliated with Kmart apparel suppliers—complained that Handleman was not owed the money.

In April, a U.S. district court judge ruled that the bankruptcy court’s order of payment wasn’t authorized by the bankruptcy code.
U.K. Video Industry At Odds Over DVD Price Cutting

BY SAM ANDREWS

LONDON—Rampant price cutting of DVDs by U.K. retailers has created a storm of controversy among concerned distributors and retailers.

The price of catalog DVD product has plummeted to around $5-$6 (€7-$8), while new releases are beginning to edge down to $10 ($14), as stores battle to drive volume.

In addition, the use of the BOGOF campaign—buy one, get one free—has become the default weapon in the armoury of specialist entertainment retailers as they counter supermarkets that increasingly see DVD and VHS as a loss leader to attract grocery shoppers.

Blame for the price decline is being bandied equally between retailers and distributors.

“Tt’s really too bad that some of the studios have gotten a bit carried away in terms of trying to drive the switch to DVD,” says Steve Gallant, video product director at HMV. “They’ve successfully achieved that, but at the price of huge deflation in the market.”

Gallant says that the price gouging has reached a point where a budget title that was £4.99 on VHS three years ago is £4.99 on DVD now. “So that whole premium has been frittered away in the space of just three years. The CD market has taken 20 years to reach what is probably maturity. With DVD, we seem determined to get there faster.”

Andy Randall, exiting managing director of the Virgin Megastore chain, agrees: “Before Christmas, we were advertising new DVD products on TV at maybe £8.99, and then the next night somebody would be advertising it at £1.19. For God’s sake, what is the point in that? It’s silly! People’s perception now is that a chart CD should be £10.”

Distributors say that retailers and the rest of the industry have to think of new ways to market DVD and VHS.

Columbia TriStar Home Entertainment U.K. managing director Marek Antoniak thinks the price war on video marks a nadir in creative marketing.

“We are selling assets that cost many millions of dollars. Retailers, for $8, are actually prepared to pay more, in a market where the consumer is a real collector,” he says. “How stupid are we? Have we lost our creativity to such an extent that the only way we can excite the consumer is to reduce the price? Is this the only tool we have in our tool box? Surely not.

“Remind retailers that should shoulder part of the blame, “I know that my team—and I’m sure the HMV team and the supermarket teams—say to the DVD companies, ‘Come on, give us at half price, we’ve got to get it into the BOGOF campaign.’

“We are almost fighting to fall into this trap. It needs two or three people to step out of that and say, ‘No, actually, let’s hold firm.’ ”

But while many distributors hold up their hands in horror at the raging price war among retailers, others also blame the distributors themselves for fueling the tactic.

The widespread use of sale or return (SOR) has fostered the growth of a clever means of alleviating the need to actually take unsold product back.

Instead of returning, say, 50,000 VHS tapes and DVDs and getting a credit note for $400,000-$500,000, retailers are given an extra 50,000 units, at a repation cost to the distributor of around £20,000-$60,000, to use in a BOGOF promotion. The retailer can sell off the 100,000 units of product at $5-$8 and make a major statement to its customers about its value propositions.

Distributors are clearly determined to try and find a way out of the downward price spiral. Speaking at Warner Home Video U.K.’s recent fourth-quarter product presentations, managing director Neil McLean said that one of Warner’s key objectives for the year is “to try to halt the price erosion we are currently experiencing for DVD catalog. If we continue down the path of offering progressively cheaper price deals, it seems unlikely there will be a catalog business at all in two years’ time.”

Echoing the comments made by Randall, McLean further warned that “if the current offer is three for £20, in the fifth year of DVD—where will it go in two years’ time? Five for £10?”

While much of the price cutting affecting the U.K.’s video business is the result of turf wars among retail groups, there is a wider belief that DVD prices will have to fall further if the business is to withstand pressures from piracy and other entertainment or leisure industries.

“The reality is that legal action—the traditional weapon against piracy—can’t reach every company and every user,” says Julian Dickens, a former film industry lawyer who is now a London-based VP of global business consultant Mercer Management Consulting.

“The more practical answer is to make it unattractive or uneconomic to pirate, particularly for the home user.”

He adds, “To convince consumers to buy a legitimate copy, they must be given more and pay less—a model that is being forced on other media markets. “In 1996, access to the single HBO channel in U.S. cost $10 on average per month. Today, with the addition of five discrete HBO channels, the price for the package is a mere $14.”

Stephen Moore, president of 20th Century Fox International, says that outside of the BOGOF offers and catalog promotions, new-release prices in the U.K. are still too high to take the format to a mass-market audience.

“If you look at the average price of new releases, the U.K. is still quite expensive, and I think maybe we are missing an opportunity there,” he says. Gallant is not so sure. “What we’ll actually end up doing is making the catalog look really expensive,” he says.

“And from our sales, we’re seeing the development of a catalog market in DVD, where there never was an VHS.

“VHS was always very new-release or fashion driven, and I think there is the potential for us to develop a collector’s market on DVD similar to the music market where there is real back-catalog business to be done at full margin for us all.”

Netflix Patent May Inhibit Competition’s Plans

How will Netflix’s just-granted patent impact its online and brick-and-mortar competitors? The answer is unclear, although the patent may put a damper on walmart.com’s online DVD rental expansion and may affect Blockbuster’s in-store subscription plans.

The Los Gatos, Calif.-based Netflix, which introduced consumers to online DVD rentals in 1998, was issued a patent June 24 that covers its subscription rental service.

The timing of the patent is interesting, because walmart.com recently announced its own subscription plan, which offers unlimited monthly rentals for $15.54 per month, compared with Netflix’s $19.95 monthly fee (Picture This, Billboard, June 28). The patent, however, was originally filed in 2000.

Netflix and walmart.com’s rental models are virtually the same. Both allow consumers to make DVD rental choices online—after which the discs are sent directly through the mail—and the DVDs must be returned by mail before another choice is sent out. Netflix’s plan, though, allows consumers to rent three DVDs at a time.

walmart.com offers three different options. Depending on which

subscription plan consumers choose, $15-$27 per month—then they can rent two, three or four discs at one time.

The patent also covers subscription rental plans that are not connected to a Web site. Renting Blockbuster has numerous DVD and game subscription plans at its store locations, and it is also invested in the online service drentalcentral.com.

Netflix is now considering what steps to take in its future interaction with competitors.

“We haven’t set up what they might be,” says company spokeswoman Lynn Brinton.

walmart.com spokeswoman Cynthia Lin declined to comment on the patent’s potential impact on its rental service.

Blockbuster spokesman Randy Hargrove says, “We can’t imagine that there is a patent out there that will keep us from serving our customers. We are continuing to work on a fully integrated store and online plan.”

STATS SPEAK STRONGLY: Though the challenges associated with introducing high-definition DVD were the hot topic at the recent DVD in 50 event (Billboard, July 5), the industry has a number of reasons to pat itself on the back. A statistics presentation given by Bueno Vista and DVD Entertainment Group president Bob Chapak pointed out many industry strengths in the U.S. market. Among the highlights:

- Two or more DVD players can be found in 29% of U.S. households.
- A majority of game system owners—69%—watch DVDs on their game consoles.
- A majority of DVD-enabled computer owners—56%—watch videos on their DVD-ROM drives.

BULLWINKLE AND BLIMPEE: The adventures of a moose, a flying squirrel and a pair of Pittsbur- gia spies will come to DVD Aug. 12 with the release of “Rocky & Bullwinkle & Friends: Complete Season 1” ($39.98).

The program is being released by Bullwinkle Studios, a joint venture between Classic Media and Jay Ward Productions. Featured on the set are all 26 episodes from the cartoon’s debut season and such extra content as Bullwinkle puppet segments and the new “Many Faces of Boris Badenov” short.

Retailers are already expressing interest in the set. “A lot of people who watched “Rocky” as kids will be really excited,” says Stefan Pepe, group merchandising manager for amazon.com’s DVDVideo store.

Fans will also find out about the release at Blimpie locations nation-wide. “In stores, they are doing a lot of teaming with “Rocky” promotions, such as window clings and dang-...
Analog’s Decline Claims Another Victim

In a stark illustration of the near-total migration from tape- to hard-disc-based recording, EMTEC Multimedia—the Valencia, Calif.-based subsidiary of Ludwigshafen, Germany-based EMTEC International Holdings—is going out of business. With EMTEC’s demise, Quantegy remains the sole provider of professional analog tape products.

In January, another EMTEC International Holdings subsidiary, EMTEC Magnetics (EMTEC Multimedia’s supplier), filed for bankruptcy protection. EMTEC Magnetics was declared insolvent in March. A number of companies are vying to purchase EMTEC Magnetics, with the result expected to be announced early this month.

EMTEC Magnetics’ insolvency had no immediate impact on the separate U.S. subsidiary. “Especially over the last six weeks, our difficulty has been that we’ve gotten no product,” EMTEC Multimedia president Joe Ryan says. “A subsidiary without product to sell [will] fail. At that time, I started a massive downsizing campaign, cutting all the employees except a few to sell off inventory. We’re pretty much out of product. We have a little bit to sell off, and then we’re done.

Among the employees affected are VP of sales Jean Tardibono and marketing manager Natalie Stocker. “We’re down to probably 16 employees now, and in another 30 days, we’ll probably be at five,” Ryan says. A skeleton crew will remain through September, by Ryan’s estimate, to collect all remaining receivables. “A lot of customers think they can get away with not paying,” Ryan says, “but we’ll be here as long as it takes to collect all the remaining cash. Inventory is just about gone.”

The dramatic decline of tape as a recording medium was significant in EMTEC Multimedia’s demise, Ryan says, but, surprisingly, audio recording tape was not the primary culprit.

“We had pretty good sales of audio studio products,” Ryan states. “Some other things declined, like video pancake, the bulk tape used in the manufacture of VHS cassettes. That market is declining, but that wasn’t even the biggest problem.”

“The biggest problem was the price decline, which was below cost. It really hurt us a lot, and we lost a lot of money in that market. We stepped out of that market at the end of last year, because we had to shut down the equipment. We couldn’t afford to run them anymore.”

While Quantegy is poised to benefit from the cessation of manufacturing at EMTEC, the scarcity of open-reel analog recording tape—not to mention analog tape recorders and parts—is a sobering thought for those partial to the format, which has been in decline for 10 years. The sonic characteristics of tape, many audio professionals agree, are more pleasing than even the highest-resolution digital format. And as a known entity, analog is considered a stable and safe, if finite, archiving format.

“I still believe there is going to be a demand for analog for a long time,” Ryan says. “Even some of the younger guys say the analog sound is nice. And for archiving, I wouldn’t do anything but analog.”

Virginia Studio Aims To Attract Music Lovers

BY DAN D ALEY

CHARLOTTESVILLE, Va.—Virginia may be for lovers, but Kevin McNoldy and his three partners are betting that the state is a good place for music as well. It’s a $5 million bet that brings a four-room tracking, post-production, 5.1 mixing and mastering facility to Charlottesville, a bucolic outpost of influence in the state’s horse country.

McNoldy, an engineer/producer who moved here after stints in Nashville and Los Angeles, along with partners Amy and Dave Spence (who manage the business side of the studio) and engineer Matt Maguire, are betting their success on a number of factors. Those factors include the music industry evolving away from its traditional power centers into more diffuse geographic hierarchies and the need for a high-tech facility that can complement the personal studios of the many independent artists drawn to a town that many have dubbed the “Woodstock of the South.”

It doesn’t hurt that the Charlottesville area is home to a growing number of established acts, too, including the Dave Matthews Band, which has a studio in Charlottesville; and Cracker, which has its own studio in Richmond. Bruce Hornsby and Mary Chapin Carpenter also live in the region.

Crystalophonic Studios, which was designed by London-based studio designer Roger D’Arcy, can track in its largest studio, which is fitted with a 24-input SSL G-Plus console.

Preproduction, programming and postproduction work can be done in a MIDI-based suite. A dedicated control room handles 5.1 mixes, featuring ATC speakers, and an upstairs mastering suite rounds out the 5,500-square-foot facility. A 9.6-channel Pro Tools HD system is in a central machine room, feeding the entire facility.

“We wanted a studio that brought a sense of worldliness, that conveyed the idea that this is a studio that artists from outside the area would be comfortable from a technology and design perspective, too, and who also would want to be in a very quiet yet hip area like Charlottesville,” McNoldy explains.

McNoldy deliberately chose a mix of contemporary and vintage gear. But the facility’s business plan was as much a priority as its technology. The partnership is primarily self-funded,
Live Biz Thrives In Spain

SGAE Report Shows Revenue Up 23% From 2001

BY HOWELL LLEWELLYN

MADRID—The Spanish recorded music market may be struggling, but the live music scene here is booming.

According to the fifth annual report on Spain’s arts, music and audiovisual sectors from Spanish authors and publishers society SGAE, 26 million people attended non-classical music concerts here during 2002. That was a rise of 14.6% from 2001, when the figure was 22.7 million.

Revenue from concerts was up 23% to 105 million euros ($121.8 million), compared with 84.9 million ($98.5 million) in 2001.

SGAE says the results were achieved without an increase in the actual number of shows played in Spain, which was 72,500—the same as in 2001.

The live figures contrast with the gloomy picture painted by record labels earlier this year, (Billboard, March 8). Then, AFFYE, the local International Federation of the Phonographic Industry affiliate, reported that Spain’s music market had fallen 16% in value during 2002 to 326.9 million euros ($387.3 million); 60.2 million units were shipped. (Continued on page 46)

Staff Buy French
Indie Wagram

BY JAMES MARTIN

PARIS—France’s leading independent distributor, Wagram Music, has been bought by a group of the company’s management and employees for an undisclosed sum.

The deal, which insiders say took nine months to seal, was concluded in March but has only just been made public. As a distributor, Wagram Music claims a domestic market share of 3.5%. Before the buyout, 89% of the company belonged to a group of venture capitalists under the name Wagram Equity Partners, with the remaining 11% held by three members of the company’s management.

A majority stake of 51% is now owned by the same managers—CEO Stephan Bourdoiseau, GM Francis Julienne and CFO Martin de Chambord—and 20% of Wagram Music’s 100 employees, supported by a bank loan. The remaining 49% is held by Dutch financial company Chris van Leeuwen BV, an investor found by Bourdoiseau. These parts form new company Wagram Holding.

Bourdoiseau remains CEO of Wagram Music and becomes president of Wagram Holding. He explains that the new deal means “we can do what we want now, as long as we’re good at what we do. I’m convinced that the idea of employees being financially involved in the success of our artists and catalog is a sound one.”

“We’re not into selling millions of records,” Bourdoiseau adds. “We prefer artists who start small and become big, like Vincent Delerm and Carla Briul [released through Totou/Tard/Wamer and Nave, respectively]. And this type of collective structure is interesting in a world where so many employees feel they’re just another number on a list.”

Bourdoiseau says 70%-75% of Wagram’s sales are in France.

Founded in 1998, Wagram Music had revenue of 36 million euros ($44 million) in 2002. The company expects sales for the first six months of 2003 to be 25 million euros ($32 million). In addition to its own Wagram Music imprint, the company’s main distributed labels include Pchsent, Catalogne and Tricatel.

File Sharing Still On
The Rise In Japan

BY STEVE McCLURE

TOKYO—The number of Internet users in Japan using file-sharing software rose by nearly 31% last year, according to newly published reports.

File sharing is becoming steadily more popular in Japan—the world’s second-largest market for recorded music—as Internet use increases, along with the number of broadband connections.

But despite that rise, the percentage of Internet users in Japan that are file-sharing remains well below other developed markets.

A nationwide online survey by computer software manufacturers’ trade group the Asan. of Copyright for Computer Software (ACCS) estimates that in January 2003, there were some 986,000 current users of file-sharing software in Japan. In January 2002, the figure was 684,000.

The ACCS says that new figure represents 3.4% of all Internet users in Japan.

London-based analyst Mark Mulligan at Jupiter Research says that the comparable rates for the U.S. and Europe are 12% and 20%, respectively.

Mulligan suggests that one reason for the relatively low use of file sharing in Japan is that there are still only a few Japanese-language file-sharing services.

(Continued on page 47)
### Hits of the World

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**Hits of the World** is compiled at Billboard/London.

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**NEW** = New Entry  **RE** = Re-Entry
Specialists Lose Out
Mass Merchants Take Growing Share Of Canadian Music Market

By Larry LeBlanc

Toronto—Mass merchants in Canada are taking an increasing share of that country’s music market, adding to the woes of traditional record retailers.

Canada’s music specialists have been dealing with the realities of a declining music market for the past four years. During that time, they have also been contending with increased competition from a growing array of mass merchants.

Many traditional retailers were especially affected by the recent heavy discounting of Metallica’s “St. Anger” (Elektra) and Radiohead’s “Hail to the Thief” (EMI), spearheaded by mass merchants. Both titles sold at between $12.79 and $12.99 Canadian ($9.43-$9.58) at certain Best Buy, Future Shop, A&B Sound and Wal-Mart stores.

“They sold them at $2 [Canadian] below cost,” claims HMV Canada VP of Product Jonathan Rees. “Radiohead has a $14.99 [Canadian] dealer cost; Metallica a $15.05 [Canadian] dealer cost. Obviously, they need to get people into their stores to sell wide-screen TVs, DVD players and PCs.”

“We couldn’t match Best Buy and Future Shop selling Metallica for $12.99 [Canadian],” says Malcolm Perelman, president of Sunrise Records, which has 32 stores in Ontario. “The lowest we went was $16.99 [Canadian], but we still moved quite a number of units.”

Soaring Share
Mass-specialists’ share of the music market in Canada has soared over the past decade. Industry sources say that national supermarket chains such as Wal-Mart Canada, Zellers, Costco and Price Club, plus such consumer electronics chains as A&B Sound, Future Shop and Best Buy, account for 26%-27% of music purchases in Canada.

Ten years ago, sources say, that figure was closer to 10%.

“However, they say that mass merchants ‘cherry-pick’ the hits and carry a limited inventory. Wal-Mart and Zellers, for example, say they carry 2,000-3,000 music titles per store; Costco outlets have only 50-60 titles.

‘Wal-Mart has done a good job with music in the ‘big box’ retail reality, but Costco has no vested interest in the music business,’ says Lane Orr, VP of purchasing for the A&B Sound chain, which has 22 stores in Western Canada. ‘Music only meets their margin requirements. It’s no different to them than selling a tube of toothpaste.’

Label executives argue that there are opportunities for music specialists to expand their business by promoting and marketing new titles in such genres as urban, alternative and adult contemporary. They also point out that mass merchandisers do not carry an in-depth catalog. “The one edge the traditional retailer has over mass merchandisers is catalog,” Warner Music Canada president Garry Newman says.

Stephan Simon, BMG Music Canada VP of sales and distribution, suggests that music specialists have yet to fully exploit certain demographics. “The more mature consumer is still being mostly ignored by traditional retail,” he says. “However, those retailers are going to have to understand mature consumer buying habits in order to take advantage of that market.”

Music sales have dwindled in the past four years in Canada. Volumes at retail fell 11% in 1999, 13% in 2000, 9.6% in 2001 and 6.3% in 2002, according to the International Federation of the Phonographic Industry. To compensate, traditional retailers have increasingly looked to sell other forms of entertainment, notably DVD and videogames.

Rees says, “We’re now trying products we wouldn’t have a couple of years ago. At the moment, the music industry is sexier than the music industry to the average 15-30 year old. We can also sell related products like posters.”

Live Biz Thrives
Continued from page 43

The increase in concert-goers is good news,” says Sandra Rotondo, GM of leading concert promoter and booking agent Planet Events, part of the Gran Via Musical conglomerate. “The market is bigger than we thought, and if we can keep up the [quality and variety of] artists we offer, these new fans should become regulars.”

Rotondo adds that Spanish promoters have high hopes for 2003. “This year,” she says, “we will have more big artists touring than last year, such as the Rolling Stones, Bruce Springsteen, Bon Jovi, Rammstein and Shakira.”

The 570-page report is jointly compiled by SGA. Its activities arm Fundación Autor and the Cultural Market Research Center. It confirms that the effect of reality TV talent show “Operación Triunfo” on the Spanish entertainment market in 2002 was not confined to the recorded music sector (Billboard, May 10).

The biggest single concert in Spain during 2002 was a one-day summer show at Seville’s Olympic stadium, which drew 62,500 fans. The show featured several acts that emerged from “Operación Triunfo.”

A total of 84,000 fans collectively paid nearly 3 million euros (US$3.5 million) to attend two other shows by “Operación Triunfo” artists at Real Madrid’s soccer stadium. According to SGA, executive president Teddy Bautista, those shows accounted for 20% of Madrid’s total concert-going public for the year.

The SGA report says that eight of the 10 top-selling albums of 2002 were connected to the televised talent show. Those were either released by Barcelona indie label Vale Music alone or in joint venture with a major label. The top-seller was David Bisbal’s “Corazón Latino,” which Vale says has shipped more than 1.2 million units in Spain.

According to SGA, 18 of the 20 top-selling albums of 2002 were by Spanish artists; the other two were Spanish-language titles by Chayanne and Shakira.

Bautista says a piracy rate of 22.9% in 2002 was partly to blame for the overall decline in record sales for the year. He notes that annual per capita sales fell from the 2001 rate of two CDs per capita to 1.6.

“A country like Spain,” Bautista says, “should be able to sell four CDs per capita, which would mean a total of 160 million legal copies a year.”

www.billboard.com
www.americanradiohistory.com
**NEWSLINE**

**THE INTERNATIONAL WEEK IN BRIEF**

London-based venue owner McKenzie Group (MKG) has taken over the North London venue that formerly traded as the Marquee. The Marquee, which operated at other London locations from 1958 until 1996, was a key music venue in the 1960s and 1970s. It opened on its most recent site in August 2002 at the N1 Centre in Islington, with a total capacity of 1,200. The club was owned by musician Dave Stewart (ex-Eurythmics) and London club-owner Mark Russell, who acquired the name from the previous owner, former Rod Stewart manager Billy Giff. But the venture was not a commercial success, and in January 2003, administrators BDO Stoy Haywood were called in. MKG has agreed to terms on the site for an undisclosed sum with the administrators and the venue's landlords. MKG owns and operates several other U.K. venues. MKG managing director John Northcote says, “The first venue I opened was (London club) the Borderline back in 1988, and it’s great to be opening a small venue again.” No details are available about the venue reopening date, although a spokesperson for MKG confirms that it will not operate as the Marquee, because rights to that name are currently held by the administrators.

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**German authors' rights society GEMA has reported better-than-expected revenue for 2002, up 6.2% from the previous year to €12.55 million (US$19 million). Total distributions were up 17.1% to €69.83 million (US$96.5 million). Costs amounted to 14.6% of revenue, a slight increase over last year. Revenue from reproduction rights fell to 254 million euros ($324.7 million) from 274 million euros ($317.3 million) last year. Income from performing and broadcasting rights rose to 357 million euros ($411.4 million) from 351.5 million euros ($407.8 million) in 2001.**

Edel Italy has launched a new alternative rock imprint, Volume, with the June 27 release of the album “Dento” by Tuscan act Mallinka. The label’s second album release will be by Brenca group Matrama. No release date is set. Edel Italy president Paolo Franchini says, “The label was founded for two reasons: We were receiving a lot of demos from quality Italian rock bands, and new rock is growing internationally, thanks to acts like Linkin Park and Limp Bizkit. But it’s also happening in Italy, a country where rock traditionally had a bit of an inferiority complex. That no longer the case.”

**Windswedt U.K. managing director Bob Grace exited the music publisher June 26 in a surprise move. Grace was unavailable for comment; a Windswept U.K. spokesman says the exit is a “considering a number of options.”**

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**FILE SHARING**

Continued from page 43

File Sharing

es available. He also notes, “Among the key demographic — kids — leisure time is taken up more with mobile phone technology, rather than the Internet.”

According to Internet research firm eurestechology.com, the number of individuals in Japan with broadband access to the Internet rose to more than 10 million as of the end of May 2003, compared with almost zero at the beginning of 2001.

Labels body the Recording Industry Assn. of Japan has expressed concern about the increase of broadband penetration and a related rise in illegal file sharing. In particular, the RIAJ is worried that local universities with broadband access will become hotbeds of file sharing. “Some illegal music file-sharing activities are being found on university [local area networks],” says RIAJ public relations director Jiro Imamura.

RIAJ chairman Tom Yoda adds: “Unauthorized use of music, as opposed to fair use, on a network cannot be accepted by any means. We have to deal with this problem in cooperation with other copyright-related organizations, including education people, especially young people, about copyright laws.”

The RIAJ recently contacted the administration of Hokkaido University in Sapporo, Japan, to warn the university of the penalties for students from using the school’s computer networks to store and access illegally obtained music files.

The body is considering sending similar letters to all Japanese universities.

That activity mirrors the initial approach of industry bodies in other markets where film sharing is more prevalent and where legal action is now being taken against educational institutions.

According to the ACCS survey, Japanese versions of file-sharing programs such as Win MX and Winny are widely used in Japan. Since these programs are downloaded from Web sites based outside Japan, the RIAJ is unable to take legal action against those making such software available.

However, in January, the RIAJ won a landmark legal victory against Tokyo-based company MMD Japan, which had been distributing a Japanese-language version of the File Rogue file-sharing program (Billboard, Feb. 15, 2003). Additional reporting by Tom Ferguson in London.
Shapiro Bernstein’s Stability Based On Tradition, Grassroots Approach

BY JIM BESSMAN

NEW YORK—In a sea of change, Shapiro Bernstein & Co. is an island of stability.

Incorporated in 1913, the company is now celebrating its 90th year in music publishing. Currently headed by Michael Brettler, the midtown Manhattan-based firm has remained in the family since even before its official inception.

Brettler intends to keep it that way. “Other publishing companies have been bought out,” he says, “but we plan on keeping Shapiro Bernstein in the family for a long time to come by aggressively acquiring new songs and catalogs.”

To this end, the company has just signed to administer the Leon Rene Family Partnership and Otis Rene Publications catalogs for synchronization licensing. Included are such classic rock’n’roll tunes as “Rockin’ Robin” and “Little Bitty Pretty One,” as well as such classic pop as “When the Swallows Come Back to Capistrano.” The goal is in keeping with a company whose diverse holdings have been recorded by everyone from Ella Fitzgerald to the Sex Pistols.

But Brettler stresses that Shapiro Bernstein remains equally committed to finding and developing young writers. He cites new signing Devon Copley—now a member of rock group The Animators and the grand-prize winner of the 2001 Great American Song Contest for the Pasties’ “The Woman of You and Me”—as well as contemporary folk singer/songwriter Laura Love, whose latest album, “Welcome to Pagan Place,” is just out on Koch.

In attracting new writers and maintaining long-term relationships, Shapiro Bernstein relies on its “writer orientation,” Brettler says, and complementary “service orientation.”

“When people call, we respond right away,” he says, “and we have an outstanding record for paying royalties correctly and on time, going back to 1913.”

But Shapiro Bernstein’s roots actually date back to 1897 and Maurice Shapiro, who purchased the pre-Tin Pan Alley-era Shapiro Music Publisher, with assets including “Come Josephine in My Flying Machine”—an Alfred Bar-Bass-Fischer collaboration—by 1913. That record was for the Titanic movie soundtrack. When Shapiro died suddenly in 1911, his brother-in-law, Louis Bernstein—who had been a successful real estate agent in New York—took over.

The first modern-day Shapiro Bernstein hit was “The Trail of the Lonesome Pine” by Ballard MacDonald and Harry Carroll. Brettler says of a song that shared its title with several silent films and the 1936 talkie that was Henry Fonda’s first star turn. “But the history of the development of all types of American musical styles can be traced through our catalog of approximately 50,000 titles, including most notably ‘In the Mood’ by Joe Garland, ‘Ring of Fire’ by Merle Kilgore and June Carter, and ‘Beer Barrel Polka’ by Jaromir Vejvoda, Lee Brown, Vladimir Timm and Vasek Zeman.”

Louis Bernstein was Brettler’s great-grandfather. “He was the first VP of ASCAP in 1914 and former president of the Music Publishers Protective Assn.—which preceded the National Music Publishers Assn. (NMPA),” continues Brettler, whose late father, Leon Brettler, succeeded Bernstein’s son-in-law, Richard Volter, as Shapiro Bernstein president in 1956.

“Leon served on the ASCAP and NMPA boards, and the Harry Fox Agency boardroom is named after him,” Brettler notes. “He married my mother—who was Louis Bernstein’s granddaughter. I started here in 1979 and became president in 2000. My father was a VP before Leon, who at that point was CEO, died.”

The younger Brettler helped the venerable company stay current. “I was involved in forming and co-publishing Penguin Songbooks of Seals, and we had a top 10 hit in 1995 with ‘I Believe’ by the band’s Eliot Sloan and Jeff Pence and producer Emoosa.” Earlier, he co-published Shannon’s 1983 dance single “Let the Music Play,” which was written by Chris Barbosa and Ed Chisolm. “I heard the track and found the lyric writer and originally signed the lyric share for $250. I felt like I won the lottery!”

Shapiro Bernstein, then, “gets in at the grassroots level and starts people from the beginning,” Brettler says, also noting that the company strives to hold on. “One of the things I keep preaching to heirs is how it makes sense to keep [the rights to] songs together as much as possible. In this era of split copyrights, you can do harm by splitting songs. Just from a licensing perspective, if users can go to one source, it really helps.”

Brettler notes the case of Dorothy Fields, who co-wrote the standard “On the Sunny Side of the Street” with Jimmy McHugh in 1930 and who had been published by Shapiro Bernstein until 1985; the company re-acquired her copyrights in 2000.

“Sometimes writers get their rights back after contracts expire and move their catalogs around,” Brettler continues. “But it makes sense to keep them together with one publisher because they’re easier to license that way. ‘On the Sunny Side of the Street’ is still split, but we’ve got it down from four to two publishers, which has helped immensely in licensing.”

“The current state of ‘uncertainty’ in the business, with all the mergers and acquisitions,” Brettler concludes, “only makes Shapiro Bernstein more appealing to writers: ‘We provide a sense of stability in all the big instability out there.’”

JVC Jazz Fest Pays Tribute To Peggy Lee’s Songs

Focusing on the songwriting aspect of Peggy Lee’s career, “There’ll Be Another Spring: A Tribute to Miss Peggy Lee”—the star-studded June 23 flagship show for this year’s JVC Jazz Festival in New York (Billboard, May 3)—included 14 songs co-written by the late pop diva with collaborators including her first husband Dave Barbour, Sonny Burke, Cy Coleman, Johnny Mandel, Quincy Jones and Marian McPartland.

Indeed, Lee’s daughter Nickie Lee Foster recalled her mother’s great pride in her success as a song writer. “Dinner might not be ready—but a song would be” when Foster’s father Barbour, who was also Benny Goodman’s guitarist, came home from work.

When Capitol Records asked Lee to record some originals, “she had such a feeling of happiness,” Foster said. Two of the Lee/Barbour tunes, “It’s a Good Day” and “Mañana,” were performed at Carnegie Hall by Ann Hampton Callaway.

Foster said her mother wrote “Mañana” after a trip to Mexico to recite in her success as a song writer. “Dinner might not be ready—but a song would be” when Foster’s father Barbour, who was also Benny Goodman’s guitarist, came home from work.

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Foster said her mother wrote “Mañana” after a trip to Mexico to recite in her success as a song writer. “Dinner might not be ready—but a song would be” when Foster’s father Barbour, who was also Benny Goodman’s guitarist, came home from work. Foster said that the lyrics actually extolled their lives’ simple pleasures.

Otherwise, Lee “enjoyed cooking and cleaning and taking care of me,” Foster continued. “Obviously, she got over that not too long after.”

Among the evening’s highlights were the feline duet by Nancy Sinatra and Deborah Harry on “The Siamese Cat Song,” which Lee and Burke wrote for the movie “Lady and the Tramp,” and Petula Clark’s version of “Things Are Swingin’,” which Lee wrote with Jack Marshall.

The show ended with the entire ensemble—including also Coleman, McPartland, Shirley Horn and Rita Moreno—on the melancholy Lerner & Loewe classic “Is That All There Is?” It was a strange song for a single, Mike Stoller admitted while introducing it. But he remembered that when he played it for Lee, she said, “I’ll break all your pins if you give it to anyone else!”

NO CHICKENING OUT: Say what you want about the Dixie Chicks’ political beliefs but as they proved June 21 at Madison Square Garden, you can’t ask for more from a live act. And take what you want from their pre-concert immunization music: Elvis Costello’s “(What’s So Funny ’bout) Peace, Love and Understanding,” Tears for Fears’ “Everybody Wants to Rule the World,” the Go-Go’s “Our Lips Are Sealed,” Paul McCartney & Wings’ “Band on the Run,” Tammy Wynette’s “Your Good Girl’s Gonna Go Bad,” R.E.M.’s “It’s the End of the World as We Know It (and I Feel Fine)”, and, of course, Bruce Springsteen’s “Born in the U.S.A.”

JOEY'S INDY WIN: Chevrolet’s best showing at the recent Indianapolis 500 was 11th place finisher Helio Castroneves. But it won hands-down in the commercial contest.

Using vintage performance footage, the carmaker and eternal commercial exploiter of Bob Seger’s “Like a Rock” strong together the Beach Boys’ “409,” Don McLean’s “American Pie,” John Fogerty’s “Crocodile Rock” and Prince’s “Little Red Corvette.”

“Obviously, this campaign was born because someone at Chevrolet realized that several iconic rock songs from the 60s, 70s and 80s prominently feature their key models in their lyrics,” says Spirit Music Group president Mark Fried, publisher of the Beach Boys’ Brian Wilson.

“By letting these songs and their evocative video clips be the spot, the company was making the point that their cars are beloved cultural icons, just like the rock gods and the stars that recorded them,” Fried says.

Two other TV spots have also piqued interest. San Diego rock band Conway’s tongue-in-cheek Sheraton commercial using the Rolling Stones’ “Let’s Spend the Night Together” brings back mem-
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Deregulation

Continued from page 5

for a change of ownership, Ofcom can look at how that might affect the music content of a radio station’s programming.

“Secondly,” he continues, “the government has included language allowing Ofcom to approach interested parties, such as the record industry, for its views on any proposed changes. And thirdly, the draft bill now recognizes that music is a meaningful part of local radio—it did not do that before.”

Paul Brown, chief executive of the Commercial Radio Companies’ Assn., thinks the record companies are misguided. “If the music industry really thinks the problems they face in terms of current U.K. music production are going to be cured by throwing yet another piece of regulation into commercial radio’s regulatory skip, they must be either barking mad or, more sadly, misjudged.”

But Sarah Faulder, chief executive of U.K. trade body the Music Publishers’ Assn., argues that one of the key issues was local music tastes. “We were concerned about the possibility of local radio stations having centralized, standard playlists, but these amendments give Ofcom the freedom to ensure that does not happen,” she says.

The amendments also require Ofcom to run public inquiries in cases of ownership change. “Potential acquirers of [British] media will now think twice about making those investments,” says Alison Wenham, chief executive of independent labels organization AIM.

Central to the lobbying process was the Music Business Forum (MBF)—a cross-industry body representing the entire music community from authors and composers to record labels and retailers. When the first draft of the bill was released earlier this year, there was serious concern that an excess in deregulation, leading to increasing consolidation, would affect music diversity on British airwaves. There was also fear that the arrival of U.S. companies such as Clear Channel Communications would have an adverse effect on U.K. radio.

Subsequently, the MBF coordinated a campaign and made a series of proposals to the Department for Culture, Media and Sport and to members of parliament to readress the situation. “It’s something for the [music] industry to be proud of having achieved,” Faulder says. “There has been a fantastic level of cooperation across the industry on this issue.”

EMF’s Wadsworth adds: “We didn’t get into the music business to sit in big meetings in various ministries, but unfortunately it is a necessity sometimes.”

The bill will now receive a third reading, penciled in for July 8. Once the bill has completed these stages, it will return to the House of Commons for consideration. Any further amendments made by the Commons are in turn considered by the Lords.
Destiny Finds Beyoncé Atop The Chart

Get ready for déjà vu on The Billboard 200, where an attractive R&B singer with a unique three-syllable name leads the list with a 300,000-plus sum. That will be the case again next issue—although the name will change.

The predestined queen of this week’s charts is Beyoncé, the central member of Destiny’s Child, who not only captures the flag on The Billboard 200 but also Top R&B/Hip-Hop Albums and The Billboard Hot 100 (see Singles Minded, below). Her “Dangerously in Love” album sells 317,000 copies in its first week. Aside from her group’s 2001 “Sur-vivor” set, which sold 663,000 in its first week and 359,000 the following, this is the largest sales week for any album that has featured Beyoncé. On course to reach first place next issue with her own 300,000-plus start is “Chapter II” by Ashanti, who was music’s rookie of the year in 2002. Her first album turned heads last year, when it bowed at No. 1 with 502,500 copies sold in the Billboard dated April 20.

ON THE ONE: The amount sold by the No. 1 album in this, the 26th week of calendar year 2003, is totally appropriate. It falls right in line with the average weekly sum logged by Billboard 200 chart-toppers during the first six months: 319,103 copies.

When last we checked, in the May 17 issue, this year’s No. 1 was ousting those from the same span of 2002 by a score of 349,221 to 245,505. So much for that, though, we have had five weeks when the top seller moved fewer than 200,000 units, plus we have now motored past the 2002 week that Eminem’s “The Eminem Show” sold 1.3 million. Thus, last year’s No. 1 albums now have a higher average, 345,247, than the ones we’ve seen to date in ’03.

The average by a No. 1 in the first half of 2001 was even higher — 371,524—but nothing compares to the first six months of 2000, which was the industry’s biggest sales year in Nielsen SoundScan’s 12-year history. With three chart-toppers enjoying million-plus weeks in the first half of that year, including the astounding 2.4 million opener by N Sync’s “No Strings Attached,” that year’s first-half average stood at 554,151.

CHECKING IN: In the same week that she turns 20, her sophomore album’s chart bow suggests that Michelle Branch is not a kid anymore. “Hotel Paper” enters at No. 2 with 157,000 copies sold, more than doubling the best sales week of her first set (68,000). Her debut, “The Spirit Room,” has sold 1.8 million copies since its 2001 release. She was also guest vocalist on “The Game of Love,” radio’s most-played track from Santana’s 2002 album “Shaman.” That song was No. 1 for 13 weeks on Adult Top 40. In its biggest week, it fetched 83.2 million listener impressions from all Billboard-charted formats, according to Nielsen Broadcast Data Systems.

We have barely entered July, and this is already Maverick’s fourth top 10 album bow this year, following Madonna, Deftones and the “Matrix Reloaded” soundtrack. It has never had more than two top 10 debuts in any prior year. Country giant Willie Nelson, rock’s Guster and hip-hop’s Black Eyed Peas each follow suit with their best Nielsen SoundScan weeks.

Nelson hits The Billboard 200 at No. 41 with 27,000 copies, beating the launch of his 2002 album by 4,000. This is also his highest rank on the big chart since 1983. The Pea’s figure of 31,000 copies (No. 33) beats their prior best SoundScan frame by 10,000, and Guster’s 29,000 (No. 35) more than triples it previous best (8,000). Best Billboard 200 peak for the former had been No. 67; it was No. 169 for the latter.

Beyoncé’s Solo Debut Does ‘Crazy’ Business

“Crazy in Love,” by Beyoncé featuring Jay-Z, climbs to the top of the Billboard Hot 100, ending Clay Aiken’s two-week run at No. 1 with “This Is the Night,” which dips to No. 3.

“Crazy” posts 118.3 million listener impressions and is the first Hot 100 No. 1 without a retail single since Jennifer Lopez featuring LL Cool J’s “All I Have” topped the chart in March. Since that time, each No. 1 has had at least a 12-inch vinyl retail component. In back-to-back weeks, we’ve seen Aiken’s “Night” occupy the No. 1 slot based almost entirely on sales points, and now “Crazy” makes it to the top solely on airplay points.

Let’s hope we are not so far off from having the top of the airplay and sales chart match more often, as was the norm in years gone by. The success of the “American Idol” singles by the RCA Music Group could provide the impetus for other labels to release retail singles as songs hit radio, and the tracking of digital singles by Nielsen SoundScan (see story, page 5) should boost the data used for Hot 100 Singles Sales and The Billboard Hot 100.

Sales of digital singles with UPC codes are counted toward the sales chart and, therefore, the Hot 100. Digital tracks not coded with a UPC are counted separately and are not yet part of the Hot 100 equation. But starting next issue, Billboard will begin printing a weekly chart of top digital tracks.

The No. 1 digital track for the week was Beyoncé’s “Crazy,” which had 1,500 downloads, proving that with the availability of product, consumers’ tastes closely match what is being played at radio.

HAPPY HOUR: Alan Jackson & Jimmy Buffett’s “It’s Five O’Clock Somewhere” climbs 14-7 in its fourth week on Hot Country Singles & Tracks, the second song this year to ascend into the top 10 of that chart in less than a month. Darryl Worley’s “Have You Forgotten?” took only three weeks to reach the top 10 in March.

This is Jackson’s fifth song to climb into the top 10 within four weeks in the Nielsen Broadcast Data Systems era. In that time, only Garth Brooks and George Strait have had more fast-rising hits (eight and six, respectively). Of the 31 prior songs that have reached the top 10 in four or less weeks since 1990, 26 of them (84%) have gone on to reach No. 1.

EARNING THEIR STRIPES: For the past 18 months, modern rock stations have cautiously embraced the neo-garage movement—lest, they said, it follow electronica as the “next big thing” that never materializes.

This week, the ‘White Stripes’ “Seven Nation Army” gives the genre its first No. 1 record.

It’s a personal best for the group (which peaked at No. 12 with “Fall in Love With a Girl” in May 2002) and for V2 Records, which got to No. 2 with Moby’s “South Side” in March 2001. Electronica, meanwhile, has never yielded a No. 1 song.

HEY, THURR: Chingy slides into the top five on the Hot R&B/Hip-Hop Singles & Tracks chart (7-5) with his first effort, “Right Thurr.” With an increase of 8.5 million in audience at R&B radio, it nabs Greatest Gainer/Airplay honors on that chart, as well as the Sales and Airplay Gainer designations on The Billboard Hot 100.

Until three weeks ago, no artist had placed a debut song within the R&B chart’s top five this year. Now, two male artists have done so: Ruben Studdard with “Superstar” (formerly No. 21) and Chingy. While Studdard’s chart placement was driven primarily by sales, Chingy is the first new artist to be embraced to such an extent by R&B radio in 2003.

In the same period a year ago, three new artists broke into the top five, all females: Truth Hurts’ “Addictive,” Ashanti’s “ Foolish” and Tweet’s “Oops (Oh My).”
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<td><strong>#48</strong></td>
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<td><strong>EVERYTHING MUST GO</strong></td>
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| **#50**            | THE ATARS | **NEW EYES** | New Eyes | 99 | 42             |

**THE BILLBOARD 200**
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<td>Worship Together: Be Glorified</td>
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**Notes:**

- **RIAA Award:** Indicates album's multi-platinum level.
- **RIAA Double Platinum:** Sold 2 million copies.
- **RIAA Gold:** Sold 500,000 copies.
- **RIAA Platinum:** Sold 1 million copies.
- **RIAA 3x Platinum:** Sold 3 million copies.
- **RIAA 4x Platinum:** Sold 4 million copies.
- **RIAA 5x Platinum:** Sold 5 million copies.
- **RIAA 6x Platinum:** Sold 6 million copies.
- **RIAA 7x Platinum:** Sold 7 million copies.
- **RIAA 8x Platinum:** Sold 8 million copies.
- **RIAA 9x Platinum:** Sold 9 million copies.
- **RIAA 10x Platinum:** Sold 10 million copies.
- **RIAA 11x Platinum:** Sold 11 million copies.
- **RIAA 12x Platinum:** Sold 12 million copies.
- **RIAA 13x Platinum:** Sold 13 million copies.
- **RIAA 14x Platinum:** Sold 14 million copies.
- **RIAA 15x Platinum:** Sold 15 million copies.
- **RIAA 16x Platinum:** Sold 16 million copies.
- **RIAA 17x Platinum:** Sold 17 million copies.
- **RIAA 18x Platinum:** Sold 18 million copies.
- **RIAA 19x Platinum:** Sold 19 million copies.
- **RIAA 20x Platinum:** Sold 20 million copies.
- **RIAA 21x Platinum:** Sold 21 million copies.
- **RIAA 22x Platinum:** Sold 22 million copies.
- **RIAA 23x Platinum:** Sold 23 million copies.
- **RIAA 24x Platinum:** Sold 24 million copies.
- **RIAA 25x Platinum:** Sold 25 million copies.
- **RIAA 26x Platinum:** Sold 26 million copies.
- **RIAA 27x Platinum:** Sold 27 million copies.
- **RIAA 28x Platinum:** Sold 28 million copies.
- **RIAA 29x Platinum:** Sold 29 million copies.
- **RIAA 30x Platinum:** Sold 30 million copies.

**Additional Notes:**

- **Number One:** The number one hit of the week.
- **Offers:** Offers for the last 11 weeks.
- **RIAA Award:** RIAA certification for the year.
### Billboard July 12, 2003

#### Top Jazz Albums

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<th>Label/Distributor</th>
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<td>Peter Cincotti</td>
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<td>Diana Krall</td>
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<td>Live In Paris</td>
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<td>Pat Metheny</td>
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<td>One Quiet Night</td>
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<td>TONY BENNETT &amp; K.D. LANG</td>
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<td>A Wonderful World</td>
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<td>Suzy Bogguss</td>
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<td>ROZ SCAGGS</td>
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<td>Bud Beautiful: Standards Volume I</td>
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<td>DIANA KRALL</td>
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<td>The Look Of Love</td>
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<td>REGINA CARTER</td>
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<td>Paganini: After A Dream</td>
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#### Top Classical Crossover

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<td>Bond</td>
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<td>Charlotte Church</td>
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<td>Prelude: The Best Of Charlotte Church</td>
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#### Top New Age Albums

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<td>In Those Jeans</td>
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<td>Lose Yourself</td>
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<td>Clean Up My Closet</td>
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**R&B/Rap**

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**Country**

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<td>In Your Own Sweet Way</td>
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<td>Mr. Brightside</td>
<td>The Killers</td>
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<td>David Bowie</td>
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<td>Before You</td>
<td>Everlast</td>
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<td>Have You Ever Loved A Woman</td>
<td>Jeff Buckley</td>
<td>Elektra</td>
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**Radio Airplay**

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<td>That's Enough</td>
<td>Matchbox Twenty</td>
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<td>Don't Stop Believin'</td>
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<td>The More You Ignore Me The Closer I Get</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>CD</td>
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<tr>
<td>The Power Of Love</td>
<td>Right Said Rosie</td>
<td>Virgin</td>
<td>CD</td>
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</tbody>
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**Hot 100 Singles Sales**

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>Jimmy Mathis</td>
<td>&quot;What Are You Doing In New York?&quot;</td>
<td>Epic</td>
<td>CD</td>
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<td>In The Snow</td>
<td>Sugar Ray</td>
<td>Atlantic</td>
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<td>Righteous</td>
<td>Luther Vandross</td>
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**Contact**

Contact Linda Kamarsky @ 310-844-2831

www.billboard.com
Springsteen

Continued from page 1

Springsteen sold 1.1 million tickets in 24 European stadiums this year, according to his handlers. This came on the heels of 46 worldwide arena dates. Although the 30 or so U.S. stadium shows will be in Springsteen's most loyal markets, there is no denying that this is an impressive run for an artist more than 30 years into a national touring career.

Since last August, Springsteen has sold about 3 million tickets on his tour with the E Street Band (see related story, page 66, in support of his 2002 Columbia release "The Rising." His 41 North American arena dates grossed $47 million and drew close to 650,000, according to Billboard Boxscore data.

With the European shows completed, the tour is about to shift into another gear. "Right now, we have 23 [U.S.] stadium shows on sale, and around 20 of them are virtually sold out; the other three are close to it, with plenty of time before the shows come up," says Jon Landau, Springsteen's longtime manager.

The final European show—June 28 at Stadio Meazza in Milan—drew 61,000 ecstatic fans. Landau describes it as "one of the four or five best Bruce shows of all time."

That triumph followed other winning dates, including two shows in Gothenburg, Sweden, that drew 57,000 each, and two shows in Helsinki that drew a combined 110,000.

“I'm Talkin’ Love.” “There is a magic about 'Sesame Street’ that endures no matter what your age. I'm honored that I got to be a part of it,” says Cerf, whose company has had the title “The Way I Do” in the letter-of-the-day salute, “Like the Way U Does” in 1996.

In fact, Cerf started airng, people would come to my concerts with a big letter U on their T-shirts,” Etheridge says. “My fans still request the ['Sesame Street'] version, and I say I don't know it anymore—so it's good that they'll now

have a chance to have the TV version with this album.”

APPROVED BY PARENTS

According to Arlene Sherman, senior creative consultant to “Sesame Street” and a former longtime executive producer, “Everything we've
goed musically at 'Sesame Street’ has been deliberate so it would be palatable for parents.

"We wanted to appeal to things parents might be listening to at the moment and expose kids to a variety of styles, and this CD reflects that breadth very well,” Sherman says.

To be consistent with this core philosophy, Sony is marketing the album split with an accompanying VHS/DVD release.

“I think there’s a crossover music that's a part of the mission. We’ve always tried to do things parents think are catchy and funny, but never at the expense of the child."

Written for example, Cerf's transformation of Melissa Etheridge's "Like the Way I Do" into the letter-of-the-day salute, "Like the Way U Does" in 1996.

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“Let it be.”
“Even though sales look like they’re doing fairly well through the iTunes situation, you still have to be doing an enormous amount of downloads for that to become a real income stream,” says Whitney Broussard, an attorney with entertainment law firm Selverne, Mandelbaum & Mintz. Still, digital distribution advocates say the long-term potential is there. If the industry can figure out how to sell downloads numbering in the tens of millions, labels can theoretically scale back their physical manufacturing costs and enjoy a genuine alternative revenue stream to the CD.

Despite being limited to the percentage of Mac users running OS X, the iTunes service has sold more than 5 million downloads since its April 28 bow. It has average sales of about 500,000 tracks per week, according to sources. Artist representatives say overall digital download sales are surging 20 times that of 500,000 weekly for the pay-per-download business to become economically meaningful once larger PC services kick in.

“Most of these services are not profitable,” the head of a leading digital music service acknowledges. “Right now, we’re just trying to get people using it.”

Labels are doing their part by dropping the per-track wholesale price close enough to digital services and, in some cases, simplifying royalty payments to artists. But it’s all a work in progress.

Despite encouraging signs from iTunes, high-ranking major-label sources say it is too early to speculate what share of the market downloads will eventually capture. In an effort to help drive volume, some services are trying lower prices. Listen.com, for instance, has dropped the price of its burnable tracks to 29 cents. “We think on an ongoing basis the price point would be better off being somewhere between 50 cents and $1, not necessarily a dollar,” Listen.com chief executive Sonny Grosso says.

But Listen’s offer is in the context of a subscription service. For a la carte download stores, there is little room for price elasticity.

Looking at the revenue split on a typical 99 cent download sale, it is clear that all parties have thin margins.

On average, the label is taking home 47 cents per track for accounting, production, marketing and other costs; the service provider is grossing 34 cents per track before technology, processing and distribution costs; and the artist takes 10 cents before paying out to producers and other collaborators. The publisher/songwriter share is 8 cents.

That’s assuming the label is selling tracks at a 65 cent wholesale rate and that the artist is receiving an royalty rate with no deductions applied.

Those conditions can vary, depending on the label, the artist’s deal and the service provider.

Apple, for instance, pays a straight 65 cent wholesale rate for tracks, sources say.

With other services, the situation is not as cut-and-dried. The major labels are wholesaling tracks to them for as low as 52 cents and as high as 89 cents. Some labels wholesale at a fixed rate: others have variable prices.

In the latter case, tracks from super-star acts and prerelease radio singles can wholesale at premium rates north of $1. The price then slides based on availability at retail of a physical single and length of time in the market.

There are also variables with the service provider in terms of distribution model.

Universal, Yahoo and Best Buy, which serves as distribution affiliate, typically take 10-15 cents on the sale of each track.

Credit card transaction processing fees also help determine how much the service provider nets from download sales.

When consumers purchase a single track, or even a small number of tracks, the service provider loses money on the sale because the base processing fee for each purchase is at least 25 cents. The fee drops on a per-track basis as transactions get larger.

To address this, services encourage bulk purchases or mandate the purchase of prepaid bundles to spread out credit card transaction costs.

The labels’ profit is likewise dependent to the wholesaling strategies, artist deals and other expenses, including publishing fees.

Under copyright law, the labels must pay the full mandated per-track mechanical rate to publishers and songwriters for digital singles.

Also, tracks longer than five minutes receive a larger publishing royalty.

Additional potential expenses include digital rights management technology fees, the digital equivalent of copart advertising and bad debt.

“People look at downloads and say, ‘The record company is making out, because they don’t have to manufacture a record. But in fact, the margin can be lower for a download than a record,’” says a senior VP at one major-label group.

As far as artist payments are concerned, some labels pay out on the artist’s album royalty rate—typically a 15% royalty on the wholesale price. Others give artists a royalty rate for singles sales, which is 12% on average.

It also differs from label to label whether deductions are taken on technology (typically 20%), packaging (20%) and free good sales (15%) before paying royalties on a permanent download. Such deductions are standard with sales of physical CDs.

Universal Music Group and Warner Music Group are considered to be at the forefront of progressive wholesale and compensation efforts.

Both label groups announced last year that they would not deduct such fees for digital singles sales.

Artists also have to split up their take with producers and other collaborators. For example, if a high-hope song features a star producer, samples and guest vocalists, the artist can be left with only a few cents.

“It can be a very small amount of money,” Broussard says. “Even with respect to the artist getting the state of the sale, we’re still talking about a few pennies.”

To date, download economics have not been an area of much concern for artists and their handlers because of the limited revenue opportunity.

But artist representatives warn that the jury is still out on the economic model for downloads, as far as artists are concerned.

Veteran manager Irving Azoff points out that many digital distribution deals are short-term licenses and that “there are going to be renegotiations later.”

He adds, “If this thing really connects, they’re going to have to go back to artists and pay more of the 50/50 model than the 80/20 model they’re trying to do right now.”

Download Chart

Top 25 Digital Track Sales (week ending June 29)
**EVENTS CALENDAR**

**JULY**
- July 18-20, Global Entertainment and Media Summit, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.
- July 24-26, Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7583.
- July 26, A Midsummer Night’s Magic Concert Gala, benefiting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa Monica, Calif. 310-247-2033.

**AUGUST**
- Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
- Aug. 6-8, Billboard R&B/Hip-Hop Conference & Awards, the Roney Palace, Miami Beach. 644-654-4660.
- Aug. 8-9, 10th Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Dallas. 630-269-7071.
- Aug. 23, Shero Hall of Fame Dinner, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3363.

**SEPTEMBER**
- Sept. 8, 30th of the Year Award Dinner Honoring Bruce Lundvall, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-767-2918.
- Sept. 11, Fifth Annual Grammy Golf Tournament, presented by the Chicago chapter of NARAS, Harboride Golf Course, Chicago. 312-786-1121.
- Sept. 17-19, Second Annual Ear to Ear Streets Music Producer Conference, Graduate Center, City University of New York, 212-368-1629.
- Sept. 25, 2003 Chicago Heroes Awards, presented by the Chicago chapter of NARAS. 312-786-1121.
- Sept. 29-Oct. 5, Annual World of Bluegrass Trade Show and Fan Fest, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

**OCTOBER**

**NOVEMBER**
- Nov. 6, SESAC Country Music Awards, SESAC Headquarters, Nashville (by invitation only).

**DECEMBER**
- Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 360 F W. Lash, Santa Monica, Calif. 90402 or at mw@billboard.com.

**BIRTHS**
- Boy, Tobias Jay, to Sara and Troy Groves, May 16 in Minneapolis. Mother is a recording artist.
- Boy, Townsend Gray, to Liana and Nat Farnham, June 11 in New York. Mother is VP of tour marketing for Columbia Records. Father is a talent agent for Evolution Talent Agency.
- Boy, Tiger Patrick, to Darlene and Michael Dunaway, June 21 in Nashville. Father is a songwriter for Famous Music.

**EVENTS**
- President & CEO: Michael Mansholt; Chief Operating Officer: Howard Lander; Vice President, Business Management: Joellen Sommer; Vice President, Marketing: Deborah Dunn; Chief Financial Officer: Howard Lander; Chief Financial Officer: Joe Furey; President, Billboard Magazine: Greg Farrar; Executive Vice President—Web & Information Marketing: Teal Naveh; Executive Vice President/Management: Joellen Sommer; Vice President/Communications: Deborah Patton; Vice President, Human Resources: Sharon Simon; Vice President, Licensing/Events: Howard Appelstein; Vice President, Marketing: Dan O’Connell; Vice President, Advertising: Belinda Fick; Vice President, Sales/Marketing: Stephanie Blessing; Vice President, Sales: Scott Pelletier; Vice President, Sales: Karen Schindler; Vice President, Sales: Janice Rabin; Vice President, Sales: Erin O’Connell; Vice President, Sales: David Lakin; Vice President, Sales: Michelle Jackson; Vice President, Sales: John Hair; Vice President, Sales: John Hair; Vice President, Sales: John Hair.

**LIFE LINES**

**Billboard And Mira Reach For Latin Stars**

Billboard has partnered with Mira magazine to include the Top DVD Sales and Top Latin Albums charts from Billboard in the Spanish-language magazine. The top 15 titles from each chart will be featured alongside Mira reviews of charted DVDs and Latin albums.

“Our partnership is a very exciting opportunity because Billboard is not only a well-known magazine, but it complements our editorial content and gives us guidance in satisfying the needs of our market. It’s important for us to know what’s selling and doing well in Latin music and DVDs,” says Mira managing editor Angela Gonzalez.

Now in its third year of publication, the biweekly Mira! is distributed throughout the U.S.

**DIRECTORY OF THE WEEK**

**2004 TALENT & TOURING**

The 2004 International Talent & Touring Guide from Billboard is a must-have, one-stop reference for those who buy talent or touring services.

The newly published 2004 edition contains more than 22,000 listings from 60 countries, including updated contact information for artists, managers and agents, charter transportation, clubs and tour venues, sound and lighting services, equipment manufacturers, tour merchandisers and concert promoters.

The 2004 International Talent & Touring Guide is available for $139 plus $7 shipping ($15 for international orders). Order online at order.billboard.com or mail orders and payment to: Billboard Directories, Box 20111, Marion, OH 43036.

The directory also is available online in a fully searchable format with frequent updates. A full year of online access costs $250, our special online and print combination rate is $275. For more information, visit billboard.com/directories.

**UPCOMING EVENTS**

**BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS**
August 6-6 - The Roney Palace - Miami Beach

**BILLBOARD DANCE MUSIC SUMMIT**
September 22-24 - Union Square Ballroom - New York City

**BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE**
November 19-20 - Renaissance Hollywood Hotel - Los Angeles

**BILLBOARD MUSIC AWARDS**
December 10 - Moody Grand Hotel - Las Vegas

**For more information:** Michele Jacangelo 644-654-6660, bbevents@billboard.com

www.americanradiohistory.com
Beyoncé’s Blue Horizon

The sky is the limit for Beyoncé Knowles, who simultaneously scores her first No. 1 as a solo artist on The Billboard Hot 100 and The Billboard 200. “Crazy in Love” (Columbia) rises 3-1 on the Hot 100, displacing Clive Alen’s “This Is The Night” (RCA) after a two-week reign. “Crazy” features Jay-Z in his 37th chart appearance in six years and one month. This is Jay-Z’s second turn at the top. He last occupied pole position in October 1999, when he was the featured artist on Mariah Carey’s “Heartbreaker.”

For Knowles, “Crazy” is the fifth single to go all the way. Her first chart-topper was Destiny’s Child’s “bills, Bills, Bills” in July 1999. Next came “Say My Name” in March 2000. “Independent Women Part I” from Charlie’s Angels went full throttle in November 2000, and “Bootylicious” stood tall in August 2001. “Crazy in Love,” the 93rd No. 1 title on Columbia in the rock era, is the label’s first song to garner top ink since “Bootylicious.” That gap of one year and 11 months is the longest between No. 1 songs on the Columbia label since the two years and five months that passed between

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Glastonbury Lives On

Overcoming a clash late last year with local residents, England’s Glastonbury Festival marked its 33rd year last weekend with a sold-out event attended by more than 110,000 and headlined by R.E.M., Radiohead, Molotov and Fatboy Slim. Initially, the three-day event—held at Worthy Farm in Pilton, Somerset—was in jeopardy, after locals succeeded in their bid to deny organizers the proper permits. Issues arise from the presence of “about 200-300 ticket touts and general scalawags.” Tickets for Glastonbury 2003, held June 27-29, sold out in 18 hours. Thom Yorke (above) and Radiohead headlined the second night. (Photo: Matt Jonson/Snappers/WireImage.com)

Saluting The Master

Four of hip-hop’s most revered DJs—Kid Capri, Grandmaster Flash, DJ Jazzy Jeff and DJ Premier (pictured, from left)—united recently at the BET Awards to pay tribute to Jam Master Jay. All four performed together in a tumbling tribute to the late Run-D.M.C. DJ that sampled the famed rap act’s catalog, including portions of “Walk This Way,” “Peter Piper” and “King of Rock.” The awards were held June 24 at the Kodak Theatre in Hollywood, Calif.

A Rock’n’Roll Spirit

It must be strange for teenagers and most 20-somethings to think back to the days when they stumbled across E Street Band guitarist “Little” Steven Van Zandt’s weekly show while cruising their radio dial.

Not only are the tracks comprising the two-hour, syndicated “Little Steven’s Underground Garage” selected solely by the musician/actor himself—corporate playlists be damned—but the program is peppered with Van Zandt in his sometimes lissip, somewhat gruff Jersey accent goofing around, occasionally toying with horror movie dialogue and character voices.

He’ll supply details and history about the songs and bands he plays—everything from obscure Kinks and Rolling Stones to Ramones and Clash fan faves to new songs from the Hives and Apples in Stereo. He even offers his opinions on life, what is—and isn’t—cool and the state of rock’n’roll.

For most over 30, that’s not all that unusual. Long, long ago, in a galaxy not so far away, rock radio was full of programming that was as diverse in personality as it was musical. Today, outside of the talk-radio and noncommercial realm, the likes of Van Zandt are an endangered species.

It’s an aspect of “Underground Garage” that Van Zandt, 52, relishes as much as the freedom to play what he wants. “People like personality, man,” he says. “Without it, you miss that relationship with a DJ and a relationship with a radio station.”

Judging from his show’s performance thus far, Van Zandt is on to something. Since launching in April 2002, “Underground Garage” has gone from being broadcast on 20 stations to 110.

Why has Van Zandt, who plays mobster Silvio Dante on “The Sopranos,” decided to champion this mostly ignored music? “I have a bit of a celebrity capital at the moment, and these things come and go,” he says. “And you decide what you want to spend it on. To me, this was worth my time and my energy. I looked around one day and realized there’s a format for everything but rock’n’roll,” he continues. “There’s a whole lot of stuff that’s falling through the cracks right now.”

“So I’m trying to connect up all 50 years of rock’n’roll. And what connects it is the spirit of the songs. The songs have to be great. I don’t care what genre they’re from, I don’t care if they’re 50 years, or 50 minutes old, I’ll play it if it’s cool—if it captures the spirit of rock’n’roll.”

And it’s especially important for him to expose new bands—he played 50 on the show last year. “I’m just trying to fight to the point where at least these new rock’n’roll bands can make a living.”

Van Zandt is even exploring growing the franchise. He’d like to launch a TV program based on the show, and a record label. He also hopes to join forces with a radio station interested in playing his mix of rock’n’roll, punk, and British Invasion 24/7.

“We’re on the verge of a rebirth of rock’n’roll, nothing short of that,” he says. “All it needs is a little encouragement.”

Chart Beat

By Fred Bronson


‘BEER RUNS AHEAD: Willie Nelson continues to set new chart records for himself, as “Beer For My Horses” (DreamWorks), his duet with Toby Keith, is No. 1 for a fifth week on Hot Country Singles & Tracks. “Beer” is now Nelson’s longest-running No. 1 hit.


HIGH’LOW: Six years after making their debut on Hot R&B/Hip-Hop Singles & Tracks, Lil Jon & the East Side Boyz are in the top 10 for the first time. “Get Low” (BMG/TVT), the act’s 11th chart entry, makes a 12-10 move this issue.

“Get Low” is only the third title by Lil Jon & the East Side Boyz to earn a berth in that chart’s upper half. “Bia Bia” reached No. 47 in August 2001, and “I Don’t Give a @#%” checked in at No. 50 this past April.

PLAY CRISPY FOR ME: A greatest-hits collection for her biggest hit, “One Day in Paradise” (S2 All Time Favorites: Vol. I & II” (LSI), returns Crystle Lane to Top Country Albums for the first time in 20 years. The new CD enters at No. 64, which was the peak position of Lane’s last chart album, “Footprints in the Sand,” in September 1983.

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