Radio Under Fire

Chicks Ban Comes Back To Haunt Chain

BY BILL HOLLAND

WASHINGTON, D.C.—Natalie Maines' controversial comments about President Bush are echoing ever louder in Congress and starting to rattle windows in the radio industry.

Cumulus Broadcasting—which banned Maines' group, the Dixie Chicks, from all 50 of its country stations after her remarks at a London concert in March—was the latest to feel the sting of a mounting backlash.

UMG Adds Mottola To Label Lineup

BY BRIAN GARRITY

NEW YORK—"For me, it's sort of like an opportunity to play on the New York Yankees," Thomas D. Mottola says of his new joint-venture label with Universal Music Group.

Based on the stable of executive talent now assembled at the world's largest record company, he has good reason for his analogy of the

BTW

64 Azzoff Gets 'Last Word'

Irving Azoff is put to the test in the new Billboard Q&A column, 'The Last Word.'
Bolero Records is proud to announce a brand new release, "Amor De Guitarra", from world-renowned flamenco guitarist, Armik.

Escape to a musical euphoria with Armik’s, "Amor De Guitarra". Experience Armik’s guitar mastery and his captivating inimitable style. Feel his passionate exuberance and his gifted artistry. …

Armik...One of the world's finest and best selling nuevo flamenco master guitarists.

RELEASE DATE
JULY 22, 2003

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Top of the News

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Music

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22 Latin Notes: The increase in Latin album sales shows that improved marketing efforts are paying off.

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40 Studio Monitor: Quantegy's marketing director Steve Smith talks about hard disk recording.

Retail

35 High-profile acts are using free music on the Internet to encourage fans to buy CDs.

36 The Indies: Hot West Indian music is the inspiration for Van Dyke Parks' new imprint, Bananastan.

37 Retail Track: Can the newly acquired Baker & Taylor compete with AEC in the one-stop business?

38 Home Video: The Celebration of Chinese Cinema is using

QUOTE OF THE WEEK

"I wish I could think of a legal way not to sell [the Eagles' CD] to the jerks that complained."

IRVING AZOFF

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ARTIST & COMPANY INDEX

(SIGNIFICANT MENTIONS IN THE NEWS)

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The music industry’s most important R&B•Hip-Hop event of the year

NEW ARTIST SHOWCASES performances by:
BLACK JUICE, Big Picture Entertainment
CALIBE, The Royalty Network
M1, THA LYRICAL MISTRESS, Newsmakers Prod.
QUE & MALAIKA, Ernie Green Entertainment

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ROBERT JOHNSON, Delicious Records
TERRI ROSSI
C.C. McCLENDON, ARISTA RECORDS

august 6-8
miami beach

CONTACTS

REGISTRATION & GROUP DISCOUNTS
Kelly Peppers 646.654.4643, kpeppers@billboard.com

AWARDS SHOW & PERFORMANCES
Michele Jacangelo 646.654.4660, bbevents@billboard.com

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KODA-DALLAS
RUSS PARR & THE MORNING CREW
TANYA HART, HOLLYWOOD LIVE
AND MANY MANY MORE!

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current trends, issue and challenges.

THIS YEAR’S PANELISTS INCLUDE:
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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.
Damon Williams, Music Choice
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Music Books: A Tough Sell

BY CHRIS MORRIS

LOS ANGELES—Much to the dismay of U.S. book publishers, rocking and reading do not necessarily go together.

Each year, hundreds, if not thousands, of books about music and musicians are printed. But except for the occasional “event book” that garners special media and consumer attention, few titles generate large sales.

Several publishing houses are queuing up with major music titles this fall, including the much-anticipated “According to the Rolling Stones,” due in October from Chronicle Books. An authorized book by the band, the Stones volume is similar to Chronicle’s bestselling “The Beatles Anthology.”

Also in the pipeline are “Kiss: Behind the Mask” (Warner Books, October), a lavish look at the hard rock band by David Leaf and Ken Sharp; and “Days of Hope and Dreams” (Billboard Books, September), a folio of vintage Bruce Springsteen photographs by Frank Stefanko, with an introduction by Springsteen.

Additionally, in November, Riverhead Books will also issue the paperback edition of Kurt Cobain’s “Journals,” augmented with a few pages of newly unearthed material.

(Continued on page 59)

Piracy Reaches New Heights

IFPI Report Calls Problem An ‘Epidemic’

BY EMMANUEL LEGRAN

LONDON—Online piracy might be grabbing the headlines, but physical piracy remains an “epidemic” of global proportions that is damaging legitimate music sales.

The finding is contained in a new report by the International Federation of the Phonographic Industry. Two out of every five physical recordings sold in the world are pirate copies, which exceeded the 1 billion mark for the first time ever, according to the report.

“The organized commercial music pirate trade remains a key threat to the industry,” says Jay Berman, IFPI president/chief executive.

London-based IFPI has identified 10 territories as top priorities for the coming year: Brazil, China, Mexico, Paraguay, Poland, Russia, Spain, Taiwan, Thailand and Ukraine. The IFPI will put pressure on governments and enforcement agencies in those markets to fight piracy.

“Piracy on this massive scale is badly damaging sales of legitimate music,” Berman says. “The victims are the hundreds of thousands of people currently employed directly or indirectly by the music industry and governments that lose millions in tax revenue every year.”

According to IFPI figures, the global pirate market is estimated to have totaled 1.8 billion units in 2002, for a total value of $4.6 billion in 2002, an increase of 7% over 2001.

(Continued on page 47)

Moscow Bombs Heighten Caution

BY ALEKSEY KRUSIN

MOSCOW—Russian music fans defiantly kept the music playing after suicide bombers detonated explosives July 8 outside of a Moscow-area rock festival.

In the U.S., where concert and event security have already been on high alert since Sept. 11, 2001, many feel the Moscow tragedy will further boost the level of caution.

Two female terrorists wearing belts of explosives killed themselves and at least 13 concert-goers near the entrance of the Krylya (Wings) festival at Tushino airfield. Dozens were injured, many of whom were hospitalized.

Despite the carnage, festival organizers decided to continue the event. Many in the estimated 40,000 crowd were unaware of what had occurred.

Festival organizers later said that authorities had blocked mobile phone signals in the area of the airfield to keep the crowd from panicking and potentially causing more harm.

Elsewhere in the city, a similar event went ahead in the presence of Moscow mayor Yury Luzhkov, who vowed not to concede anything to the terrorists and urged Muscovites to go about their lives as normal.

But he chillingly added that with (Continued on page 62)
Music Stocks At Mid-Year

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<th>Company (Stock Symbol)</th>
<th>Share Price as of 12/31/02</th>
<th>Share Price as of 6/30/03</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AOL, Time Warner (AOL)</td>
<td>$13.10</td>
<td>$16.09</td>
<td>23%</td>
</tr>
<tr>
<td>ARTISTdirect (ARTD)</td>
<td>$1.75</td>
<td>$0.45</td>
<td>-70%</td>
</tr>
<tr>
<td>Chrysalis Group (CHS)</td>
<td>$13.00</td>
<td>$203.50</td>
<td>5%</td>
</tr>
<tr>
<td>Clear Channel Communications (CCL)</td>
<td>$37.29</td>
<td>$42.39</td>
<td>14%</td>
</tr>
<tr>
<td>Columbia Music Entertainment (CMA)</td>
<td>$85.00</td>
<td>$144.00</td>
<td>66%</td>
</tr>
<tr>
<td>EMI Group (EMI)</td>
<td>$13.87</td>
<td>$122.63</td>
<td>-12%</td>
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<tr>
<td>Sanctuary Group (SGP)</td>
<td>$40.50</td>
<td>$44.00</td>
<td>9%</td>
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<tr>
<td>Sirius Satellite Radio (SIRI)</td>
<td>$0.64</td>
<td>$1.60</td>
<td>164%</td>
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<tr>
<td>Sony (SNE)</td>
<td>$41.31</td>
<td>$28.00</td>
<td>-32%</td>
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<td>Univision Communications (CVIL)</td>
<td>$24.50</td>
<td>$30.40</td>
<td>24%</td>
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<td>Viacom (VIA)</td>
<td>$40.76</td>
<td>$43.66</td>
<td>7%</td>
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<td>Vivendi Universal (VU)</td>
<td>$16.07</td>
<td>$18.44</td>
<td>15%</td>
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<tr>
<td>XM Satellite Radio (XMR)</td>
<td>$2.69</td>
<td>$10.99</td>
<td>390%</td>
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<td>Best Buy Co. (BBY)</td>
<td>$24.15</td>
<td>$43.92</td>
<td>82%</td>
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<td>BMG Group (BMG)</td>
<td>$13.00</td>
<td>$133.75</td>
<td>12%</td>
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<td>Handelman Co. (HOL)</td>
<td>$11.50</td>
<td>$16.00</td>
<td>39%</td>
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<td>Hastings Entertainment (HAST)</td>
<td>$4.91</td>
<td>$3.51</td>
<td>-29%</td>
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<td>Navistar Corp (NAV)</td>
<td>$2.91</td>
<td>$2.10</td>
<td>-4%</td>
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<td>Trans World Entertainment (TMC)</td>
<td>$3.63</td>
<td>$5.15</td>
<td>42%</td>
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<td>Apple Computer (AAPL)</td>
<td>$14.33</td>
<td>$19.06</td>
<td>33%</td>
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<td>Brilliant Digital Entertainment (BDE)</td>
<td>$0.28</td>
<td>$0.57</td>
<td>104%</td>
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<td>Loudwire (LWDR)</td>
<td>$0.21</td>
<td>$0.80</td>
<td>158%</td>
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<td>Macrovision (MVS)</td>
<td>$16.04</td>
<td>$19.93</td>
<td>24%</td>
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<td>RealNetworks (RWNK)</td>
<td>$3.81</td>
<td>$6.76</td>
<td>77%</td>
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<td>Rosco (ROSO)</td>
<td>$4.77</td>
<td>$6.50</td>
<td>36%</td>
</tr>
</tbody>
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Sources: 'Who Foo! Finance, Reuters, MarketWatch.com

Barry White Dead At 58
Singer Connected With Multiple Generations

BY GAIL MITCHELL

Fans and music colleagues across the country paid tribute to R&B/pop icon Barry White during the Independence Day holiday weekend. The 58-year-old singer/songwriter/producer died July 4 in Los Angeles.

Hospitized since last September, White was undergoing kidney dialysis following a long battle with hypertension. He suffered a speech-imparing stroke May 1.

Calling White a “showstopper,” fellow singer/songwriter Lamont Dozier first became aware of White when he recorded Holland-Dozier-Holland’s “Standing in the Shadows of Love” for his 1973 debut album, “I’ve Got So Much to Give.”

“He was so powerful that he made us take notice,” Dozi-er says. “It made me realize we were in the age of Barry White. I thank God that we have him on record to remember.”

Among the host of radio stations devoting airtime to White’s music and fans’ memories was WRKS New York, with whom the singer had a special bond. His trademark baritone had been a station imaging since its mid-’90s for...

(Continued on page 47)

Music-Related Stocks Enjoy Strong First Half

BY MATTHEW BENZ

NEW YORK — Music sales in the U.S. may be off 8.2% for the first half of 2003, according to Nielsen SoundScan, but it was a strong six months for the stocks of companies with ties to the music industry.

Twenty-six of 30 stocks tracked by Billboard were up for the half-year ended June 30 (see highlights chart). As the S&P 500 stock index gained 11% and the Nasdaq Composite index was up 22%, AOL Time Warner (AOL) rose 23%, while Vivendi Universal (VU) gained 15% and 7%, respectively.

XM Satellite Radio and Sirius Satellite Radio (Billard, June 28) soared the highest—309% and 164%, respectively—boosted by successful financial restructurings and new customer sign-ups that exceeded expectations.

XM currently the market leader, with 692,253 subscribers at the end of the second quarter—continues to execute well, and we believe the company is well-positioned to capture the large demand we project for satellite radio,“ said Cowen analyst Thomas Watts wrote in a July 1 research report.

Firms involved in Internet music also did well (Billboard, June 28). Encoder and song-source provider LoudEye led the way, gaining 158%, followed by RealNetworks (77%), Roxio (36%) and Apple (33%).

Still, the continued slide in music sales was reflected, to varying degrees, in declines at Sony (-32%) and EMI Group (-12%).

Also falling were music retailer Hastings Entertainment (-29%) and fledgling record label ArtistDirect (-79%).

“We’re seeing piracy still casts a long shadow over the outlook for the music business, in our judgment,” wrote analysts at Smith Barney in a research report late last month, in which it raised its rating on AOL.TW stock.

Market Watch

A Weekly National Music Sales Report

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<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
<th>2002</th>
<th>2003</th>
<th>Change</th>
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<tbody>
<tr>
<td>Total</td>
<td>329,918,000</td>
<td>302,701,000</td>
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<tr>
<td>Albums</td>
<td>233,010,000</td>
<td>296,560,000</td>
<td>-8.2%</td>
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<tr>
<td>Singles</td>
<td>6,906,000</td>
<td>6,141,000</td>
<td>-11.1%</td>
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<th>YEAR-TO-DATE SALES BY ALBUM FORMAT</th>
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<tr>
<td>CD</td>
<td>305,270,000</td>
<td>286,001,000</td>
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<tr>
<td>Cassette</td>
<td>16,952,000</td>
<td>9,628,000</td>
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<tr>
<td>Other</td>
<td>788,000</td>
<td>931,000</td>
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<thead>
<tr>
<th>OVERALL UNIT SALES</th>
<th>2002</th>
<th>2003</th>
<th>Change</th>
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<tbody>
<tr>
<td>This Week</td>
<td>11,002,000</td>
<td>12,156,000</td>
<td>+15.1%</td>
</tr>
<tr>
<td>Last Week</td>
<td>10,849,000</td>
<td>9,595,000</td>
<td>-13.5%</td>
</tr>
<tr>
<td>Change</td>
<td>+1.4%</td>
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<tr>
<th>ALBUM SALES</th>
<th>2002</th>
<th>2003</th>
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<tr>
<td>This Week</td>
<td>10,680,000</td>
<td>11,960,000</td>
<td>+11.6%</td>
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<tr>
<td>Last Week</td>
<td>10,493,000</td>
<td>9,595,000</td>
<td>-9.7%</td>
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<tr>
<td>Change</td>
<td>+9.6%</td>
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<tr>
<th>YEAR-TO-DATE ALBUM SALES BY STORE TYPE</th>
<th>2002</th>
<th>2003</th>
<th>Change</th>
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<tbody>
<tr>
<td>Chain</td>
<td>167,331,000</td>
<td>151,573,000</td>
<td>-9.4%</td>
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<tr>
<td>Independent</td>
<td>44,269,000</td>
<td>33,811,000</td>
<td>-20.0%</td>
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<td>Mass Merchant</td>
<td>102,553,000</td>
<td>98,654,000</td>
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<tr>
<td>Nontraditional</td>
<td>10,856,000</td>
<td>11,523,000</td>
<td>+6.1%</td>
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<tr>
<th>YEAR-TO-DATE ALBUM SALES BY STORE LOCALE</th>
<th>2002</th>
<th>2003</th>
<th>Change</th>
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</thead>
<tbody>
<tr>
<td>City</td>
<td>74,942,000</td>
<td>67,195,000</td>
<td>-10.3%</td>
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<tr>
<td>Suburb</td>
<td>133,697,000</td>
<td>125,499,000</td>
<td>-6.3%</td>
</tr>
<tr>
<td>Rural</td>
<td>114,071,000</td>
<td>103,862,000</td>
<td>-9.2%</td>
</tr>
</tbody>
</table>

Compiled from a national sample of retail stores and radio sales reports collected, compiled, and provided by Nielsen Research.
IT ALL STARTS WITH GREAT A&R.

DIANA MELTZER, A&R AT WIND-UP RECORDS BECOMES THE FIRST WOMAN EVER TO TOP THE WORLD TOP 20 A&R CHART!

HitQuarters World Top 20 A&R Chart - July 14, 2003

PERSON	LABEL	BREAKTHROUGH CREDITS
1. Diana Meltzer, Wind-up Records, Evanescence, Drowning Pool, Creed
2. Nelson Taboda, Shady Records, 50 Cent
3. Brian Bacchus & Bruce Lundvall, Blue Note, Norah Jones
4. Björn Teske, BMG Germany, Deutschland Sucht Den Superstar, Alexander, Daniel K
5. Murray Elias, VP Records, Sean Paul
6. Simon Fuller, Nineteen Recordings, Kelly Clarkson
7. Justin Timberlake, Just In Time, Justin Timberlake
8. Andy Gershon, V2, The White Stripes
9. Jeff Blue, Interscope, Linkin Park
10. Dan Keeling, Parlophone, Coldplay

"When you find great talent you can't waste any time worrying about radio formats or where the artist might 'fit' within the current music scene."

Read the entire interview with Diana Meltzer at HitQuarters.com
Prudential, TVT In Row

BY MATTHEW BENZ

NEW YORK—The decline in music sales has posed a new challenge to the market for bonds and loans backed by music royalties. The so-called "Bowie bonds" market was once expected to reach several billion dollars in deals.

But the complexity and cost of setting up these transactions has limited activity to only a handful of deals since 1997, when the original $55-million deal involving David Bowie's catalog was completed.

The latest chapter in the dimming of the securitization market-place is the newly revealed legal battle between TVT Records and Prudential Securities regarding the $23.5 million loan Prudential made to TVT in 1999. That loan was tied to anticipated income from what TVT says is about 5% of the label's catalog.

The loan was structured like a Bowie bond deal, in which a separate entity is created to house the assets that secure the loan (Billboard, March 6, 1999). In this case, the assets are a collection of TVT's pre-1994 masters and copyrights, including soundtracks and titles from such acts as the Jack Rubies.

In a complaint filed last August in New York Supreme Court, Prudential alleged that there was a default on the loan by virtue of a "coverage deficiency"; because of declining music sales, the revenue from the catalog assets was not enough to meet the agreed-upon repayment formula.

Prudential claimed that, as a result of the default, it is entitled to the catalog assets.

TVT responded with a counterclaim of its own, alleging that Prudential violated the loan agreement and was seeking (Continued on page 62)

Future Of Sanremo Festival in Doubt After FIMI Pulls Out

BY MARK WORDEN

MILAN—The future of the Sanremo Festival is in doubt, following a decision by labels body FIMI to "disengage itself definitively and irrevocably" from the event.

The festival has been the highlight of the Italian music calendar since the early 1950s. Sanremo's organizers and its broadcaster, Rai, are treating FIMI's position as a move to obtain concessions, but FIMI's five major and 85 indie members are adamant that neither they nor their artists will attend the 2004 edition.

Agency Links DJs, Rockers

BY MICHAEL PAOLETTA

It's not a common occurrence for the worlds of rock and dance/electronic to meet. But that is poised to change with the formation of the Collective Agency, a new joint venture between Warner/Chappell and Marsha Vlasic Organization booking agency and DJ promotion company Balance Promote Group (BPG).

The Collective's mission is straightforward: to propel the careers and expand the opportunities for live dance/electronic acts and DJs in North America. This will encompass TV and film synch licensing opportunities as well as touring.

"Dance and electronic music have never been taken to the proper level," Marsha Vlasic says. "The Collective will ensure that that happens.

"Look at the Lollapalooza crowds," adds, "It brings together rock, hip-hop and electronic. In the process, many peoples' ears are very likely opened to new music."

The Collective's New York team consists of Vlasic, Van M and Joel Zimmerman (formerly of booking agency AM Only); Emily Smith will act as a business/marketing consultant in the UK.

NEWSLINE

THE WEEK IN BRIEF

WARNER MUSIC France president/CEO Yan-Philippe Blanc died July 9 in a motorcycle crash in Paris. He was 39. Blanc apparently lost control of his bike and crashed into a tree. He was pronounced dead upon arrival at the hospital.

Blanc had just spent an evening with friends, including BMG France managing director Christophe Lamengne, indie Atmosphèrque founder Marc Thonon and Warner label Tol Tord music director Vincent Freheau. A spokesman for Warner Music International called the accident "tragic and awful news." WM president Paul-René Albertini, a close friend of Blanc, was on holiday and unavailable for comment.

During a recent visit of top AOL Time Warner executives, including chairman/CEO Dick Parsons, to meet with French officials in Paris, Blanc played a major part in creating their agenda, according to sources. Blanc joined Warner in April 2001 from Universal Music, where he was music director of Mercury. During his tenure, he repositioned the company on local repertoire, and the firm increased its market share from 10% in 2001 to 11.2% in 2002. Blanc was also a VP of industry body SNEP. He was an adoring man and one of our most active members. SNEP director general Hervé Royez says Blanc was survived by his wife, TV producer Alexia Laroche-Joubert, and two children.

EMMANUEL LEGRAND

Sources say Gloria Estefan will play sellout shows Oct. 10-19 at the Colosseum at Caesar's Palace in Las Vegas and that Elton John is in negotiations for a three-year, $54 million engagement at the Colosseum, beginning in 2004. The 4,100-capacity, $95 million showroom was built for Celine Dion, who completed her first run of dates there July 6, wrapping up 65 sellouts that grossed about $36 million. Plans now call for other select artists to perform at the venue, including Tim McGraw (July 15-19) and Mariah Carey (July 26). "We always intended for other artists to play this venue," says John Meglen, co-president of Concerts West, producers of the Dion extravaganza and promoters for the Colosseum. "There are 12 weeks a year when Celine is not playing." Dion resumes her three-year engagement at the Colosseum Aug. 6. Meglen confirmed the McGraw and Carey shows but would not confirm any other bookings.

RAY WADDELL

House Democratic Caucus Chairman Bob Menendez, D-N.J., testified July 8 before the Senate Commerce Committee that the pending merger between Univision and Hispanic Broadcast Corp. should be prevented because it would create a near-monopoly. This deal will create unacceptable market power in Spanish-language media in this country," he said. "Under the tenets of this merger .. virtually all Latinos would see and hear their news and entertainment from a single source: Univision. Perhaps not coincidentally, that single source would be owned by a non-Hispanic." He also told lawmakers that Spanish-language radio should be viewed as a separate market under Federal Communications Commission ownership rules.

BILL HOLLAND

A lawsuit that four Green Linnet recording artists filed against the label— which alleges that they are owed about $1 million in royalties—has been amended so that two of the artists will resolve the dispute before the American Arbitration Assn. in New York. The plaintiffs that remain in the lawsuit are Altan and Mick Maloney. Eileen Ivers and Joanie Madden of the Liadies had a clause in their contract stating that should a dispute arise, they would have to go before an arbitration board. Green Linnet apparently invoked the clause when the lawsuit was filed, resulting in the amendments. Among the charges initially alleged in the lawsuit are that the label has under-reported and under-paid royalties and has failed to properly account or provide defense and statement. It also alleges that the label has continually commercially exploited master records after expiration of licensing agreements. The lawsuit was filed in May in the Supreme Court of New York. Green Linnet declined to comment.

ED CHRISTMAN

MTV Networks Europe president/CEO Brent Hansen is taking on additional responsibility as president of creative for MTV Networks International (MtvN). Hansen will report to MTVN president Bill Roedy and will work with the company's programming, production, development, talent, music and online teams worldwide to identify new programming and music opportunities for MTV's lineup of localized TV channels and Web sites. London-based Hansen will also work with the company's U.S. operations in the programming and original series development process. He intends to increase collaboration with the music industry to develop music-led programming and promotions on an international scale.

GORDON MASSON
THE COUNTRY MUSIC ASSOCIATION PROUDLY SALUTES AND THANKS THE STARS WHO PARTICIPATED IN FAN FAIR '2003

★ Trace Adkins
★ Rhett Akins
★ Alabama
★ Bill Anderson
★ Jessica Andrews
★ Rodney Atkins
★ Sherrié Austin
★ Steve Azar
★ Lance Bass
★ Jeff Bates
★ T. Bubba Bechtol
★ Bellamy Brothers
★ Dierks Bentley
★ Bering Strait
★ John Berry
★ Biscuit Boys
★ Suzy Bogguss
★ BRS49
★ Kyle Brandt
★ Thom Bresh
★ Bristol Crossing
★ Chad Brock
★ Lane Brody
★ Brooks & Dunn
★ T. Graham Brown
★ Sonny Burgess
★ Gary Burr
★ Sam Bush
★ Chris Cagle
★ Chuck Cannon
★ Jeff Carson
★ Deana Carter
★ Cerrito
★ Amy Chapell
★ Charlie Daniels Band
★ The Cherryholms Family
★ Kenny Chesney
★ Terri Clark
★ Tammy Cochran
★ Kellie Coffey
★ Confederate Railroad
★ John Conlee
★ Elizabeth Cook
★ Greg Cook
★ Katie Cook
★ The Crabb Family
★ Billy "Crash" Craddock
★ Rodney Crowell
★ Billy Currington
★ Billy Ray Cyrus
★ Clint Daniels
★ Bryan Dattilo

★ Gail Davies
★ Linda Davis
★ Billy Dean
★ Diamond Rio
★ Dusty Drake
★ Eddie Bayers & The Players
★ Jolie Edwards
★ Scotty Emerick
★ Emerson Drive
★ Ty England
★ Bill Engvall
★ Sara Evans
★ Donna Fargo
★ The Fox Brothers
★ 4runner
★ David Frizzell
★ Tommy Gardner
★ Jamey Garner
★ Crystal Gayle
★ Galen Gering
★ Vince Gill
★ Vern Gosdin
★ Lee Greenwood
★ Ricky Lynn Gregg
★ Andy Griggs
★ The Hager Twins
★ Jennifer Hanson
★ Justin Hartley
★ Eric Heatherly
★ Steve Holy
★ Hometown News
★ Rebecca Lynn Howard
★ Marcus Hummon
★ Ferlin Husky
★ Alan Jackson
★ Stonewall Jackson
★ Buddy Jewell
★ Stephanie Urbina Jones
★ Cledus T. Judd
★ Naomi Judd
★ Jeannie Kendall
★ Kentucky HeadHunters
★ Sammy Kershaw
★ Hal Ketchum
★ Royal Wade Kimes
★ Jill King
★ Lindsay Korman
★ Shelley Laine
★ Larry Cordle & Lonesome Standard Time
★ Larry The Cable Guy

★ Jim Lauderdale
★ Shannon Lawson
★ Johnny Lee
★ Aaron Lines
★ Little Big Town
★ Lonestar
★ Patty Loveless
★ Kyle Lowder
★ MARCEL
★ Brad Martin
★ Daniel Lee Martin
★ John Arthur Martinez
★ Eric March
★ Misty Mason
★ Martina McBride
★ Lila McCann
★ Brian McComas
★ Neal McCoy
★ Ken Mellons
★ Jo Dee Messina
★ Jesse Metcalfe
★ Montgomery Gentry
★ John Michael Montgomery
★ Moot Davis & The Old Devil Moon Boys
★ Craig Morgan
★ David Lee Murphy
★ Michael Martin Murphy
★ Joe Nichols
★ Daron Norwood
★ The Oak Ridge Boys
★ Devon O'Day
★ Paul Overstreet
★ Vernon Oxford
★ Brad Paisley
★ Kim Patton-Johnston
★ Michael Peterson
★ Pinmonkey
★ Colt Prather
★ Marty Raybon
★ Peter Reckell
★ Melissa Reeves
★ Rhonda Vincent & The Rage
★ Lulu Roman
★ Rushlow

★ Sawyer Brown
★ Kevin Sharp
★ Victoria Shaw
★ Blake Shelton
★ Jean Shepard
★ T.G. Sheppard
★ Daryle Singletary
★ Sixwire
★ Ricky Skaggs
★ Anthony Smith
★ Johnny St. Clair
★ Tommy Shane Stein
★ Marty Stuart
★ Alison Sweeney
★ Rusty Tabor
★ Chalee Tennison
★ Neil Thrasher
★ Mel Tillis
★ Aaron Tippin
★ Trent Summar & The New Row Mob
★ Trick Pony
★ Trini Triggs
★ Verne "Mini-Me" Troyer
★ Tanya Tucker
★ Keith Urban
★ Phil Vassar
★ Porter Wagoner
★ Clay Walker
★ Wayne Wariner
★ Jimmy Wayne
★ Kitty Wells
★ McKenzie Westmore
★ The Whites
★ Wild Horses
★ The Wilkinsons
★ Mark Wills
★ Deanna Wright
★ Darryl Worley
★ Johnny Wright
★ Michelle Wright
★ Wynonna
★ Billy Yates
★ Ariane Zuker

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A s Ollie often said to Stan after one of their misadventures in the famous Laurel & Hardy comedy flicks from the 1930s: "Well, here’s another fine mess you’ve gotten us into.

It’s been about 90 days since U.S. District Judge Stephen Wilson in April handed down his controversial ruling declaring that the Morphues and Grokster file-sharing networks were legal, despite being widely used to copy songs and movies illegally.

And it’s clear, given the perspective provided by time, that Wilson is the Stan Laurel of this tragicomedy known as the downloading debate. What a fine mess his ruling has gotten us into.

The essence of Wilson’s 34-page decision was that Morphues and Grokster could not be held liable for crimes committed by their users because the networks neither monitor nor control what people do on them.

Forget for a moment that this is contrary to a number of analogous situations — we’ll get to those in a bit — just look at what’s happened in the weeks since the judge issued his opinion.

The Recording Industry Assn. of America (RIAA) has launched a scorched-earth policy, vowing to sue thousands of ordinary citizens if they open their computer music files to others through these services. File-sharing operations have responded by declaring that they will start incorporating privacy protections in their systems to shield users from the RIAA’s legal beagles.

And so it goes, an unending spiral of

By shielding users’ identities, file-sharing services signal that they are aware of illegal activity.

To those analogous situations. Printing presses are also legal, but using them to counterfeit money isn’t.

The possession of burglar’s tools is a crime, even if no burglary has taken place, because mere possession of the tools suggests intent. Landlords that knowingly allow criminal activity to take place on their property are both criminally and civilly liable, even if they don’t participate in the activity.

And the list goes on.

By moving to shield users’ identities, the file-sharing services have clearly signaled that they are not only aware of, but are aiding and abetting, illegal activity. Their sites should be busted—not by the RIAA, but by law enforcement agencies.

Ironically, the industry lawsuit only sought to force Grokster to add a filtering system to block searches for copyrighted material; it didn’t seek to shut down the service. That’s a reasonable request by any measure.

Wilson would have done everyone a favor by seeing these businesses for what they are: illegal counterfeiting operations. Instead, he effectively legalized piracy.

What a fine mess, indeed.

DONT LAUGH, MOM... ITS MY NEW PRIVACY PROTECTION SOFTWARE!!!
**Opinion**

**Dixie Chicks’ Manager Sees Growing Power Of Radio Over The Artist**

The Dangers Of Consolidation

_Before the 1998 Telecommunications Act, artists and record labels worked well with radio. Each side needed the other, and each exerted as much influence and leverage over the other in the daily give-and-take between them, a delicate balance emerged._

_The artists had certain leverage over radio, and radio had certain leverage over the artists._

_This system, while imperfect, still worked. All of that has now changed. The mad rush to consolidate has dramatically tipped the balance in favor of the radio industry._

**Taking Issue**

By Simon Renshaw

Radio networks and stations, there was always opportunity for young acts to emerge. The emergence of these young acts is the lifeblood of the music industry. But with rampant consolidation, it is becoming increasingly difficult for new acts to emerge. Unchecked consolidation is at the root of this problem.

As networks consolidate, they homogenize playlists and engage in more centrally located programming. This harms the artist in numerous ways. With centralized programming, there are arguably fewer spots for new artists. This gives the radio network enormous leverage to make ever increasing demands on the record label and the recording artist.

_During these demands take various forms, ranging from increased financial support of the network—some call this payola or independent radio promotion—to increased demands on recording artists to perform or take part in radio promotions for little or no compensation._

_The implied penalty for not agreeing to pay higher tribute or to offer gratis services to the radio network is decreased or no airplay. The pressure on artists and the labels to capitulate is real and at times overwhelming._

_I am sure many of you are aware of the controversy surrounding the Dixie Chicks. This incident received a good amount of press coverage._

Unfortunately, radio consolidation has provided radio networks with enormous opportunity to undermine free speech by boycotting records while they wage political wars with artists and labels.

_I appreciate that the networks also enjoy the same First Amendment rights as we do. But we must remember that those who crafted the original limitations on ownership feared conglomerates exercising this kind of control over political speech._

Ownership limits were intended, in part, as a way to prevent such a monopoly of thought and discourse. The public airwaves were to be used to promote a marketplace of ideas. A marketplace of ideas, the cornerstone of this democracy, can only be nurtured and sustained within a system promoting ownership diversity, not ownership consolidation. Even the perception of a radio network using power in this way, clearly demonstrates the potential danger of a system of unchecked consolidation that ultimately undermines artistic freedom and cultural enlightenment._

_What happened to my clients is perhaps the most compelling evidence that radio ownership consolidation has a direct negative impact on diversity of programming and political discourse over the public airwaves._

_Some in the radio industry have suggested that the recent FCC rule changes actually restrict radio networks from continuing their drive toward consolidation. I am not convinced that is the case. Some serious analysts have concluded that the intrusive market rule changes do not make it harder to acquire new stations._

_My personal view is that the recent FCC rule changes in market definition are relatively insignificant. This is not a local market problem. This is a national problem. As such, I hope the committee will consider implementation of new “national” limits on ownership. Only by placing national limits on ownership, and perhaps limits that are more reflective of the pre-1996 world, will the harm caused by radio consolidation tend to diminish and hopefully disappear._

_I hope the committee will also explore the harm caused by radio networks owning affiliated live promotion companies, venues, agencies, public relations companies and management companies._

_As my colleague Don Henley stated, “This institutionalized conflict of interest places the artist in a vastly uncompetitive and weak position.” What happens when an artist refuses to perform in a venue owned by the radio station network or station? Will the artist’s records be played on the station or will the company reduce or eliminate radio airplay? Most artists cannot afford to find out.”_

_The music industry and the radio industry must strive to create a healthier and more balanced relationship. Otherwise, the music industry, and particularly, the recording artists, will continue to suffer. I hope this committee will help restore that balance. This can only be accomplished by stopping and perhaps even reversing the trend toward unchecked radio consolidation._

---

** Consolidation Is Not The Big Bad Wolf Of Radio **

_I don’t mind when bad things are said about radio, as long as they are true. But invariably when payola or airplay topics surface, they are written by people who do not understand how things work._

_So I’d like to respond to a few points made in the “Controlling the Airwaves” editorial (Billboard, June 28). “Consolidation has led to a plague of cookie-cutter music formats” — Did you not know that this is what a format actually is—the same type of music played on all stations? It started in the ‘40s when something called country (Western). Something else called rock and pop soon followed. Imagine that: three types of music, played on similarly formatted stations, around the country. How plaint? We’d have to wait until the ’70s before adult standards gave us a fourth choice._

“Consolidation has led to ... a plague of syndicated fillers.” Consol- 
_It is not something new to syndicate fillers. Syndication started in the 60s, grew in the 70s, and has since taken off. Anyone who’s worked six months in radio knows of the mid-80s story of going to work and finding a satellite dish in your parking space._

“Consolidation has led to ... repeti- 
_It is not the first time a song does not even start to become familiar to the audience until after at least 100 spins on a single station._

“If a song is pulled before 100 spins, almost nobody in the city will know the song, and almost no copies will be sold. A successful pop or urban song gets into the 500- to 1,000-spin category, and that’s on one station. These are the songs that people want to hear more of._

“Consolidation has led to ... a surge in the number of commercials.” Commeri-
_The number of FM stations is still growing. There are more than 10 times the number of FM stations than there were in the early 80s. So there are more slots open to more songs than ever before._

“The situation is so bad that it’s given rise to subtle and growing forms of legalized payola. There is no such thing as legal payola. Just like there is no such thing as “legal closed payment to a station individual. This has nothing to do with Clear Channel’s music marketing agreement with indie promoters. Clear Channel is restructuring its marketing agreement only because of the public’s (and the government’s) misunderstanding of how the system works._

A classic example of how pertinent people are confused by the comment by Sen. Russ Feingold, D-Wis., who said, “I’ve never seen such a “formalization” of local artists on stations and the widespread airplay of the “same” artists. Well, my friend, this is how hits work: A hit is the same song, by the same artist, played at the same time, on all similarly formatted stations across the country._

_Do you like Elvis? According to Feingold’s preferences for local artists and no “same as” artists, Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis. Feingold would not have grown up hearing Elvis._

_Matter of fact, without this “sameness” system in place, there would never have been any hits from any artists of any styles. It would be like CB radio... just a bunch of noise._

_Bryan Farrish operates Bryan Farrish Radio Promotion in Sherman Oaks, Calif._

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**Counter Point**

By Bryan Farrish

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_Bryan Farrish operates Bryan Farrish Radio Promotion in Sherman Oaks, Calif._
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The Sundance Channel switches its focus from movies to music with "Keeping Time: New Music From America's Roots," a four-episode series that debuts Aug. 7. Each 30-minute documentary focuses on a different facet of roots music, whether it be the link between spirituality and music, the business of independent record labels, the history of bluegrass or the art of songwriting.

"It would say that... people like... the Sundance Channel. But..." says the executive producer. Director Gillian Grisman and producer Alicia Sam's program.

Although not all of the artists featured in "Keeping Time" for independent labels, they all share an "independent mind-set," Pincus says. We were interested in the range of people who are picking up the threads of traditional music and taking it to a new place—people like Nickle Creek or Gillian Welch.

Nickle Creek's Sara Watkins says that all her band had to do for its episode on "Acoustic Innovators" was act naturally, "Gillian followed us around over the course of a year and hung out with us and saw us play and be complete hooligans and fools and scrub. It was great."

Ideally, she says, some young filmmaker would see Nickel Creek's episode and come calling. "It would be great to get film work from this," Watkins says. "That's a really big deal for us, especially Sean [Watkins] and Chris [Thile], who write most of the material, to write an entire score like Jon Brion does."

For Jason Trachtenburg, patriarch of the Trachtenburg Family Slide Show Players, appearing in the "Art of Song" episode, which debuts Aug. 28, could bring about great results. "My hopes for the documentary are twofold," he says. "We want to have a career in the arts. I would love to be able to write songs for anyone who would like to have songs written that I feel I can deal with. It's my only marketable skill." Our other intention with this airing on the Sundance Channel is that if a movie gets made about the Trachtenburg Family Slide Show Players, I'd like to have (Continued on page 15).
Curb, Rimes Go For Three In A Row With ‘Blonde’ Single

Curb Records is banking on LeAnn Rimes to be a triple-crown soundtracks winner. Rimes’ “We Can” is the lead single from the soundtrack to MGM’s “Legally Blonde 2: Red, White & Blonde,” released July 1 on Curb. MGM Music executive VP Anita Camarata served as the executive soundtrack producer.

The song is the third soundtrack collaboration between Rimes and songwriter-writer Diane Warren. They previously had hits on Curb with “How Do I Live,” written for the 1997 film “Con-Air,” and “Can’t Fight the Moonlight,” from the 2000 movie “Coyote Ugly.”

“How Do I Live” was a No. 2 hit on The Billboard Hot 100. The single has sold 3.5 million copies, according to Nielsen SoundScan. The song’s 69-week stay on the Hot 100 holds the record for the longest-running single on that chart.

“Can’t Fight the Moonlight” reached No. 11 on the Hot 100. The song—which has sold 668,000 copies—was on the chart for 42 non-consecutive weeks.

“Diane and I have a wonderful track record together,” Rimes tells Billboard. “And ‘We Can’ is perfect for the film, because it’s about putting your mind to something and accomplishing a goal.”

“We Can” is used at the climax of the film, which opened July 2 in U.S. theaters. The “Legally Blonde” sequel stars Reese Witherspoon as fashion-obsessed attorney Elle Woods, who shakes up the legal establishment in Washington, D.C.

Rimes says of the sequel, “The song fits, because in the movie you know more about who the Elle Woods character is. There’s a stronger message in the film. You can change things by pushing through and not giving up.”

“We Can” has been serviced to top 40, AC and hot AC radio. The song’s videoclip is in rotation on CMT, Great American Country and VH1 Country.

Curb VP of marketing Jeff Tuerff says, “Our focus has been to extend MGM’s branding of the film. They’ve done an amazing job with the media campaign, and we’ve attempted to latch on to that.” For example, Curb partnered with MGM for radio-station giveaways of passes to see the film. “It was a series of small events people see LeAnn as a true vocalist,” Tuerff says. “She’s got a terrific batting average in relation to her own work and her work on soundtracks. She was an ideal choice to have the lead single on this soundtrack.”

So did Rimes feel any pressure to top her previous soundtrack hits?

She answers philosophically: “I don’t think any of my soundtrack songs could be as huge as ‘How Do I Live.’ Each song stands on its own merits and has its own shelf life.”

Rimes has been busy making TV appearances to promote “We Can.” She was featured on ABC’s “Good Morning America” July 26 and “The View” July 2 and CBS’ “Boston Pops Fireworks Spectacular” July 4. She is scheduled to perform July 14 on “The Tonight Show With Jay Leno.”

Meanwhile, “We Can” is a featured song this month in the nationwide MovieTheater.com promotion. Tuerff estimates the promotion will bring the song to 21,000 U.S. theaters. Rimes explains why recording music for film is challenging for artists: “You don’t have as much freedom on the record you’re making as you would on your own album. You’re one of many artists on the soundtrack, and you have to deal with the opinions of more people, such as people from the film studio.”

She adds, “For me, music is the most moving art form emotionally. Movies are a powerful art form visually. So the combination of the two makes for a wonderful experience.”

Other songs on the “Legally Blonde 2” soundtrack include a remake of “We Can”; “Dogg” from George Clinton Featuring Snoop Dogg as a “Request for Themselves” from Eurythmics; and “Power to the People” from John Lennon.

Thalia!

Continued from page 13

Tendenciamente, Thalia says, “I thought it would be super interesting to mix two Latin cultures: Fat Joe’s as a Latino born and raised in New York, and mine as a Latina born and raised in Mexico.”

It’s still an odd couple, considering that Thalia is a Latin pop star, thanks to her renditions of standard ballads and Mexican music.

But the track was designed to thrust Thalia into the mainstream head-on rather than to initially capitalize on her existing Latin fan base. The Spanish version of the song, in fact, was sent to radio a month after the original English one.

“We wanted to reach a lot of people with this,” says Matt Serletic, chairman/CEO of Virgin Records – Speak to America as it were, and not a segment of America. We weren’t going to Narrow our focus. It was going to be as diverse as it could be.”

Thalia sparred up with a roster of hit-making producers, including Corey Rooney and Steve Morales, and a sound reminiscent of early Jennifer Lopez.

The challenge was that—a star from the Latin America market exposure outside the Latin market was even more limited than that of other crossover predecessors like Ricky Martin, Enrique Iglesias and Shakira.

And yet, Thalia’s appeal, Serletic says, is her personality.

“The solution? At a mass level, pair her with a respected urban name for credibility in that market. At a behind-the-scenes level, have the lovely and dynamic Thalia personally meet with those people who could affect her career.”

“She comes across as someone you would like to get to know,” says manager Randy Hoffman, who used to handle Mariah Carey.

“Thalya’s a beautiful, beautiful woman and her voice is amazing,” Hoffman adds, speaking of a string of gatherings that took place with radio programmers on both coasts more than a month before the album’s release.

The strategy worked. “I Want You” has risen steadily on radio charts nationwide, this week reaching No. 38 on The Billboard Hot 100 and No. 21 on Top 40 Tracks. Coupled with ample press and TV exposure in both languages, the buzz is loud enough that initial shipments of “Thalía” in the U.S. alone totaled more than 400,000 copies, according to SoundScan.

most aggressive plan ever

“It’s the most aggressive marketing plan ever done by Thalía,” says Jorge Pino, president/chairman of EMI Latin USA, Thalía’s Spanish-language label. EMI is partnering with Virgin in the release and marketing of “Thalía” and ensuring the singer’s presence in Spanish-language radio, TV and press.

The interest is understandable. A seasoned performer since she was 9 years old, Thalía is a household name thanks to her membership in teen group Timbiriche and her roles in a series of extremely successful soap operas, where she not only played the lead roles but also sang the theme songs.

Dedicated solely to music for the past few years, Thalía’s most recent Spanish-language album, also titled “Thalía,” won Latin pop album of the year, female, at this year’s Billboard Latin Music Awards. The album also included a couple of English tracks, as a prelude to this year’s crossover.

This time around, the new “Thalía” has four Spanish tracks and there’s a concert-marketing push aimed at Hispanic buyers, as well.

Beyond the single, with nine successful solo albums and her personal brand, Thalia has a couple more acts up her sleeve that could garner her the next major Latin crossover hit.

For one, her following, honed during more than two decades of showbiz, is loyal, and, thanks to her soap operas, reaches into nontraditional markets like the Philippines, Russia and the Middle East.

Secondly, Thalía is launching an apparel collection for Kmart in August that coincides with her album release and guarantees major exposure.

Plus, she’s married to the well-connected Tommy Mottola, who re-launched Casablanca Records July 8 (see story, page 1). Although the former Sony Music executive ostensibly doesn’t interfere with his wife’s career, he is, by all accounts, very much involved every step of the way.

While Mottola can help his wife behind the scenes, the push generated by the Kmart deal, particularly in the Latin market, could be formidable.

According to Abigail Jacobs, brand and product communications manager for Kmart, the Thalía Sodi line (Sodi is Thalía’s last name) will include apparel, accessories and lingerie for women and girls. Products will be sold in select stores—initially those serving predominantly Hispanic populations—and the prices will be “value conscious.”

Kmart has planned a series of cross-promotions around the album. “Thalya” will be publicized in its weekly circular, which reaches millions of households, and in the chain’s Spanish-language publication, La Vida.

An exclusive CD/DVD package will be sold only in Kmart stores, which will have “tens of in-store signage,” Jacobs says. In addition, when the Thalía Sodi collection launches in August, Thalía will be in all Kmart and JCPenney outlets and on a national radio and TV campaign, featuring her second single, “Baby, I’m In Love.”

Muam Deegie, Virgin director of product management/marketing, says he has split Thalía’s marketing plan three ways: Teen, gay (targeting her gay fan base) and Latin. “Between all three, we can hopefully hit the mainstream market.”

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BILBOARD JULY 19, 2003
Naxos Picks Up U.S. Distribution For Naïve Label Group

In addition to running the world's best-known and most respected budget-priced classical label, Naxos is slowly but steadily bolstering its position as a distributor of other independent record labels. Throughout the world, Naxos has pacted with a wide variety of labels for distribution on a regional basis. In the U.S., Naxos of America has distributed the respected German

distributed the for best -known and boldest move to date, and most Canadian imprints, and type of Redford and acquired leading presence chairman Patrick

France's esteemed French distribution business was greatly bolstered when it signed an exclusive deal to distribute, market and promote the Naïve label in July 2000; meanwhile, Naxos assumed distribution of Naïve's labels in numerous foreign territories, including Sweden and the U.K.

Through Harmonia Mundi did an admirable job in creating initial awareness of Naïve here in the U.S., a stateside shift likely was inevitable, given the growing synchronicity between the label and Naïve elsewhere. Indeed, the impending pact was so widely rumored late last year that when Naïve stopped shipping new releases to Harmonia Mundi in October, retailers were soon calling Naïve to find out when they would become available again.

According to Naxos of America president Jim Sturgeon, both label and distributor see tremendous advantages in creating relationships that transcend geographical boundaries.

"The labels pick up on the synergies of the group when Naxos has its international sales meetings and all the people [from various territories] come together," he says. "There's a lot of sharing of information that can take place when Naxos is able to take a label and offer it to virtually all of the major territories, as we've done with Naïve."

This month's new releases from Naïve demonstrate the breadth and variety for which the label has achieved its renown. Highlights include a recital of Debussy melodies performed by scintillating soprano Sandrine Piau; a collection of major orchestral works by Pierre Boulez performed by the electrifying conductor David Robertson and the Orchestre National de Lyon (on the Naïve/Montaigne imprint); and a new version of Vivaldi's well-traveled "Four Seasons" by Rinaldo Alessandrini and his Concerto Italiano (on Naïve/Opus 111).

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Alabama Tour Fares Well
Goodbye Trek Logs Act’s Top Grosses

BY RAY WADDELL

NASHVILLE—For country supergroup Alabama, parting is indeed sweet sorrow.

The sweetness is to the tune of $15 million in box office before the tour even hits its stride. Billed as Alabama’s Farewell tour, the 40-city trek ends in mid-November (Billboard, June 8, 2002).

Following “test runs” last New Year’s Eve at the Aladdin in Las Vegas and the Houston Livestock Show & Rodeo in March, Alabama began the tour in earnest with huge openings at Phillips Arena in Atlanta and a brace of shows in Birmingham, Ala.

Dale Morris, Alabama’s manager for 25 years, says, “We saw we really had something in Vegas and Houston, but it wasn’t really tested until we went into the big venues on our own.”

The band passed the test in Birmingham and Atlanta. “Prior to the Farewell tour, Birmingham and Atlanta were two of our slowest hard-ticket markets,” Morris says. “We went to Atlanta and did close to $600,000 in box office, and then we went to Birmingham and had one of the fastest sellouts ever.”

Other markets are following suit. The November Chicago-market show at All-State Arena in Rosemont, Ill., is currently the last scheduled date. “We’re already sold out, with $865,000 in box office,” Morris says. “Chicago has always been good but not that strong. They’re all there now. We’ve got $15 million in box office already.”

The tour marks the end of one of the hardest-touring bands in country music history. A bantable mainstay for more than two decades, Alabama fittingly finishes with its top-grossing tour.

The tour is being promoted nationally by Clear Channel Entertainment, in association with Marc Oswald’s Land of Os Productions, and booked by Greg Oswald (Marc’s brother) of the William Morris Agency, in association with Barbara Hardin at Dale Morris & Associates.

“Marc Oswald is my promoter, but when this tour came together, he said, ‘This is such a big deal, we’re gonna need some help finding the money,’” Morris says. “We know where the deep pockets are. We’re working with Brian O’Connell (who is country touring VP) at Clear Channel, and he’s doing everything he said he would.”

Greg Oswald gives the tour’s early going high marks. “I’m not surprised, but I’m pleased and impressed,” he says. “It has pretty much exceeded everyone’s expectations.”

Alabama has been a strong act at fairs for years, but Morris describes the economics of the current tour as “a little pricey” for fairs. “What’s making it work in the larger venues this time is some of the money is trickling down to Alabama. A lot of it stays in each town, too, but the numbers work for everybody.

“They’ve had years where they drew more people, but that was at $12 a ticket, as opposed to $35-$50 this time,” he adds.

Morris says that tour merchandise is also moving extremely well. “We’re averaging over 40 a show and a little over $100,000 a show.”

For Alabama frontman Randy Owen, going out at the top of the group’s game is an intriguing concept.

“We’re very excited about this tour,” Owen says. “We’ve had an idea for the tour, and it’s been challenging creatively. “Every show is different by design. We don’t want anybody to see us in Tennessee and then see the same show in Birmingham.

“That’s a fun way to do it, but it’s very mentally demanding,” Owen continues. “But what we’re very determined to do is make this a historical overview and celebration of the music to enjoy with the fans.”

Oswald does not think the demand to see Alabama will be satisfied by the last scheduled tour date. “There are more than 40 cities out there that have an appropriate building and would love to have Alabama, I can tell you that.”

Despite the financial success, “it’s never been about the money,” Owen says. “It has always been about the music with us. After a successful 25 years, we always felt like we would know when the time was right to step back, and we wanted to do it while we could still get down and do it right.”

While Alabama is sticking with a mid-November wrap, Morris is open to doing something like Cher’s ongoing opus of a farewell tour.

“That’s not necessarily a bad thing to do,” he says. “Better to stay out and say goodbye to everybody rather than come back later and do a reunion.”

Owen admits he has mixed feelings about letting Alabama go but doesn’t think the odds are in favor of the band extending the tour.

“Selfishly, I would like to play some more shows, because some people might not be able to see us because we’re not going to all the cities,” he says. “But I don’t see that happening. This is Alabama; this is not Randy Owen. And I’m proud to be a part of it.”

Streetball Meets Street Acts On ‘And 1’ Tour

BY SUSANNE AULT

LOS ANGELES—Although non-NBA players and fledgling hip-hop acts headline the And 1 Mix Tape tour, the basketball/music event is vying for slam-dunk status.

Big-name sponsors, TV coverage and the growing trend of sports-merchandise/tour packages are the key to the event’s long-term growth.

In 2002, And 1 Mix Tape visited 24 cities, mostly playing in outdoor parks, and charged $12 each for tickets on tour of the stops. This year, from June 6 to Aug. 23, ticket prices range between $15 and $75 for 33 arena shows.

Routing includes such major venues as Madison Square Garden in New York and the First Union Center in Philadelphia.

“Last year the tour was so popular and well-attended that we had a hard time accommodating the fans,” says Ron Skotarczak, VP of entertainment at sports apparel company And 1.

“Gaining the arena route was the only way we could accommodate the fans. We have significant costs [with the upgrade], so to be able to pay for it, ticket prices increased.”

Each show consists of a game of streetball, which is a grittier version of pro basketball. During the 15-minute half-time show, such up-and-coming hip-hop acts as David Banner, Rasco and Obie Trice perform. Some veterans, like Nate Dogg, are playing a handful of dates.

Also in the mix is an elimination element. Before each show, a free streetball contest is held outside the venue, where three locals are chosen to join the And 1 Mix Tape game that is played that night.

Three other nonprofessional athletes also play in the And 1 game each night. At the end of each show, the And 1 team picks three of the best amateur players and carries them to the next market; that group may include the past recent local winners and/or people brought over from past cities.

ESPN is piecing it all together for the 10-week series “Street Ball: The And 1 Mix Tape Tour Presented by Mountain Dew Code Red.” The program’s second season started July 8.

At the tour’s wrap, ESPN viewers and show attendees will be asked to vote by phone for their favorite local player. The champ wins an And 1 endorsement deal and a permanent spot on the 2004 And 1 Mix Tape tour.

And 1, which also sells streetball-themed VHS/DVD products, views the tour as pure product marketing instead of a profit opportunity.

Results have been soft for the June leg, admits Tom Boehm, executive producer for the tour and executive VP of the RCA Group. Those shows attracted 5,000 to 6,000 patrons to arenas, which can hold as many as 20,000 people. Per-show grosses are within the $100,000 range.

Boehm says that rather than financially coating by on sponsorships, “this event has got to survive on its own at the [ticket] gate level. We’re trying to create a new event—this is challenging, and not a lot of promoters would do this.”

Boehm is confident that once the ESPN program starts airing, word-of-mouth should draw 7,000 to 8,000 people to each show in July as of August.

“Traditionally it’s a free outdoor event. Now you’re making it a paid event,” Boehm says, referring to And 1 putting on free shows in the past. “But we are the infancy of something good here.”

Venue executives believe they are scoring with the And 1 venture. Many seem thrilled with the prospect of gaining an arena franchise during their slow season. (Summer’s glut of festivals usually frequents sheds and other open-air venues.)

“In general, it’s great to get something else happening in the summer, when traffic isn’t as busy as fall and winter,” says Ralph Marchetta, VP of entertainment at the America West Arena in Phoenix.

Even though that venue’s June 18 show had fewer than 5,000 in attendance, “from our standpoint, it was a good event,” Marchetta says.

Jody Hodgson, booking director at the Tacoma Dome in Tacoma, Wash., is also optimistic about the show’s growth potential.

“These guys are the Michael Jordans of their sport. I was surprised by how much the kids knew of [streetball],” he says. “The June 6 Dome show that grossed $91,000, according to figures reported to Billboard Boxscore. “With the TV series and the success of the tapes, it’s kind of moved from cult grassroots to something that’s more mainstream.”

The music acts, meanwhile, are also looking for a short amount of time, also stand to earn points.

“We’re giving artists possible exposure on ESPN and DVD. That adds up to a lot of exposure for the artist beyond the venue. It’s not just a typical concert,” says Josh Lands, VP of marketing at FOC Media, which is the booking liaison between the tour and the record companies.

Going for it. And 1 Mix Tape player Robin Kennedy (aka “Sik Wit It”) runs down the court during a show at a park in 2001. Due to promoter and sponsorship involvement in 2003, the tour will be rolling into arenas for the first time.

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Going for it. And 1 Mix Tape player Robin Kennedy (aka “Sik Wit It”) runs down the court during a show at a park in 2001. Due to promoter and sponsorship involvement in 2003, the tour will be rolling into arenas for the first time.
Peter Frampton will release his first studio album in nine years Aug. 26. The Frampton/33rd Street Records project finds the singer-guitarist in fine form, tossing off fluid solos and soulful vocals with familiar skill and style. Now, fully aware of the importance of touring for classic rock acts, he is ready to give the material a chance to breathe onsite.

"I'd love to get these songs on the radio, but that's probably a faster bigger than climbing Mount Everest," Frampton says. "If you don't pay someone to get a song on the radio these days, does it get played?"

The good news is that playing live is still a rush for Frampton, who is booked by Brad Goodman at the William Morris Agency. A notorious gear head and guitar innovator, the artist has watched live sound come a long way since his legendary 1976 "Frampton Comes Alive!"

"Stereo guitar rigs are the main thing that's changed," On 'Comes Alive' I used an MXR Phaser and an old echo machine plugged straight into the amp," he says. "Now I have a rack of effects and it makes it sound like the studio. But you only use what you need. The sound like best is still the guitar plugged straight into the Marshall."

The backstage rider has changed, along with the tech rider. "Gym equipment probably took the place of boozes," Frampton says with a laugh. "The drinking and drugging have been out the window for years."

As for the modern, consolidated concert promotion business, Frampton says, "I've always been a great believer in competition, and that's disappeared. That goes for the labels and promoters. The promoters and radio are the same people. I think that's a dangerous thing. I'm not thrilled with it, but if you want to work, you work with them.

And Frampton is indeed getting plenty of wins. "I can't complain about that," he says. "I was always told to play in front of as many people as possible and you're going back to the Humble Pie days."

Presented by VH1 Classic, the Frampton tour begins Aug. 30 at DTE Energy Music Center in Clarkston, Mich., and wraps Oct. 30 at the Moore Theatre in Seattle.

Frampton: Taking Change In Stride
Tony! Toni! Toné! Reunites

New Orleans may have been hosting the ninth annual Essence Festival during the July 4 weekend, but the place to be July 3 was Los Angeles’ House of Blues.

Joining Raphael Saadiq during the second of three performances for the recording of his live album were Tony! Toni! Toné! (TTT) alums D’Wayne Wiggins and Timothy McGee. D’Angelo, Joi, Sky, DJ Quik, Ledisi, Goapele, Devin the Dude and New Birth’s Leslie Wilson.

TTT’s five-song mini-reunion got the joint jumping, with the capacity crowd singing along to such gems as “It Never Rains” and “Whatever You Want.” Another crowd pleaser was D’Angelo’s rousing rendition of his single with Saadiq, “Be Here.”

Saadiq’s live set is slated for an October release on his Pookie Entertainment label (Rhythm & Blues, Billboard, July 5).

It was a treat to chat with this gentle giant after his 1999 double-Grammy Award win. White’s infamous bass rumbling “Thank you, angel” at the end of that interview is something I’ll never forget. He and his musicianship will be sorely missed.

The black music world also lost another major talent-songwriter/producer Skip Scarborough. He died July 3 of cancer in L.A. He was 58.

When you saw his name listed under an album’s credits, you knew there was some great material inside. That includes LTD’s “Love Ballad”; Earth, Wind & Fire’s “Can’t Hide Love”; Bill Withers’ “Lovely Day”; Phyllis Hyman’s “Answer Is You”; the Emotions’ “Don’t Ask My Neighbors” and Anita Baker’s “Giving You the Best That I’ve Got.” These are just a few of the hits penned or co-penned by this prolific talent.

Also an arranger/keyboardist, Scarborough worked with Patti LaBelle, Con Funk Shun, Nancy Wilson, Donald Byrd and Edwin Hawkins.

JUNE 16, 2001

ON THE RECORD: Segue Records has pacted with Nile Rodgers’ Sumthing Distribution. Segue is a new division of Vaneeze Thomas Enterprises (VTE), founded by president Vaneeze Thomas and executive VP/producer Wayne Warnecke. Thomas, an award-winning producer, is the daughter of black music pioneer Rufus Thomas.

Focusing on the adult contemporary market, Segue plans to release “A Woman’s Love” this year. VTE’s other divisions include gospel label Peaceful Waters Music, R. Kelly’s own next project is the Sept. 9 release “The R’ in R&B Collection,” Volume 1. Alongside such hits as “Bump N’ Grind” and “Down Low (Nobody Has to Know)” will be new cuts including “Thia-Thia” (his latest single) and “Ghetto Religion,” featuring Wyclef Jean. Also on tap: a bonus limited-edition CD with remixed tracks that previously have not been commercially released. The always-busy Kelly is also working with Baby, Jaheim, B2K and Nick Cannon.

HARLEM MEETS L.A.: The 1920s Harlem Renaissance comes back to life July 26. That’s when Earvin “Magic” Johnson will pay homage to the historical period as part of his 18th annual scholarship fundraiser. A Mid-Summer Night’s Magic, to be held July 24-27 in Los Angeles.

Stevie Wonder, Chaka Khan and Erykah Badu headline the Cotton Club, one of three nightclubs being re-created to reflect Harlem’s legacy. Magic’s Sugar Club will vibe on jazz, and the Copacabana will spotlight Latin sounds by Sonny Mayo and others. It all springs to life at Santa Monica Airport’s Barker Hangar. Capping the four-day event is a celebrity-all-star charity basketball game.

MEMORIES: There are few real legends in this business. And Barry White was one of them (see story, page 6).
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Leap In Latin Market Hints At Opportunity

President John F. Kennedy once remarked that the Chinese symbol for "crisis" comprises two characters: One translates to "threat" and the other to "opportunity." That view helps explain the leap in sales of Latin music for the first six months of the year. According to Nielsen SoundScan, the week ended June 29, 11.5 million Latin albums were sold in the U.S. and Puerto Rico. That's almost 30% more than the 8.9 million albums sold in the same period last year.

Conversely, the Recording Industry Assn. of America reported a 6% drop in shipments for first-quarter 2003. But that's still a far cry from the 25% plunge in shipments reported for mid-year 2002.

So, at the risk of irritating those who insist that things are worse than ever, I would argue that there's a big opportunity to be found in this crisis, and someone is obviously capitalizing on it.

Granted, Nielsen SoundScan numbers do not reflect sales in many mom-and-pop and other traditional Latin retailers. But everyone agrees that in the past 18 months, Latin music is being sold more and more by mass merchants and other retailers tracked by SoundScan. This is to the detriment of smaller retailers. But it shows that the mainstream is finally making an effort to better market Latin product and that sales of that product have risen even as sales of most other genres fell.

This data, coupled with census numbers showing Hispanics are the largest minority in the country, gives labels and managers hard numbers to use as clout in the marketing and promotion of their Latin acts. This applies not only to retail, where space for Latin product has been consistently growing, but to other areas, such as strategic marketing and synchronization uses of Latin music.

It is an opportunity. And it's unlikely to present itself in such a dramatic fashion for long.

The tracks, "Los Amores Se Van" and "Ceniciento," were re-released for the Bacardi spots, which will run for at least three months. Bacardi wanted an act that could represent happiness," says Mariana Ruiz, managing director of Atreo New Media in New York, which represents the band in the U.S.

According to Ruiz, Bacardi reps approached La Mosca's manager after seeing the group perform live.

"Apparently, they fell in love with the band and said, 'This is it,'" Ruiz says.

The contract continues through 2004. In addition to the spots, it stipulates that La Mosca must play a minimum of 10 shows with Bacardi as a sponsor.

REPLACING MARCO: The search is on to replace Universal Music Mexico president Marco Bissi, who was recently appointed president/CEO of EMI Music Latin America.

Operations in Mexico are currently being handled by A&R director Humberto Calderón, VP of operations Vector González and VP of finance Joel Silva. The last two work at Universal's regional Latin American offices in Miami.

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President John F. Kennedy once remarked that the Chinese symbol for "crisis" comprises two characters: One translates to "threat" and the other to "opportunity." That view helps explain the leap in sales of Latin music for the first six months of the year. According to Nielsen SoundScan, the week ended June 29, 11.5 million Latin albums were sold in the U.S. and Puerto Rico. That's almost 30% more than the 8.9 million albums sold in the same period last year.

Conversely, the Recording Industry Assn. of America reported a 6% drop in shipments for first-quarter 2003. But that's still a far cry from the 25% plunge in shipments reported for mid-year 2002.

So, at the risk of irritating those who insist that things are worse than ever, I would argue that there's a big opportunity to be found in this crisis, and someone is obviously capitalizing on it.

Granted, Nielsen SoundScan numbers do not reflect sales in many mom-and-pops and other traditional Latin retailers. But everyone agrees that in the past 18 months, Latin music is being sold more and more by mass merchants and other retailers tracked by SoundScan. This is to the detriment of smaller retailers. But it shows that the mainstream is finally making an effort to better market Latin product and that sales of that product have risen even as sales of most other genres fell.

This data, coupled with census numbers showing Hispanics are the largest minority in the country, gives labels and managers hard numbers to use as clout in the marketing and promotion of their Latin acts. This applies not only to retail, where space for Latin product has been consistently growing, but to other areas, such as strategic marketing and synchronization uses of Latin music.

It is an opportunity. And it's unlikely to present itself in such a dramatic fashion for long.

The tracks, "Los Amores Se Van" and "Ceniciento," were re-released for the Bacardi spots, which will run for at least three months. Bacardi wanted an act that could represent happiness," says Mariana Ruiz, managing director of Atreo New Media in New York, which represents the band in the U.S.

According to Ruiz, Bacardi reps approached La Mosca's manager after seeing the group perform live.

"Apparently, they fell in love with the band and said, 'This is it,'" Ruiz says.

The contract continues through 2004. In addition to the spots, it stipulates that La Mosca must play a minimum of 10 shows with Bacardi as a sponsor.

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## Latin Pop Albums

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## Tropical/Salsa Albums

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## Regional Mexican Albums

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<th>Format</th>
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<td>Los Tigres del Norte</td>
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<td>14.98</td>
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<td>Fonovisa</td>
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<td>Gold Disc</td>
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</tbody>
</table>

## Chart Rankings

- **PACESTRSET**: Encuentro De Tiempos
- **GREATEST GAINER**: Los Romanticos De Pancho Barraza
- **Greatest Gainer**: Los Romanticos De Pancho Barraza
- **Number 1**: Los Tigres del Norte

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**Billboard** July 19, 2003

[www.billboard.com](http://www.billboard.com)
Fresh Sound, Fresh Looks
Regional Mexican Gets Hip To More Youthful Audience

BY RAMIRO BURR

A new wave of young bands are revitalizing the tradition-bound, male-dominated bastions of regional Mexican music's norteño and banda styles for younger audiences.

Artists and record executives realize that clichéd attire, corrido-heavy sets and other time-honored norteño conventions don't appeal to young fans. While respecting the genre, these new groups are ditching the corridos and focusing on romance or dance rhythms.

The genre's willingness to embrace change and variety lures the all-important youth market. So the creativity of these new groups is boosting the bottom line of their record companies.

Regional Mexican music sells more units in the U.S. than Latin pop and tropical/salsa combined. According to the Recording Industry Assn. of America, regional Mexican accounted for 51% of the $626 million (49,319 units) generated in U.S. Latin music sales in 2000. Latin pop accounted for 33% of U.S. sales and tropical for 16%.

EMI Latin act Intocable and Warner Music Latin group Pesado pioneered this stylistic shift in the early '90s. Both acts augmented traditional norteño instrumentation with rock-inspired guitar feedback, tropical congas and Brit-pop-derived harmonies.

“I like '80s music, like the Cars, the Police, Billy Idol, a lot of MTV from the early days,” Intocable vocalist/accordionist Ricky Muñoz says. While a lot of his musical peers hope to strike gold with rap fusions, Muñoz pursues a calmer approach. “I enjoy listening to that music, but I can't see myself getting an idea from Eminem,” he says.

Intocable is the sales and airplay leader of the movement. Its greatest hits set, “La Historia,” reached No. 1 on the Top Latin Albums chart earlier this year.

The group's success has inspired a wave of boy bands emerging from the Rio Grande Valley, like Costumbre, Duelo, Iman and Sigüeño. These acts sound as if they'd rather whisper in their girlfriends' ears than raise hell with the guys.

At San Antonio regional Mexican station KLEY (La Ley 94.1FM) program director Danny García says the new bands are more aggressive than their forerunners. “These younger artists are running with the idea of having a more progressive sound, but they also lean towards being complete entertainers rather than just performers,” he says.

García adds that his station's playlist includes Intocable, Sigüeño, Duelo and other such young acts as Solido, Control, and Atrapado.

Costumbre had signed to Hollywood Records but jumped to Warner Music Latina after Hollywood shuttered last year. The act recently cracked Top Latin Albums for the first time with its third album, “Se Repite la Historia.”

Iman's last two studio sets have also entered the chart, while two singles from Duelo’s 2002 debut album, “El Amor No Acaba,” have broken on the Regional Mexican Airplay chart.

The steady decline of the Tejano market has indirectly boosted this new wave of younger norteño acts, Garcia says. “There is a large, disenfranchised Tejano community that feels comfortable with these artists that are not (Continued on page LM-4)
ASCAP

saluda a sus compositores de la música Regional Mexicana

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www.ascaplatino.com

Las VENTAJAS de ASCAP

Marilyn Bergman | President & Chairman of the Board
Latin Charts, Year-To-Date, Spotlight Hitmakers

The chart recaps in this Latin Music section are for year-to-date from the Dec. 7, 2002, issue—the start of the 2003 chart year—through the June 21 issue.

Recaps for Hot Latin Tracks and the Top Regional Mexican Airplay categories are based on radio stations' gross audience impressions, as monitored by Nielsen Broadcast Data Systems. Recaps for Top Latin Albums and the Top Regional Mexican Albums categories are based on point-of-sale data compiled by Nielsen SoundScan. Titles receive credit for sales or airplay for each week they appear on the pertinent chart.

Recaps were compiled by Anthony Colombo with assistance from Ricardo Companioni.

### Top Latin Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GRANDES EXITOS</td>
<td>Shakira</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>2</td>
<td>UN DIA NORMAL</td>
<td>Juanes</td>
<td>Surco/Universal Latino</td>
</tr>
<tr>
<td>3</td>
<td>LAS KETCHUP</td>
<td>Shakettown/Columbia/Sony Discos</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MAMBO SINUENDO</td>
<td>Ry Coeder</td>
<td>Manuel Galban/Perro Verde/None-such/AG</td>
</tr>
<tr>
<td>5</td>
<td>ALMAS DEL SILENCIO</td>
<td>Ricky Martin</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>6</td>
<td>SANTO PECADO</td>
<td>Ricardo Arjona</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>7</td>
<td>30 INOLVIDABLES</td>
<td>Los Bukis</td>
<td>Fonovisa/UG</td>
</tr>
<tr>
<td>8</td>
<td>LA HISTORIA</td>
<td>Intocable</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>9</td>
<td>LA REINA DEL SUR</td>
<td>Los Tigres Del Norte</td>
<td>Fonovisa/UG</td>
</tr>
<tr>
<td>10</td>
<td>4-4. B. Quintanilla III</td>
<td>Presents Kumbia Kings</td>
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### Latin Regional Mexican Airplay Titles

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<td>SUENA</td>
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<td>2</td>
<td>UNA VEZ MAS</td>
<td>Conjunto Primavera</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>DE UNO Y DE TODO LOS MODOS</td>
<td>Paloma-Diso</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
<td>AY! PAPACITO (UY! DADDY)</td>
<td>Limité</td>
<td>Universal Latino</td>
</tr>
<tr>
<td>5</td>
<td>Y COMO QUIERES QUE TE QUIERA</td>
<td>Fabian Gomez</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>6</td>
<td>CORAZON CHIHUITO</td>
<td>Adolfo Urias y Su Lobo Norteño</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>PERDONAME MI AMOR</td>
<td>Conjunto Primavera</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>8</td>
<td>MI SOLDADO</td>
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<td>Fonovisa</td>
</tr>
<tr>
<td>9</td>
<td>NO TENGO DINERO</td>
<td>A.B. Quintanilla III &amp; Kumbia Kings</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>10</td>
<td>MUY A TU MANERA</td>
<td>Intocable</td>
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### Latin Regional Mexican Airplay Artists

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<td>(2)</td>
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</tr>
<tr>
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<td>(2)</td>
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<tr>
<td>3</td>
<td>PALOMO</td>
<td>(1) Diosa</td>
<td>Fonovisa/UG</td>
</tr>
<tr>
<td>4</td>
<td>ADOLFO URIAS Y SU LOBO NORTENO</td>
<td>(2)</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>LOS TIGRES DEL NORTE</td>
<td>(3)</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>LIMITE</td>
<td>(2) Universal Latino</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>7</td>
<td>LOS TUCANES DE TIXIJUA</td>
<td>(4)</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>8</td>
<td>FABIAN GOMEZ</td>
<td>(1)</td>
<td>Sony Discos</td>
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### Latin Regional Mexican Airplay Labels

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### Latin Regional Mexican Airplay Imprints

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### Top Regional Mexican Album Labels

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<td>3</td>
<td>DISA</td>
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<tr>
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</tr>
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<td>5</td>
<td>UNIVERSAL LATINO</td>
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### Top Regional Mexican Album Artists

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<td>4</td>
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<td>INDUSTRIA DEL AMOR</td>
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<td>LIMITE</td>
<td>(1) Universal Latino</td>
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<td>PEPE AGUILAR</td>
<td>(1)</td>
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<td>9</td>
<td>BRONCO</td>
<td>(1) Fonovisa/UG</td>
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<tr>
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<td>ALEJANDRO FERNANDEZ</td>
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### Top Regional Mexican Album Imprints

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### Top Regional Mexican Album Distributors

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<td>EMD</td>
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<tr>
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<td>INDEPENDENTS</td>
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<tr>
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<td>BMG</td>
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<tr>
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</table>
Cowboy-cumbia acts comprise another branch of regional Mexican music. Such groups as Control, La Contra, Los Tigrillos and La Onda pound out boot-scootin’ cumbias heavy on the accordion and bajo sexto. Control, with its smart choreography, just wants to keep the dance floor hopping. La Onda, managed by Control founders Sergio and Lupe Dogil-lado and signed to EMI Latin, breaks the mold by featuring two female vocalists, Yessica Ruiz and Belen Gutierrez. The group’s first hit was a cover of Las Retchup’s “Asexej.” But despite the cosmetic differences, La Onda uses traditional norteño instrumentation.


The members of most of these groups maintain a traditional image, wearing matching outfits. But the younger bands prefer cotton shirts, racheting down the polyester-suit gaudiness a notch.

Other newcomers take the opposite approach, portraying a modern image while musically retaining Mexican roots. Univision’s Raza Obrera and Disa’s Beto y Sus Canarios have taken off with the traditional Michoacán subgenre—a folkling, regional sound—of tierra caliente, which uses harp. But Raza Obrera modernizes its roots music with bouncy outfits and dance moves. “Raza Obrera’s main appeal is the combination of the harp and the accordion,” said Manolo Gonzalez, Univision senior VP of national promotion and A&R. “These young groups are not just happening in radio play, but also in sales. We’re pushing Raza Obrera heavily in Texas and California.”

Lupillo Rivera, on Sony Discos, sings corridos and classic bokeros. But the Los Angeles-based artist shaves his head and poses with flashy cars in album shoots, betraying a gangsta rap influence. He won two Billboard Latin Music Awards this year (for regional Mexican album, male solo artist and regional Mexican airplay track, male solo artist).

Rivera’s sister Jenni, on Fonovisa, follows a similar style. Her biggest hits are rancheras, and she calls herself a banda artist at heart. However, young fans love her slang-filled stage banter, her fashionable sunglasses and dress. Her latest album, “Lornajena a las Grandes,” displays a variety of rhythms, covering songs associated with female greats from Lola Beltran to Diana Ross. But musically she hews to acoustic-banda fundamentals. She also hooks listeners with spicy lyrics.

Promoters

Continued from page LM-1

Promotores Unidos USA, which brings together promoters and managers in the genre. Of its total membership, president Jesus Guili-
nen has about 30%-35% are man- agers who double as promoters. All specialize in regional Mexican music, a genre that supporters believe is misunderstood by most major promoters, who may be familiar only with the biggest names on the circuit.

Among Promotores Unidos members, managers organize the show itself, dealing with transportation, accommodation, equipment needs, sound engineering and more. They then present that packaged show to a local promotor, who handles advertising and ticket sales.

The system works on the regional Mexican circuit because it is less complex and formal.

According to Guillén, 80% of all live business for regional Mexican artists is done on a handshake, and reputation takes precedence over contracts.

“Most of the events are dances, not concerts,” Guillén says. “A concert implies having to sell certain seats in certain places.”

While the regional Mexican music scene embraces managers who serve as booking agents or promoters, the practice is not as widely accepted by the Latin pop circuit. Major acts require more extensive logistical planning and costly promotion.

And while a management firm may book and promote concerts in its home market, it will rely on local booking agents and promot- ers elsewhere. RLM Interna- tional, for example, books shows for Sanz in Spain but works with individual agents and promoters in the United States.

Angelo Medina Enterprises, which represents Ricky Martin and Robi Rosa, among others, has a management division, a public relations and promotions depart- ment. (Continued on page LM-6)
LOS RAZOS
DE SACRAMENTO Y REYNA
- With one month of its latest release “HIERBABUENA,” has reached Gold Record
- 8 Gold Records & 2 Platinum in the last 4 years
- “Maria Chuchena,” has proven to be a Radio Hit
- Power 106 in Calif. is currently featuring “La Loquera,” a duet with El Chavo y El Ferruco
- The 2003 Tour includes over 145 shows reaching new audiences and breaking boundaries

IN-STORES NOW

NICO FLORES
- Their latest Album release “Voy Navegando”
- His last single had a staying power in the Regional Mexican Charts for more than 45 weeks
- First New Single “A Ti Mi Amor”
- Currently on National Tour

IN-STORES NOW

LOS CAPIROS
DE AGUSTIN CARDOSO
- Direct from the underground scene
- “El Taconazo” their first single
- National Tour Coming this fall

COMING SOON

JOSE ALFREDO JIMENEZ
XXX (30 year anniversary) a “Strange World”
- Featuring Saúl Hernández (JAGUARES), Maná, El Tri, Rabanes and many more
THE LONG LASTING BORRACHERA!!!

IN STORES JULY 22ND

BMG
U.S. LATIN

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ment, a production department and a sports department. But in the U.S., Martin is booked by Principle Artists Group and local promoters present his shows.

In Puerto Rico, Medina’s company promotes shows by its own artists as well as by guest artists, such as Shakira or Enrique Iglesias. “We are an entertainment organization,” says Medina, who has been able to diversify because he represents a number of successful artists.

“In the Latin culture, artists tend to use as a manager someone they have a lot of confidence in rather than a professional handler,” he says. “It’s a situation that has improved in recent years. In the U.S. market, artists automatically sign with a management firm. But to have a management office, you have to represent several artists to make it profitable. And in our industry, artists want special treatment, and they feel uncomfortable being in a big firm. These are the things that prevent the development of entertainment companies or [multiple-artist] managers.”

A manager whose represents major names and also works in concert promotion can use the client list of his more successful clients to benefit newer acts under his wing, Medina says.

Promoter Ralph Mercado managed and promoted some of salsa’s biggest stars in the ’70s and ’80s, including Tito Puente and Celia Cruz, and previously owned RMM—one of the Latin music industry’s premier independent record companies.

Mercado has produced some of the country’s biggest salsa shows and used them as a platform to present and promote his new acts. “That’s how I was able to make artists like Marc Anthony and La India,” he says. “I had everything under one roof. So I took advantage of everything that I had.”

Beyond the obvious synergies, both managing and promoting artists can be very efficient. “You’re in control; you make decisions, and things happen quickly,” Mercado says.

These days, Mercado no longer manages artists but continues to run his concert promotion firm, Ralph Mercado Presents.

Rafo Muñiz’s company, Puerto Rico-based Promotores Latinos, organizes such major events and shows as Viva Puente, staged recently in New York. He believes that combining artist management and concert promotion is essential in a tough financial climate.

“It does provide you with opportunities,” he says. “And in the long run, the only way the industry will survive is by consolidating.”

Continued from page LM-4
Northern Brazil Feels Pirates’ Power

BY TOM GOMES

SÃO PAULO—Daniela Mercury is a star in Brazil, but she doesn’t make money selling CDs in her native city of Salvador, Bahia, in the country’s Northeastern area. Her manager, Clínico Santos, says peddlers in almost every corner of the city sell discs by Mercury and others.

While CD piracy has besieged the country in the past several years, the problem is particularly prevalent in North and Northeast Brazil. There, at the beaches, in restaurants, in gas stations and on street corners everywhere, pirated CDs are openly sold. It is the fastest-growing segment of the music industry to the extent that all major record labels have closed their offices in the area.

Today, only 10% of all record sales in Brazil can be traced to the North or Northeast, according to Brazil’s Assn. of Record Producers (ABPP)—even though the area includes major cities like Salvador, São Luiz y Mariois, which have spawned thousands of popular genres, including “tambada” and “tororo.”

Sales of CDs have plummeted tremendously in the North and Northeast,” says Benjamin Martins, owner of A Universal Distribuidora, Brazil’s largest music wholesaler.

“My sales volume has dropped a lot in the area, and worse, I’ve lost many buyers because many stores have closed.”

The only remaining vestiges of the industry are distribution offices that sell their products to a few specialized retail stores or to such mass merchants as Carrefour, Americanas, Extra and Bompreço. These are the only places where legal CDs can still be found.

“It’s been a long time since the major companies closed their Northern and Northeastern offices,” says Paulo Rosa, general director of ABPP. “There are no exceptions in any state.”

There are many reasons for the demise of legitimate record sales in the area, according to Rosa. First, the per capita income in the region is the lowest in the country, leading consumers to opt for the cheaper pirated copies. Second, law enforcement regarding CD piracy in the North and Northeast is far more lax. Anti-piracy efforts have traditionally been stronger in Southeast, South and Midwest Brazil, which are richer areas with higher sales.

Rosa says the higher availability of illegal product has led during the past four years to the closure of several points of sales that made up the record companies’ distribution network.

“In the North and Northeast, the offer of illegal products is higher than in other states. Dozens of small record companies sell pirated product at prices so low that it’s obvious the taxes, copyrights and other duties are not included.”

Those prices also suggest that the products may include a lot of illegal material,” Rosa continues. “There is, in some cases, a complete disregard for the artists, songwriters, record producers and government.”

Martins says even artists are part of the problem.

“There are very diverse and strong musical movements in the Northeast,” he says. “They move to this underground music market because there’s no interest from the major labels.”

“New acts aren’t signed, and many acts have been dropped by labels due to the industry’s crisis. So the artists themselves have created new channels of distribution.”

CDs are sold in informal outlets, and artists don’t even consider copyrights or taxes.

“And because the North and Northeast are places where the situation fosters the sale of cheap CDs.”

Rosa believes the only solution lies in stronger law enforcement. He hopes that a tough anti-piracy law signed by President Luiz Inacio Lula da Silva this year has been widely hailed as an advocate of the fight against piracy in sharp contrast to Brazil’s previous leaders.

LEILA COBO

Anti-Piracy Law Signed in Brazil

After years of wrangling, Brazil is getting tough on piracy.

A new law, signed July 1 by President Luiz Inácio Lula da Silva, imposes steep penalties for the violation of author’s copyrights.

The law specifically cites those caught selling, copying, distributing or importing CDs and DVDs without proper authorization.

Penalties for illegal copying range from three months to one year in jail, plus fines. Penalties for illegal sale and distribution range from two to four years in jail. The law goes into effect July 31.

The law has pared down its staff to fight piracy by 50% from year to year last year. Lula da Silva has been widely hailed as an advocate of the fight against piracy in sharp contrast to Brazil’s previous leaders.

LEILA COBO

Muxxic Scales Down Operations

BY LEILA COBO

MIAMI— Barely 18 months after it opened its doors in the U.S., Muxxic’s Latinica is cutting back.

The label, which slightly more than one year ago also opened offices in Mexico, has pared down its staff in both countries. It plans to remain in business as a licensee of Universal Music, which owns 25% of the label.

“Muxxic continues,” managing director Marco Antonio Ruhí says. “But given these uncertain times, we have to stand a little to the side—but on a good side. We’ll continue to produce and work but as a licensee, and in time, we’ll see what’s happening with the business.”

Latinica opened shop in late 2002 as the Miami-based, Latin American arm of Spain’s Muxxic Records. Latinica falls under the umbrella of Gran Via Musical, which also includes publishing, distribution and concert-promotion arms. Gran Via belongs to media conglomerate Grupo Prisa, whose holdings include radio networks in Spain and Latin America.

Muxxic’s launch coincided with a surge in piracy. This problem was compounded by the difficulties of promoting new acts on U.S. Latin radio.

Earlier this year, Muxxic started downsizing. Today, the company has only label manager Jarel Polanco in Mexico and Ruhí and an accountant in Miami.

The promotion and marketing of Muxxic acts, which originally was done in-house, is being handled through Universal, which from the onset has also distributed Muxxic’s product.

These included hugely popular teen balladress Tamara and former Meccano member Nacho Caro.

Domestically, Ruhí had signed Yuri and ranchero singer Gabriel Navarro, among others.

“We have several Muxxic Latina artists who will continue to be signed with us,” Ruhí says. “But for the time being, we won’t be signing new artists.”

According to group members, the storyline will closely resemble their own lives.

And earlier this year, Apple tapped the trio to star in a commercial. Directed by Kinka Usher, the spot—which features the sisters singing—will begin airing in the fall or winter.

Our eyes remain glued to this incredibly talented trio—and so should yours. Stay tuned.

TIME TO SUBMIT: The National Academy of Recording Arts and Sciences is now accepting entries from (recording labels and NARAS members) for the various categories of the 46th annual Grammy Awards.

For the dance/electronic community, this means two categories: best dance recording and best remixed recording.

Entry instructions can be found at grammy.com. For additional info, contact NARAS at 310-392-3777 or Buzz Publicity’s Elyn Harris at 212-868-3500.

Muxxic’s New Set

An Electronic ‘Rush’

BY MICHAEL PAOLETTA

In the U.S., ‘Sandstorm’ spent 45 weeks on the Billboard Hot Dance Music/Dance Singles Sales chart in 2001. The track’s respective album, ‘Before the Storm,’ peaked at No. 6 on the Top Electronic Albums chart the same year. It has sold 218,000 copies, according to Nielsen SoundScan.

Darude’s global success kept him on the road for the bulk of 2001. Last year saw him partaking in the Tour de Trance trek throughout the U.S. Without skipping a beat, Darude then began working on the follow-up to ‘Before the Storm.’ Of course, this was not without a fair amount of stress.

Darude, collaborating with production partners Jaakko ‘JSJ16’ Salovaara and Heikki Limiainen, says he knew he had to up the ante on the new album—and add a twist.

“We did not go into the studio thinking about creating hits,” Darude notes. “We also didn’t imagine dollar bills dangling in front of us.”

The mission was simple, he continues. “To create hard-hangin’ tracks: Music we would like to hear in a club.”

The result is “Rush,” which arrives July 15 from Blue Chip Records. Lead single “Music”—with remixes by Bostik, Drastik and Andrew Spade—preceded the album by two weeks.

While the instrumental “Rush” is decidedly harder and more progressive than its predecessor, it is also home to mind-numbing melodies (“Bitter Sweet” and the title track, for instance).

“I create for the clubs,” Darude explains. “I like to push people in a harder direction. But at the same time, I’m a passive radio listener. I like the pop edge.”

Darude is currently on a three-week U.S. tour. He will return next month for a four-week North American trek.

SISTER ACT UPDATE: We’ve mentioned sister act Love, Joy & Faith (LJF) more than once in this column. We first learned of the girls’ immense talents when they entered the song “Zenith” in the eighth annual Billboard Dance Music Summit’s New Artist Discovery contest. LJF received an honorable mention.

At last year’s ninth annual summit, the group’s electro-charged “Tales of the Broken-Hearted Bitch” took the contest’s top honor.

Well, we’re happy to report that things are moving forward for the threesome. The sisters are currently working on several R&B-infused club tracks, including the soulful “Alright,” with house pioneer Steve “Silk” Hurley.

At the same time, LJF—together with New York-based manager Lillian Lasaline—is penning concepts for a TV pilot pitch.
Musgrave Takes Top Will Rogers Award

BY DEBORAH EVANS PRICE

Curly Musgrave roped in both the entertainer of the year and Western music male vocalist of the year awards at the eighth annual Will Rogers Cowboy Awards.

The ceremony, presented by the Academy of Western Artists (AWA), was held July 8 at the Scott Theater in Fort Worth, Texas.

"I [hold] the awards [in high esteem] but hold the friends and peers who grant them in even greater esteem," Musgrave says. "This is it! cowboy's mindset. An award not an indication of arrival but an invitation to grow into it. I never say 'no' to an invitation."

Perennial favorite Red Steagall picked up the trophy for Western music album of the year for "Wagon Tracks."

"I'm always honored when someone gives me an award," Steagall says. "I admire what [AWA president] Bobby Newton is doing with the AWA Awards. It's important that people are recognized for their artistic endeavors in any art form, but I'm especially proud where there is recognition for artistry connected with the Western lifestyle."

Kip Calahan was lauded in the Western music female category. Tammy Gislason netted the rising star award, which recognizes up-and-coming talent in the Western music community. Terri Taylor won the accolade for top yodeler.

In the Western swing field, Craig Chambers was named top male vocalist, Ginny Mac won top female vocalist and Dave Alexander & the Legends of Western Swing captured top duo/group.

In addition to the awards show, the AWA sponsored the Western Expo July 7-8 at the Holiday Inn North in Fort Worth. The event included a talent showcase as well as Western music and Western lifestyle exhibits.

The following is a partial list of winners. For a complete listing, log on to billboard.com/awards.

Western music song: "He's a Cowboy," Donna Gufrey

Western music duo/group: Gillette Brothers

Western swing song: "San Antonio Sweetheart," Hugh Cardenas

Western swing album: "Live at the Station Inn," Time Jumpers

Cowboy poetry CD: "My Home on the Range," Yvonne Hollenbeck

Cowboy poetry male: Pat Richardson

Cowboy poetry female: Rhonda Seidovich Stearns

Video: "There Ain't Enough Miles," Royal Wade Rimes

‘Nashville Star’ Winner Tops Country Chart

"Nashville Star" winner Buddy Jewell's first album for Columbia Records debuts at No. 1 on the Top Country Albums chart this issue. The self-titled set, released July 1, sold approximately 32,000 copies in its first week, according to Nielsen SoundScan.

"This is when having a large family comes in handy," Jewell jokes. "I just hope they all know that they can't return their copies."

Again and again and again and air "Nashville Star 2" in first-quarter 2004. Jewell's album features two of his fellow contestants from the show. He duets with second runner-up Miranda Lambert on the Merle Haggard song "Today I Started Loving You Again." Another of the show's finalists, Jamey Garner, plays harmonica on one track. Album producer Clint Black wrote the song "I Can't Get By" for the set.

Meanwhile, Sony has signed Lambert, who is managed by dicedixiehicks manager Simon Renshaw at the Firm. Lambert, 19, hails from Lindale, Texas.

In other SONY Music Nashville news, two staff have been let go, including the man who has been working Jewell's debut single to country radio. Exiting the company are Columbia Records VP of promotion Ted Wagner and Sony associate director of A&R Tammy Brown. Sony's senior VP of promotion Larry Pareigos is expected to take on additional duties shortly.

ON THE ROW: Robin Gordon has been promoted to senior manager of A&R administration at Lyric Street Records. She has been with the label since its launch in 1997.

Maura Mooney joins Warner Bros. Records in Nashville as publicity manager. She was previously with Front Page Publicity. Mooney replaces Kurt Willms, who exits to join Green Room Productions, a national event promotion and talent representation agency.

Karen Tallier joins public relations firm Luck Media & Marketing as senior account executive in Nashville. She previously was with RCA Label Group.

NEW & NOTEWORTHY: "Heartworn Highways," director James Szalapski's 1975 music-rich documentary about the country music scenes in Austin and Nashville in the mid-70s, will be released July 22 on DVD with more than one hour of never-before-seen footage. The documentary features Guy Clark, Townes Van Zandt, Rodney Crowell, Steve Earle, David Allan Coe and John Hiatt. The DVD will be released by U.K.-based company Caithf Entertainment.

Brad Paisley's new Arista Nashville album, "Mud on the Tires," includes a slew of guest artists, such as Alison Krauss, Vince Gill, Dan Tyminski, Jerry Douglas and a vocal collaboration with actor Jim Belushi and Dan Aykroyd on the song "That's Love." The disc, due July 22, also has a hidden track, "Kung Pao."

EVENTS: Paul Brandt has been tapped to host the 27th annual Canadian Country Music Awards, scheduled for Sept. 8 at Pengrowth Saddledome in Calgary, Alberta. It will be the fourth consecutive year as host for Brandt, who has also won 12 CCMA Awards in his career.

SIGNINGS: Texas-based Compadre Records has signed five-time Grammy Award winner Flaco Jimenez to its artist roster. Jimenez is an original member of Los Super Seven and the Texas Tornados. His first album for Compadre, "Squeeze Box King," is due Sept. 23. It will be his first self-produced recording.

UMVD Top Distrib

Universal Music & Video Distribution remains the top distributor in the country market for the first half of 2003 with a 32.4% total share, according to Nielsen SoundScan.

UMVD's share is up from 27.8% in the same six-month period last year, when the company trailed slightly behind BMG. During first-quarter 2003, UMVD commanded 29.8% of the country market.

The continuing success of Toby Keith's triple-platinum "Unleashed" has contributed to UMVD's grasp on the top slot. The album is No. 3 on the Top Country Albums chart this issue in its 50th week on the chart. Shania Twain's "Up!" and Darryl Worley's "Have You Forgotten?" also replace on the chart.

Sony Music Distribution remained at No. 2 for the first half of 2003 with an 18.1% share, up from 11.4% last year during the same time period. During the first half of 2002 Sony was in fourth place behind BMG, UMVD and WEA. This year's stronger showing can be attributed to Dixie Chicks' "Home," which remains in the top 15 after 45 weeks.

BMG is in third place for the first half of 2003 with a 17.4% share, down significantly from 27.9% in the same period last year when BMG was the top country distributor.

WEA is fourth with a 16.9% share, down from 17.6% in 2002. The country independents collectively have an 8.1% share, up from the 7.8% they posted during the same period in 2002.

EMI Music Marketing remains in sixth place. The label contributed a 7.2% share in the same six months of 2003, down slightly from 7.5% during the same time period in 2002.

DEBORAH EVANS PRICE
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<th>Number</th>
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<th>Title</th>
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**Notes:**
- The chart features the top country albums for the week ending July 19, 2003.
- Album sales data compiled by Nielsen SoundScan.
- The peak position is based on sales data from Nielsen SoundScan.
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES:

David Agnew is promoted to executive VP/GM of Buena Vista Music Group in Los Angeles. He was senior VP.

Robert Marick is promoted to senior VP of sales and marketing for Walt Disney Records in Los Angeles. He was VP of sales.

Kevin Weaver is promoted to senior VP of strategic marketing/soundtracks for Lava Records in Los Angeles. He was VP of A&R/soundtracks.

Arista Records promotes Joe Mama Nitzberg to senior VP of creative services and Howie Lindenbaum to senior VP of finance and administration in New York. They were, respectively, VP of creative services and VP of marketing planning and administration.

The Island Def Jam Music Group promotes Erik Olesen and Mike Easterlin to VP of promotions in New York. They were, respectively, VP of national top 40 promotion and VP of pop promotion.

Tom Osborn is named head of radio promotion for Vagrant Records in Los Angeles. He was GM of Island Music.

Jose Codur is named national director of sales for Lideres Entertainment Group in Miami. He was national director of sales for Warner Music Latina.

Katy Krassner is named director of publicity for Sanctuary Records Group in New York. She was director of publicity for Hollywood Records.

PUBLISHING:

Heather Zeller is named director of marketing for Cherry Lane Magazines in New York. She was product manager for Atlantic Records.

Ethiopia Habtemariam is named East Coast director of urban creative affairs for Universal Music Publishing Group in New York. She was senior director of creative for Edmonds Music Publishing.

John Baldi is named creative director for Mosaic Music Publishing in Los Angeles. He was a partner with Natural Energy Lab.

Laura McLeod is named manager of creative administrative services for Famous Music in Nashville. She was director of publishing administration for Bluewater Music.

MUSIC VIDEO:

Scott Mills is promoted to executive VP/CFO for BET in Washington, D.C. He was COO of BET Interactive.

Stephen K. Friedman is promoted to GM of College Television Network in New York. He was co-founder of MTV's strategic partnerships and public affairs.

Troy Craig Poon is promoted to VP of business development and marketing for MTV Films in Los Angeles. He was senior director of business development and marketing.

DIRECT MARKETING:

Matthew Stringer is named VP of marketing and creative services for BMG Strategic Marketing Group in Los Angeles. He was VP of marketing/head of administration and operations for Arista Records.

Sony Music U.S. president Donnie Nierenberg and a slew of fellow Sony/Columbia execs came together with Beyoncé at the Sky Bar in Los Angeles to celebrate the release of her solo debut, "Dangerously in Love." The album bowed at No. 1 on the Billboard 200 in the July 12 issue. Pictured, from left, are "Dangerously in Love" co-producer Rich Harrison, Nierenberg, Matthew Knowles, the singer's manager and father; Beyoncé; Columbia Records Group president Will Botwin; and David McPherson, Sony Music executive VP of urban music.

The Telluride Bluegrass Festival celebrated its 30th year last month with a sold-out, four-day event featuring Emmylou Harris (pictured above, performing at the June 19-22 event), String Cheese Incident, Allison Krauss & Union Station and many others. Nestled against the San Juan Mountains, the festival is held each year in the ski resort town of Telluride, Colo. It has drawn the likes of James Taylor and Johnny Cash. (Photo: Tim A. Benka/Benka Photographics)
Punk/country outfit the Supersuckers, the self-proclaimed "greatest rock 'n' roll band on the planet," held an auction on Ebay offering fans a trip to San Francisco. The package included airfare, hotel accommodations and tickets to (and free drinks at) a pair of shows at Slim's, plus a trip with the band to lamed island prison Alcatraz, aka "the Rock." Above, winner Jody and Jonathan Rainville (third and second from the right, top row, with a bid of $1,000) prepare to make the boat trip to Alcatraz with the band, its crew and others.

While most Kiss fans would prefer original member Ace Frehley to be at stage left when the band launches its summer trek with Aerosmith Aug. 2, the group could not have picked a more appropriate replacement than Tommy Thayer.

For more than a decade, Thayer—ex-guitarist of '80s metal act Black 'N Blue—has been employed in various capacities by the band. Scan the Kiss albums and videos released during the past 15 years, and you'll see his credit on the jacket of nearly every title.

In addition, he co-wrote a few of the songs on the 1989 set "Hot in the Shade," as well as a track on 1997's "Carnival of Souls." He played on 1998's "Psycho Circus" and was one of the producers of the VH1 "Beyond the Make-Up" special.

Thayer began working as a Kiss staffer in the early '90s, spending countless hours sifting through photos for the band's $150 coffee table book, "Kisstory.

When the original lineup reunited in '96, he not only served as its tour manager, but he also gave Frehley a refresher on a number of the band's licks and riffs.

But his history with Kiss goes back another 20 years.

Now 42, the Portland, Ore., native was in his early teens when he ran across a picture of the Kabuki makeup-clad quartet advertising its self-titled debut.

"I said, 'Man, that looks like something I'd be into,'" he says. "I got the album for Christmas in 1974. I popped it in, 'Strutter' came on, and that was the first time I ever heard Kiss.

"I listened to the whole record," he continues, "and by the time [the album-ending] 'Black Diamond' came on, I was like, 'This is the shit!' Black 'N Blue would later open for Kiss on the latter's Asylum tour, which led to Kiss' Gene Simmons producing a pair of the band's albums.

While most would see his ascent in the Kiss organization as a dream come true, Thayer says it's more ironic than anything else.

In many ways, it's something he's been preparing to do for years. After Black 'N Blue fizzled in the early '90s, he played Frehley in a short-lived Kiss tribute band.

And before he actually assumed the lead guitar role in Kiss full-time—Frehley reportedly left to pursue a solo career—Thayer had more than one occasion come within a heart-beat of taking the stage in Frehley's signature "Spaceman" costume and makeup when the guitarist nearly missed a few shows.

Not counting a private gig in Jamaica, Thayer's first performance with the band was in February with the 60-piece Melbourne Symphony Orchestra—a sold-out show played to 48,000, broadcast worldwide via pay-per-view and recorded for the forthcoming "Alive IV" CD and DVD.

Just prior to that gig, Thayer recalls thinking, "Holy shit, what have I gotten myself into here? I knew I couldn't make a mistake. Think about that. If I made a mistake, everybody was gonna be like, 'Oh, he can't cut it,' or something. But, luckily, everything went great. I was confident, and I knew we could kick some ass—and we did."
Music Billboards

ALBUMS
Edited by Michael Paoletta

POP

★ MORRISEY
Under the Influence
PRODUCERS: various
DMC UTCID001
RELEASE DATE: June 24

This gem of a collection, the first in a new series from DMC, finds Morrisey compiling 15 of his favorite eccentric songs by acts that have affected his illustrious 20-year recording career. It arrives on the cusp of Morrisey's signing to the revered Atlantic Records (for which he is reading a new full-length). Here, Moz charts his most obvious influences (the New York Dolls' "Trash," T. Rex, The Great Horse, "Doo-Wop So Little Time") along with some mildly unlikely choices (the Cajun ditty "Saturday Night Special" by the Sundown Playboys, the Cat' s cover of "Swan Lake," Sparks' bizarre "Arts & Crafts Spectacular"). The end result is a fresh, clever portrait of an artist whose own features have been shaded by the unique colors of a diverse palette of sound.—TP

JON LANGFORD & THE PINE VALLEY COSMONAUTS
The Executioner’s Last Songs: Volumes 2 and 3
PRODUCERS: various
Bloodshot 095
RELEASE DATE: June 17

It may seem ironic to choose murder, torture and lawlessness as themes for a compilation to benefit the National Coalition Against the Death Penalty, but Jon Langford & the Pine Valley Cosmonauts have made a specialty of it. In the first installment of "The Executioner’s Last Songs," their acclaimed 2002 collection, artists ranging from Steve Earle to Rosie Flores contributed to the cause. The project was so successful that hordes of other musicians jumped on board for the sequel, resulting in this two-k LP. The resulting eclectic mix is highlighted by contributions from Dave Alvin, Alejandro Escovedo, Mark Eitzel, Sally Timms and Langford himself, who is best known for leading the Meatmen and the Waterboys. The material on "Volumes 2 and 3" spans covers of traditional murder ballads like "Gallows Pole," "Strange Fruit" and "Bank of the Ohio." But some thematically appropriate originals are thrown in as well.—PV

R&B/HIP-HOP

★ MADLIB
Shades of Blue: Madlib Invades Blue Note Label
Unicorn/Blue Note 36477
RELEASE DATE: June 24

Anyone who is familiar with California-based MC/producers producer Madlib knows that he’s not your everyday hip-hop artist. His projects are often quirky, musically diverse and apart from anything else in its genre. For his latest set, Madlib was given full access to the vaults at famed jazz label Blue Note. The result is a mel- low, hypnotic and mostly instrumental affair. Madlib walks the fine line between hip-hop and jazz as a result. he shows how similar the two genres truly are. Tracks like "Distant Land," "Steping Into Tomorrow" and "Slim’s Return" are just a few of the highlights on this stellar set. Part history lesson, part jam session, this disc is a must-have for any true hip-hop or jazz fan.—RH

DANCE/ELECTRONIC

★ THE HAPPY BOYS
Trance Party (Volume Three)
PRODUCERS: various
Robbies 76689
RELEASE DATE: July 1

Through their numerous beat-mixed dance compilations, the Happy Boys (aka Robbins Robbins founder and president Corey Robbins and VP of A&R and dance promotion John Parker) have amassed sales of more than 1 million CDs. With this latest volume of the Trance Party series, the numbers will surely rise. With ears finely tuned to decidedly mainstream, radio-primed fare, the Boys have a knack for com- piling the most melodic, most buoy- ant and most hook-laden material. Naturally, the set features many tracks from Robbins’ own label, including DJ Sammy’s "The Boys of Summer." Laggy’s "Alone," Jan Van Dahl’s "Secret Love" and Kate Ryan’s "I R Love." Also making the cut are Gabriël & Dresden’s Unplugged mix of Andain’s "Beautiful Woman" and 4 Strings’ "Diving," among others. Just perfect for that next house party or next visit to the gym.—MP

BONOBO
Dial M for Monkey
PRODUCER: Simon Green
Ninja Tune ZenCD00
RELEASE DATE: June 17

The second album for Bonobo (Simon Green), besides being quite short at slightly more than 40 minutes, is a world-wide blend of fulla- bles. Perfecting the sounds of such traditional instruments as the Javanese gamelan ("D Song") and Indian Sitar ("Flutter"), alongside more modern traplike scratch- ing and electronic effects, helps add a depth to his production style that simply cannot be found in a synth- esizer’s preset buttons alone. The tumbling guitar and ethereal effects in standard cut "Wayward Bob" would not sound out of place on a classic 4AD release as it straddles a gorgeous line of darkness. It is indicative of an album that will please listeners outside of its imme- diate genre as well as devotees. While not the most spellbinding offering in the Ninja catalog, Bonobo’s effort still outpaces a num- ber of ambient and downtempo sounds in the field.—TP

LATIN

★ TEGO CALDERÓN
El Abalarde
Produced by Various
White Lion/BMG U.S. Latin 82876-53021
RELEASE DATE: July 1

After a successful release in his native Puerto Rico, as well as critical acclaim. Tego Calderón’s "El Abalarde" now makes its formal U.S. major-label debut. A large part of Calderón’s appeal is based on his lyri- cal content—real and close to the street without resorting to more pedestrian sexual references or overt violence—and his fusion of rap with traditional Puerto Rican rhythms (played live). It’s a mix that makes Calderón palatable to young and old audiences alike. It is especially dynamic in tracks like “Loiza” and the dance floor stomper "Doom's Trap." "El Abalarde" picks up steam as it goes along. Calderón’s slow-paced rapping can sound sluggish with midtempo accompaniment, but he’s got a perfect balance in such upbeat tracks as "Salte del Medio."—LC

COUNTRY

★ TRACY BYRD
The Truth About Men
PRODUCERS: Billy Joe Walker Jr., Tracy Byrd
RCA 70863
RELEASE DATE: July 1

In an environment where new tradi- tional artists are often treated like they have discovered something, Tracy Byrd has been a country standard- bearer for more than a decade. He’s got honky-tonk style and swing- er to burn on such party cuts as "Drinkin’ Bone," the frisky island romp "How’d I Wind Up in Jamaica" and the hilarious title cut. But Byrd is also a hell of a balladeer, his pli- ant vocal creating mood on "You Feel Good," "Memorabilia," "I’ll," and "Tiny Town," and a relationship’s last rites on "When You Go." Byrd’s ver- satility is reflected to absolut- ely by the seamless shift from a kick-out- the-jams romancer like "Baby Put Your Clothes On" to the powerhouse soulful shuffle "If You Wanna Go." There is an undeniable—and underserved—audience for Byrd’s type of no-nonsense, shelf material, and given the chance at radio, he will prove it again.—RW

CONTRIBUTORS:
Brammer Bambarger, Leila Cobb, Deborah Evans Price, Rashawn Hall, Jill Kipnes, Chris Morris, Tamaral Palmer, Michael Paoletta, Mitch G. Pollock, Chuck Taylor, Phillip van Vleck, Paul Verna, Ray Waddell, Adrian Zupp. ESSENTIALS: Releases deemed by the review editor to deserve special attention on the basis of musical merit and/or Billboard-chart potential VITALS: Reviews (When available) of albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PROMO: New releases promoted to the top of the chart in the corresponding format. CRITICS’ CHOICE: New releases, regarded at potential, highly recommended because of their musical merit. All albums commercially available in the U.S. as eligible. Send album review copies to Michael Paoletta and single review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, NY 10003) to the writer in the appropriate bureau.
WORLD

★ SUSHEEA RAMAN

Love Trap
PRODUCER: Sam Mills
National World 72435-83041
RELEASE DATE: June 24

Raman’s debut album, “Salt Rain,” was nominated for the U.K.’s coveted Mercury Music Prize. This unprecedented accomplishment has now been exceeded, at least artistically, by her new album, “Love Trap.” Raman is, on the whole, a better record than “Salt Rain,” and that triumph is shared by Raman and her producer, Sam Mills. Raman’s performance is every bit as alluring as it was on her debut album, but her choice of material reflects her growing mastery of both North and South Indian music (Hindustani and Carnatic styles, for example). Raman seeks to fuse these traditions with Western music, and when she succeeds—“Half Shiva Half Shakti”—the result is spellbinding. Raman also performs two songs in English: “Save Me” and the title track. It is a solid record, with the obvious luster of its author's talent.

REVIEW

The Polyphonic Spree

THE BEGINNING STAGES OF...

PRODUCER: not listed

RELEASE DATE: June 24

The Polyphonic Spree is two-dozen strong, with each member attired in a flowing white robe. The ringleader is Tress DeLaughter (ex-’Trinkee, ’Daisy), who formed this choral symphonic pop band three years ago. Though comparisons have been made to the band’s London-based and the music of “Godspell,” there are actually rich veins of Pink Floyd and the Beatles running through most of these elaborately arranged pieces. “Have a Day Celebratory” is a dreamy chant song. “It’s the Sun” is orchestral psychedelia with towering choral passages and a sweeping synth line and lead singer “Solder Girl” lives a couple of doors down from Sgt. Pepper. The only hitch is the histrionic closing track, “A Long Day”: 36-plus minutes of DeLaughter’s sampler-arranged vocals. This reissue of the group’s first album includes a bonus disc featuring a pair of live cuts and alternate versions of two other tracks. A strange, transfixed audio DVD.

DVD

NOW TO LOSE A MAN IN 10 DAYS

Paramount 33696

RELEASE DATE: June 1

A fun-loving romantic comedy with a twist, “How to Lose a Man in 10 Days” is a great summer DVD with loads of extra features. Cast interviews with all of the film’s major players—including Kate Hudson, Matthew McConaughey, Robert Klein, Bebe Neuwirth and Kathryn Hahn—give viewers more insight into each character. Through an interactive map, the “Mapping Out the Perfect Location” feature highlights the different places in New York where the movie was shot. A number of deleted scenes also give more context to the finished film. The DVD additionally includes a commentary with director Donald Petrie and the music video for Keith Urban’s “Somebody Like You.”

SINGLES

Pop

HILARY DUFF So Yesterday (3:37)

PRODUCERS: the Matrix

WRITERS: Christian, C. Edwards, C. Midnight, S. Spock

RELEASE DATE: June 27

Dido

White Flag (3:36)

PRODUCERS: Rolio, Dido

WRITERS: D. Armstrong, R. Nowels, R. Armstrong

PUBLISHERS: Warner-Chappell, PRS

W/put: Future Entertainment

ASCAP

RCA 53913 (CD promo)

In a music landscape where rock bands are increasingly decked out in candy wrappers, Vertical Horizon opened the decade looking like one of the few shooting successfully for name-brand status with its hook-weighted No. 1 hit “Everything You Want.” But then the group vanished. Three years away is like a generator in the music business—and yet the odds look favorable for Vertical Horizon. Not only is “I’m Still Here” a stone, guitar-driven anthem, but the band makes its return bid in an era where rock bands are consistently proving their mettle with customers on The Billboard 200. As usual, lead Matt Scannell delivers the goods with convincing gusto, while production from John Shanks surrounds the song with all the necessary check marks to please today’s robotic top 40 and rock programmers. A job well done.

Country

MARTY STUART & HIS FABULOUS SUPERLATIVES

If There Ain’t There Oughta Be (2:54)

PRODUCERS: Marty Stuart, Justin Nieber

WRITERS: R. Aniello, C. Aniello, B. Rosenworcel

PUBLISHERS: Low Crawl/Worng/Bang/Sad, ad, by Bug Music, ASCAP, Aniello Music/EMI Blackwood Music, BMG Reprise 101133 (CD promo)

With its breezy melodies and a reputation as one of rock’s most credible live acts, Guster holds firm as one of the most successful self-promoted bands of the past decade. “Amsterdam” is a new peak. The lead single from upcoming album “Keep It Together,” showcases the band’s strengths at a new peak. The song may be about a strained relationship, but the bouncy melody and quirky lyric (“I threw away your greatest hits/You left them there/Well, you split”) keeps the mood light and upbeat. Most important, it sounds as if Guster is having the time of its life, which gives the record a vocal energy. Long time fans will not be disappointed, while first-time listeners will find out what so many college kids are fussing about.

CLASSICAL

★ SILVSTEVRO: Metamusik, Posthumium Alexei Lubimov, piano; Vienna Radio Symphony/Dennis Russell Davies

PRODUCER: Manfred Eicher

ECM 000060

RELEASE DATE: June 24

Ukrainian composer Valentin Silvestrov’s music has been recorded by high-profile labels from Melodiya to Sony Classical. Not to mention an invaluable ongoing series by the Berlin-based Magdeburg Recordings. Though the production values of ECM has launched into its own Silvestrov series, following up a fine chamber-music set from last year with this even better disc pairing two piano concerto works, “Metamusik” and “Postludium.” Shimmering like the heat haze off some celestial highway, these pieces here in each other’s orbit, are as edgy, forward-minded ideas mix with nostalgic touches of great beauty. One of Silvestrov’s prime champions, pianist Alexei Lubimov speaks his language fluently. Born in 1957, the composer fully deserves this latter-day recognition, and ECM’s glowing presentation underlines its dedication to his cause.

NEWSPAPER CONTENT

CHRISTIAN

★ CHARLES BILLINGSLEY

Secret Conversation

PRODUCER: David B. Rock

Perpetual Entertainment 796745070628

RELEASE DATE: July 1

Nashville’s newest Christian indie label, Perpetual Entertainment, bows with a winning project from Charles Billingsley. The big-voiced artist has a solid track record, with two previous solo albums and a two-year stint as lead singer for NewSong under his belt. Billingsley resides in Lynchburg, Va. But he is a worship leader at a local church and artist-in-residence at Liberty University. It is obvious from the depth of material here, and the passion with which Billingsley expresses it, that these extracurricular activities imbue his work with an extra potency. He understands the music that moves church audiences and beautifully delivers the goods on exuberant tracks (“Fill This Place” and “Psalms 71” and poignant ballads (“A Loss for Words” and “In Your Presence”) alike. “Secret Conversation” is too good to remain a secret for too long. Contact: 615-794-5763.

ROCK

GUSTER

Amsterdam (Gonna Write You a Letter) (3:40)

PRODUCERS: Ron Aniello

WRITERS: Guste, C. Goddess, R. Aniello, B. Rosenworcel

PUBLISHERS: Low Crawl, Music/Bang a Song, ad, by Bug Music, ASCAP, Aniello Music/EMI Blackwood Music, BMG Reprise 101133 (CD promo)

With its breezy melodies and a reputation as one of rock’s most credible live acts, Guster holds firm as one of the most successful self-promoted bands of the past decade. “Amsterdam” is a new peak. The lead single from upcoming album “Keep It Together,” showcases the band’s strengths at a new peak. The song may be about a strained relationship, but the bouncy melody and quirky lyric (“I threw away your greatest hits/You left them there/Well, you split”) keeps the mood light and upbeat. Most important, it sounds as if Guster is having the time of its life, which gives the record a vocal energy. Long time fans will not be disappointed, while first-time listeners will find out what so many college kids are fussing about.

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www.billboard.com
BMG Reorganization Offers ‘One-Stop Shopping’

BY JIM BESSMAN

NEW YORK—BMG is building a new model for large repertoire owners, putting its label and publishing catalogs under one roof.

The major’s consolidation last month of the synchronization and master licensing functions of its record labels and music publishing catalogs is designed to offer a comprehensive licensing service to ‘Every creative person can draw from any of the huge catalogs.’

—RON BROITMAN, BMG

clients. It also bodes well for the company’s artists and writers.

‘It’s really exciting,’ BMG VP of film and TV music Ron Broitman says. “Once we’re established and operating full force, we can potentially change the way film and TV licensing works.”

Broitman has been charged with heading the new BMG Film and Television Music division, made up of executives from within BMG and Zomba’s record and publishing operations. He continues to report to Scott Francis, president of BMG Songs, North America—a division of BMG Music Publishing Worldwide.

“Putting the licensing of publishing and masters into one central film and TV music department of this scope—that represents BMG Music publishing, BMG labels masters, Zomba Music Publishing and Live [label] masters—will have a huge impact on our business,” Broitman says.

“We have teams that cover the main lines of business—TV, film, trailers, commercials, videogames,” Broitman continues. “Both the artist and writer wins because of greater opportunities for sync licenses. Clients win because we provide them with more choices and more content—all under one roof.”

The bi-coastal BMG Film and Television Music division employs 20 staff. The restructuring effectively expands the East Coast presence of BMG’s record labels and music publishing operations. Having a New York-based creative and licensing administration team can better serve the city’s important advertising and film licensing market.

“The key to it all is that every creative person can draw from the wealth of any of the huge catalogs to pitch to a client at any given point in time,” Broitman notes. He hails the new division’s launch as “a bold move on BMG’s part.”

He adds, “From the client’s perspective, they can come to us, and we get them the perfect song from one source or another—and chances are, several songs, because there’s so much to choose from—and they don’t have to bounce around talking to different entities.

“The punch line is, it’s one-stop shopping,” he says. “We have the masters and ideally 100% of the publishing, so they literally talk to us for both sides of the license—publishing and master.”

The net result, Broitman says, makes clients’ lives much easier “and gives us more opportunity to place more of our music in more film and TV projects.”

Broitman cites the recent BMG/Zomba integration, noting that Zomba publishing and Jive Records used this model on the independent level.

“This is a bigger version of that independent spirit,” Broitman says. “A couple of ‘really good licenses’ have already evolved out of the new arrangement. Broitman says. He points to Christina Aguilera’s ‘Fighter’ in the trailers for ‘Charlie’s Angels: Full Throttle.’

“We were able to license the master side on behalf of RCA Records, and we also have 50% publishing on behalf of Christina, who’s a BMG Music writer,” Broitman says. ‘That’s a great license for us, and we hope to have many more.’

Gallery Six Digs Up ‘Lost’ Lennon-McCartney Tunes

Cleverly conceived, the Gallery Six Records album “Lost Songs of Lennon & McCartney” prudently stars Graham Parker (along with Buffalo Tom’s Bill Janovitz and the Broitman’s Brian Person) on songs written by the Beatles’ chief composers but recorded by others.

Parker performs the Billy J. Kramer & the Dakotas classics “From a Window” and “Bad to Me,” as well as Badfinger’s “Come and Get It,” the lesser-known “One and One Is Two” by the Strangers and Tommy Quickly’s minor 1963 Brit hit “Tip of My Tongue.”

Quickly was managed by the Beatles’ Brian Epstein and had one of those gimmicky names of the pre-Beatles Brit-pop era, like Tommy Steele or Marty Wilde, Parker notes.

“These people seemed pretty good, and then the Beatles came along and it was all over for the crooners,” he recalls, noting that they didn’t help their cause much with the “cheesy” productions typified by Quickly’s original Beatles cover.

“I discounted it at first, because it was just too ‘Austin Powers,’” says Parker, who hadn’t heard the Quickly take prior to the “Lost Songs” project.

“It would have been easy to miss, because in those days it was top 30 or nothing,” says Parker, citing the tight U.K. playlists of the ’60s. “But I listened to it a second time and then started playing it in a real slow, bluebeat reggae groove and unlocked the whole thing and made it poigniant—which it definitely wasn’t in Tommy Quickly’s lightweight style.”

This demonstrates “another amazing thing about Lennon-McCartney lyrics,” Parker continues. “You can update the same arrangements by a lot of the original cover groups, and it’s starting to find that they’re not throwaway songs at all, but of high quality.”

Parker grew up south of London in the county of Surrey. “I missed [the Beatles’ debut single] ‘Love Me Do’—communications in England were pretty primitive then—but heard ‘Please Please Me,’ which was quite a shocking thing to hear,” he says. “By ’64, a lot of the Merseybeat groups were doing Lennon-McCartney songs, and they wouldn’t have gotten that kind of break if it weren’t for the quality of material.

‘Even the Rolling Stones’ first [top 20] hit was a Lennon-McCartney composition [‘I Wanna Be Your Man’], because people didn’t really know about writing songs: Before Lennon and McCartney, songwriting was mysterious—people [did it] in office buildings in London or New York, like the Brill Building. But Lennon and McCartney suddenly brought it down to human terms, making it possible for the Stones and what seemed like the average guy to write songs.”

Those non-Beatles Lennon-McCartney tunes reveal “a quality of writing with a lot more lyrical depth than ‘moon-y, June-y’ words, especially when taken out of the context of the rather cheesy ’60s versions,” Parker says, citing those that originated with Epstein-managed Liverpoolian Cilla Black, represented on “Lost Songs” by It’s for You,” “Love of the Loved” and “Step Inside Love.”

“They’re heavy with strings and orchestration, but once you get down to the chords and words, they show just how much Lennon and McCartney were exploding into this creative world they were inventing,” Parker says. “And they were clearly touched by genius, since so many of them were hits.”

DIAMOND SPARKLES: Veteran songwriter/producer and publishing maven Joel Diamond has teamed with Universal Music Publishing Group in an exclusive worldwide administration deal involving his Silver Blue and Oceans Blue Music publishing companies. The deal marks the first time that Diamond has signed an exclusive administration deal for his publishing companies.

Diamond’s most recent activities include writing and producing for young CurbWarn Bros. artist Kaci, whose Diamond-produced and co-written debut single, “Paradise,” was a big hit in England. He is also producing EMI Latin teen star Venezia, from Nickelodeon show “The Brothers Garcia,” and David Cassidy’s teen daughter Katie Cassidy, who records for Artemis.

He is currently working on projects for the varied likes of Tony Orlando, Julie Budd, Ike Turner, the 17-year-old Millen Twins and pop/R&B singer Bashirra.
Six Months In: Better Than Expected

Industry Relieved That Rate Of Decline In Album Sales Is Slowing

BY ED CHRISTMAN

NEW YORK—With at least 600 chain stores, 300 Kmart and an undetermined number of independent stores closed in the past eight months, some label executives express relief that sales are only down 8.1% at the mid-year point.

As of June 29, U.S. album sales totaled 291.7 million compared with the 311.1 million Nielsen SoundScan counted in the first half of 2002. While the industry is still losing album sales, the rate of the decline has slowed from last year, when it was down 9.8% at the midpoint on its way to a 10.7% decline for the full year.

In contrast, album sales were down 10% at the end of first-quarter 2003, and the cumulative 8.1% decrease in six months indicates that the rate of decline has slowed.

Second-quarter U.S. album sales were down 2.3%, with 147 million units scanned during that period, as opposed to 150.4 million in the corresponding period last year.

Billboard estimates that the shuttered stores accounted for about 5% of album sales, and it is unclear what impact those closures are having on overall industry sales.

"We took a couple of markets, including Atlanta, where they lost a lot of stores, and in those [dominant market areas], sales did not go down," says one distribution executive at a major.

The distribution executive says he hates the thought of stores closing and remains very concerned about it, "but at this point in time we have seen a shift in sales, not a decline because of the closures. He suggests that CD burning and release schedules, rather than store closures, are having a greater affect on sales.

Other distribution executives say that existing stores are getting stronger because of the closures, but one retail executive says that while that is true, those stores aren't picking up all the sales from shuttered outlets.

"When On Cue closes in our market, we see a gain of about 10%; for a Wharehouse closure, it's a pick-up of about 20%," he reports. "I don't think you ever get all of what the competition was doing when they close."

Chains, Indies Suffer

In the first six months of the year, chains suffered a 9.2% decline, which is greater than the industry average of 8.1%, with sales at those outlets totaling 146.3 million units, vs. 161 million in the first half of 2002.

Independent stores were the big loser in the first half, as they collectively suffered a 20.1% decline, with sales totaling 22.6 million units, down from 40.8 million units.

Retailers outside of the core are the most promising. Mass merchandisers did better than the industry, with sales in those stores only down 2.9% to 95.9 million units from 98.7 million units.

Nontraditional outlets, which include online retailers, mail-order and 800-number TV sales, experienced strong growth to 11.1 million units from 5.9 million units. But as a percentage of overall albums sales, that sector of retail only comprises 3.8% of total album sales.

Sales by genre show some interesting shifts. R&B, the largest category tracked by Nielsen SoundScan—it does not break out rock and pop—suffered a 10.1% decline with album sales totaling 67.3 million units, down from the 75.1 million units it accumulated in the first half of last year.

Rap, a subset of R&B, fared better, as its sales were only down 3.3% to 34.6 million units, from 35.7 million in the corresponding period last year (see story, page 18).

Other areas where there may be double-counting are alternative rock and hard rock, soundtracks and classical. This year, alternative rock sales were down 6.9% to 54.4 million from 58.5 million in (Continued on page 35)
Universal Still Dominates U.S. Market
WEA, EMM Are The Only Majors Showing Gains In The First Half Of 2003

BY ED CHRISTMAN

NEW YORK—With Universal Music & Video Distribution continuing to dominate the industry with its top U.S. album market share of 27.7%—down from 28.3% last year—WEA and EMI Music Marketing were the only majors showing market-share gains in the first half of 2003.

WEA, once the industry’s largest distributor, continues to improve its performance, placing second in total albums with a 17.6% share, up from 16.4% in mid-year 2002, according to Nielsen SoundScan. WEA had a 13.9% market share at the end of 2002.

Meanwhile, EMD rode the Norah Jones album “Come Away With Me” to break back into the double digits, as it rang up 10% in the six months ended June 29 compared with the 8.8% it had in the first half of last year.

UMV AT THE TOP
In the first half of this year, UMV albums accounted for 79.2 million scans compared with the 88 million scans it had during the same time last year. UMV has the top-selling album so far this year with 50 Cent’s “Get Rich or Die Tryin’,” which had total scans of 5.3 million units at the halfway mark.

UMV was also the top distributor in current album market share in the first half, but similarly suffered a decline to 29.5% from the 30.2% it had in the first six months of 2002.

UMV’s dominance is across most of the genres that Nielsen SoundScan tracks. At the half-year mark, it ranks first in alternative rock, soundtracks, Latin, country, R&B and rap. (For the last four genres, see stories on pages 22, 27 and 18.) It also ranked first in catalog and deep catalog and second in classical, jazz, hard rock, music video and for placing albums on the billboard Heatseekers chart.

WEA is the No. 1 distributor of hard rock albums, while placing second in alternative rock and deep catalog. At the midyear period, WEA albums had scanned 50 million units, which is slightly less than the 51 million units it scanned in the first half of 2002.

The independent sector collectively garnered a 16.8% share, or scans of 49 million units, in the first six months of 2003, an improvement over the 16.5% (51.3 million units) it had in the corresponding period last year. But last year those tallies earned the sector second place; this year’s performance only placed it at third.

In the first half of 2003, independent distributors ranked No. 1 in distributing new age, classical, music video and in placing albums on the Heatseekers chart, while they collectively ranked second in gospel and catalog.

The No. 4 and No. 5 distributors, Sony and BMG, respectively, suffered market-share declines.

Sony finished the first six months of 2003 with 14.2% down from the 15.5% it had in the first half of last year. In scans, that translates to 40.6 million this year vs. 48.2 million last year.

BMG dropped to 39.1 million scans (13.7%) from the 45.4 million it had last year in the first half. Sony is the No. 2 distributor of both soundtracks and Latin, while BMG is the top distributor of gospel albums.

However, the No. 6 distributor, EMD, enjoyed a market-share surge to 10%, up from the 8.8% it had last year in the first half. That means scans for 2003 rose to 28.6 million units. EMM is the top jazz album distributor and No. 2 in new-age albums.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects this data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores. The accounts that provide the information generate 85% of U.S. music sales; based on this data, Nielsen SoundScan estimates totals for the full market.

(Continued on page 47)

New Van Dyke Parks Imprint Focuses On West Indian Music

Musician Van Dyke Parks has boarded the bandwagon and become the latest performer to start his own independent label. Parks is probably best-known as the author of the 1968 art-rock classic “Song Cycle” and as Brian Wilson’s collaborator on the ill-fated Beach Boys album “Smile.” He recorded an album with Wilson, “Orange Crate Art,” in 1966.

But Parks’ new imprint, Bananastan, will focus not on baroque pop, but on a very different form: West Indian music—most particularly, Trinidadian calypso and its hotter, funkier, top-slinger successor, soca.

Parks says a flood of unsolicited material and his ongoing relationship with the West Indian community led him to found the label.

“Trinidad’s a very rich market for calypso, and I think it has a better chance to succeed in the world-beat market than it did when I became interested in it,” says Parks, who has maintained an interest in Trinidad’s music since the late ‘70s.

Bananastan’s initial July 8 releases comprise reissue albums originally put out on Warner Bros. in the early ‘70s.

A self-titled album by the Esso Trinidad Steel Band features 23 steel pan players performing an eclectic repertoire that runs the gamut, from vinyl, like “Song Cycle,” by Sun-dazed Music—with the Eso Trinidad group. He produced the steel band’s album and co-produced Sparrow’s set with Andy Wichman.

Parks remembers the session for Sparrow’s album with particular fondness.

“That’s a beautifully recorded album,” he recalls. “It was done in one day during a hurricane in Miami. We had to pull in a generator at Criterion Studios, because we had lost power.”

Though Bananastan is beginning life with reissues, Parks says, “I want to do more than repack Sabre toe old glories. I’d like the label to be a place where we can help develop artists with a more general listener base and stop preaching to the choir.”

Among the performers that Parks expresses a special interest in working with is David Ruddner, with whom he performed during an October 2002 show at the Grammy Awards Los Angeles’ Royce Hall. A performer with a distinctly political edge, Ruddner has been a 2002 senior at Trinidad since 1986, but, except for some scattered releases, he is largely unknown in the U.S.

at Universal Music & Video Distribution

Andrea Romano

“Equate his charisma and sense of musical command to Bob Marley,” Parks says. “He’s a different kind of calypsonian.”

Bananastan is being distributed in a Russian-egg setup through Birdman Record Group, via NRM, the company that is in turn handled by Ryko Distribution.

MORE DVD TO RYKO: Ryko Distribution has added Fantoma Video to its growing list of video lines. Like Flexfilm and Blue Underground, Ryko’s other distributed DVD firms, San Francisco-based Fantoma, which was previously handled by Image Entertainment, offers osier releases. On July 29, Ryko will reissue several unusual titles: Fritz Lang’s little-seen “Indian Epic”; three Brazilian “Coffin Joe” horror opuses; “Hercules in the Haunted World,” a 1996 musclefest that was the first film by noted Italian horror director Mario Bava; and late E-movie maestro Sam Fuller’s obscure “Street of No Return.”

Future offerings from Fantoma will include “Fondo y Lisi,” a 1967 feature by Alejandro Jodorowsky, director of the cult hit “El Topo.”

THE ROYALTY TREATMENT: Navarre Corp. has signed an agreement with Royalty Review Council. The Los Angeles-based company will manage the royalty administration and reporting for Navarre’s music distribution arm, Navarre Entertainment Media, and its distributed labels.

The labels will have the option to request that their royalty statements be prepared by the Royalty Review Council directly from Navarre’s sales reports.
Baker & Taylor: The New Super One-Stop?

While Alliance Entertainment Corp. breathes down the necks of the Handleman Co. and Anderson Merchandisers as it tries to build its rack business, look for the acquisition of Baker & Taylor by Willis Stein & Partners—a Chicago-based private equity investment firm—to position the Charlotte, N.C.-based company to take a run at AEC's dominance in the one-stop business.

Willis Stein paid $255 million for the multimedia wholesaler, which has about $1.1 billion in revenue from selling books, movies and music to retailers, libraries and educational institutions. The seller was the Carlyle Group, which acquired Baker & Taylor from W.R. Grace & Co. in 1992. Baker & Taylor has been on the block all year, sources say, and among the companies that looked at it are AEC and Handleman. Negotiations with the latter went so far that Handleman acknowledged the discussion in a press release, without naming the company. But those talks failed to yield a deal, paving the way for Willis Stein.

Of its $1.2 billion in sales, Billboard estimates that the Baker & Taylor operation had annual music sales of about $75 million. Jim Ulsamer, president of retail at Baker & Taylor, notes that while the music industry has not had robust sales, Baker & Taylor’s music business “has grown quite a bit, and we have positioned ourselves to continue to grow our share there.” One-stops have not exactly been a growth sector in the music business.

In fact, in the industry’s downturn, they may be consolidating faster even than music retail.

Since the demise of Valley Media, there has been a void at the top tier of the one-stop sector, with AEC the only one I would designate a super one-stop. That term, you might remember, first came into vogue in the early 1990s when Basin Distributors, CD One-Stop, Abbey Road, Valley and Universal One-Stop all appeared to be equally matched, at least in terms of volume, and all were vying to break from the pack. It’s history now, but Universal One-Stop became an also-ran in the super one-stop race. Although it had a nice presence for a decade as a second-tier one-stop, its run is over with the impending liquidation.

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CD Web Links

Continued from page 35

launches a secure page on her Web site where fans can listen to or download the five-song “Come and Get It” EP. The songs are in the Windows Media format, similar to the offerings on Rhapsody or Pressplay. The EP can be burned to a CD as many as three times, but the disc only plays in CD players or portable devices that can read Windows Media files. The Web site offers downloadable cover art for the EP.

Metallica’s Elektra album “St. Anger” provides access to metallica-vault.com—each disc comes with its own discrete, single-user pass code. At the site, fans can download some 60 previously unreleased live tracks. Interestingly, given the band’s well-known aversion to unauthorized downloading, the songs are in the unprotected MP3 format. The files are of a better quality than what is typically available online, and the band plans to offer dozens more tracks on the site in the coming months.

Clarkson’s RCA debut “Thankful” requires installation of a self-contained application, which is the only way to play the “American Idol” first-season winner’s bonus songs and videos; they cannot be downloaded or burned. Users register after they have installed the application, and content changes virtually every week.

Wilco’s “Yankee Hotel Foxtrot” contains a link to the band’s Web site, where fans can download the six-song “More Like the Moon” EP. Visitors need only provide the code that is listed on the CD booklet (it is the same on all copies) to download the MP3s. Like Pharm’s EP, the Wilco EP comes with downloadable cover art.

50 Cent’s “The New Breed”—which already comes packaged with a bonus DVD—generates a Web site access code when placed in a PC. At 50’s Web site, fans are offered a selection of bonus features: an exclusive video, a DJ-created audio collaboration between 50 Cent and 2Pac, and even a 50 Cent rap delivered to users’ cell phones.

In all cases, building fan loyalty is an implicit goal. “There’s plenty of stuff out there with a price tag,” Wilco manager Tony Margherita says. “We decided we were giving [the EP] away to people. Once you get over that hurdle, the rest is logistics.”

Wilco’s low-security, no-registration approach rewards longtime fans by keeping downloads simple.

Other CD-key sites create a more direct dialogue between artists and fans, asking them to identify themselves and keep up with the site for news, tour dates and, in most cases, further content.

Early numbers suggest that even more casual fans are accessing the free goods.

Representatives for EMI Records say one-third of Pharm’s first-week buyers accessed her EP.

SpeakEasy reports that only two weeks after the release of “St. Anger,” more than 100,000 fans had registered with metallica-vault.com.

And since the release of Clarkson’s CD in April, some 400,000 fans have installed its software, according to ArcAVista, RCA’s applications developer.

Although I didn’t specifically ask Ulsamer if he was looking to dog AEC’s footsteps, it sure sounds like the thought has crossed his mind.

“Going forward, I do believe that the emphasis will be on growing the business,” Ulsamer says. “That’s probably the best way for [Willis Stein] to maximize their investment.” He says growth will come organically and through acquisitions.

In Other News: Speaking of breathing down necks, the Handleman Co. apparently wants to make sure its investors don’t get any wrong ideas or that its competitors don’t get any nasty thoughts about the lawsuit between itself and its main customer, Kmart. The retailer filed a complaint to try to regain the $49 million it paid Handleman as a critical vendor when it filed for Chapter 11 in February 2002.

In a statement, Handleman chairman/CEO Stephen Stronge said: “The critical trade vendor issue is the last remaining item of the Kmart Chapter 11 bankruptcy. Notwithstanding the complaint that Kmart has filed, we maintain a strong and continuing business relationship with Kmart. We appreciate the opportunity to work with the company’s new management team to grow music and video sales in all its stores.”

According to sources, the complaint arose when an unsecured Kmart creditor challenged the “critical vendor” concept and won, with an appeals judge overturning the Kmart bankruptcy judge. Because of its fiduciary responsibility after that decision, Kmart management filed its complaint trying to reclaim the $49 million. Handleman is challenging that complaint, saying that it has already given Kmart the equivalent in consignment, since once it was named a critical vendor, it didn’t follow through on any other options it could have used to defend itself as an unsecured creditor.

Making Tracks: Craig Appelquist, formerly senior VP of sales and new technologies at Sony Music Distribution, is joining WEA as a senior VP, supposedly overseeing the sales and marketing services area, sources say.

...Chuck Burn, who used to head sales at Universal One-Stop, has joined Super D as its Eastern sales representative.
Home Video

**DVDs Reveal Chinese Films**

**BY JILL KIPNIS**

LOS ANGELES—U.S. audiences have had relatively little exposure to the mores of Asian and Middle Eastern societies. Through such initiatives as the Celebration of Chinese Cinema (CC), the DVD is becoming a platform for bringing international culture and entertainment to the U.S.

This summer, a slate of more than 50 Chinese films is being released here through New York-based Knight Media. The series is curated by David Buckley of China Century Entertainment in New York.

The first title includes "Country Teachers" (June 24), which tells the story of a teacher’s first job in a rural village, "Red River Valley" (July 29), about the British invasion of Tibet in 1904, and "Postmen in the Mountains" (Aug. 20), detailing the relationship between a father and his son.

Other titles, which span more than 50 years of filmmaking, will follow once per month during the next several years. Each will list for $24.95.

"These films are truly glimpses of art and culture that are rarely, if ever, seen in North America," says Ron Knight, head of Knight Media.

DVD is "a very important channel for foreign films to reach more audiences in America," says Rang Jain, a well-known Chinese film producer.

Knight Mediaworks is working with retailers to stock the films. They will be available at Borders Books & Music stores, and deals with amazon.com and Tower Records are being coordinated. At such retail chains as Virgin Megastores, the CCC films are highly anticipated.

"Many major markets, like San Francisco, have a heavy Chinese population that would welcome a growth in Chinese product," says Dave Aller, the company’s Los Angeles-based senior VP of product and marketing.

Sports Chart Turns To DVD

Reflecting the growth of the DVD configuration, the billboard/recreational Sports Video chart now reports the sale of DVDs rather than VHS tapes, effective this issue.

The chart, compiled by Nielsen VideoScan, appears in the magazine every week but is updated weekly on billboard.com.

In the first half of 2003, 80% of sales for sports titles tracked by VideoScan have been on DVD.
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Tutorials, Competition On Tap At AES Confab

BY CHRISTOPHER WALSH

The pro audio industry’s principal exhibition and networking event, the Audio Engineering Society Convention, is less than three months away. Planning for the 115th confab, to be held Oct. 10-13 at the Jacob K. Javits Convention Center in New York, is well under way.

Zoe Thrall, GM of the Hit Factory Studios in New York and Miami, serves as chair of the convention, the theme of which is “The Power of Sound.”

In 20-plus years in the professional recording industry, Thrall has worked in the fields of artist and studio management, engineering, performance and touring. She is a member of AES, the National Academy of Recording Arts and Sciences and the American Federation of Musicians. She is also former director of the Society of Professional Audio Recording Services.

The 114th AES, held in March in Amsterdam, introduced Exhibitor Seminars, which were well-received and will be added to a U.S. convention for the first time in New York.

Exhibitor Seminars give manufacturers closer interaction with attendees and a means of demonstrating new products in greater detail than possible in a crowded exhibition hall.

A student design competition for audio projects is also new at the 115th AES. Projects for submission can include loudspeaker designs, electronic circuits, audio/music software, microphones, musical instruments and any other item made for use in the audio field. Design and manufacture industry experts will judge entries.

The convention program will also include Tutorial Seminars, comprising daily lectures on a range of topics. Technical papers will be presented, along with workshops covering various subjects.

The unprecedented change experienced by the music industry in a third consecutive year of declining album sales has seriously impacted the professional audio industry, the front end of the production chain.

The industry is also being transformed by the migration to digital audio workstations and small-format digital consoles, along with the proliferation of home and personal studios these products have fostered. While they offer larger, acoustically treated spaces, superior services and skilled staff, commercial facilities increasingly employ the same equipment now found in private artist-, producer- or engineer-owned studios.

This metamorphosis—and the ways in which commercial facility owners, engineers and producers are adapting to meet new challenges—are sure to be primary topics at the 115th AES.

Information on exhibiting at the 115th AES Convention can be found at aes.org/events/115.

Quantegy Takes FireWire For A (Hard) Drive

“There’s no question that reel-to-reel products are a lot less popular than they were 10 years ago,” Quantegy marketing director Steve Smith says. With the news of EMTEC Multimedia’s imminent demise (Studio Monitor, Billboard, July 12), Quantegy becomes the sole provider of professional analog recording tape.

As use of magnetic tape recedes after several decades as the primary pro audio recording format, hard disk recording assumes dominance, often in the form of the digital audio workstation (DAW). Software-based plug-ins are also flourishing, allowing processing equipment to exist inside the DAW.

While the DAW serves as a self-contained, virtual recording studio, external storage remains important; recording to a system drive is generally not recommended due to diminished performance with regard to track count and use of plug-ins. A backup copy is also vital in the hard disk realm.

Thus the March introduction of the FHD, Quantegy’s FireWire hard drive, which is currently offered in 80 and 120 GB configurations.

“Obviously, in the past few years, hard drives have become the recording method of choice,” Smith says. “It was a very new and different opportunity for us. Companies like Glyph [Technologies] and Rorke Data were doing an excellent job with what I consider extended service and support.”

After an initial attempt to introduce an SCSI drive—an effort Smith describes as “less than successful”—Quantegy turned its attention to FireWire, also known as the IEEE 1394 High Performance Serial Bus. Recording engineers and producers have taken to the plug-and-play convenience and high storage capability of FireWire drives; Smith says Quantegy’s customers are among them.

“FireWire made sense to us,” Smith says, “as it interfaced directly with the computer and didn’t have a lot of interaction with the [DAW] software itself. Also, there was an opportunity for improvement in the FireWire drive system. There was a lot of junk out in the marketplace: plastic, using the cheapest drives available, non-Oxford 911 chip sets being sold. etc. Even the FireWire cable, we found, can make speed differences.”

Quantegy, Smith reveals, will likely introduce drives based on the new IEEE 1394b standard, also known as FireWire 800, as well as pocket drives, also popular with audio professionals.

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Punky U.K. rock band A is on call for a new WMi/Nokia initiative

Tommy Boy Builds European Network

BY OLAF FURNIS

BERLIN—U.S. label Tommy Boy is looking to re-establish itself in Europe. The company already has finalized sales, marketing and distribution deals for most key European markets.

The dealmaking follows the appointment in May of former Universal Germany international marketing director Ornela Tomas to head Tommy Boy Europe.

The move came two years after Tommy Boy CEO/founder Tom Silverman bought back the company from Warner Music Group. WMG retained the catalog, which includes titles by De La Soul, Queen Latifah and House of Pain.

Tommy Boy’s efforts also coincide with the stateside success of hip-hop outfit FannyPack, whose “Cameltoe” single has received massive radio support in the build-up to the July 8 U.S. release of its album “So Stylin’.”

According to Silverman, the European strategy aims to ensure that each act is worked by promoters who share his enthusiasm for the signings. Having different distributors in each territory will also help prevent parallel imports.

“With the new setup, we will have [individual] distributors in European territories, and if somebody exports to the U.K. [for example], we will know who is doing it,” Silverman says.

Tommy Boy has already made distribution deals with GUT/Pinnacle (for the U.K.), Edel (Germany), Wagram (France), Playground (Scandinavia), Musica (Austria) and

Tower Japan’s Cahoon Steps Down

BY STEVE McCLURE

TOKYO—Tower Records Japan’s July 8 announcement that Keith Cahoon is stepping down as its president/CEO marked the end of an era.

Cahoon was a pioneer of international retailing in Japan. He leaves Tower Japan July 30 and will be replaced by Aiko Moriwaki, currently Tower Japan COO.

Moriwaki has been with Tower since the retailer entered the Japanese market in 1979.

After serving more than 18 years as director of Tower Records R.K., Cahoon says, “seeing the company realize its independence and having this fiscal year achieved our best business results, I have come to the decision that now is a timely point to pass on the baton to a new generation.”

Tower Japan has confirmed that it is preparing for a public flotation of its stock in the future. Moriwaki adds, “We want to continue to promote the image we have behind the Tower brand. It is not just the customers that love music but the employees, too.”

Cahoon says he plans to remain in the music business, in areas closer to the creative and cultural aspects.

When Cahoon arrived in Japan in December 1984 to head Tower Records R.K., the company had three stores; today, it has 58 across the country. In the business year ended April 30, the company says it had sales of 52.9 billion yen ($437.6 million).

Under Cahoon’s leadership, Tower was the first chain to stock Japanese indie labels’ product in significant amounts, which insiders credit as a key stage in the growth of the Japanese independent-music scene.

HMV Moves Ahead

More Stores Are Planned For Japan And The U.K.

BY TOM FERGUSON

LONDON—HMV Group plans to double the rate of its store openings in Japan, buoyed by a strong set of financial results for 2002/2003.

HMV Group CEO Alan Giles says the music specialist opened four stores in Japan during the financial year ended April 26, bringing its total there to 37. It plans to open another eight stores there during 2003/2004. Giles says that schedule reflects the group’s “growing sense of confidence” in the market.

He adds, “[HMV Japan managing director] Paul Deselsky has done a lot of work to strengthen and build the middle-management team there, and that has helped build our confidence in that territory.”

Sales at HMV Asia Pacific—which has 75 stores in Japan, Australia, Singapore and Hong Kong—rose by 0.5% to £277 million ($457.5 million). Comparable-store sales fell slightly, by 0.1%.

Although he concedes that trading conditions in Hong Kong and Singapore continue to be “very difficult,” Giles says, “We had a brilliant year in Australia.” DVD was the main sales driver in the Asia-Pacific region, with a year-on-year increase in value of 54%.

Giles says HMV has no plans to expand into other Asia-Pacific markets. “I really don’t think we need to,” he says. “Japan’s the second-biggest music market in

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**Hits of the World is compiled at Billboard/London.**
Jay Kid Brings Back Jackson Magic

While he was a baby, Jay Kid became transfixed by a Michael Jackson concert video. As he grew up, he learned the words and worked on the moves. The years of practice in front of a mirror have paid off. Universal Denmark has launched a 15-track debut album, "Bringing Back the Magik," on which Kid, now 13, covers Jackson's repertoire.

"We can hit a whole new audience and introduce a new generation who probably heard their parents playing the songs," local Universal A&R director Claus Pedersen says. A slick group of producers put a 21st-century spin on the music. A white-label version of "Blame It on the Boogie" sent anonymously to club DJs has been well-received. Pedersen says Universal will use the same approach in other territories. The album was released May 26 in Denmark and will be out in Asia, the U.K., Germany, France and other territories this summer.

CHARLES FERRO

CUBAN TEARS: An extraordinary mix of Latin American classics and Spanish flamenco called "Lagrimas Negras" (Call 54 Records/BMG Ariola) has stunned the Spanish album charts. More extraordinary, the protagonists are 84-year-old Cuban pianist Bebo Valdes and 35-year-old gypsy singer Diego el Cigala. The man behind the project is Oscar-winning filmmaker Fernando Trueba, a Latin jazz fan, who persuaded el Cigala and Valdes, who has lived for many years in Sweden, to record the nine-song CD. Guest musicians include saxophonist Paquito D'Rivera and percussionists Tata Guiné, Changuito and Pancho Terry. Trueba and Miami-based Nat Chediak are executive producers. Trueba is seeking to license the album to labels in other territories.

TAYFUN KESGIN

RELISHING THE CALL: Northern Irish soul-rock trio Relish released its second set, "Karma Calling," last month on EMI in Ireland. A Japanese release followed shortly afterward. Having toured the world in support of debut album "Wildflowers" (which yielded a No. 1 hit in Japan with the single "You I'm Thinking Of"), siblings Ken and Carl Papenfus and bassist Darren Campbell are set to capitalize on their hard work with their sophomore release. The album is packed with Stevie Wonder-influenced melodies and R&B ballads. The band is on a nationwide tour of Ireland to support the lead single, "Father, Lover, Brother & Son." "Pure expression—that's what this whole album is about," lead vocalist/guitarist Ken says. "Standing up and believing in something and doing it!"

NICK KELLY
Nokia Adds Full Tracks To Ring Tones

BY JULIANA KORANTENG

LONDON—Nokia, the world's largest cell-phone manufacturer, is working closely with the recording industry to develop an understanding on both sides of the evolving "mobile music" sector.

The Finnish handset maker took its first major step into the digital distribution business in June with a Pan-European marketing agreement with Warner Music International. That deal involved WMI providing music tracks for the new Nokia 3300—the company's first phone designed to play full-length recordings, rather than ring tones (Billboard Bulletin, June 5).

The 3300 was "specifically designed with the music market in mind," says Helsinki-based Ilkka Raikainen, senior VP entertainment and media business unit, at Nokia Mobile Phones. The deal was a departure for Nokia, he adds: "It's the first time we have used new technology to promote artists.

Jay Durgan, WMI senior VP of marketing in London, says the collaboration is crucial to understanding the demand for content in the digital era. "Having accomplished that first step together, it is my hope that there might be scope for further and future collaborations, possibly even involving some of WMI's sister companies within AOL Time Warner," Durgan says. Nokia views the 3300 and the WMI deal as keys to its strategy. It is attempting to persuade labels and music fans that mobile listening works.

The global handset industry sold 112 million units worldwide during first-quarter 2003, according to Stamford, Conn.-based research firm Gartner Dataquest. With its 33% market share of that business, according to the firm, Raikainen says Nokia is best positioned to help the music and mobile industries understand each other. U.S. firm Motorola is the world's second-biggest cell-phone maker with a 15% share.

The Nokia 3300 is in European and Asian stores and will be available in the U.S. shortly. The WMI deal only covers Europe, which had a 71% mobile-phone penetration in 2002, according to Jupiter Research. That compares with 52% in the U.S.

In addition to its original phone-call capabilities, the 33000 features a portable digital music player that supports MP3 and Advanced Audio Compression digital files, a stereo FM radio and a digital recorder. It can also play True Tones, which are advanced ring tones made from actual master recordings, on top of the standard reproduced sounds for incoming calls.

Under the WMI deal, Nokia 3300 users can download and play audio clips of recordings by three up-and-coming acts: U.K. punk-rock band A, British rock/pop female artist Harry and Dutch band Rendez.

"We went for these artists because we happen to be targeting the younger end of our market," Raikainen explains.

Nokia phone users get free access to the "act's" recordings for three months as well as related material such as logos and wallpaper for the handset's color display. Nokia has obtained licenses from each track's publisher for True Tone use.

When they purchase the handset, consumers also get a CD-ROM containing full tracks by WMI's new acts for use on the handset. The tracks will be updated later this year, although WMI declined to give details.

Nokia is among the pioneers of ring-tone-compatible phones. But like U.S. competitor Motorola—which is selling its Motorola MotoMix software to enable users to download ring tones and remix them—Nokia eventually wants people to listen to full tracks via wireless devices.

The WMI deal is one of the first steps toward that goal.

"We have done devices with music capabilities before, but we've seen that the music industry has become more aware of the capabilities of the mobile phone in the distribution of music," Raikainen says. "We need to understand the music industry's business model so that we can come up with the right technology.

"The Nokia deal is significant on many different levels," Durgan says. "It enables us to work with technology companies used to being hived together over the head with it. It's hard to gauge exactly how successful mobile distribution will become...but we want to support and collaborate with [the mobile industry] so that we might find the way forward."

Additional reporting by Jonathan Mander in Helsinki.

U.K. Music Debate Fails To Find Answers

BY ADAM HOWORTH

LONDON—Despite being billed as "trial by radio," the Great British Music Debate delivered few answers to the questions it posed.

The high-profile, hour-long debate was broadcast live July 2 from London's Shaw Theatre by national public-service station BBC Radio 2. It concluded an evening of programming on such issues as tumbling record sales, piracy and the inability of U.K. acts to break the U.S. market.


The debate, which took place in front of invited guests, opened by asking if the single configuration was dying. "Loneliness," the No. 1 U.K. single from May this year by German act Tomcraft (Ministry of Sound), was played; few in the audience had heard the track.

Stringer contrasted this with previous eras, when "even your grandma knew the No. 1 hit was.

Stringer rebutted by saying the protocol. He said that new releases from the majors have "no guarantee of going on the playlist," and "we never ask about a plot."

Wenham countered, "[Even] indie's get asked, 'What's the plot?'"

The night's closing comment came from music consultant Feargal Sharkey, the former singer with London-based Northern Ireland punkrock act the Undertones who is also a member of U.K. regulatory body the Radio Authority. He said of the single: "It's cheap, it's straightforward—and it won't go away."

Hamsters were, "that's not the point," he countered. "It's only fair that people who create get to decide (what is fair)."

From the audience, former Culture Club producer Steve Levine insisted, "There is great stuff out there, but it's not getting play on radio," adding that "a big budget and marketing is more important than the record."

Tomcraft, the Radio 2 executive producer of music, who chairs the station's weekly playlist meeting tried enlightening the audience about programming the world. With the growth opportunities we have over there—and in the U.K.—we don't need to look at any other markets," he said. The HMV infrastructure in Japan is capable of supporting a "considerably larger" chain.

Giles spoke to Billboard following the July 1 publication of HMV Group's annual report for the year ending April 26. The group increased its operating profits during the year by 12% to £118.4 million ($261.9 million), with an overall increase in sales of 3.2% to £1.2 billion ($2.4 billion). It also reduced its underlying net debt from £253.6 million ($418.6 million) to £118.4 million ($221.9 million) during the year.

Cutting down on that debt is "very pleasing," Giles says. "It's an enormous credit to everyone throughout the business, they've all been very focused on the balance sheet in a way which is unusual for a retail company.

The division's performance continues to be its HMV Europe division, which accounted for £66.7 million ($114.3 billion) of the group's sales in the year, HMV Europe currently has 166 stores in the U.K. and Ireland. Music accounted for 51% of the division's sales, with video accounting for 36%.

Giles says the U.K. stores performed "brilliantly" in challenging circumstances during the year. "DVD was a driver of that; we had 83% [year-on-year] growth in DVD." In total, video accounted for 36% of sales at HMV Europe during the year, up from 31% in the previous year.

Overall, HMV Europe had year-on-year sales growth of 10.6%, boosted by 21 new store openings in the U.K. On a comparable-store basis, sales growth was 3.7%.

HMV Europe managing director Steve Knott says, "We'll be opening the same number of stores, if not more, in this financial year. With those, we're getting close to the 200-store mark, and we still feel that there's quite a few U.K. markets that HMV isn't in [that we should be in]."

Knott says the results prove that in the U.K., "the distribution and selling of physical recorded music is alive and well at HMV."

However, he continues, "people don't want to pay a ridiculous amount of money for CDs, and we've got to work with the record companies to make the CD competitive again—and not just against other entertainment software.

The suppliers have really got to get their act together on catalog and sort out the single so that they don't kill it."

The positive picture HMV painted of its European and Asian operations was not mirrored at HMV North America, where overall sales fell 16.1% to £157.1 million ($259.4 million), despite a strong DVD performance. HMV currently has seven stores in the U.S., having closed four during the 2002/2003 financial year and one shortly after. It operates 99 stores in Canada. Comparable-store sales at HMV North America fell 4% during the year, and the division reported a £3.5 million ($5.8 million) loss.

Giles says that figure was because of "a number of accelerated store closures over there and the restructuring of the Canadian HMV.com Web site." The latter operation was relaunched as a joint venture with Canadian Amazon.com in April this year.

"We've never disguised the fact that the U.S. is a loss-making business," Giles says, "and we won't be investing any further money there. But we're very committed to the business in Canada, and we are making some progress toward improving performance in extremely difficult market conditions."

Although Giles says the company has eliminated most of its loss-making stores in the U.S., he adds: "I don't think you should be surprised if there were further U.S. store closures during the current financial year."

www.americanradiohistory.com
Biz Weighs SOCAN Changes

Board Election Shifts Power Toward Publishers

BY LARRY LeBLANC

TORONTO—Canada’s music publishing sector is trying to assess the fallout of a heated board election last month at the Society of Composers, Authors and Music Publishers of Canada.

At the June 9 annual general meeting (AGM) in Toronto, 18 directors were named to SOCAN’s new board for a three-year term in accordance with ballots received from its members.

Nine songwriters were voted on to the board; the other nine directors represent publishing interests. Earl Rosen was also named president, based on directors’ votes. Rosen is founder and president of Toronto-based independent label Marquis Classics and its affiliated publishing company. De Sade Songs. He replaced Gilles Valiquette, an eminent Quebec songwritter. The APM was a “blood-on-the-floor fight,” according to one leading Canadian publisher who, like several others, declined to be named. “It was two factions fighting over the rudder of the board.”

Veteran Vancouver-based songwriter Bill Henderson, a past SOCAN president, notes that “it was a pretty active election. People exercised their vote, and different groups worked on [promoting] different slates to be on the board.”

With 25,000 active earning members, SOCAN administers the performing rights of its members—composers, songwriters and music publishers—and those of affiliated international societies by licensing the use of their music in Canada. Its revenue in 2002 totaled $166 million Canadian ($121 million) from domestic performances (from Canadian radio, TV, cable, pay and other audio licensing) and from international sources (from international affiliated societies.

Rosen is only the second publisher to helm SOCAN since it formed in 1990; the other was Mark Altman, president of Morning Music. The other presidents have all been songwriters. SOCAN formed as a result of the merger of two former Canadian performing rights societies: the Composers, Authors and Publishers Assn. of Canada and the Performing Rights Organization of Canada.

But informed sources say that the major publishers here felt that SOCAN’s board did not always act in the best interests of its sector. According to these sources, EMI Music Publishing, BMG Music Publishing Canada, Sony/ATV Music Publishing, Universal Music Publishing and Warnerv/Chappell Music Canada aligned with the Guild of Canadian Film Composers to force extensive changes.

A publishing source says, “The major publishers decided SOCAN should return to its initial objective of being a jointly owned and operated organization and not be an organization that publishers felt they were just ‘tolerated.’”

BMG Music Publishing Canada VP/General Robert Ott says, “Hopefully, the new board equally reflects all of the constituencies and will bring a more business-like attitude to board proceedings.”

SOCAN CEO Andre LeBel adds, “We have a strong board, with strong authors and publishers, both independent and multinational. Yes, it will bring about confrontation, but I think it will also bring SOCAN to an even higher [level].”

Rosen agrees. “Film and TV composers are now significantly represented on the SOCAN board. The board dynamics will change because they see themselves more in an industrial model than a creative, ‘song genius’ model.”

Film and TV composers say they campaigned in the election because they felt under-represented in SOCAN’s affairs. The galvanizing issue for publishers, however, was SOCAN’s handling of home-taping levy monies. These are paid by manufacturers and importers of blank recording media to nonprofit agency the Canadian Private Copying Collective (CPC). The purpose of the levy—introduced in 1997 and currently under review by the Copyright Board of Canada—is to ensure compensation to creators and producers of sound recordings for the loss of revenue resulting from the copying of their works for private use.

After heated debate on the SOCAN board between songwriter and publisher factions about the distribution of the money from these levies, it opted for a temporary resolution. The society will distribute 50% of the CPC royalties to those songwriter who had assigned SOCAN the right to collect from CPC. The Canadian Musical Reproduction Rights Agency (CMARA) would collect the other 50% from CPC on behalf of the domestic and international publishers it represents.

CPC has collected more than $25 million (Canadian $17.5 million) for the years 2000 and 2001; distribution of these royalties began in February. To date, SOCAN’s distribution to songwriters has amounted to $2.7 million Canadian ($2 million). The CMARA has distributed an estimated $5 million Canadian ($3.7 million), including monies from overseas catalogs.

But major Canadian publishers are campaigning for distribution to them and songwriters to be paid by them on a contractual basis. They want the songwriter’s share of the levy to be receivable against publishing advances or any expenses outstanding.

“We agreed to the split to get the money flowing,” a major publisher says. “Will SOCAN eventually submit any of the writers’ 50% to a publisher? That’s going to be one of the big struggles within SOCAN.”

Songwriter Ian Thomas, past president of the Songwriters Assn. of Canada, counters, “Publishers want anything and everything they can get. Writers are saying, ‘This is a new right, let’s split it 50/50.’ SOCAN would not exist if it were not for the notion of the sacrosanct writers’ share.”

* * *

**Tommy Boy**

Continued from page 41

Musikvertrieb (Switzerland).

Deals for the Benelux countries. Spain and France are also enthusiastic about these projects.

“Licensing the acts would mean relinquishing control,” Tomas adds. “The choice of who we use for promotion will be totally act-dependent. The people who work the act have to like it and understand it.”

Silverman says the European operation—run from Berlin—will enable Tommy Boy to choose where to launch an act first. “Some releases will start in Europe before coming out in the U.S.,” he says. “We like to be on the edge of change, whether we find acts in the U.S. or in Europe.”

The label’s later years with WMG saw Tommy Boy diversify into gospel and alternative signings. Silverman says he now plans to have a more genre-focused roster concentrating on hip-hop and “DJ-oriented club music.”

He adds that he also is seeking partners in Mexico, South America and South Africa, after signing deals with Sony Music in Canada and Mushroom in Australia.

At market-leading U.K. retailer HMV, dance/urban manager Steve Owen is also enthusiastic about the revision of the label. “Tommy Boy has an incredible brand name, which everyone recognizes.” He says, “With its heritage, you have to believe that Tom will sign great stuff.”
46 PRODUCTIONS
25 CDVs $45.00 / 50 CDVs $88.00
100 CDVs $150.00 / 200 CDVs $290.00
ASK ABOUT OUR DISCOUNT
FOR ASCAP MEMBERS!
From CD or CDR master
Includes CDR jewel box
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UMVD Still Dominates

Nielsen SoundScan calculates current album market share by counting only sales occurring within the first 18 months of an album’s release (12 months for classical and jazz), except for those that remain in the top half of The Billboard 200. In current album market share, WEA ranked second with 17.1%, up from the 14.6% it had in the corresponding period last year. WEA is followed by BMG with 16.1%. But BMG’s performance is down from the 17.2% it had last year when it ranked second in the first half.

The independent sector collectively ranked fourth with 14.2%, down from the 15.5% it had last year in the corresponding period, while with boycotts of deep discounts from 13.4%, down from 15.5%. EMI came in last with 9.7% but was up significantly from the 7.6% it had last year.

Looking at the top 10 sellers in the first half of this year, following 50 Cent are Norah Jones’ “Come Away With Me,” which has shifted 3.8 million copies so far this year; Linkin Park’s “Meteora,” 2.1 million copies; R. Kelly’s “Chocolate Factory,” 1.9 million copies; Dixie Chicks’ “Home,” 1.8 million copies; Kid Rock’s “Cocky,” 1.6 million copies; Evanescence’s “Fallen,” 1.5 million copies; the “Chicago” soundtrack; 1.5 million copies; Arlivi Lavigne’s “Let’s Go,” 1.47 million copies; and Celine Dion’s “One Heart,” 1.3 million copies.

In both 2000 and 2002, 20 albums had accumulated sales of at least 1 million units, while this year those 20 albums had total scans of 33.3 million units vs. 32.1 million last year.

CURRENTS ARE STRONGER

In general, current albums are outperforming catalog sales, as that category only suffered a 5.1% decline vs. the overall decline of 8.3%. Current album scans in the first half of the year totaled 180 million vs. 190 million last year. Sales of catalog albums—those albums out longer than 18 months and no longer on The Billboard 200—are down 12.8%.

Breaking out catalog into the subcategory of albums that are in the market for longer than 36 months—sales are down 10.9%. On the other hand, newer catalog albums—those titles out less than 18 months and less than three years—are down 17%, more than double the industry average. As a percentage of album sales, current albums totaled 63.1%, while catalog sales total 36.9%.

Six Months: Decline Slows

Continued from page 35

Barry White

Continued from page 6

mat segue to adult R&B. “Many listeners believe Barry White owned WRKS because of his imaging,” station PD Toya Beasley says. “He was elated when we first asked him to be our station voice and had been involved with WRKS ever since.”

The singer/songwriter/producer amassed a string of ’70s crossover hits that became synonymous with romance. Among them are “Can’t Get Enough of Your Love, Babe,” “Love’s Theme” and “It’s Ecstasy When You Lay Down Next to Me.”

Nicknamed “The Maestro,” White was born in Galveston, Texas, and raised in South Central Los Angeles. A juvenile stint in jail for stealing tires was followed by jump-starting his musical career.

White was a member of the Upfronts before he achieved major songwriting and production success with female trio Love Unlimited. He then went solo.

Though his career waned in the ’80s, White returned with full force in 1994 with No. 1 R&B hit “Practice What You Preach.” He acquired a new generation of fans when his music was featured on Fox TV series “All My Children.” White also became the commercial voice for such products as Arby’s, Jeep and A&T.

White performed at the 2001 Grammy Awards. The album’s title track earned him best male R&B and best traditional R&B vocal performance. During a 30-plus-year career as artist and producer, White amassed 106 gold and 41 platinum albums, 20 gold and 10 platinum singles and worldwide sales in excess of $100 million.


At the time of his death, White was preparing a duets album for Def Soul. A private service was held July 8 in L.A. White’s survivors include eight children, grandchildren and companion Catherine Denton.

Additional reporting by Skip Dillard in New York.

Piracy

Continued from page 5

A key factor in 2002 is the increase in disc piracy, rapidly replacing cassettes and rising to an all-time high of 1.1 billion units, a 14% growth on 2001—more than double the 510 million units sold in 1999. Compared with 2001, the pirate cassette market fell by more than 20%.

IFPI statistics show that CD piracy now dominates in Latin America and Southern Europe and is growing rapidly in Eastern Europe; cassettes remain the leading pirate format in the Middle East.

Asia is the world’s largest zone for CD-pressing plants, with a capacity far exceeding the needs of the region. Although he admits that “it is not the panacea to the problem,” Grant, head of enforcement for IFPI, says that enforcement and international cooperation are ways to combat piracy.

“There’s been much more enforcement action in recent times, with more seizures than ever and more cases brought to courts,” he reports. Indeed, IFPI, in conjunction with local trade bodies and in collaboration with local enforcement units, has beefed up its anti-piracy efforts and reports that worldwide seizures of illegal music discs have risen to more than 50 million units—close to four times the level of 2001.

“It’s progress, but it is not enough,” he adds. “There’s a whole issue of awareness, and we have made some progress. We have seen more territories take action, but our initiatives need to be maintained and sustained.”

Berman says there is evidence that pirates “are often members of organized criminal gangs involved in all kinds of criminal activities besides piracy—ranging from fraud and drug trafficking to prostitution.

“Piracy is their lowest risk activity, because the penalties are minimal,” Berman continues. “But the profits rival those of the drug trade. It’s little wonder that these criminal networks find piracy appealing.”

Grant welcomes renewed action from some European Union countries previously known for their lax views on the issue—such as Spain and Italy—but expresses his fears that with 10 new countries preparing to enter the EU, the whole geopolitics of piracy will be changed by pushing the EU borders to the East.

“What were the EU borders will no longer be the borders, and we’ll have to deal with some countries with a very bad track record,” Grant says.

Poland is a high-risk country with a high piracy rate, but what he sees as more threatening is that Poland has borders with Russia. A proliferation of CD-manufacturing plants that not only produces for the local market but exports to 20 other countries.

“The damages go beyond that border,” he says.

Progress has been made in Asia, with more cooperation and action by some territories, such as Malaysia or even China.

“We adapt our strategy changes in light of the marketplace and in business practices,” Grant says. “For example, the explosion of CD-Rs has forced us to change our tactics. We are now chancing blank CD-Rs and all the different components necessary to manufacture CD-Rs.”

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High Costs Trim Country Releases

During the past year, the number of third and fourth singles coming from country albums has dropped by half, from 18 on the country airplay chart in the week surveyed in 2002 to only nine in the same week this year (Airplay Monitor, May 30).

Billboard and Airplay Monitor's Phyllis Stark spoke with record promotion executives about the issue. "It's taking longer than the amount of time it takes to break out a country single and either move on to the artist's next album or on to repackage the artist altogether. They cite the cost of retail positioning and the need to give other developing artists their turn at radio."

Kevin Herrig, Lyric Street Records VP of national promotion, thinks it's an issue of 'economics and odds.' It is so expensive to run a single anymore, you have to either be on a roll with a hot-selling album or be sure that you cannot only get a third and fourth single at radio but also that those singles will sell albums.

"Lyric Street president Randy Goodman says, 'As long as singles are taking [to develop], the time between CDs is growing too long to keep the core fan onboard. Four singles equals to two-plus years between CDs. If the third single is keeping sales pace with the first two, why [should there be] a fourth unless, as with [Rascal Flatts] 'I'm Moving On,' there is a firm belief that the shot must be taken?'"

Gator Michaels, national promotion director at Warner Bros. Records, agrees. "I don't think there is much more to this than simple economics. We are in the business of selling records. We would love to be able to go three or four singles deep into every project. If we are in our fourth single, odds are that project is selling very well. I don't think that has changed much over time. What has changed is the life span of our singles. It takes 18 months to get through three singles. That's today's climate, they'd probably never get to 'The Dance,' 'The Thunder Rolls,' 'The River,' 'Shameless' or 'Rodeo' in that crucial time frame. How scary is that?"

"Our number of releases is going down because singles are lasting longer and the number of days in a year in which to make our business plan is still 365." Herrig adds. "All the while, our cost of doing business, especially promotionally at radio, is rising at an alarming rate."

FAMILY VALUES R&B: United Stations is not the only radio syndicator offering Christian programming (Billboard, April 12). Zoe Radio Networks has picked up "A Dose of the Ghost" for national syndication. Hosted by recording studio owner Greg Young, the one-hour Sunday morning "Ghost" has been airing on rhythmic top 40 KWIN Stockton, Calif., since June 2002 with its mix of talk and positive message hip-hop and R&B.

IN BRIEF: Former Clear Channel senior VP of programming/veteran AC programmer/station owner Jack Taddeo joins Valley/Richards Consulting... Veteran programmer Eric Logan joins Citadel as president of programming. Logan was VP of programming for Infini... Lycos has released a list of Web users' favorite national radio personalities, based on searches on its Web site. Howard Stern is tops for the third consecutive year, while Tom Joyner jumps from No. 5 to No. 2. And curiously, last year's No. 2 talent, Opie & Anthony, is at No. 9, despite being off the air for a year.
**Behind the Bullets**

**The Latest Trends from Billboard's Charts**

**R&B Rules Billboard 200 For Fourth Week**

Does the No. 1 slot on The Billboard 200 remind you of poker or gin rummy? Following a five-week run when new rock albums debuted atop the big chart, the new Ashanti outing marks the fourth straight week that an R&B title enters the list at No. 1.

Like the offering from last issue's chart queen, Beyoncé, Ashanti's “Chapter II” has a first-week take of more than 300,000 copies. Her opener of 326,000 falls shy of the 502,500-unit start that her first album enjoyed in April 2002 but is about 3% higher than the amount Beyoncé garnered in her first week.

The current run of R&B No. 1s began with Luther Vandross' career-high Nielsen SoundScan week, followed by Monica, who became the first of three consecutive women to rule The Billboard 200.

With Ashanti's launch, R&B albums have led the chart in six different weeks since 2003 began. The rap and rock genres each account for seven weeks at No. 1 this year, with pop albums logging six weeks and Dixie Chicks owning the lone week when country led the list.

Ashanti also extends The Billboard 200’s longest streak ever of consecutive No. 1 entries to nine (Over the Counter, Billboard, July 5), a run that will stop next issue, provided she remains at the top.

The chart's record for the most No. 1 debuts in a year is 23, set in both 2001 and 2002. We have already seen 15 albums bow on top this year, compared with 12 during the first 27 weeks of last year, so another milestone may be in the making.

**Buddy Love:** “American Idol” isn't the only TV talent show wielding influence on Billboard's sales charts. Buddy Jewell, the inaugural winner of USA Network's “Nashville Star” series, bows at No. 1 on Top Country Albums and No. 13 on The Billboard 200 (see Nashville Scene, page 27).

The Columbia artist becomes the first rookie in seven years to enter the country list at No. 1 (see Chart Beat, page 54).

Although Jewell’s Billboard 200 rank is seven places higher than first-season “Idol” runner-up Justin Guarini’s rank in his first chart week, the latter’s opening sum was 10% larger than Jewell’s 52,000-unit start.

Joining Jewell on the fast track is veteran Tracy Byrd, who enters Top Country Albums at No. 5 and the big chart at No. 33, the latter a career high. His second album rose to No. 30 on The Billboard 200 in 1995. But his highest bow on that chart came later that year, when his third set opened at No. 52.

**Spirited:** With national TV and radio advertising aimed at Independence Day, Mannheim Steamroller's “American Spirit” grabs The Billboard 200’s largest unit increase and soars just one place shy of its peak position (136-79, up 84%). The album has also received exposure from a twice-repeated segment on Fox News Channel’s “Fox Magazine” and a related montage that the cable network ran as recently as July 5 . . . Adult R&B singer Kem wins dual Pacesetter trophies on both the chart and Top R&B/Hip-Hop Albums, aided in large part by a deep sale price at Circuit City. That chain fed increases earlier in his album’s life, when it placed the title in its listening stations.

**Fondly Remembered:** There were but three days left in the tracking week, one of them a holiday, when news of Barry White’s death broke (see story, page 6). Yet, in that short time, enough consumers reacted to place three of his hits collections on Top Pop Catalog (Nos. 3, 6 and 33). Combined, the three titles sold 21,000, compared with 12,000 the week before. The collective total of those three is about 10,000 copies more than Bob Marley’s chart-leading total.

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**Hot Digital Tracks Chart Makes Its Debut**

On the heels of last issue’s announcement that Nielsen SoundScan has begun tracking digital download sales (Billboard, July 12), we debut our newest chart: Hot Digital Tracks.

Compiled from data provided to SoundScan by digital-music services run by Apple, Liquid Audio, MusicNet, listen.com and Roxio, this 25-position chart will appear weekly, adjacent to Hot 100 Singles Sales.

To make room for the new list, the singles sales chart has been cut to 50 titles. The complete 75-position chart is still available at billboard.com to paid subscribers of Billboard or our Web site. The first printed chart-topper is “Crazy in Love” by Beyoncé Featuring Jay-Z, which has sold 1,400 downloads, down slightly from its total from SoundScan’s inaugural chart of one week ago.

A digital track is defined as a song purchased individually or as part of a bundle of songs. Different mixes are tracked separately. This, at times, can lead to multiple versions of the same song charting, though that is not the case among the top 25 this issue.

Digital tracks differ from digital singles, which SoundScan includes as part of the Hot 100 Singles Sales chart.

To be considered a digital single, a song or multiple songs must be purchased as one paid transaction, matching the physical single counterpart and identified with the UPC code issued by the record label. As with tangible singles, sales totals for different versions or mixes of a song are combined, as long as all versions have a label-provided UPC code.

**So Gone, So Close: For the second time since Monica’s “So Gone” reached No. 1 on the Hot R&B/Hip-Hop Songs Tracks chart, there’s a potential competitor for the top slot with points from non-monitored radio playlist reports. This week, “So Gone” edges out “Crazy in Love” by Beyoncé Featuring Jay-Z on that chart by 40 points, helped by a 44-point advantage over “Crazy” from surveyed reporters. Crazy” takes the No. 1 slot on Hot R&B/Hip-Hop Airplay with a similarly slim 232,000 listener impression lead. In the June 21 issue, “So Gone” also kept “Magic Stick” by Lil’ Kim Featuring 50 Cent at bay, even though “Stick” led the airplay chart.

**Feminine Sides:** As country chart watchers wait for the first solo female to top Hot Country Singles & Tracks in 16 months, all eyes are on Shania Twain’s “Forever and for Always,” the highest ranking female title on that chart this issue. The 55-detection gain is merely the opening chapter in a story that reveals little good news about how ladies are faring on country radio.

Twain and Wynonna are the top two females on the chart, and both take backward steps on the ladder. Twain’s single is pushed 9-10 by Kenny Chesney’s 10-8 leap and 358-spin increase. Wynonna’s “What the World Needs” recedes 17-19 with an identical spin count from one week ago.

Of the 12 titles by solo females on the chart, nine songs either post gains of fewer than 100 plays or lose detections. The largest female gainer is Martina McBride’s aptly titled “This One’s for the Girls,” which gains 311 detections (27-24), but McBride’s increase is only the sixth-biggest on the chart. The five titles that collect fatter gains are all by male acts, led by Keith Urban’s “Who Wouldn’t Wanna Be Me,” which gains 453 spins (28-26).

The country chart is capped for a sixth straight week by Toby Keith and Willie Nelson’s “On the Back of My Horses.” It is Keith’s longest No. 1 stint thus far in his career.

**In Sight:** On R&B/Hip-Hop Singles & Tracks, Mary J. Blige earns her 15th top 10 hit with “Love at 1st Sight,” featuring Method Man, with whom she earned a Grammy Award and her third No. 1 on “I’ll Be There for You/You’re All I Need to Get By” in May 1995.

Only in its fourth week on the chart, “Sight” is the first single this year to reach the top 10 within one month and the first to do so since “Work It” by Missy “Misdemeanor” Elliott in October 2002. This is also Blige’s fastest rise to the top 10 since Billboard revised its policy to include airplay-only titles on the chart in January 1999.
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<tr>
<th>Title</th>
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<td>LED ZEPPELIN</td>
<td>How the West Was Won</td>
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<td>The Green Book</td>
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<td>THE ISLEY BROTHERS FEATURING RONALD ISLEY</td>
<td>Body Kiss</td>
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<td>JUSTIN TIMBERLAKE</td>
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<td>KENNY CHESNEY</td>
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<td>LIZ PHAIR</td>
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<td>KID ROCK</td>
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<td>WILLIE NELSON &amp; FRIENDS</td>
<td>Live And Kickin'</td>
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<td>STILEY DAN</td>
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<td>BONE CRUSHER</td>
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<td>COLD</td>
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<td>Say You Will</td>
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<td>THE AMERICAN REJECTS</td>
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**S: GREATEST SELLERS:**

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<tr>
<td>MANNHEIM STEAMROLLER/C.W. MCCALL</td>
<td>American Spirit</td>
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<td>AMERICAN IDOL</td>
<td>American Idol</td>
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<td>&quot;THE MATRIX Reloaded: The Album&quot;</td>
<td>The Matrix Reloaded</td>
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<td>Poodle Hat</td>
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<td>Gotta Get Thru This</td>
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<td>AFI</td>
<td>Sing The Sorrow</td>
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<td>POISON THE WELL</td>
<td>You Come Before You</td>
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<td>JAMES TAYLOR</td>
<td>The Best Of James Taylor</td>
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<td>PINK &amp; A +</td>
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<td>THIRD DAY</td>
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<td>102</td>
<td>THE FOOSE MOUTH</td>
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<td>103</td>
<td>MARILYN MANSON</td>
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<td>JOHN MAYER</td>
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<td>112</td>
<td>POWERMAN</td>
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**Notes:**
- **#1** indicates the #1 album of the year.
- **#1** indicates the #1 album of the year.
### Billboard Top Blues Albums

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<td>John Mellencamp</td>
<td>Trouble No More</td>
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<td>1</td>
<td>B.B. King</td>
<td>Reflections</td>
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<td>1</td>
<td>The Robert Cray Band</td>
<td>Time Will Tell</td>
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<tr>
<td>1</td>
<td>Johnnie Taylor</td>
<td>There's No Good In Goodbye</td>
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<td>1</td>
<td>Buddy Guy</td>
<td>Blues Singer</td>
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<tr>
<td>1</td>
<td>Susan Tedeschi</td>
<td>Wait For Me</td>
</tr>
<tr>
<td>1</td>
<td>Etta James</td>
<td>Let's Roll</td>
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<td>1</td>
<td>Taj Mahal</td>
<td>Hanna Poppe Dream</td>
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<td>The Essential Steve Ray Vaughan And Double Trouble</td>
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<td>Have Love Will Travel</td>
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<td>1</td>
<td>Peggy Scott-Adams</td>
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<td>1</td>
<td>Mavis Staples</td>
<td>So Many Rivers</td>
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<td>Robert Palmer</td>
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### Billboard Top Contemporary Christian Albums

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<td>Worship Together: I Could Sing Of Your Love Forever</td>
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<td>1</td>
<td>MercyMe</td>
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<td>Randy Travis</td>
<td>Rise And Shine</td>
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<td>Various Artists</td>
<td>SOWN:-guardian Angel (Vol.1)</td>
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<tr>
<td>1</td>
<td>Stacie Orrico</td>
<td>Offerings: I All Have To Give</td>
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<td>1</td>
<td>Third Day</td>
<td>Essential: The Prophet</td>
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<td>1</td>
<td>Newsboys</td>
<td>Adoration: The Worship Album</td>
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<td>Switchfoot</td>
<td>The Beautiful Letdown</td>
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<td>Relient K</td>
<td>Way Back Home</td>
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<td>Avalon</td>
<td>The Very Best Of Avalon 10</td>
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<td>Spiritual Shipyard</td>
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<td>1</td>
<td>Donnie McClurkin</td>
<td>Again</td>
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<td>1</td>
<td>Michael W. Smith</td>
<td>Song Under Control</td>
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### Billboard Top Gospel Albums

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<td>Take Special Homecoming Live (Vol. 1)</td>
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<td>1</td>
<td>Kirk Franklin</td>
<td>The Real Book: Kirk Franklin Live In Concert</td>
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<td>Pillar</td>
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<td>FFH</td>
<td>Ready To Fly</td>
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<td>Various Artists</td>
<td>RCA Records 50th Anniversary: An All Star Celebration</td>
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<td>Nichole Nordeman</td>
<td>On My Way To Heaven</td>
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<td>Jaci Velasquez</td>
<td>I Found My Love Again</td>
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<td>George Jones</td>
<td>The Gospel Collection: George Jones Sings The Greatest Songs In Gospel</td>
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<td>Hezekiah Walker &amp; The Love Fellowship Crusade Choir</td>
<td>Family Affair Live At Radio City Music Hall</td>
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<td>Jeremy Camp</td>
<td>The Shy</td>
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<td>Various Artists</td>
<td>The Gospel Family: Local And Found</td>
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<td>The Oak Ridge Boys</td>
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### Billboard Top Reggae Albums

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<td>Various Artists</td>
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<td>Wayne Wonder</td>
<td>No Holding Back</td>
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<td>1</td>
<td>Various Artists</td>
<td>Legend (Deluxe Edition)</td>
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<tr>
<td>1</td>
<td>Ziggy Marley</td>
<td>Dragonfly</td>
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<td>1</td>
<td>Bob Marley and The Wailers</td>
<td>Bob Marley &amp; The Wailers Live At The Reggae Festival</td>
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<td>Shaggy</td>
<td>Lucky Day</td>
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<td>Buju Banton</td>
<td>Friends For Life</td>
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<tr>
<td>1</td>
<td>Bob Marley and The Wailers</td>
<td>Legend (Deluxe Edition)</td>
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<td>1</td>
<td>Various Artists</td>
<td>Reggae Pulse 2: Hit Songs Jamaican Style</td>
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<td>Easy Star All-Stars</td>
<td>Dub Side Of The Moon</td>
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<td>Tropical Storm</td>
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### Billboard Top World Albums

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<tr>
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<td>Soundtrack</td>
<td>How To Train Your Dragon</td>
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<tr>
<td>1</td>
<td>Panjabi MC</td>
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<tr>
<td>1</td>
<td>Soundtrack</td>
<td>Hidalgo</td>
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<tr>
<td>1</td>
<td>Circus Du Soleil</td>
<td>Varenna</td>
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<td>1</td>
<td>Israel Kamakawiwo'Ole</td>
<td>Alone In A World</td>
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<tr>
<td>1</td>
<td>Ibrahim Ferrer</td>
<td>Buena Hermanas</td>
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<td>Ry Cooder</td>
<td>Masamba Sambu</td>
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<td>Various Artists</td>
<td>Salassa Around The World</td>
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<td>1</td>
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<td>Soza 2003</td>
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<td>Daniel Donnell</td>
<td>The Daniel D'eoell Show</td>
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<td>Greatest Hits</td>
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<td>1</td>
<td>Lisa Gerrard</td>
<td>Whale Rider: Original Soundtrack</td>
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<td>DJ Cheb i Sakhrah</td>
<td>As Far As: A DJ Mix</td>
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<td>1</td>
<td>David Visan</td>
<td>Buddha Bar V</td>
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<tr>
<td>1</td>
<td>Baha Men</td>
<td>Catch A Fire</td>
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**Notes:**
- Listings are available through Billboard's website.
- The charts are updated weekly on Billboard.com.
- Nielsen SoundScan is the sales data provider.
- SoundScan uses a combination of retail sales and streaming figures to determine album chart positions.
- The charts cover a variety of music genres, including blues, contemporary Christian, gospel, reggae, world, and others.
- The graphs and data are sourced directly from Billboard's official website.
### July 19, 2003

#### Billboard Top Pop Catalog

<table>
<thead>
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<tr>
<td><em>The Marshall Mathers LP</em></td>
<td>Eminem</td>
<td>Nielsen SoundScan</td>
<td>Capitol</td>
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<td><em>Parachutes</em></td>
<td>Coldplay</td>
<td>Nielsen SoundScan</td>
<td>Parachute</td>
<td>EMI Classics...</td>
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<td><em>Thriller</em></td>
<td>Michael Jackson</td>
<td>Nielsen SoundScan</td>
<td>Epic</td>
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#### Heatseekers

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<td><em>Falling Uphill</em></td>
<td>Vicky Wins</td>
<td>Nielsen SoundScan</td>
<td>Capitol</td>
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<td><em>Say It Like You Mean It</em></td>
<td>Disturbed</td>
<td>Nielsen SoundScan</td>
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<td><em>All The Way...A Decade Of Song</em></td>
<td>Celine Dion</td>
<td>Nielsen SoundScan</td>
<td>Sony Music</td>
<td>Falling Uphill...</td>
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<td>Lynyrd Skynyrd</td>
<td>Nielsen SoundScan</td>
<td>Epic</td>
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#### Top Independent Albums

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<td>Steve Winwood</td>
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<td>Brotha Lynch Hung</td>
<td>Nielsen SoundScan</td>
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<td><em>Surrender</em></td>
<td>Glori Ministry</td>
<td>Nielsen SoundScan</td>
<td>Word Records</td>
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</table>
After 15 Years, Price Returns To Country Chart

Country music continues to hold its veterans in high esteem, as—for the third time in three weeks—an artist with a long chart history has a new CD debut on Top Country Albums. First, Charley Pride returned after a long absence, and last issue it was Crisye Lane’s turn. This issue, Ray Price is back after a 15-year break.

Jan. 11, 1964. That entry, “Night Life,” named for the song written by Nelson, was the second album to top the nascent survey the week of Jan. 11.

Johnny Cash and George Jones also appeared on that very first country album chart, and they join Price on the current list. That means all three are tied for the longest possible span of albums in this chart’s history: 39 years, six months and one week.

TOBY’S TUNE: Last issue Willie Nelson scored the longest-running No. 1 of his career on Hot Country Singles & Tracks when “Beer for My Horses” reached its fifth frame on top. Now, Toby Keith can claim “Beer” as his longest-running chart-topper, as the tune hits week six in pole position. Keith’s “I Wanna Talk About Me” and “My List” were both No. 1 for five weeks.

JEWEL SPARKLES: “Nashville Star” winner Buddy Jewell debuts at No. 1 on Top Country Albums with his self-titled first set. That makes him the first artist to top the chart with a debut release since LeAnn Rimes did it with “Blue” seven years ago next week.

MISSING NO MORE: The four-year, nine-month gap between Aretha Franklin’s most recent hit (“Here We Go Again” in 1998) and her debut this issue with “The Only Thing Missing” (Arista) is by far the longest break in her extensive R&B singles chart history.

Franklin made her first appearance on the R&B singles chart in 1960. The second-longest gap in her R&B singles chart career was from 1961-1964, when she went almost three years without a new entry.

NEW CHART FEATURES AT BILLBOARD.COM

• Now appearing on our Web site for the first time are Billboard chart indexes: Artist Index and Singles and Tracks Song Index.

• July 15, in billboard.com’s Breaking & Entering: Cafe Tacuba, the acclaimed Mexico City rock band that has fielded five albums in its 12-year career, is making its first appearance on any Billboard chart.

• July 17, billboard.com adds two new charts: Hot Christian Singles & Tracks and Hot Christian Adult Contemporary. The charts are based on playair at Christian radio stations, which are tracked by Nielsen Broadcast Data Systems. They will feature such acts as Third Day, Steven Curtis Chapman, MercyMe and Rebecca St. James.
<table>
<thead>
<tr>
<th>Title</th>
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The subsequent airing of the "Anthology" mini-series on ABC-TV and the release of three two-CD "Anthology" collections resulted in a slam-dunk for Chronicle.

The publisher will release "According to the Rolling Stones," an "Anthology"-styled history by the band, with a first printing of 250,000 copies.

Chronicle director of marketing Kendra Kallan says, "Even though there's not a new [album] coming out from the Stones that we know of yet, we would probably merch the book with [2002's] '4 Licks CD.'"

Kurt Cobain's "Journals," Riverhead Books' 2002 release, is a more recent example of a music-driven blocker. This book, which reproduced pages from the late Nirvana frontman's intimate journals, had a first printing of almost 375,000 copies. It debuted at No. 1 on The New York Times' bestseller list.

New York-based Riverhead publisher Julie Grau says of the book's sales achievement, "What made it a success was that there was something ultimate and definitive about it. [Cobain] is an icon, and this was the last word from him, and it was himself in his own words. That's not going to come this way again."

Geffen's simultaneous release of its "Nirvana" hits set helped fire cross-promotion at retail, though Grau notes, "[The album release] was providence. That happened to happen at the same time. [But] it did create this kind of critical mass."

Smaller publishers have won consumer and retail attention with titles featuring similarly high-profile acts.

John Radziewicz, publisher at Da Capo Press, long a leader in specialized music books, says that Ashley Kahn's 2000 tome "Kind of Blue: The Making of the Miles Davis Masterpiece" is "one of the best-selling titles in Da Capo history."

A book devoted to the best-selling jazz album of all time was a natural, Radziewicz notes: "In a slow-time, people look for the surer bets. [A book about] Miles Davis' 'Kind of Blue' was one of those books that just begged to be written. It's more difficult with some of the lesser artists."

He adds that Da Capo also got the cooperation of Davis' label: "One of the things that we did was actually cross-promote [the book]. There was a blow-in sheet in the CD. We did it reciprocally."

Even a smaller publisher can take advantage of a big name, says Matt Kelsey, publisher of Backbeat Books, whose "Beatles Gear," a study of the Fab Four's equipment, scored solid sales.

"There were customers out there who were already going to buy their hands on it," Kelsey says. "Most of the music chains are pretty savvy about recognizing things like that, that will work well." Name recognition is the standard for success, according to Yvul Taylor, senior editor at A Cappella/Chicago Review Press in Chicago and formerly a longtime editor at Da Capo.

"Books about entire genres don't generally sell huge amounts," Taylor says. "If [a book] focuses on a major figure or a major band about which there's a lot of deal of interest, then it could definitely go into several print runs."

TIGHT SQUEEZE, MUSIC STORES
Publishers house a business that specializes in music books take a slim slice of the book sales pie. Those surveyed by Billboard say that their first printings usually run in the range of only 3,000-7,000 copies.

Even music specialists admit that selling books to the listening public is no easy chore.

Bob Nirkind, executive editor at Billboard Magazine and Goeskill Publications (which, like Billboard, is part of VNU Business Media), notes, "You can't equate books with CDs. People who listen to music don't necessarily want to read about it, and people who are into any band or any artist don't necessarily want to read about them."

Still, such combo chains as Borders Books & Music, Virgin, Hastings, Barnes & Noble and Tower—which all of which carry music—are among the key accounts for book publishers.

"Most publishing executives say that it takes extreme effort to get the chains to cross-promote books in their music sections."

Backbeat's Kelsey notes that book and music purchasing involves different buyers and that "a lot of the buyers have their own sales goals they have to meet, so having somebody else's product in their section may not help them meet the goals that the buyer has given them. For some initiative from management sometimes to overcome those kinds of problems."

Kevin Votel, VP/director of national marketing at Berkeley, California-based Publishers Group West (PGW), sells 125 active lines to several national accounts, including Borders.

"I think opportunities are miss-

and music guides to their library. According to Steven Wilson, director of sales and marketing at Music Sales Corp., the Chester, N.Y.-based company that runs the Omnibus Smith says, "A store that's been designed to display CDs all of a sudden is asked to show 8-1/2-by-11 product or 9-1/2-by-12 product. I'm sure that's a barrier."

To address the problem, he says, Hal Leonard has produced its own display pieces and runs a "Rack & Roll" program for its books at Tower. "We've pleased a lot of residential and specialty lines to come along with the records is going to take money, and it's going to take shelf space. I don't see the big chains changing their approach very dramatically."

RETAILERS: 'WE'RE TRYING'
Executives at the big combo chains say they have cross-merchandising in place for music books. But they add that extraordinary promotions usually take place only for such big-name acts as the Beatles.

"It's in Entertainment, which operates 22 U.S. Virgin Megastores, generally receives high marks from book sales personnel. "I think they do have their head in the right place, that says that stuff goes—or they're getting it there," says Elise Cannon, who sells to Vir-

gin as director of field sales and national accounts for PGW.

"We see huge potential in cross-merchandising in music and music, and we've been active in it for some time now," says Dave Alder, senior VP of product and marketing at Virgin. "The logic is there to the consumers, but we've lost the last year developing improved fixtures."

He adds that while music books are a growth category at Virgin, "It's not an easy category to manage. It has a lot of different set of chal-

enges to music."

Kathryn Popoff, director of multimedia at 400-store Borders in Ann Arbor, Mich., says, "We're making a more concerted effort every year to pull the two mediums together, and we also in our layouts try to put the music books adjacent to the music department."

"It's difficult, but I think that if the publishers can be conscious of [cross-merchandising possibilities] and make the category manager aware of the opportunity, we're seeing a different set of challenges to music."

Hal Leonard's Smith concludes that books could be a key to the future for music retailers. "The CD market may have the future of the music business, Smith says. "With iPhones and all, maybe the future is even more bleak. How do you create an exciting environment? [The retailers] leave the product to the label. We've got musicians coming through their doors. Do they want to sell them reading material that they're interested in or just stay with the audio experience?"
Courtney Love

Continued from page 1

record company, Universal Music Group (UMG), and her late husband Kurt Cobain’s Nirvana handpads.

She’s also taken on the mantle of artist advocate, testifying against the music-industry exemption in California’s so-called seven-year statute.

But now she says she is firmly focused on creating music, Love candidly addressed her past label woes, how she chose Virgin Records, whether she’d write for Britney Spears and her connection to America’s original sweetheart, Mary Pickford.

The interview at her management’s insistence, was conducted via e-mail.

Why did you choose Virgin Records?

They made the most serious commitment on a global and marketing basis—something I have never had in terms of marketing and promotion from my previous label—and [they have] the ability to follow through with it. Also, my managers, Dave Levy and David Leach, and [EM] Recorded Music (EMR) chairman David Munns had worked together breaking global multi-platinum artists at PolyGram. They also had the most interest and follow-through in my film career and understand that I need to follow up on what earlier films have promised: A-list films with A-list soundtracks...

They also respect my desire for artists to be treated fairly.

Given that you have campaigned against major-label practices in Sacramento, Calif., and you and UMG traded lawsuits, there is the perception that you are an anti-major label.

I am not against majors. I am against two things—major-label accounting practices (which are addressed in my deal) and the rise of what I call “executive culture,” e.g.: where the executives are more important than the artists and where the ego of a president, no matter how nuts or crazy that president is, is more important than dozens and dozens of careers...

Virgin has a culture where you don’t hear the names of the executives more often than the artists. This is really important to me.

When negotiating the Virgin contract, what issues were dealbreakers for you in terms of making sure you kept the control and independence you felt you had lost since Geffen began going through mergers?

My team added provisions into my contract to protect me from any sort of nonsense merger—sensible provision, as I have a thread with Geffen, whereas most artists sign for seven. Also, writing marketing commitments into the deal and having the necessary controls on all creative and marketing decisions, to keep this deal artist-friendly...

[The deal also includes] co-ownership of the masters, no record clubs, other stuff like this.

And as long as the “owners” speak English and aren’t acting like toy dogs on a random leash, then there’s very little drama with me. I’m an extremely hard worker.

V2 and Sanctuary were runners-up in the Love derby, What advantages did you feel an indie had over a major?

Both Andy Gershon at V2 and Merck [Mercuriureads] and Peter Asher at Sanctuary flew over to see me in the south of France when I was recording the album and made very generous offers. I liked all of them very much and have a great deal of respect for all of them...but it came down to the international setup and the ability and commitment to making it happen for me worldwide.

If I was more confident in the U.S. on its own, I could have afforded to consider these labels more. But it’s been [more than] four years [since my last album], I’ve had to stick to what I’ve believed in against all odds—at times it feels like “High Noon.” I gained a lot of ground, but I lost a lot of ground, too. And so I need a superpower in some parts of the market; it’s just insurance. I recommend Sanctuary and V2 to any new artist—they’re both hungry and cool labels.

You worked with Linda Perry, who’s been seen as a hitmaker of late through her work with Christina Aguilera and Pink on this new album. Why did you want to work with her?

Linda and I have the weirdest relationship in the business, I’ve been told. For me it was an absolute joy—the greatest—to work with the first female ever who’s better than me at a lot and I’m better than her at a lot. But she fought hard to work with me. I’m not a “client,” nor am I the “wife.” I’m the “mistress” with Linda. That meant waiting until 4 a.m. some nights, or helping Linda finish off a song, drums, bass, lyrics, etc., every note for one of the “clients.” Linda and I were looking and writing and really-really-really-fuckin’ John [Paul] and Co-writing. I really love how Linda does it. I’m looking for a few artists to write for, too...you know, Linda tells me Britney Spears is looking for some rock. [Linda’s] passed on it. I’m thinking I probably would, too. Linda’s in no way a hooker and neither am I, and not to be snobby, but what’s the point of giving up especially my lyrics to someone who may not give a shit? I remember doing “Top of the Pops” with All Saints covering [Red Hot Chili Peppers’ “Under the Bridge”]. Those girls thought it was a love song and didn’t care and hadn’t asked. That freaks me out.

Why call the album “America’s Sweetheart”? Is it because some people would consider you the farthest thing from it?

I read in an advertising magazine article someone sent to me where they wrote [about] the demographic ox’s murkiness and something about how I sell this huge amount of magazine covers—the line was “She’s America’s Sweetheart—Really” in terms of selling your product. In no way is America’s Sweetheart the farthest thing from the truth to advertisers, to people offering us a lot of money for the information and the people on this Web site, etc. It’s not the farthest thing from anybody’s reality—the idea of me as Mary Pickford isn’t really so far off.

I own a letter from Mary Pickford to Joan Crawford that Ms. Crawford left to a blood relative of mine in her will (I’m related to neither women by blood, just marriage) that I’d love to put on the back cover. I seriously doubt most 14-year-olds have a clue who Joan was, let alone Pickford!

Anyway, the demographic “reality” and the far more real bloodline reality [of] my grandpa, my great-grandpa, my great-great-uncle. All of them were iconoclastic people and American Sweethearts who brought about real change to their chosen art forms (acting, writing, directing—not music). (Editor’s note: Love has said her great-grandfather was screenwriter Paul Fox and that her great-uncle was Pickford’s husband, Douglas Fairbanks.)

Did your woes with the music industry find their way into any of the songs?

No, not worth writing about...There’s one song about a fictional boy who saves fictional rock’n’roll in a fictional town. Other than that, it’s a lot of God and a lot of sex. Some rebirth, stagnation and death and some hope.

You had vowed that you would not settle when you sued UMG under the seven-year statute. How disappointed were you that Judge Wasserman ruled that you could not go forward on that charge?

She would have had to rule against already existing legislation. I rolled the dice and allowed her to rule. She’d ruled I could put it before a jury—another million bucks—but I’d gotten wise at that point. A million bucks needs to go to hobbyist(s) in Sacramento and in building a union of older folks. A judge can make a few radical decisions in one career...I will definitely continue to put my money where my mouth is there.

Any regrets about the lawsuits and how you were perceived?

No. Just that I didn’t put a lot more money into Sacramento...As for the perception? In the end it’s all about the music.

You recently placed an ad recruiting markers for a band. How did that turn out for you?

I will be making the [final] selection end of July, first of August in New York City...There have been over 8,000 responses...Girls from Germany hooking up with girls from Tokyo. It’s a very cool collection of girls that wrote in, and they won’t go to waste.

Sweetheart

Continued from page 1

So how did she end up on Virgin in a new three-record deal that launches with the Oct. 28 release of “America’s Sweetheart”?

Many labels expressed interest, but some were out of the running from the start. Clearly no UMG imprint was a contender, and sources say that DreamWorks showed some initial interest, but like Capitol, Columbia and Warner Bros., it eventually passed.

“A lot of people kicked the tires, but the history is hardly a secret, so that may have scared some people away,” one industry executive says.

The final contenders were Virgin, V2 and Sanctuary.

“It really came down to looking at the chemistry and the attitude of the labels out there,” says Dave Lory, CEO/Chairman of Worldwide Entertainment Group, who manages Love with the company’s COO/president, David Leach.

“I look at what [Virgin parent] EMI did with Kylie Minogue in America; they were going to ‘get this record,’ ” Lory says. “Having worked internationally the last 10 years, I felt they were the only ones who could deliver. [V2] has really done a great job, and they were really hard to say no to. Sanctuary made a great offer, but we needed a label with a strong pop [promotion] staff.”

For Andy Gershon, president of V2 in the U.S., it was a tough loss. “I think Courtney is a very talented artist and is making a musically compelling record,” he tells Billboard. “She’s in a very unique situation in her career, and I wish her nothing but success.”

Despite Love’s past issues with the major-label system, some say it’s no surprise that she’s back in bed with a major.

“There aren’t many independent labels that can deliver the radio clout, the financial clout that it takes to deliver a major act,” says attorney Jay Cooper, who met Love while testifying about California’s seven-year statute.

And Virgin delivered. Love inked a three-album worldwide deal with the label that includes co-ownership of her masters and no usage in record clubs. The advances, other incentives and commitments for all three albums total slightly less than $10 million, according to sources.

“I heard a tape, and that was really it,” says Matt Serletic, Virgin Records chairman/CEO. “We just reacted to the music on a visceral level. It’s raw and powerful but really melodic. It felt like important rock music.”

After hearing the music, Serletic and Love had a “great, four-hour-long dinner.” Serletic says, “where we talked about our family, about our lives, about our freedom, what we were told we couldn’t do and what we were able to do...she’s incredibly brilliant in a way that most people don’t know. They read it as craziness, whereas oftentimes it’s just brilliance.”

How does this deal look to Virgin COO David Lory? “We’ve worked through a U.K. singles deal that Love had tentatively planned with Alan McGee’s Poptones label. ‘You can’t cut a country like the U.K. and... (Continued on next page)
star-studded baseball franchise. In a case of the rich getting richer, UMG is adding the former chairman/CEO of Sony Music Entertainment to an executive lineup that boasts some of the industry’s hottest hitmakers.

At a time when much of the industry is focused on cost cutting and gearing itself toward new executives attuned to the bottom line, UMG continues to collect and invest in a breed of professionals best-known for their skills as evaluators and developers of talent.

“If you just get people who know, you know, how to cut costs—which we’re doing also, by the way—you can’t maintain a position of prominence,” UMG chairman/CEO Doug Morris tells Billboard.

In addition to Morris, Team UMG already boasts a core label leadership group that includes InterScope’s Jimmy Iovine, Island Def Jam’s Lyor Cohen and Universal Motown’s Mel Lewinter.

Now Morris has supplemented his executive roster through joint ventures with Motolla, the recently added Sean ‘P . Diddy’ Combs of Bad Boy Entertainment and others.

For UMG, the Motolla deal is an opportunity for organic growth as well as a proven name and a time when its market-share dominance could be challenged by consolidation among other major labels.

The move comes after UMG parent Vivendi Universal indicated a desire to hang on to its music assets for now.

“What this is really about is to retain the No. 1 record company in the world, not just as a time when its market-share dominance could be challenged by consolidation among other major labels,” Morris says. “It’s also about sticking around for as long as possible, if not forever.”

Mottola himself does not appear concerned.

“The company is really going to be about all the music,” Mottola says. “It’s not going to be a big company. UMG is going to provide all the support system.”

Mottola does not appear to be eyeing Motolla for bigger things beyond Casablanca at this point.

While there has been industry talk of Iovine and Cohen bolting from UMG after their contracts expire, Morris says the deal with Motolla is not a hedge against either of their potential departures.

“His already built an incredible career for himself,” Morris says of Motolla. “He’s starting a new chapter.”

Morris also points out that with parent Vivendi Universal now expressing a desire to hold on to its music assets, the contractual issues between Motolla and Universal should be resolved shortly.

Morris says Casablanca is a standard joint-venture label. Universal Motown has five other such deals in place with Steve Rifkind (SRC), J.P. Plu-nier and Andy Factor (Enjoy), Barry Hankerson (Blackground), Ronald and Bryan Williams (Cash Money) and Cobb (Bad Boy).

Combs brought Bad Boy to Universal in February under a three-year deal in which Universal will market, distribute and promote Bad Boy releases worldwide.

The focus for Casablanca in the foreseeable future is on developing hits, Morris and Motollas.

New signings will be announced in the next three to four weeks, with the first couple of singles to be out by the end of September, Motolla says.

As many as six albums are expected to be released under the Casablanca name within the next 18 months.

The label will feature all new artists, producers and writers Motolla has been grooming during the past four months.

The label will not market UMG-controlled Casablanca catalog acts, which include Kiss, Donna Summer, the Village People, Parliament and Captain & Tennille.

Motolla says there is no link to the previous incarnation of Casablanca, the infamous disco label founded by Neil Bogart that ran from 1973 to 84. He says the use of the name was his choice—a nod to the entrepreneurial spirit of the old label.

Entrepreneurial seems to be a calling card of the new Casablanca.

With an eye on taking advantage of corporate sponsorship opportunities, the company’s top brass include executives from the advertising and fashion worlds, in addition to more traditional A&R staff.

“There will be some people that are nontraditional types of people that have access to things that someone wouldn’t think about,” Motolla says. Staffing has not been disclosed.

“I think music is now even more about lifestyle,” Motolla says. “I will use whatever methods it’s going to take to help launch an artist.”

That includes making alliances with corporate sponsors, brokering licensing and branding deals, exploiting Internet opportunities and distributing music through alternative retail outlets.

Such thinking is not new for Motolla.

Under his guidance, Sony and Pepsi-Cola North America last year inked a broad-based cross-marketing pact to feature Sony artists in a variety of Pepsi-sponsored promotions on radio, TV and at retail.

Motolla resigned from Sony at the beginning of January. He joined what would become Sony Music Entertainment in 1998 as president of CBS Records. A year later, he was named president of Sony Music. In 1993, he was named chairman/CEO of Sony Music Entertainment.

Motolla ran management company Champion Entertainment, overseeing the careers of Hall & Oates, Carly Simon, John Mellencamp and others.

Morris recently served as executive producer of VH1 series “Born to Diva.”

Expect to get a deal,” says Lory, who was brought in after the Pop-tones deal was negotiated but before it was signed.

“I have a lot of respect for Alan as an A&R exec,” Lory continues. “But with Courtney or any superstar, you, you know, you’re in uncharted waters at a time when its market-share dominance could be challenged by consolidation among other major labels.”

That deal has since ended (Billboard, June 17.)

THE STATS

Love comes to Virgin with a solid, if not spectacular, track record. Her first full-length album with her former band Hole. “Pretty on the Inside,” sold 200,000 copies, according to Nielsen SoundScan.

The band moved from Caroline to Geffen for 1994’s “Live Through This,” which has sold 1.5 million in the U.S., according to Nielsen SoundScan. It was also named album of the year in the Village Voice Pazz & Jop Critics Poll that year.

Hole’s second major-label release, 1995’s “Celebrity Skin,” has rung up sales of 1.35 million. The title cut hit No. 1 on the Billboard Modern Rock Tracks airplay chart, while “Malibu” hit No. 3 on the same chart.

Industry observers say Virgin may have made a very smart move.

“Over the years, we’ve seen a lot of young female singers pretending to be bad girls and selling a lot of records as a result,” says Dave Alder, senior VP of product and marketing at Virgin Megastore.

Based on this fact, you can’t help thinking that there has to be market potential for a real bad girl to succeed.

And as Love herself puts it, “There is no heir apparent. There’s no one right behind me taking my place,” she says. “There’s no little Courtneys when I wake up in the morning—it’s just me.”

For Lory, taking on one of rock’s more controversial figures was a no-brainer. “In our business, we might as well be selling whatever. It’s gotten kind of boring. Courtney brings back memories of why I got into this business. It’s about breaking the rules. It’s really given me the passion back.”

And that accounts for much of her appeal, says Chris Williams, PD at modern rock WNNX (99X) Atlanta.

“She really wants to see what she’s about and what she has to offer,” he says. “She has her fans and she has another group who loves to hate her, but they’re both equally curious about what her new music sounds like. The door is open for her.”

SERIFLIC: ‘SHE WANTS TO WIN’

The lead-off single from ‘America’s Sweetheart’ is still being selected, but Seriletic expects it to be a aggressive rocker that will first go to modern rock. However, once Love has connected with her fan base, Virgin may try to cross her over to the pop charts.

She wrote much of the album with Linda Perry, who has delivered major pop hits to Christina Aguilera and Pink. Additionally, Seriletic—who has produced hits for Matchbox Twenty, Santana and Collective Soul—is producing two ballads for two non-profit organizations. Other producers are James Brown and Josh Abrahams.

Both Seriletic and Love know that pop success could result in a backlash among fans who think she is abandoning her alternative roots.

“Courtney and I spent a lot of time talking about indie cred; she thinks that’s bullshit,” Seriletic says.

“She has credibility as an artist that she’s gained from adversity. We’re not worried about people saying she’s sold out. It’s not like she’s working to dance tracks.”

And Love wants commercial success, Seriletic says, make no mistake about it. “She wants to win, and she wants to have her music heard. She is no one who has not done this deal if she didn’t.”

‘America’s Sweetheart’ will be followed by another album in fall 2004 and another in fourth-quarter 2005, Lory says.

The next record will be a live album that Love plans to record in a woman’s prison, perhaps in Ireland. Also planned as a DVD, it will include new and old material, and feature special guests. The third album will most likely be another studio album.

Love will start a U.S. tour Nov. 11. She will be backed by her band and guitarist picked from want ads that she placed in the Village Voice. Next year, she will play in Europe, Australia and Japan, and then return for more U.S. gigs.
Radio Under Fire Continued from page 1

Dickey replied. "No.

"Then why do you have a band of entertainers?" McCain asked.

"Dickey replied that the band was a "business decision. Our stations turned to us for guidance. There was a groundswell, a hue and cry from listeners.""

Barbara Brent, D-Calif., counseled: "I keep hearing you say 'hue and cry.' Well, that happens all the time in this country. There's a hue and cry every time I speak out about women's choice. That's what happens when you have a diversity of views, discourse. A hue and cry is a beautiful sound. It's the sound of freedom."

Dickey acknowledged that his local station management was "all in line," with the corporate decision.

"I don't think you know what you've done," Boxer told Dickey.

"You've motivated us to look closely at our choices. We're thankful earlier that your local staff's "fell in line," that was a good giveaway."

McCain said he was not concerned about free speech violations at local stations that had initiated their own boycotts. "But this came from corporate headquarters. That's a strong argument that First Amendment erosion is in progress." Sen. John F. Satsurr, R-N.H., said, "Radio programmers should not be in the business of political censorship. They should be in the business of promoting political discourse."

A BAN ON BRUCE

Renshaw testified that during the episode, he received an e-mail from a Clear Channel PD whom he had never met that he refused to forward.

He said that Jay Michaels, the PD at Clear Channel country station WXTX Tuscaloosa, Ala., sent him an e-mail relating to Bruce Springsteen and the band's music as support for the station's "local" radio. The e-mail said, "Bruce is a great guy."


Dickey finally said yes.

McCain then asked: "Would you do that to me?"

Dickey replied. "No.

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EVENTS CALENDAR

JULY
July 18-20, Global Entertainment and Media Summit, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4459.
July 24-26, Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7583.
July 26, A Midsummer Night’s Magic Concert Gala, benefitting 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. 664-654-4660.
Aug. 8, P&G Summit, Wyndham Bel Age Hotel, Los Angeles. network@p2psummit.com.
Aug. 9-10, 10th Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel. 615-269-7071.
AUG. 23, Sherry Hall of Fame Dinner, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3303.
SEPTEMBER
Sept. 8, Man of the Year Award Dinner Honoring Bruce Lundvall, presented by the Nordoff-Robbins Music Therapy Foundation, Esset House, New York. 212-797-2918.
Sept. 11, Fifth Annual Grammy Golf Tournament, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago. 312-786-1211.
Sept. 17-19, Second Annual Ear to Ear Da Streets Music Producer Conference, Graduate Center, City University of New York. 212-308-1628.
Submit items for Lifelines and Events Calendar to Margo Whitmore at Bill- board, 3955 Wilshire Blvd., Los Angeles, Calif. 90036 or atmush@billboard.com.
FOR THE RECORD
The executive in the photo that accompanied the “U.K. Video Industry at Odds Over DVD Price Cutting” story in the July 12 issue should have been identified as 20th Century Fox International president Stephen Moore.

LIFE LINES

DEATHS
Ricky Keller, 51, of a heart attack, June 21 in Atlanta. As founder and owner of the Atlanta recording studio Southern Living at Its Finest, Keller arranged projects for such acts as Bruce Springsteen, Train, OutKast, Pap Roach, Stone Temple Pilots and the Thorns. Keller performed on hundreds of albums as a studio musician and composed music for numerous commercials, including those for Coca-Cola and McDonald’s. “Dizeaze,” the tentatively titled second album with his band, Project Z, is slated for release on Terminus Records later this year.

James “Jim” Cotton, 56, of a heart attack, July 2 in Nashville. Cotton was a recording engineer who worked with such acts as Billy Ray Cyrus, Alabama, Shania Twain, George Jones and Tanya Tucker. He recorded and/or mixed several successful albums by Alabama through the 1980s. He also served as co-producer/engineer on several Cyrus albums, including 1992’s “Some

Gave All,” which featured the top five hit single “Achy Breaky Heart.

Behu Silvestri, 59, of unknown causes, July 5 in Coral Gables, Fla. The Latin composer/producer/arranger/pianist wrote more than 600 songs during his career, which spanned 40 years. He produced, arranged and conducted string sections for albums by such artists as Placido Domingo, Luis Miguél, English, Humperdinck, Jerry Rivera and Marco Antonio Solís.

Silvestri’s signature sound paired string-drenched arrangements with full melodies and strictly acoustic instrumentation. One of his crowning achievements was producing and arranging Miguel’s landmark 1991 album, “Romance,” which sold nearly 8 million copies worldwide and was credited with redefining the sound of traditional boleros.

“Because I only use acoustic instruments,” Silvestri told Billboard in 2001. “[my music] never goes out of style. I understand a lot of pop today never synthesizes and things. But that gets old in a year. You record an album with drums, strings, bass and piano, and you can hear it for the next 900 years.”

Silvestri is survived by six children and one grandchild.

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Azoff: ‘When All The Changes Are Done, There Will Still Be Music’

By Melinda Newman

For 30 years, Irving Azoff has been a force to be reckoned with in the music industry. He's had a direct hand in almost every facet of the business, as an artist manager, label executive, concert promoter, music publisher and merchandiser.

Never one to pull punches, Azoff has always been a straight shooter — quick to give his opinion and even quicker to back it up with action.

"He's smart, he's determined, he's clever. And he's very successful. How do you argue with that combination? His clients love him because he's brought them success and fulfilled their desires," says attorney Jay Cooper, who worked with Azoff on the proposed repeal of the music exemption to California's so-called seven-year statute last year.

Those clients include the Eagles, Don Henley, Christina Aguilera, Seal, Jewel, Journey and Walter Becker of Steely Dan. Azoff is also co-chairman of Concerts West, a role he hints will change in the near future.

As chairman of MCA Music Entertainment Group in the '80s, Azoff helped diversify the company into concert promotion, venue operation and merchandising. Following his departure from MCA, he launched Giant Records in 1989, a joint venture with Warner Music Group. WMG purchased the company in 2001, and Azoff returned full time to his first love, artist management.

Q: You've been in the music industry for 30 years. Have you ever seen times as dire as these?

A: No, this is about as bad as it gets. I thank God I got in the business when I got in and that I'm not starting now. I believe that music is a form of entertainment and when all the changes are done, there's still going to be music, so you just ride it out and see where it ends up.

Q: You just landed Jewel as a client. Her mother/former manager says the industry's tough times make the "management role as guard dog extremely important." How has your role as guard dog changed through the years?

A: The role of guard dog has changed over the years for me in that I don't feel that any one manager can do a great job for any one act anymore.

One, all of the areas of the business have consolidated, so unless they realize they're going to have to deal with you in the next week or the next month on another act, they don't really care about you.

Two, the media has become so overwhelming, you need a staff just to help you reach out and find all the opportunities. Whether it be corporate sponsorships or just impressions, you can't rely on radio or touring anymore. We have two people dealing with promotion to deal with the label and directly with radio. We've got a whole touring department, we've got our own publicity people, we've got an international division, we have a new-media division.

If you're just a manager as opposed to a company these days, I don't think you can touch all the opportunities that are available to each artist. You need massive impressions to reach the public.

Q: If the music business as we know it ended today, what would the new model look like?

A: Well, none of the conglomerates would be in the record business, because it's not lucrative enough. I think it would look more like it did in the days of Atlantic and A&M: a [number] of small companies in every area. If you're counting radio too, it would be great if we could unconsolodate every area of the business and start over. It would be healthy, but it ain't going to happen. Viacom owns every video channel; there are only a few radio chains left, only a few retail chains left.

Q: You had the option to start a new label as part of your deal with WMG. What are your plans to do that?

A: We built a deal in there for me to sign artists, but I haven't found anyone to sign in two years. I don't want to start another label.

Q: But you have stayed active in concert promotion via your affiliation with Concerts West. What exactly is your role there?

A: My role in Concerts West is very simple. I brokered a deal for Anschutz Entertainment Group to purchase Concerts West originally and played a prominent role in staffing the company, staffing Golden Voice [which AEG owns], bringing [Concerts West executives] Randy Phillips and Jay Marciano aboard. I initially served as co-chairman.

What I set out to accomplish was to help [AEG president/CEO] Tim Leiweke provide a second major option for the business of concert promotion. Now [that] the [company] is very successful, we're currently in discussions for my role to end.

Q: You've been a very vocal proponent of artists' rights, including attempting to negotiate for the artists' side against the labels in last year's proposed repeal of the music-industry exemption to California's seven-year statute legislation. Isn't your stance surprising, given that you've run record companies?

A: I've always been pro-artist. I'm pro-artist because I'm a manager and because I never imagined that the record business would end up in the hands of five multi-nationals, only one or two of which are U.S.-owned. I'm not anti-anybody; I'm just pro artist. [Going forward], we're all going to do whatever we can that's for the good of the artist.

Q: How involved will you be if the seven-year statute repeal is reintroduced?

A: The seven-year statute's far less important than a lot of other issues, like piracy and accounting. It matters, but I'm just saying it isn't the biggest problem we face.

Q: How do you feel about the Recording Industry Assn. of America's decision to sue individuals for illegal downloading?

A: I think they had no choice. I think they would have preferred not to, but it was the only route they had left, and these are desperate times and I support them in that. I hope it has an effect. You own a grocery store and they come in and shoplift stuff off your shelves; are you going to worry about pissing them off? It's stealing. People are stealing. Maybe it will wake up the judges to do their job.

Q: A number of independent retailers voiced their opposition to the Eagles making a deal with Best Buy to sell exclusively for a limited time a DVD single of "Hole in the World." Were you surprised by the reaction?

A: No. What the idiot independent retailers fail to understand is this is an audio visual device. [It contains] a 5.1 music video, a stereo music video, a behind-the-scenes of the making of the video and making of the tour. It's not a record. It's an audio visual DVD. I took the first 30 days to have Best Buy pay the initial marketing costs. We have orders through Bayside of over 150,000 that we're shipping right now on the "Hole in the World" DVD. I couldn't care less. They don't understand. They're actually making themselves look really foolish.

Q: Are you going to release the Eagles' album exclusively to one retailer?

A: What album? It's not done. I haven't contemplated that, but I can't imagine a scenario where we would. But I wish I could find a way to not give it to the independent guys. Forget about giving it to one—I wish I could think of a legal way not to sell it to the jerks that complained. You can quote me.

Irving Azoff

1990-present: founder, Azoff Entertainment
1989-2001: chairman, Giant/Revolution Records
Married to Shelli Azoff, four children
Honors include T.J. Martell Foundation Humanitarian of the Year and City of Hope Spirit of Life Award

The Last Word

A Q&A With Irving Azoff

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One Step Closer/ Linkin Park /WARNER BROS.
Somewhere Out There/ Our Lady Peace /COLUMBIA
Somebody Like You/ Keith Urban /CAPITOL

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I Believe/ Diamond Rio /ARISTA
Times Like These/ Foo Fighters /RCA
If You're Not The One/ Daniel Bedingfield /ISLAND
Sing For The Moment/ Eminem /INTERSCOPE
Raining On Sunday/ Keith Urban /CAPITOL
Big Star/ Kenny Chesney /BNA
Can't Stop/ Red Hot Chili Peppers /WARNER BROS.
That'd Be Alright/ Alon Jackson /ARISTA
Red Ragtop/ Tim McGraw /CURB
I Can/ Nas /COLUMBIA
Greed/ Godsmack /REPUBLIC/UNIVERSAL
Peaceful World/ John Mellencamp /COLUMBIA
No Me Conoces Aun/ Palomo /DISA
Adam's Song/ Blink-182 /MCA

50,000 SPINS
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Miss Independent/ Kelly Clarkson /RCA
Don't Wanna Try/Ya No Es Igual/ Frankie J /COLUMBIA/SONY DISCOS
My Front Porch Looking In/ Lonestar /BNA
Beer For My Horses/ Toby Keith /DREAMWORKS
Speed/ Montgomery Gentry /COLUMBIA
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