Gloria Gets Personal
New Album Aims For Broad Market As Enduring Star Bares Her Soul

BY LEILA COBO
MIA-—Renown is often seen as essential for longevity in pop music. But for Gloria Estefan, the more things change, the more her personal life and public persona seem to stay the same.

It's a paradox that has allowed Estefan to remain relevant and enormously popular during more than two decades of music-making. Her name is recognized all over the globe, and she has sold upwards of 70 million albums worldwide, according to her label. Still, her individual album
(Continued on page 74)

EU Chiefs Rebuff Biz On VAT Cut
Individual States Are Last Hope

BY LEO CENDROWICZ
BRUSSELES—The last remaining hope for the European music industry to see a cut in the value-added tax on sound recordings now rests with the finance ministers of the European Union member states.

On July 16, the European Commission unveiled plans to simplify its VAT rules, but it dismissed appeals for CDs to be placed on the coveted list of exemptions to the standard tax rates.

As a result, the VAT rate applied on sound recordings in Europe will continue to be in the 15%-25% (Continued on page 86)

Insurance Woes Hinder Rap Tours

BY RAY WADDELL
High-profile terrorist attacks and recent tragedies have led to an extremely difficult concert-liability insurance market. Nowhere is that more evident than in the world of rap touring.

Rap concerts have long been a tough sell for insurers, in large part because of a reputation—deserved or not—for violence.

Many say the situation has reached a point where rap promoters, venues and artists must sometimes choose between staging shows without insurance or forgoing a tour altogether.

“Hell yes, it’s a problem,” says Phil Casey, VP
(Continued on page 10-17)

Web Leaks Spur Studio Clampdown

BY CHRISTOPHER WALSH
NEW YORK—Long an artist’s sanctuary, the commercial recording studio is becoming a virtual fortress, guarding against the potentially devastating consequences of theft.

The thieves’ targets are the rough mixes, out-takes, alternative takes and finished masters that traditionally have been loosely handled, even by the artists themselves.

Leaks of this material are nothing new, but the advent of unauthorized file sharing on the Internet has greatly increased the consequences of this phenomenon.

Recent albums by Eminem, 50 Cent, Korn and Radiohead were all available online prior to release, because unauthorized copies were leaked to unknown parties.

In such cases, marketing strategies are disrupted, official release dates often must be changed and, presumably, sales are lost.

For recording studios—already affected by tighter recording budgets—this unfortunate reality has demanded new, unprecedented layers of security.

“There’s a safe now in every studio, and eventually we’re going to build those safes into the walls,” says Kelly Garver, studio manager at NRG Recording Services in North Hollywood. “We are designing a new studio with safes built right into the floor.”
(Continued on page 85)
“hardest working man in country biz” - USA TODAY

“McGraw rules the roost, New King of country music wears the crown with ease” - CHICAGO TRIBUNE

“shades of Elvis & The Beatles....” - BIRMINGHAM NEWS

“If entertainment is escapism, Tim McGraw provided the ultimate getaway for Detroit fans.” - DETROIT FREE PRESS

“No opening act, no heavy-handed patriotic overtures (just tasteful ones) and no gimmicks...more like a traditional rock concert, replete with a mid-set unplugged segment...” - ORANGE COUNTY REGISTER

“McGraw has clearly picked up the mantle of the leading country arena rocker” - CINCINNATI POST

“(McGraw) invokes the spirits of Elvis and Hank” - LOUISVILLE COURIER JOURNAL

“Elvis! Elvis who?” - MAMARERALD

“More spunk, more emotion, more poignancy, more partying, more stage moves...more of everything he needed to make this a winning concert.” - MINNESOTA STAR TRIBUNE

“One of the marks of a great entertainer is the ability to capture a sense of intimacy in any size venue. McGraw achieved this feat....” - GRAND RAPIDS PRESS

“...without having to worry about any time constraints due to opening acts, he simply got up and sang...It was what the near-capacity crowd wanted to hear, as it greeted everything he offered with a deafening roar of approval.” - Arizona Republic
Recorded performance.
In-person performance.
Staging.
Public acceptance.
Attitude.
Leadership.
Overall contribution to the country music image.

Congratulations, Tim, on the most ambitious and successful tour of your career. You continue to lead our industry in a way that makes us proud. Your team - RPM & Curb Records.
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6 AOL launches its own in-house music/video store to capitalize on its members' demand for music.

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**QUOTE OF THE WEEK**

"We have some Harry Potter merchandise in the store, but I am ashamed of it."

**BRETT WICKARD, BULL MOOSE**

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Maddonna

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Look: Who’s On DVD

‘The Kids Are Alright’ Could Smash Sales Record

BY JILL KIPNIS

LOS ANGELES—Rock’n’roll was a visceral, blood-and-guts way of life for British rock band the Who in its heyday. Pioneer Entertainment is counting on that maverick spirit to propel the sales success of Who rockumentary “The Kids Are Alright” on DVD.

The Sept, 30 debut comes during a time of heightened consumer interest in classic rock DVDs. “The Kids Are Alright” is timed to honor the 40th anniversary of the band’s first-ever recording and its first performance of a song composed by guitarist Pete Townshend. It documents the Who’s musicianship and personality through live performance footage and interviews.

The band’s trademark onstage instrument smashing and the innovative use of lasers are captured here on a newly restored print, with remixed Dolby Digital 5.1 and DTS sound.

The film debuted in theaters in 1979. It features Townshend alongside fellow band members Roger Daltrey (lead singer), the late John Entwistle (bassist) and the late Keith Moon (drummer).

Rock from this era has energized DVD retail of late. Atlantic’s “Led Zeppelin DVD” recently broke a first-week sales record in the category with 150,000 units, according to Nielsen SoundScan (Billboard, June 14).

Other recent successes include Paul McCartney’s “Back in the U.S.” (Capitol), which sold 61,000 units in its first week on Billboard charts.

(Continued on page 83)

Tour Biz Bends On Merchandise

BY RAY WADDELL

NASHVILLE—Once etched in stone, merchandise deals—specifically, the percentage of gross merch revenue artists pay venues to sell tour product at shows—have become more flexible in these increasingly competitive times.

Merchandise percentages have long been a bone of contention between touring artists and booking managers. Only a few years ago, deals in which buildings would receive as much as 40% of merch sales were commonplace.

Generally, the artists’ side of the table has questioned why such a hefty percentage should be paid merely for the right to sell their own merchandise at their own concert. “The building’s perspective has always been, in a nutshell, that without the venue, there is no show. Where muscles were once flexed, flexibility is now the norm.”

“Very few building (policies) are in stone anymore,” says Matt McDonnell, assistant director of the Mississippi Coast Coliseum in Biloxi, Miss. “The nature of the business now is you have to be smart about your revenue streams. But you also have to realize there are fewer shows out now, and you have to be able to attract the ones you can get—particularly for a secondary market.”

While 40% deals still exist, negotiations are more fluid, and the merch percentage is viewed as one only part of multifaceted agreement.

“You can’t be myopic and not realize that for some artists, the merch deal is more important than the rental deal,” says Bob Williams, president of (Continued on page 17)

‘Billboard’ Adds Christian Airplay Charts

Billboard has added two new charts, based on airplay from Christian radio stations, to its weekly menu on billboard.com.

The new charts—Hot Christian Singles & Tracks and Hot Christian Adult Contemporary—joined the Web site’s lineup July 17. Both lists are audience-based charts, compiled by Nielsen Broadcast Data Systems (BDS) in conjunction with the Christian Music Trade Assn (CMTA).

The Christian Adult Contemporary chart is determined by plays from a panel of 35 stations. Those stations, plus an additional seven top-40-leaning Christian outlets, comprise the 42-station panel for Christian Singles & Tracks.

A separate Christian top 40 chart will be considered if enough appropriate stations can be monitored.

Like most of the radio charts that appear in Billboard, the lists reflect play tracks, on a Monday-Sunday schedule. They are supervised by Wade, Jones, chart manager for the Billboard Top Contemporary Christian Albums and Top Gospel Albums charts and the country charts in this magazine and in sister publication Airplay Monitor.

“It is exciting to see Billboard recognize the impact of Christian radio with the launch of these two charts,” says Gabriel Aviles, director of the Nashville-based CMTA. “We see this as yet another indicator of Christian music’s growing importance as a major force within the music industry and in society as a whole.”

Initially, the two new charts will be refreshed each Thursday on billboard.com, but they will soon move to a Wednesday schedule.

Billboard subscribers and paid members of billboard.com can access the full 40-position charts. (At no additional cost. Billboard subscribers can get a password to billboard.com by contacting info@billboard.com or 800-440-1102.) Shorter digests of those charts will appear in the Web site’s free area.

The charts are updated each Monday on Billboard Information Network and are built throughout the week on BDS’ Encore system.

The first No. 1 on both Christian radio charts is “You Are So Good to Me” by Third Day (Essential). The band has placed five of its six albums inside the top five on the Top Contemporary Christian chart. Its 1999 outing, “Time,” reached No. 1.
### AOL Store Brings Commerce In-House

**BRIAN GARRITY**

NEW YORK—AOL is getting into the e-commerce business. The company quietly launched a music and video store on its site at the end of June. Alliance Entertainment is providing fulfillment services. AOL customers previously made purchases by clicking on a link to amazon.com. That relationship is being phased out. As part of the new shopping feature, AOL members will be able to keep their credit card and shipping information on file. Transactions can be completed in two clicks without leaving the AOL environment.

"This is the first step in a strategy the company is embracing overall," AOL Entertainment VP Bill Wilson says of the commerce initiative. He adds, "Commerce has (never) been the most seamless experience. Now we're integrating it directly into the programming, where it's almost an impulse buy." The addition of integrated shopping technology also lays the groundwork for AOL to launch a digital download store later this year. The company says it plans to offer downloads for less than $1.

AOL Music VP/GM Evan Harrison says the company wants to capture the existing demand for music and video among its members. He says that AOL programming features regularly push business to its e-commerce partners.

For instance, Harrison says, AOL First Listen programming frequently translates into the featured artist topping the charts at amazon.com within 24 hours.

Harrison says the company looks to drive its own e-commerce business through its First Listen, First Look, Sessions @ AOL and Broadband Rocks programming. Members will also have the opportunity to pre-order upcoming releases.

A more formal launch of the AOL store is expected later in the year.

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### Congress Targets FCC Rules

**BY BILL HOLLAND**

WASHINGTON, D.C.—Senators and House lawmakers are working to nullify recent media-ownership rule changes. The legislative bodies are motivated by growing public concern that the Federal Communications Commission has given media giants more power in the marketplace.

In one effort, a bipartisan group of 35 senators has started the legislative clock ticking on a seldom-used straitjacket that would allow Congress to essentially veto the rules.

In another, the House Appropriations Committee voted July 16 in a surprisingly lopsided 40-25 vote to de-fang the FCC's rule by withholding budget funds to implement the new workload created by the rule changes.

In a third, senators plan to bring legislation already passed by the Commerce Committee to a floor vote in an effort to roll back the rules.

Congress has discovered that a surprising number of constituents are concerned that the FCC's rules, approved in a June 2 vote, would allow corporate giants more control over America's airwaves and other media outlets.

A July 13 poll released by the Pew Organization shows that 50% of Americans are now aware of the FCC rule changes, and 70% of them disapprove of more media consolidation. Only 16% approve of the changes.

All of the Capitol Hill actions have the support of such public interest and artists' groups as the Consumer's Union, the Future of Music Coalition (FMC), the Recordings Artists' Coalition and the American Federation of Television and Radio Artists.

"Today was a very important vote. We're a lot farther along than I would have hoped," says Tom Maguire, an attorney for the Future of Music Coalition.

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### CCE's Perloff Resigns

**BY RAY WADDELL**

In the latest defection of a high-profile promoter, Gregg Perloff has resigned his post as president/CEO of Clear Channel Entertainment Music West/BGP.

Sources say Perloff will re-enter the independent concert promoter ranks with substantial financial backing. Perloff confirmed to Billboard that he had resigned from CCE effective July 17 and added there is no non-compete clause with CCE that would affect his next move.

But Perloff declined to discuss his future plans and who might replace him. CCE officials also declined to comment.

A protégé of pioneering San Francisco promoter Bill Graham and a top executive of Bill Graham Presents (BGP) when SFX (which was later acquired by CCE) absorbed it in 1997 for $65 million, Perloff is the premier promoter in the San Francisco Bay Area and is active throughout the Northwest.

Perloff is one of several top echelon executives who have left CCE either through resignation, contract expiration, retirement or termination.

Among the previous CCE departees and their original companies are Jack Boyle (Cellar Door), Irving Zuckerman (Contemporary Productions), Louis Messina (PACE Concerts), Rodney Eckerman (PACE), Steve Schankman (Contemporary), Mitch Slater (Delsener/Slater Presents) and Nick Clainos (BGP).

There is also much speculation (Continued on page 72)
Cuban Salsa Sensation
Celia Cruz Dies At 77

BY LEILA COBO

The July 16 death of Celia Cruz, 77, following a year-long struggle with cancer, marks the end of one of the most prolific and enduring careers in Latin music.

With nearly 80 albums to her name—the last one recorded a scant five months before her death—Cruz was probably the single best-known and most influential female figure in the history of Afro-Cuban music.

Recognized worldwide as much for her extravagant, flamboyant outfits and colorful wigs as for her trademark cry of “Azucar!” (sugar!), Cruz’s trump card was nevertheless her extraordinary voice.

“Forget about getting her behind a mic. She’ll turn anybody out,” singer Marc Anthony once told Billboard.

Indeed, Cruz adamantly refused to lip-sync, even during live TV shows.

“I can’t go out there and pretend,” she told Billboard in 2000. “In Cuba, I worked with a man named Rodríguez Neira, who was the choreographer of the Tropicana. He wanted a singer to sing and a dancer to dance.”

Cruz’s recorded legacy is a veritable history of Latin music, from her days with Cuba’s legendary La Sonora Matancera to her recent rap/salsa hit “La Negra Tiene Tumbo.”

Cruz was still on the charts the day she died. This issue, her “Hits Mix” album is No. 1 on the billboard Top Tropical Salsa Albums chart.

The second-oldest of 14 children, she was born in Havana, Cuba, and began singing in amateur contests as a child.

Her big break came in 1956, when she was called in to replace the lead singer of the legendary La Sonora Matancera, arguably the best salsa band of all time.

Cruz gained international acclaim with La Sonora and remained with the group for 15 years, eventually marrying lead trumpet player Pedro Knight.

Following the Cuban revolution, she settled in New York in 1962 and was never allowed to return to her home country.

Cruz’s career flourished in the U.S., first through her association with Tito Puente’s Tico Records and later, more successfully, with Fania Records. Cruz was especially fond of her recordings with Johnny Pacheco, whose sound, she said, reminded her of La Sonora.

Although Cruz remained a popular and venerated figure—in 1987 she received a star on the Hollywood (Continued on page 73)

Multi-Talented Jazz Legend
Benny Carter Dead At 95

BY CHRISS MORRIS

LOS ANGELES—Saxophonist/arranger/composer Benny Carter, one of the pre-eminent jazz artists of the 20th century, died July 12 in L.A. of complications from bronchitis. He was 95.

Born Aug. 8, 1907, in the Bronx, N.Y., Carter was a largely self-taught musician who played c-melody saxophone before taking up alto as his principal instrument in the 20s.

He became known as an adept soloist with a pearly tone second only to that of Duke Ellington’s altoist Johnny Hodges, who called Carter “the greatest alto saxophone player in the world.”

Among the most versatile players of his day, Carter excelled on trumpet, played trombone, clarinet and piano, and even sang occasionally.

After stints with Earl Hines and others, he made his first major mark in 1930 as a member of Fletcher Henderson.

(Continued on page 86)

One More ‘Blues’ For PBS

BY CHRISS MORRIS

LOS ANGELES—Martin Scorsese has no monopoly on the blues on PBS this year.

Beginning Aug. 1—almost two months before the premiere of “The Blues,” PBS’s heavily promoted seven-part series executive-produced by director Scorsese (Billboard, July 12)—public TV affiliates will begin airing “Blues Story,” a one-hour show produced and directed by Jay Levey.

The program, executive-produced by Levy and Richard Foss, CEO of Shout Factory, will be aired Sept. 29 on DVD (the day after the debut of “The Blues”) by the Sony-distributed catalog imprint, in an expanded 90-minute version. The same dual-label will also release a two-CD companion to the show.

“Blues Story” has its genesis 12 years ago, when Levey, the former manager of Dr. Demento and current manager of Weird Al Yankovic, approached Foss, then (Continued on page 80)
Beyond The Dixie Chicks

The Dixie Chicks are one of the hottest acts going, but one of their lasting contributions to the music industry may well be contained in a record of a different sort: the Congressional Record.

In the weeks after lead singer Natalie Maines told a London concert audience that she was ashamed that President Bush was a fellow Texan, the group was subject to an ugly crusade reminiscent of the early days of rock 'n' roll and the McCarthy era.

Even more disturbing was the role that radio—and, more importantly, large radio chains—played in retaliating against the group and fomenting public outrage.

Whatever you may think about Maines’ comments, it’s clear that her First Amendment rights were abused. In that regard, her remarks should become the catalyst for a much-needed wider debate in Congress about how the radio industry does business in the age of consolidation.

At Senate hearings July 8, Cumulus Media—which owns some 270 radio stations—was the latest to be caught up in the backlash over the power that large radio conglomerates hold to curb free speech and to punish those with whom it disagrees politically.

In a riveting exchange, Senate Commerce Committee chairman John McCain, R-Ariz., compelled Cumulus chairman/chief executive Lewis W. Dickey to acknowledge that the chain by corporate fiat had ordered the Dixie Chicks off the air at all 50 of its country stations.

Sen. Barbara Boxer, D-Calif., said the decision by Cumulus and Cox Radio to ban the Dixie Chicks was similar to the blacklistng of Hollywood artists during the McCarthy era in the 1950s and the burning of books in 1930s-era Germany.

Sen. Renschaw, who manages the Dixie Chicks, told the committee how his office had received death threats during the ban and how he had uncovered evidence that right-wing groups had orchestrated the campaign. Renschaw, who spoke on behalf of the Recording Artists’ Coalition and other artists’ groups, should be commended for testifying so candidly. He is clearly counting radio’s wrath.

Today, the radio industry wields tremendous power over the record industry. This is especially true for country music, which has far fewer outlets to publicize new artists compared with pop music, for example.

Unchecked music piracy, three years of declining sales, record label cutsbacks and spiraling operational costs have only served to tip the balance of power further in favor of radio.

Last week in Nashville, the frustration toward the industry was palpable on Music Row. While the Dixie Chicks are an extreme example, record restless pressure from the large radio chains, if in far more subtle ways, to pay for. As always, the implied threat is that they won’t be able to get their records on the radio.

By her outspokenness, Maines focused public scrutiny on a dirty little business. For that she should be commended. As for Congress, it needs to look beyond the Chicks episode and investigate how radio as a whole conducts business.

Whatever you may think about Maines’ comments, her First Amendment rights were abused.
Suicide Bombers And Harsh Regimes Can’t Stamp Out Hope, Freedom

When Terrorists Target Musicians

When the Islamic suicide bomber recently attacked Mike’s Place, the most popular blues club in Israel, he hit the fundamentalist version of the daily double. Not only did he kill Jews, he also killed musicians.

The modern-day Islamic terror movement has a very broad agenda. They want to pave the way for creation of an ideologically pure Islamic state throughout the entire Middle East and arguably the world.

But they also want to cleanse the world of all unholy behavior. To them, nothing is more unholy and anti-Islam than decadent Western music.

According to the Jerusalem Post, in addition to the bomber, three Israelis lost their lives in the April 30 attack, and scores were wounded, some seriously. Of course, Mike’s Place was a mess.

Many of the wounded had embedded somewhere in their bodies the trademark of the modern-day Palestinian terrorist bomb-maker—nails, shards of metal, ball bearings—the added touch of a murderer determined to inflict as much death and pain as possible. There is no greater sign of evil than the now very familiar X-ray of a wounded terrorist victim with nails throughout their body as if they ate the metal instead of having it burst into them in an instantaneous flash. Sometimes the nails are dipped in rat poison.

When the Taliban seized power in Afghanistan, they outlawed music—not just Western music, but all music. Performing music or even listening to music during the Taliban reign of terror often resulted in a death sentence. Afghan musicians kept their instruments in secret hiding places. Merchants buried their CDs, tape decks, record players—whatever. But of course some were found, and musicians were executed, tortured or imprisoned. When the U.S. liberated Afghanistan, the first expression of freedom for some Afghans was to turn on the radios to start playing an instrument.

Of the three who died at Mike’s Place, two were musicians and one was a waitress. The house band was onstage when the suicide bomber hit. Yanay Weiss, considered by some at the club to be one of the best blues guitarists in Israel, and Ran Baron, a comedian/musician, were killed instantly, along with waitress Dominique Hass. Other musicians were wounded. No one knows when they will be able to perform again.

One week after the bombing, the club reopened with a memorial service and celebration that included moving speeches, religious music and, of course, a very strong dose of blues music. The club was packed with old customers, musicians, politicians, even foreign dignitaries, because Mike’s Place was a favorite hangout for U.S. and British expatriates and embassy personnel.

The Israeli blues band SOBO performed. Videos of the dead were shown, and tourists were abundant. Orna Weiss, Yanay’s widow, was there with their two sons. A tape of “Etmo”—a song written by Baron—was played. When Baron’s body was found, the words to the song were found on a piece of paper in his pocket. Apparently, he recorded the song for the first time that very day.

The Jerusalem Post writes that the story of Mike’s Place has touched Israel and the world in ways that could not have been foreseen. A filmmaker was in the process of producing a documentary on the club right before the attack. Film clips of the performers and others at the club were prominent at the memorial service, as they were on Israeli TV. The club’s Web site received more than 80,000 messages of support.

One was from the original owner of Mike’s Place, Mike Vijodo. His message is a stark reminder that musicians, clubs, music fans and all those doing nothing more than having fun are on the front line in the war against terrorism. His message was simple: “Keep on truckin’. Do not lose hope. Remember, living well is the best revenge.”

So while terrorism and modern-day Islamic fascism continue to confront us at every turn, including a devastating attack on a rock concert in Russia just a few weeks ago, there are clear signs of hope. They are playing music again in Afghanistan, in the Middle East and Mike’s Place is open for business.

Jay Rosenthal is a music attorney with Berliner, Corcoran & Rowe LLP in Washington, D.C. He is also co-counsel to the Recording Artists’ Coalition.

Music Books Can Provide Education, Too

It was with great interest that I read Chris Morris’ article, “Music Books: A Tough Sell” (Billboard, July 1). I am the managing editor of two imprints that are devoted to music: Schirmer Trade Books and Omnibus Press (part of Music Sales Corp.).

There are two points that weren’t made in the article, and I feel they’re worth mentioning. The first relates to marketing books about “blockbuster” artists. The second point concerns music books and education for musicians.

In the article, Bob Nirkind of Billboard Books pointed out that music fans don’t necessarily want to read about the bands they listen to on a daily basis. That is true. Let’s face it: A real fan (someone who will plunk down $19.95 for a book) already knows everything there is to know about the band. Unless a book is penned by the musician himself or by an author who has insider knowledge, only the books centered on “blockbuster” artists are a sure bet.

Now consider that there are fewer

blockbuster artists because the major labels put less emphasis on artist development each year. If the music industry doesn’t focus on growing their artists for the long term, music book publishers have fewer icons on which to wax philosophical.

It’s also important to note that today’s musicians are incredibly savvy when it comes to alternative promotional vehicles, including books. Many top-name [acts]—the Rolling Stones, Gene Simmons, Yanni, Jimmy Buffett, Britney Spears, Tim McGraw, etc.—have written a book or two themselves, making it more difficult to market less-definitive works by other authors.

Selling books hasn’t been an easy task for any publisher over the past year, but those of us marketing to a niche do have a slightly higher hurdle to jump. That doesn’t mean, however, that there aren’t sales records to be broken.

For example, Morris’ article didn’t mention the educational market. Without adding that facet to the mix, one can’t get an accurate picture of music book publishing. For us at Schirmer, colleges with music programs and educational facilities offering technical certification to audio engineers and the like make up a large portion of our special sales. Such titles as our “Listener’s Companion: Great Composers and Their Works” by Nicolas Slonimsky and Electra Youke and the industry handbook “Music, Money, and Success” by Jeffrey Brabec and Todd Brabec stay healthy in our backlist because of consistent orders placed by learning institutions.

And let’s not forget that people want to be inspired and entertained as they are educated. An avalanche of “how to” books lands on reviewers’ desks every day. Books that demystify some aspect of the music business or the making of music are generally very successful when written in a friendly, authoritative tone by an expert.

Music enthusiasts at all levels are interested in these books, whether they are attending a college of music, a continuing education course or simply honing their craft in the privacy of their bedroom studio.

It’s one thing to read about how Motley Crue got its first big break. It’s quite another to be handed the building blocks from which to create your own opportunities. Seriously, as a musician, which book would you want to read?

I agree that this business of music books isn’t easy, but neither is the business of music itself. Publishers who focus on the creation of products that will inspire a new generation of music fans and musicians will be the heroes in my book.

Andrea Rotondo
Managing editor
Omnibus Press/Schirmer Trade Books
New York

No Fan Of Our New Fonts
What are you all thinking with these layout changes? The over-use of color, kick boxes and the new cheesy-looking fonts are interfering with my enjoyment of the magazine. Please give me some credit for having a fairly adult-level attention span and cut the crap. More text, less graphics, please!

Kay Clary
Combination PB
Nashville
NEW ARTIST SHOWCASES

CA-LIBE
THE ROYALTY NETWORK

JAH'KISTA
SAMO ENTERTAINMENT

BIANCA
MIRACLE STREET NMT.

OVER 25 million listeners will hear on-site artist interviews, daily event recaps, the Awards Show and more on AURN's entertainment, shows, including:

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SUPERSTAR
MUSIC WORLD NEWS, KIM LAMPKINS
WRLS, NEW YORK
KMJQ, HOUSTON
WEDR, MIAMI
WAMO, PITTSBURGH
WKBW, WEST PALM BEACH
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Back From 'Dead'
Howard Tate Returns After 30 Years

BY CHRIS MORRIS

LOS ANGELES—The story reads like the stuff of fiction: A soul singer cuts some legendary recordings then disappears. Many believe he's dead. But a series of chance encounters leads to his rediscovery, and he cuts a new album with his original producer and begins a renewed career.

That's Howard Tate's story, and it's true.

Tate's powerful new Private Music album, "Rediscovered," released July 1, is the Philadelphia-bred vocalist's first album in 30 years. It ends a long period of obscurity and hardship for the gifted soul performer.

Tate won fleeting fame and a devoted cult of fans with his late-'60s work. His 1967 debut, "Get It While You Can," spawned a renowned cover of the title song by Janis Joplin. But, after releasing a self-titled Atlantic album in 1972—recorded, like his debut, by Philly producer/songwriter Jerry Ragovoy—and a 1974 Epic single, Tate disappeared.

Today, the singer says he exited the music business because he wasn't getting paid for his work. "I got really disgusted with the business, and that's what made me walk away," Tate said.

Ragovoy, left, and Tate: An emotional experience

"I went back to college and majored in business administration," he recalls. "We had a house fire, and I lost a daughter in the fire. I started drinking and smoking marijuana, and that led to cocaine. That's a downhill journey, let me tell you. In fact, I ended up homeless for eight, nine years.

"In '93, I had an experience with God, and he brought me out of that terrible subculture that I had fallen into. He called me to the ministry in 1994." By 2001, Tate was heading the Gift of the Cross Outreach Ministry & Church in Willingboro, N.J. He had lost all contact with the music business. But a chance encounter in a church with Ron Kennedy, a former member of Harold Melvin & the Blue Notes, led to an interview with Phil Casden, an R&B DJ at oldies WNJC Sewell, N.J.

An English journalist subsequently contacted Tate and then called Jerry Ragovoy to interview him about his work with the singer.

Ragovoy recalls, "I said to [the writer], 'You know, I've been looking for Howard for about 10 years. I can't find him.' [He said], 'Really? I spoke to him yesterday!' I said, 'What? You've got to be kidding!'"

Ragovoy, who now lives in the Atlanta suburb of Alpharetta, invited Tate to cut new tracks.

TO OUR READERS

The Beat is on vacation and will return next week.
Madlib ‘Invades’ Blue Note’s Catalog

Turning over the vaults of one of jazz’s most famed labels to a rapper seems a little unconventional, but that’s just what Blue Note Records has done.

The label provided access to its repertoire to Madlib, an eclectic MC/producer known for projects like Lootpack, Quasimoto and Yesterday’s New Quintet, released mainly on the Los Angeles indie label Stones Throw Records.

The result of Madlib’s time spent with the Blue Note catalog is his debut for the label, “Shades of Blue: Madlib Invades Blue Note.”

Released June 24, the 16-track set is a compilation of Blue Note recordings that the California-based Madlib has either remixed or reinterpreted.

Madlib says he had been working on some jazz tracks, which Stones Throw founder and president Peanut Butter Wolf shared with Blue Note director of A&R Eli Wolf. When the Blue Note exec heard Madlib’s jazz recordings, “he had the idea of me doing some remixes, so we linked up.”

Madlib was given free rein over the entire Blue Note catalog to choose the tracks for the set. “He sent me the whole catalog—every record they ever put out and some stuff that was unreleased,” Madlib says. “I picked out a bunch of stuff, and they sent me what they could. There’s a lot of stuff that I have that didn’t make the album.”

“I wanted to take more of the funkier stuff from the ’60s and ’70s, the funkier side of stuff that you don’t really hear about,” he adds. Among the material he chose were tracks from Gene Silver & the Three Sounds (“Slim’s Return”), Wayne Shorter (“Footprints”) and Donald Byrd (“Distant Land” and “Stepping into Tomorrows”).

Madlib says he really enjoyed mixing down the latter Byrd track. “It’s a Laurence Mizell production. I listened to every instrument and everything they did up in there, and it’s crazy!” he observes. “There were 48 tracks of that stuff, and I just picked out certain things that I wanted, like the bass, the drums, a couple of the vocals and a few other instruments. Other than that I just left it raw. I threw a couple of breaks in there and just made it hip-hop.”

The project debuted last issue at No. 9 on the Contemporary Jazz Albums chart; it has sold 6,000 units to date, according to Nielsen SoundScan.

So, will there be follow-up “Shades of Blue” compilations? “We’ll see how it goes,” Madlib says. “I have a lot more stuff that we could do, but we’ll see what happens. Hopefully, the people can relate to this one.”
Christian Music Sales Dip 10% In First Half

Tough times are catching up with the Christian music industry. Through the late ’90s and early in the millennium, sales of contemporary Christian/gospel music product were exploding. But in the first half of 2003, sales have slipped 10%.

According to Nielsen SoundScan, sales of Christian and gospel music came in at slightly more than 21 million units, compared with almost 23.5 million units during the same period in 2002. There were 12 million-plus units sold at mainstream retailers, representing 58% of all Christian music sales.

Despite the downturn, the genre continues to maintain its market share in the overall music industry. Christian and gospel music sales represent 7.14% of all music sales, which puts the genre ahead of Latin, jazz, classical and soundtracks.

Provident Music Group president/CEO Terry Hemmings attributes the sales dip to “a lack of major new artist product in the stores.” Hemmings says Third Day’s “Offerings II” has done well, but “in terms of a studio record that has been explosive or a new artist that has been explosive, we really haven’t seen that this year. So store traffic is down.”

Hemmings also observes that the “general malaise in record sales is hitting us now. It’s the same pattern that the mainstream experienced, but the first two years that mainstream sales were down, we weren’t impacted.”

Gospel Music Assn. president John Styll says the slowdown isn’t a surprise, because “gospel music sales are being affected by the same issues as the rest of the music industry—an uncertain economy and music piracy.”

Hemmings sees better music as the solution to improving sales and combating piracy. “I think we’re producing records that consumers are having difficulty assigning value to,” Hemmings says. “If they can’t assign value to it, then ‘free’ looks like a pretty good deal. The fact that we’re allowing them to buy singles—which are the songs they wanted from the albums in the first place—and they’re buying them tells us [that] maybe we’re not making records with enough content to drive acquisition of the full album.”

Hemmings is optimistic that sales will pick up during the second half. “We’ve got a big fall, not just our release schedule but EMI’s and Word’s. There are some big records coming, but it’s going to be pretty dry until September in terms of new releases. Then I think next year is going to be a fantastic year.”

Amy Grant, CeCe Winans, Michael W. Smith, Nicole C. Mullen, Jump5 and Shirley Caesar are among the acts with new product in the pipeline.

Styll also sees a continued interest in worship music and observes that “nearly half of the top albums are worship records, telling us that our consumers desire a real connection to God with their music and are actively seeking music that extends their church experience into daily life.”

SINGINGS: Mars ILL has signed with Coret Records and will have a new album, “Backbreakanomics,” out Aug. 19. Jars of Clay has signed with Nettwerk Management, the Vancouver-based company that also represents Avril Lavigne, Coldplay and Barenaked Ladies. Erin O’Donnell has signed with Inpop Records. Her label debut streets Oct. 21.

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Gospel Producer Bady Makes Vocal Debut

For nearly two decades, Percy Bady has built a solid foundation in the gospel music arena penning hit songs—for everyone from BeBe & CeCe Winans and Yolanda Adams to the Thompson Community Choir—while becoming one of the industry’s most sought-after producers in the process. But with the July 22 release of his debut project, “Percy Bady Experience” (Gospo Centric), Bady is finally doing for himself what he has so ably done for others.

Gospo Centric CEO Vicki Mack Lataillade—who had signed Bady to a writer’s deal—overheard him vocalizing tunes as he was laying tracks for an upcoming project when she decided to sign him to a recording/artist deal as well.

“No matter how anyone else sings his songs,” Lataillade points out, “no one can interpret them like Percy.” Bady says, “I come from a more traditional background, but my exposure over the years has been so broad that I wanted to make sure this album encompassed everything I liked, as well as things I knew would move people.

As to whether the success of this project determines the direction of the veteran Chicago-based producer, he explains, “This is not so much me trying to start a career as an artist as it is simply having something to say and my own way of saying it.”

JOE’S SEASON: Coming this month from Integrity Records is “Speak Life,” the latest project from Joe Pace and his Stellar Award-winning Colorado Mass Choir. The project—featuring guest vocals from Rance Allen (on “Hold On”) and Take 6’s Joey Kibble—has been generating buzz throughout the gospel radio community because of the interactive component of its title track.

As Pace “speaks life” in a closing segment of the track—speaking about positivity—gospel announcers are encouraged to do the same, as are listeners, who can call in to share their own experiences. Response to the song and campaign has been exceptional, according to Integrity Gospel GM Jackie Patillo, who adds that the biggest part of the national marketing campaign is to brand the song as gospel’s next national anthem.

“This is Joe’s season,” Patillo says. “You can hear it in the power of the song, and you can see it in his growth. There’s real maturity in the songwriting, and the production is near-perfect.

There is so much more to him than choir director—and that’s what more and more people are getting a chance to see.

BLAZING NEW TRADITIONS: Donnie McClurkin’s Back to Holiness Ministry and Music Conference seems to be becoming another industry tradition. The third installment of the annual three-day confab—which features workshops, seminars, ministries and showcases—is set for Thanksgiving weekend (Nov. 27-29) in Orlando, Fla.

Some of gospel’s biggest names have already signed on, including Kirk Franklin, Yolanda Adams and Tramaine Hawkins. Also gaining steam is Dr. Bobby Cartwright’s Gospel Superfest, a series of four one-hour-long TV specials scheduled to air later this year on ABC, CBS, NBC, Fox and UPN affiliates in 174 markets, including Los Angeles, New York, Chicago, Washington, D.C., Atlanta and Chicago.

Now in its fourth season, Gospel Superfest is gearing up for its fifth TV taping, slated for Sept. 26-27 in Atlanta. Headliners include Take 6, Karen Clark Sheard, Hezekiah Walker, Dottie Peoples and Byron Cage.

BARNES’ TIME: Building on the sentimentality of a tribute to his father—Bishop F.C. Barnes—Luther Barnes & the Sunset Jubilaires’ June 24 release of “It’s Your Time” is catching on at traditional gospel radio. The track “Tribute to Dad” is a medley of some of Bishop Barnes’ greatest recordings, including “God Will Heal the Land,” “Teach Me to Wait” and “He Was There Just in Time.”

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Phair Leans Toward The Mainstream On New Set

BY TODD MARTENS

More than 10 years after the release of her first album, 30-something Liz Phair is positioned to be the next Avril Lavigne—and she doesn’t mind a bit.

Her new, self-titled set on Capitol—which takes the alt-rocker in a decidedly mainstream direction—represents me trying to get the voice of an authentic woman where young girls will hear it,” Phair says.

“I feel very frustrated with music and women and their role. I hope to God I can take my name at the end of this and make my own little recordings, but nobody made me do anything. If you hate this, point at me.”

In fact, whether the new album, released June 24 (to opening-week sales of 63,000, according to Nielsen SoundScan), fails or succeeds, Phair insists she’ll win either way.

“A few years ago, I waged a campaign to get off the label,” Phair says. “If I only sold 100,000 records, I’d still make more money than if I sold 1 million on a major. Major labels give you a lot of flattery and perks, but you’re not an entrepreneur, and once you get in your 30s, that bothers you. It bothers me.

Capitol, however, wasn’t ready to cut Phair loose. Her 1994 debut for the label, “Exile In Guyville,” sold 401,000 copies, according to Nielsen SoundScan, follow-up “Whip-Smart” moved 393,000, and 1998’s “Whitechocolatespacerg” sold 260,000 copies. Convinced that she could yet be made a pop star, for the new album the label introduced her to songwriting trio the Matrix, which co-wrote and co-produced much of Lavigne’s Arista debut “Let Go.”

The pairing resulted in four songs on Phair’s fourth effort. The album sees the singer/songwriter shying away from the oddball melodies and conversational lyrics that marked her earlier work. Instead, the new album shimmers with major-label gloss.

“At one point [then Capitol president] Roy Lott was like, ‘We want a verse-chorus-verse-chorus-bridge-double chorus. So I was like, ‘If that’s what you want, fine.’ I’m still writing all those quirky, weird songs. They just don’t reach people.”

Yet how can an artist who is frustrated with the major-label system be comfortable as part of it?

“I’m in a win-win situation,” Phair says. “If this record goes, I can do things on my own. But if this record doesn’t go, then Capitol will drop me because of the amount of money they’ve spent on it.”

While Phair is proud of her work with the Matrix, she knew that there would be compromises.

“The Matrix were told by Capitol that they would only get paid if they wrote hit-type songs,” Phair says. “Don’t kid yourself—that’s what I’m getting told, too. I knew if I wanted promotional dollars, I would have to turn in something to get on radio.”

It took some time for Phair to get used to her new restrictions, the Matrix’s Lauren Christy says. For the first single ["Why Can’t I"], she was like, “I love this, but this is such a big chorus. Can I do that?” We’re like, “Of course you can. The song might sound a little bit like Avril Lavigne, but what she’s saying is really edgy.”

Still, Phair anticipates a backlash from faithful fans. To placate those fans, Capitol will release a six-song, online-only EP, collecting some of the less mainstream fare that Phair recorded.

Purchasers of her new album can download the songs with a special code. Additionally, Capitol placed Phair on tour with the Flaming Lips, where she performed a brief acoustic set to introduce the new songs.

“By touring with the Flaming Lips, she’s really playing in front of her original audience,” says Sharon Lord, Capitol’s senior director of marketing. “It gets her back in the minds of everyone before her full tour,” which launches July 21 in San Francisco.

“If I’m going to be on a major label,” Phair surmises, “then I’m going to be the queen bee and have fun with it.”

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Cappuccino

Tate

Continued from page 11

Tate to lunch while he was in New York and asked him to visit his Funk Foundation Studio.

“I didn’t even know if I could sing,” Tate confesses.

“I said, ‘Why don’t you fly down and let me hear what you sound like?’” Ragovoy says. “I had no idea what to expect. There is a reality: The older you get, your voice goes. He opened his mouth—I couldn’t believe what I was hearing. I said, ‘My God, Howard, nothing has changed!’”

Using his own money and studio, Ragovoy embarked on a new album with Tate. Ragovoy, whose songs are published by Tune Room In/ASCAP, wrote or co-wrote 11 of the album’s 12 songs. (A cover of Prince’s "Kiss" fills out the set.)

As the album was in progress, Tate began performing live. He was introduced onstage at the San Francisco Blues Festival by one awowed fan, Elvis Costello.

Tate says, “I said, ‘Elvis, would you write me a song? Just like that. ’Cause I knew he was a great writer. He said, ‘Soon as I get home, Howard, I’m gonna write it.”

The Costello/Ragovoy composition “Either Side of the Same Town” was the last song cut for "Rediscovered."
TUNE UP FOR CLASSICAL MUSIC

Music

McDonald

Continued from page 11

After playing a gig in England in fall 2001, McDonald was approached by UMI senior VP of marketing and A&R Max Hole, international A&R manager Tony Swan and international product manager Iain Snodgrass.

"Even though similar things have been suggested to me in the past, there was just something about the fact that it was the Motown catalog," McDonald says. "It was a little different then my bringing an idea to the record company. It was liberating that it wasn't my idea."

Hole says the concept was born during an international A&R meeting. "We came up with the idea of trying to get a great singer to do songs from the golden Motown era. Michael McDonald's name came up, as he is an instantly recognizable and wonderful singer. We are constantly on the lookout for A&R concepts that we can place with someone who is a household name but perhaps has lost their audience. Michael and these songs seemed a perfect fit."

The album, released May 6 in the U.K., debuted at No. 29 on the album chart and has sold more than 50,000 units.

LABOR OF LOVE

Coupled with the "emotional angst" that McDonald says he goes through whenever he enters the studio, tackling some of the world's best-loved and best-known songs was enough to give him pause.

"I don't know that I really thought that I could bring anything new to these songs—but someone's going to do this record, and damn it, I wanted to give it a shot," he says. "I figured if I wasn't the right guy, everyone would know it and we'd be out a plane ticket and they'd send me home."

Climie and McDonald deliberately stayed true to the originals while recording outside of Nice, France. "There were moments at first when we were trying to keep them all in the original keys, but we [ultimately] lowered 'I'm Gonna Make You Love Me.' It was just frustrating," McDonald says.

While he was in the studio, UMI began looking for the right U.S. home among the Universal Music Group's labels. Initially, it seemed to be headed for Epic.

"Our first impression is we love the idea, but we're very scared sometimes of messing with the Motown legacy," says Andrew Kronfeld, executive VP at Universal Motown Records Group.

"But after the recording was finished, we felt it was up to snuff for Motown. He honored the tradition.

In addition to airplay, the U.S. campaign will be greatly TV- and touring-driven. McDonald will be the focus of a "Soundstage" episode that will begin airing on PBS stations July 24. Additionally, Motown has coordinated a direct-response TV campaign that began in mid-June.

While the music is different, Motown is hoping McDonald's project can connect with audiences in the way that Rod Stewart's album of standards has struck a chord with millions of fans.

"This is analogous to Rod in that when you put the right record together, there's a sleeper audience out there that will come to stores and support the artist if you market it properly," Kronfeld says. "J Records did a top-flight campaign for Rod, and we can learn a lot from that."

For McDonald, any exposure creates more opportunities for him on the road. "The [airplay] makes a definite difference. It brings with it all kinds of things that are positive, not the least of which are the type of gigs we'll do. We could get the chance to play before more people."

He began a U.S. tour, booked by the William Morris Agency, June 28 in Virginia.

"Motown" is the first in a three-album deal with UMI. McDonald is already looking forward to his next project. "It could be an album of new material or it could be another album of covers, if this is really successful," he says.

McDonald's last studio album, "Blue Obsession," came out in 2000 on Ramp Records, the label he started with actor Jeff Bridges after departing his longtime home, Warner Bros. (McDonald released a Christmas album as a one-off through MCA Nashville in 2001.)

"When we started Ramp, I don't think I meant that I wouldn't be on another major label," McDonald says. "Ramp was an experiment for us that was a good one. I think I learned more about the record biz through that process than I ever had before."

For the past several years, McDon-

ald has found a new outlet through smooth jazz stations, a format that has been embraced by many adult R&B fans. He's appreciative of any audience and says that he long ago quit being concerned about which musical hole he fits into.

"I used to worry about things like that—about being perceived in a certain way," he says. "I've come to learn that music speaks for itself. No matter what anyone else thinks, if someone appreciates what you do, whether it's 10 people or a million people, it's all good—because the only reason you make music is to have someone appreciate it."

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Blossom Renovations Raise Facility's Capacity, Profile

BY SUSANNE AULT

The 35-year-old Blossom Music Center, one of the country’s oldest amphitheaters, continues to bloom following a $17 million renovation. “We used to have the 3,624 lawn seats and 1,106 reserved seats, increasing the Cuyahoga Falls, Ohio—venue’s total capacity to 23,500.”

These changes instantly made Blossom even more competitive in the greater Cleveland marketplace, where the only other music-centric facility with more than 20,000 seats is the 21,000-capacity Gund Arena in nearby Richfield, Ohio.

Tom Consolo, manager for Journey and R/C Speedwagon, notes that his acts’ summer tour with Styx would have headed to Gund if it had not been for Blossom’s update. It’s “cool what they did. They made it possible to bring more shows in,” Consolo says. “Before, there was no room to move things around for set changes. To make the building that already existed and making it better was a damn good idea and money well-spent.”

“Blossom could have gotten along the way it was for a long time. They don’t have competition [because of] the size of building that they are,” says Styx manager Charlie Brusco. (The band recently played a sold-out show at the venue.) “But it seems more comfortable backstage. There’s a nice big catering area. Those little things in the bump and grind of being on the road make you remember which amphitheater is which.”

LARGER CAPACITY

The hiked capacity led Chip Hooper, booking agent for Dave Matthews Band at Monterey Peninsula, to start selling additional 3,625 lawn tickets for sale about 10 days before the June 21 show.

That night, DMB correlated the largest rock concert attendance in Blossom’s history. This potential for bigger sellouts may mean juicer merchandise and concession revenue for Blossom. With a $15 shirt inventory, it was

“Bob Shep, VP of House of Blues Concerts, which manages and exclusively books the building. “We took great care [in] increasing the capacity to make sure venue access was n’t a problem. But Dave [Matthews’ show] went off without a hitch—it was flawless.

“I think when you talk about the music business, the economy is always a concern,” Shea adds. “But if you enrich the consumers’ experience, they will that much more of an enjoyable time seeing a concert. And they will come back again.”

He is the first to admit the changes weren’t urgent. “Blossom was still incredibly functional. All we can say is that what was one of the most beautiful sheds is now more so.”

But HOB decided the renovation was necessary for the continued robust commercial and physical health of the building. “Because of the age of the facility, we couldn’t continue to operate as it was. In the long run, it costs you more money if you put Band-Aids on everything,” says David Carlucci, GM of Blossom and HOB Concerts Midwest.

Because no repairs were urgently needed, the time between the first conversation about renovation and its completion was more than a year. Carlucci says he first began recon- struction talks with the Cleveland Orchestra, the venue’s owner and main tenant, 11 years ago, when he became Bloom’s GM. He had to wait until 1995 that blueprints were developed. Two years ago, 69-foot-wide stage extensions were built. Then between September 2002 and last May, 80% of the other improvements were completed. Together, these two phases cost $17 million, which is close to what an entirely new small to mid-sized venue would cost, according to HOB executives.

Since Blossom has been the permanent home to the world-renowned Cleveland Orchestra for 35 years, constructing something new in its place was out of the question.

“There is such a rich history,” Shea says. “It was one of the original outdoor sheds in the U.S.”

RAISING MONEY

The nonprofit Musical Arts Astra, parent company for the orchestra, raised the lion’s share of the money for the project. Grants it received between 2000 and 2002 included $6 million from the state of Ohio and $3.1 million from the Blossom Family Foundation.

Despite covered much of Blossom’s main infrastructure improvements.

Major lawn landscaping paved the way for the new lawn spots. The backstage area was overhauled by installing an elevator and new dressing rooms and bathrooms. Giant video screens with two robotic cameras were placed onstage, and the lawn’s sound system was upgraded as well.

HOB paid for enhancements that it considered to be revenue-generating. Carlucci says. That included the addition of the stage extensions. Plus, HOB’s contribution brought in the new reserved seats.

“Raising money is a huge challenge, especially in this economic environment,” says Gary Hanson, associate executive director of the Musical Arts Astra. “But we tapped into an extraordinary love for Blossom in the community. The Cleveland Orchestra is one of the most important local landmarks in northeastern Ohio.”

Hanson adds that the $17 million is just half of an overall master scheme to continue to renovate the complex. Another building on the amphitheater’s 800-acre grounds, Severence Hall, was renovated in 2000.

“We’re making sure that these important landmarks are in the best possible shape,” Hanson explains, although he declined to talk about what specifically is being targeted for further construction.

Beyond keeping the orchestra sound, HOB wants to keep Cleveland residents and touring acts happily rocking and rolling at Blossom. As a top 10 live-event market and home of the Rock and Roll Hall of Fame, the city is known for its love of music.

In addition to Blossom, HOB is steadily making more moves in the Cleveland market. Last year, HOB spent $5 million to renovate Cleveland’s 4,000-seat Nautica Scene Pavilion. Plus, the company will open a new 1,000-seat HOB club in the city’s downtown region in 2004.

Tour Merch

Continued from page 5

the 20,000-capacity Philips Arena in Atlanta.

Williams says a flexible deal posture reflects a competitive environment, where each venue is vying for the luxury of staying. “The deal is 60%/40%. Take it or don’t play the building.” With the proliferation of venues in our market and outside of our market, we have to compete against other builders now.”

With merch percentages having been a sore point with artists for so long, a looser approach from building managers seems to have resulted. “The percentage [in buildings] used to start at a much higher number,” says Alan Fey, director of merchandising for Anschutz Entertainment Group, which owns the Staples Center in Los Angeles. “Now it starts at 60/40 or 65/35, where it used to start at 70/30 or more.”

Key dynamics playing into the percentage are the band’s history in the building, the type of per capita spending on merchandise it is likely to generate and the price of the merchandise.

“If a band like Pearl Jam comes in with a $15 shirt inventory, it was instead of the traditionally more expensive product, we will take that into consideration,” Williams says. “Obviously, the price of the product and the negotiation of percentage split are important.”

Attendance is another factor. “We’ll do deals based on the volume that the show will bring,” says Peter Luukko, president of Comcast-Spectator Ven- tures and chairman of Global Spectr- um, which runs the First Union Center and First Union Spectrum in Philadelphia.

“If an act is going to do six shows with per caps of $7-$9 per head, the act can get a larger percentage, because we’ll make more money, too,” Luukko says.

PIECE OF THE PUZZLE

What were once separate revenue streams are now viewed within the context of the bigger picture. With the dynamics of today’s music deals, you have to look at every revenue stream and the total picture,” Williams says. “You can’t segment one stream out.”

Luukko agrees. “You have to look at each deal in terms of total dollars you’re going to make, including tick- et sales, rent, merchandise, etc. You can’t separate it by segment. Bands understand that you have to be able to make a living.”

McDonnell adds, “You have to con- sider all ancillary streams of income and determine where it’s coming from, including concessions, parking, rent and merchandise percentage, look at the big picture, and you make a valued judgment on how important each particular piece of the puzzle is to you.”

Aside from paying smaller percentages to the buildings than they once did, tours are getting more for their money. At the First Union Center and Spectrum, acts can expect to pay from 20% to 40% of gross merchandise revenue to the building, but for that percentage they get more than just booths from which to sell their wares.

“In most cases, bands use our sell- ers,” Luukko says. “In fact, most deals are inclusive today.”

A competent sales staff can be the added leverage a building offers to help wrangle a date on a tour. “On most deals now, the band wants us to pro- vide competent, quality, trained, ex- perienced sellers,” McDonnell says. At his Mississippi Coast Coliseum, merchandising is outsourced to San Antonio-based River City Merchandise.

“It’s important that your building can offer that work force,” he says. “For a show the size of the Eagles or Fleetwood Mac, or any big tour, another date is important—not just for the building but for the show. It’s about maximizing potential.”

As for who represents the act in negotiating the merchandising deal with the building, parties have included the promoter, the tour manager, another management representative or, increasingly, the band’s agent.

“Promoters generally have a dis- tain for negotiating merch deals, because they don’t get a piece of the pie,” Williams says. “Now we’re seeing more and more agents negotiating merch deals, and rent deals as well.”

Regardless of who is on the front lines negotiating, merch percentage is rarely a deal-breaker today. As McDon- nell puts it, “A wise promoter, Tony Ruffino, told me many years ago, ‘100% of nothing is still nothing.'”
ROSS TO BE NAMED IAMA SECOND VP

When the International Assn. of Assembly Managers 78th annual conference and trade show wraps July 29 at the Ernest N. Morial Convention Center in New Orleans, Dave Ross, director of the Show Me Center in Cape Girardeau, Mo., will be officially installed as the association’s new second VP.

Ross will rise through the IAMA chains, following new IAMA president Mike Kelly of NCC Ltd., Christchurch, New Zealand, and first VP Jimmy Earl of the Franklin Erwin Center in Austin.

“This is a tremendous honor,” says Ross, an IAMA member since 1985. “Once the reality sinks in that I’m going to be in charge of leading this association, the first thing I want to do is protect it. I want to protect what’s come before and continue going down the course set previously.”

Ross has plenty of time to develop a strategy for leading the IAMA, but says that “every past president I’ve talked to has told me the year is a time frame you’ll never forget.”

Ross will assume the IAMA presidency (“my year in the barrel” at the 80th IAMA convention in San Antonio, home of the Alamo.

A University of Tennessee Volunteers alumni, Ross draws a connection to being named president in a town historically linked to David Crockett and other famous Tennessee Volunteers.

DEALS: Radio concert producer TouringPro Events and Jack Utick’s Worldwide Entertainment have signed an exclusive agreement after working together for two years on a non-exclusive basis. TouringPro Events will now be known as TouringPro Events Worldwide Entertainment and is based in Los Angeles. Eli Lande is president of TouringPro Events.

Poole has signed with the Agency Group for exclusive agency representation, with Paul Lohr in Nashville as responsible agent.
IN NORTHERN CALIFORNIA, A FULL HOUSE BEATS A ROYAL FLUSH.

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An Uneasy Union: Labels, Live Music

BY JULIANA KORANTENG

LONDON—Can’t these two just get along? Imagine parents bewildered by their constantly bickering identical twins with contrasting personalities. It gives you an idea of the tensions between the record business and the live-music sector.

The two entities have the same needs: talented, hard-working acts with commercial appeal and an ever-growing number of fans willing to pay for their music—recorded or live. But cooperation between these two areas of the music business often seems the exception, not the rule.

This issue knows no boundaries and is a concern in any country. But it surfaced at this year’s annual International Live Music Conference (ILMC) staged in London in March.

“Nobody can fill the chasm of misunderstanding between the recorded and live businesses built in the last 20 years,” says Martin Hopewell, managing director of Primary Talent International in London and organizer of the ILMC. “This isn’t an indictment; it’s the way the industry is.”

In the U.K., the cause is more historical than personal, he explains. Prior to the mid-1980s, successful independent labels also operated booking agencies, so they were directly involved in the live business. As those labels prospered, they spun off the booking agencies as independent factions that developed separate cultures.
Arenas Are Still Strong In 2003

BY RAY WADDELL

Despite fewer blockbuster shows than last year, arenas are still faring well halfway through 2003.

Based on information that Billboard Boxscore collected between December 2002 and May 2003, the Thomas & Mack Center in Las Vegas leads the field with almost $19.8 million. It has performed well in an extremely competitive environment, managing to boost activity by booking a diverse slate of concerts and events.

“There are four major venues within two miles of us, along with a lot of crazy money to bring in the ‘wow’ acts,” says Thomas & Mack Center Director Darren Libonati. “Including me, that’s 80,000 seats of opportunity for anybody. And that’s not counting the smaller rooms like the Hard Rock or the Palms that are not afraid to spend $300,000 or even $100,000 a show.”

Libonati credits a proactive posture, along with membership in the Arena Network, for keeping the venue’s datebook filled. “It’s a credit to my team for knowing how to find little things here and there to keep us busy,” he says. “We always say, ‘As long as we’re turning the turnstiles, it doesn’t matter what’s printed on the ticket header.’

New York’s 20,697-seat Madison Square Garden (MSG) is second, with slightly less than $19.4 million in grosses so far. Two other New York properties operated by MSG—the 5,901-seat Radio City Music Hall (RCMH) and the 5,610-seat Theatre at Madison Square Garden—are also doing well.

“We were very busy in the first few months of the year, with a lot of shows booked and done,” says Joel Peresman, MSG senior VP of entertainment. “Then things slowed down a bit. But we’ve had a lot of shows in June, and fall seems like it has the potential to be very big.”

MSG started the year with a bang by hosting The Rolling Stones’ live HBO special in January. Other highlights include two Dixie Chicks shows and single outings by Neil Young & Crazy Horse, Pearl Jam, Kings of Comedy and a number of metal shows. Peresman also cites two June sellouts from Cher, which will make six for the building on her farewell tour.

Latin acts have also done well at the Garden, which already boasts four sellouts with top Hispanic artists this year. Several more are coming, Peresman says.

“We’ve also done very well with our family show business, including Barney at Radio City Music Hall, and we did extraordinary business with Dora the Explorer and two Spiderman shows,” he says.

At the midway point of 2002, First Union Center in Philadelphia ranked No. 1 among the nation’s largest arenas. The venue had grossed more than $30 million, but the numbers were an anomaly, says Peter Luukko, president of Comcast/Spectacor Ventures, owner/operator of the First Union Center. The arena had one big winner last year that tilted the table: six Billy Joel/Elton John dates, which grossed $13 million.

This year, First Union has grossed around $15 million. “As we went from February [2003] right into the summer, things have picked right up again,” Luukko says. “The difference from last year is we don’t have a lot of multiples.”

Instead, Luukko says, it has been “one night of De Lepard, one night of Yanni, one night of Pearl Jam, Tim McGraw, Bill Gaither, Good Charlotte and Matchbox Twenty. The good news is there are plenty of dates out there, they’re just not all huge shows.”

“I think ticket sales in general are a little better than they were through last fall and winter,” Luukko adds. “But I don’t think we’re completely out of the hole. Buildings and promoters are working hard to sell tickets.”

Among buildings in the 10,000- to 15,000-capacity range, the Atlantic City (N.J.) Boardwalk Hall is making some noise in the Northeast. Built in 1929, the venue has hosted numerous acts, including Bruce Springsteen, Dolly Parton, and Bon Jovi. In 2002, the hall grossed $16.8 million, making it the city’s most successful arena.

The facility is owned by the Atlantic County Improvement Authority, which is responsible for the upkeep and operation of the building. The venue is an integral part of Atlantic City’s entertainment industry and plays a key role in attracting visitors to the area.

In conclusion, arenas continue to thrive in 2003. With the right mix of acts and a proactive posture, these venues are expected to continue their strong performance throughout the year.
For booking information please contact: Steve Stallworth  Vice President  Orleans Arena  (702) 365-7469
e-mail: stallworth@coastcasinos.net  orleansarena.com
## Top 25 Boxscores

**Ranked by Gross. Compiled from Billboard Boxscore December 2002-May 2003**

<table>
<thead>
<tr>
<th>No.</th>
<th>Gross Ticket Sales</th>
<th>Headliner, Support Act(s)</th>
<th>Total Attendance</th>
<th>Total Capacity, No. of Shows/Sellouts</th>
<th>Ticket Scale</th>
<th>Promoter(s)</th>
<th>Venue, City, Date(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>$4,669,250</td>
<td>Elton John &amp; Billy Joel</td>
<td>41,836</td>
<td>two sellouts</td>
<td>$197.50, $197.50, $147.50</td>
<td>Clear Channel Entertainment/Palace Sports &amp; Entertainment</td>
<td>Palace of Auburn Hills, Auburn Hills, Mich., May 2-3</td>
</tr>
<tr>
<td>2.</td>
<td>$4,462,700</td>
<td>Elton John &amp; Billy Joel</td>
<td>27,418</td>
<td>two sellouts</td>
<td>$300, $150, $75</td>
<td>House of Blues Concerts</td>
<td>MGM Grand Garden, Las Vegas, March 28-29</td>
</tr>
<tr>
<td>3.</td>
<td>$4,050,889 (44,154,694 pesos)</td>
<td>Shakira, Cher</td>
<td>88,163</td>
<td>two sellouts</td>
<td>$137.61, $137.76</td>
<td>OCESA Presents/GIE Events</td>
<td>Foro Sol, Mexico City, Feb. 14-15</td>
</tr>
<tr>
<td>4.</td>
<td>$3,547,735</td>
<td>Billy Joel &amp; Elton John</td>
<td>31,015</td>
<td>two sellouts</td>
<td>$175, $45</td>
<td>AEG Live - NY</td>
<td>Pepsi Arena, Albany, N.Y., April 24-26</td>
</tr>
<tr>
<td>5.</td>
<td>$2,772,270</td>
<td>Music Midtown Festival: Bob Dylan, Tony Bennett, Godsmack, Sheryl Crow, LL Cool J, Def Leppard, India.Arie., &amp; others</td>
<td>189,000</td>
<td>300,000 three days</td>
<td>$45</td>
<td>Clear Channel Entertainment</td>
<td>Central &amp; Renaissance Parks, Atlanta, May 2-4</td>
</tr>
<tr>
<td>6.</td>
<td>$2,771,336 (2,780,400 euros)</td>
<td>Cloonee</td>
<td>112,500</td>
<td>nine sellouts</td>
<td>$299.90, $299.90, $199.90, $154.95</td>
<td>P.S.E. Belgium/King</td>
<td>Sportpaleis, Antwerp, Belgium, Dec. 3-22</td>
</tr>
<tr>
<td>7.</td>
<td>$2,613,323</td>
<td>Eagles</td>
<td>22,789</td>
<td>25,566 two shows</td>
<td>$177, $587, $47</td>
<td>Concerts West</td>
<td>Philips Arena, Atlanta, May 19-20</td>
</tr>
<tr>
<td>8.</td>
<td>$2,542,667</td>
<td>Eagles</td>
<td>24,315</td>
<td>26,319 two shows one sellout</td>
<td>$175, $585, $45</td>
<td>Concerts West/Mark &amp; Steve Presents</td>
<td>Office Depot Center, Sunrise, Fla., May 16-17</td>
</tr>
<tr>
<td>9.</td>
<td>$2,213,900</td>
<td>Dixie Chicks, Joan Osborne</td>
<td>36,500</td>
<td>two sellouts</td>
<td>$65, $45, $35</td>
<td>Jam Productions</td>
<td>United Center, Chicago, May 29-30</td>
</tr>
<tr>
<td>10.</td>
<td>$2,194,690</td>
<td>Elton John &amp; Billy Joel</td>
<td>18,162</td>
<td>sellout</td>
<td>$195, $585, $45</td>
<td>Jam Productions</td>
<td>Xcel Energy Center, St. Paul, Minn., April 17</td>
</tr>
<tr>
<td>11.</td>
<td>$2,187,680</td>
<td>Billy Joel &amp; Elton John</td>
<td>19,777</td>
<td>sellout</td>
<td>$195, $45</td>
<td>Clear Channel Entertainment</td>
<td>Gund Arena, Cleveland, April 15</td>
</tr>
<tr>
<td>13.</td>
<td>$2,078,350 (53,074,593 Australian)</td>
<td>John Farnham</td>
<td>42,300</td>
<td>4,023 six shows</td>
<td>$57.30, $46.10</td>
<td>Glenn Wheatley/Talent Works</td>
<td>Brisbane Entertainment Centre, Brisbane, Australia, Dec. 16-22</td>
</tr>
<tr>
<td>14.</td>
<td>$2,073,705</td>
<td>Billy Joel &amp; Elton John</td>
<td>17,647</td>
<td>sellout</td>
<td>$197, $47</td>
<td>Clear Channel Entertainment</td>
<td>Bradley Center, Milwaukee, April 8</td>
</tr>
<tr>
<td>15.</td>
<td>$2,043,984</td>
<td>Elton John &amp; Billy Joel</td>
<td>16,160</td>
<td>sellout</td>
<td>$196.35, $46.35</td>
<td>Clear Channel Entertainment</td>
<td>Compass Center, Houston, Feb. 24</td>
</tr>
<tr>
<td>17.</td>
<td>$2,012,376</td>
<td>Fleetwood Mac</td>
<td>22,875</td>
<td>two sellouts</td>
<td>$125, $575, $49.50</td>
<td>Concerts West</td>
<td>Worcester’s Centrum Centre, Worcester, Mass., May 27-28</td>
</tr>
<tr>
<td>18.</td>
<td>$1,996,750</td>
<td>Billy Joel &amp; Elton John</td>
<td>18,727</td>
<td>sellout</td>
<td>$175, $545</td>
<td>Clear Channel Entertainment</td>
<td>HSBC Arena, Buffalo, N.Y., March 9</td>
</tr>
<tr>
<td>19.</td>
<td>$1,994,765</td>
<td>Elton John &amp; Billy Joel</td>
<td>18,947</td>
<td>sellout</td>
<td>$195, $45</td>
<td>Clear Channel Entertainment</td>
<td>Savvis Center, St. Louis, Mo., May 5</td>
</tr>
<tr>
<td>20.</td>
<td>$1,941,910</td>
<td>Elton John &amp; Billy Joel</td>
<td>17,871</td>
<td>sellout</td>
<td>$175, $45</td>
<td>Clear Channel Entertainment</td>
<td>Ford Center, Oklahoma City, March 2</td>
</tr>
<tr>
<td>21.</td>
<td>$1,937,460</td>
<td>Billy Joel &amp; Elton John</td>
<td>17,081</td>
<td>sellout</td>
<td>$175, $585, $45</td>
<td>House of Blues Concerts</td>
<td>American Airlines Center, Dallas, Feb. 28</td>
</tr>
<tr>
<td>22.</td>
<td>$1,930,860</td>
<td>Elton John &amp; Billy Joel</td>
<td>17,398</td>
<td>sellout</td>
<td>$175, $45</td>
<td>Clear Channel Entertainment</td>
<td>Birmingham Jefferson Convention Complex, Birmingham, Ala., Feb. 21</td>
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<tr>
<td>23.</td>
<td>$1,893,685</td>
<td>Bon Jovi, Goo Goo Dolls</td>
<td>34,105</td>
<td>34,448 two shows, one sellout</td>
<td>$75, $40</td>
<td>Clear Channel Entertainment</td>
<td>Continental Airlines Arena, East Rutherford, N.J., Feb. 10-11</td>
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<tr>
<td>24.</td>
<td>$1,877,400</td>
<td>Billy Joel &amp; Elton John</td>
<td>23,782</td>
<td>sellout</td>
<td>$175, $45</td>
<td>Clear Channel Entertainment</td>
<td>Nationwide Arena, Columbus, Ohio, April 22</td>
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<tr>
<td>25.</td>
<td>$1,861,195</td>
<td>Billy Joel &amp; Elton John</td>
<td>18,505</td>
<td>sellout</td>
<td>$185, $45</td>
<td>Clear Channel Entertainment</td>
<td>RBC Center, Raleigh, N.C., March 16</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>No.</th>
<th>Promoter(s)</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Clear Channel Entertainment</td>
<td>$30,147,009</td>
<td>2,156,855</td>
<td>749</td>
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<td>2.</td>
<td>AEG/Concerts West</td>
<td>$2,870,795</td>
<td>1,155,464</td>
<td>45</td>
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<td>3.</td>
<td>House of Blues Concerts</td>
<td>$2,787,681</td>
<td>1,753,749</td>
<td>183</td>
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<td>4.</td>
<td>The Messina Group</td>
<td>$2,748,833</td>
<td>966,287</td>
<td>32</td>
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<tr>
<td>5.</td>
<td>Jam Productions</td>
<td>$2,810,999</td>
<td>2,676,830</td>
<td>117</td>
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<tr>
<td>6.</td>
<td>Jack Ulick Presents</td>
<td>$2,409,835</td>
<td>568,126</td>
<td>41</td>
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<tr>
<td>7.</td>
<td>TalentWorks</td>
<td>$1,972,091</td>
<td>393,731</td>
<td>0</td>
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<td>8.</td>
<td>CIE Events</td>
<td>$1,299,307</td>
<td>298,443</td>
<td>12</td>
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<td>9.</td>
<td>Beaver Productions</td>
<td>$1,329,714</td>
<td>281,449</td>
<td>20</td>
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<tr>
<td>10.</td>
<td>Michael Chugg Entertainment</td>
<td>$1,047,638</td>
<td>246,553</td>
<td>24</td>
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<td>11.</td>
<td>OCEA Presents</td>
<td>$1,012,532</td>
<td>279,436</td>
<td>13</td>
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<td>12.</td>
<td>Nederlander Organization</td>
<td>$1,012,361</td>
<td>208,440</td>
<td>18</td>
<td></td>
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<td>13.</td>
<td>Hauser-CIE</td>
<td>$9,868,476</td>
<td>135,832</td>
<td>2</td>
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<td>14.</td>
<td>Varnell Enterprises</td>
<td>$8,914,231</td>
<td>174,540</td>
<td>12</td>
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<tr>
<td>15.</td>
<td>Fantasma Productions</td>
<td>$7,299,767</td>
<td>147,867</td>
<td>12</td>
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<tr>
<td>16.</td>
<td>Aregon Entertainment Group</td>
<td>$6,596,377</td>
<td>137,117</td>
<td>12</td>
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<td>17.</td>
<td>Frank Productions</td>
<td>$5,873,657</td>
<td>110,238</td>
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<td>18.</td>
<td>TBA Entertainment</td>
<td>$5,629,956</td>
<td>109,803</td>
<td>5</td>
<td></td>
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<tr>
<td>19.</td>
<td>Marshall Arts Ltd.</td>
<td>$5,563,955</td>
<td>96,280</td>
<td>10</td>
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<td>20.</td>
<td>C&amp;C Concerts</td>
<td>$5,319,144</td>
<td>74,707</td>
<td>3</td>
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<td>21.</td>
<td>Outback Concerts</td>
<td>$4,437,407</td>
<td>29,603</td>
<td>7</td>
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<td>22.</td>
<td>Goldenvoice</td>
<td>$3,504,998</td>
<td>94,942</td>
<td>10</td>
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<tr>
<td>23.</td>
<td>P.S.E. Belgium</td>
<td>$2,771,336</td>
<td>112,500</td>
<td>9</td>
<td></td>
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<td>25.</td>
<td>Mitchell Productions</td>
<td>$1,862,149</td>
<td>50,104</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
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BIRMINGHAM: A City Worth Booking Into.
Six Questions With Frank Poe

Frank Poe, executive director of the Birmingham-Jefferson Civic Center in Birmingham, Ala., focuses on the "international" aspect of the International Assn. of Assembly Managers. He is chair of the IAAM's international task force.

On the eve of the IAAM's annual conference July 25-29 in New Orleans, Poe talked to Billboard senior touring writer Ray Waddell.

How many international members does the IAAM currently have? IAAM currently has 87 international members, up from 81 last year.

Because the IAAM comprises some 3,400 venue managers, it is predominately a North American organization. How, then, does the IAAM reach out to similar trade associations worldwide?

IAAM has, for a number of years, been an active and founding partner in the World Council for Venue Management [WCVM]. For more than eight years, IAAM has assumed the duty of secretariat for WCVM.

The WCVM provides a forum for its members—the European Association of Event Centers, the Association Internationale des Palais de Congres, the European Arenas Association, the Venue Managers Association in Australia and the Asia Pacific Exhibition & Convention Council.

(Continued on page TQ-16)

<table>
<thead>
<tr>
<th>No.</th>
<th>Facility, City</th>
<th>Venue Capacity</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Radio City Music Hall, New York</td>
<td>5,901</td>
<td>$74,777,146</td>
<td>1,338,186</td>
<td>1,505,718</td>
<td>368</td>
<td>32</td>
</tr>
<tr>
<td>2.</td>
<td>Universal Amphitheatre, Universal City, Calif.</td>
<td>6,351</td>
<td>$15,382,865</td>
<td>280,207</td>
<td>315,799</td>
<td>61</td>
<td>10</td>
</tr>
<tr>
<td>3.</td>
<td>NextStop, Grand Prairie, Texas</td>
<td>6,350</td>
<td>$5,029,304</td>
<td>129,499</td>
<td>177,960</td>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>The Theatre at Madison Square Garden, New York</td>
<td>5,610</td>
<td>$7,706,296</td>
<td>82,597</td>
<td>139,160</td>
<td>25</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>Allen County War Memorial Coliseum, Fort Wayne, Ind.</td>
<td>10,000</td>
<td>$2,634,173</td>
<td>117,800</td>
<td>16</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>World Arena, Colorado Springs, Colo.</td>
<td>9,700</td>
<td>$2,001,486</td>
<td>80,689</td>
<td>134,508</td>
<td>24</td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>Pensacola Civic Center, Pensacola, Fla.</td>
<td>9,536</td>
<td>$1,929,951</td>
<td>78,705</td>
<td>120,128</td>
<td>18</td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>Mid-America Center, Council Bluffs, Iowa</td>
<td>6,000</td>
<td>$1,856,070</td>
<td>34,709</td>
<td>42,431</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>10.</td>
<td>Kiefer UNO Lakefront Arena, New Orleans</td>
<td>10,000</td>
<td>$1,840,680</td>
<td>87,168</td>
<td>147,736</td>
<td>33</td>
<td>3</td>
</tr>
</tbody>
</table>
GRAND OPENING NOVEMBER 2003 - JACKSONVILLE, FLORIDA

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offering. In short, this year is like most others.

"It's the same trend: The top 30 markets are where most of the volume and grosses are," says Randy Phillips, CEO of AEG Live, producer of tours by the Eagles, Fleetwood Mac, Timberlake/Aguilera and Mariah Carey. "Established acts are selling, and newer acts are often struggling.

Ayny Granat, co-president of Chicago-based Jam Productions, agrees. "It is still hard for new acts to break. I wish more acts were out and more new acts could break through. Maybe 'American Idol' is the only way to break acts now."

**BOX OFFICE DOWN**

Gross dollars and attendance are down from a similar period last year. In 2002 from January to May, $702.3 million had been reported to Billboard Boxscore, along with more than 17 million in attendance. For the same period this year, Billboard Boxscore has taken in concert reports totaling $645.9 million and attendance of slightly more than 15 million.

But even with an 8% decrease in dollars and a 12.6% decrease in attendance, many feel the business is holding up well in difficult economic and political times. Much of the downturn reflects a decrease in show volume, as 2002 was a particularly heavy year for concert traffic. Last year by this time, Billboard Boxscore had reports from 4,762 shows, compared with 4,398 this year.

Bon Jovi, the Rolling Stones and McCartney have each dominated the international tour scene this year, the last two after ringing up millions in the U.S. in 2002.

In the States, many acts—including Dixie Chicks, the Eagles, Tim McGraw, Cher, Fleetwood Mac, Yanni, Billy Joel/Elton John, Springsteen, Kenny Chesney, Bon Jovi, George Strait, Red Hot Chili Peppers, Pearl Jam and Toby Keith—came out of the gate extremely strong.

"Initial on-sales were very good. Then came the war in Iraq," Phillips says. "It took about six weeks for things to gain momentum again."

Some tours are still struggling. "We're seeing a bit of resistance to the higher-priced tickets one can" (Continued on page TQ-14)

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**Top 10 Venues**

<table>
<thead>
<tr>
<th>No.</th>
<th>Facility, City</th>
<th>Venue Capacity</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Colosseum at Caesars Palace, Las Vegas, Nev.</td>
<td>4,000</td>
<td>$2,099,478</td>
<td>162,963</td>
<td>162,963</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>2.</td>
<td>Temple Hoyne Buell Theatre, Denver, Colo.</td>
<td>2,630</td>
<td>$1,526,918</td>
<td>294,975</td>
<td>393,692</td>
<td>139</td>
<td>9</td>
</tr>
<tr>
<td>3.</td>
<td>Tampa Bay Performing Arts Center, Morsani Hall, Tampa, Fla.</td>
<td>2,600</td>
<td>$1,597,457</td>
<td>251,680</td>
<td>297,972</td>
<td>125</td>
<td>44</td>
</tr>
<tr>
<td>4.</td>
<td>Fox Theatre, Detroit, Mich.</td>
<td>4,000</td>
<td>$1,059,617</td>
<td>344,280</td>
<td>549,845</td>
<td>120</td>
<td>7</td>
</tr>
<tr>
<td>5.</td>
<td>Fox Theatre, Atlanta, Ga.</td>
<td>4,600</td>
<td>$1,168,300</td>
<td>315,285</td>
<td>640,522</td>
<td>149</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>Murat Theatre, Indianapolis, Ind.</td>
<td>2,476</td>
<td>$946,269</td>
<td>233,802</td>
<td>355,219</td>
<td>148</td>
<td>0</td>
</tr>
<tr>
<td>7.</td>
<td>Rosemont Theatre, Rosemont, Ill.</td>
<td>3,800</td>
<td>$7,667,756</td>
<td>206,975</td>
<td>346,820</td>
<td>97</td>
<td>0</td>
</tr>
<tr>
<td>8.</td>
<td>Dodge Theatre, Phoenix, Ariz.</td>
<td>5,000</td>
<td>$757,431</td>
<td>162,516</td>
<td>237,152</td>
<td>63</td>
<td>1</td>
</tr>
<tr>
<td>9.</td>
<td>Orpheum Theatre, Minneapolis, Minn.</td>
<td>2,745</td>
<td>$640,200</td>
<td>130,917</td>
<td>192,780</td>
<td>78</td>
<td>3</td>
</tr>
<tr>
<td>10.</td>
<td>Grand Ole Opry House, Nashville</td>
<td>4,400</td>
<td>$4,18,249</td>
<td>142,547</td>
<td>211,310</td>
<td>55</td>
<td>0</td>
</tr>
</tbody>
</table>

Talentworks was very proud to be associated with this historical, national Australian tour, playing to over 460,000 people.
Arenas

Continued from page TQ-2

1992, the 13,800-seat room underwent a three-year, $90 million renovation at the turn of the century and since then has increasingly been on the touring radar.

"When we reopened, we wanted to do three things," says Bob McClintock, SMG's GM of the complex, which also includes a 3,600-seat ballroom. "We wanted to provide entertainment for the local community and, in effect, build a new market. We wanted to do events for people in this region. And, finally, we wanted the support of the gaming industry."

Box-office success has validated the promise seen by New Jersey state Senator Phil Gormley, R-District 2, who spearheaded the project. Last year, the arena finished fifth among buildings its size at $5.6 million in concert grosses. Midway through this year, it's at the top of the list, at more than $9.4 million.

Gaming-industry players, primarily Park Place Entertainment, and national promoters like Concerts West, Jack Utlick Presents and Clear Channel Entertainment, have produced events in the arena since its reopening, including sellouts by Paul McCartney, Britney Spears, Andrea Bocelli and Neil Diamond.

"We're pleased with the depth in this market and their willingness to come to the venue," McClintock says. "Atlantic City for a long time didn't have a real viable venue and as a result was not on the radar screen for a lot of these tours. Now the agents and artists see the business we do here, and we're getting a lot of focus."

So far this year, the Atlantic City Boardwalk Hall has hosted hometown faves Bruce Springsteen and Bon Jovi, as well as Alan Jackson, Fleetwood Mac, the Ultimate Fighting Championships, boxing events and family shows.

"We're capable of doing everything the rest of the arenas are doing," says Greg Tesone, assistant GM. "We're looking at this as [marketing] a brand-new building.

SAVVIS CENTER REDEFINES THE TERM "FLEXIBILITY" WITH THE INTRODUCTION OF THE CONCERT CLUB. NOW, WHETHER IT'S AN INTIMATE CLUB SETTING FOR 4,800 OR A ROCKING, 21,000-SEAT SELL-OUT, SAVVIS CENTER PROVIDES THE IDEAL VENUE FOR ANY ARTIST.

Called "an intimate pleasure" by fans, The Concert Club is more than a scaled down arena configuration. It creates an entirely new atmosphere, and offers unmatched sightlines from virtually any seat in the house.

The St. Louis Post-Dispatch had this to say: "... fans gave Savvis Center's new Concert Club rave reviews, praising the venue's atmosphere, sightlines and sound." And from the fans: "It's a lot more intimate. It feels a lot different than the regular Savvis Center" and "I felt like this was more informal and I was closer to the stage ... this is more like a club."

The Concert Club at Savvis Center. This is what a theatre in an arena was meant to be.
Records U.K., has expressed frustration with the failure of the major labels and the concert industry to work together. "The relationship with live music has broken down," Conroy told ILMC delegates. "Contact with people like yourselves has fallen."

Conroy believes smaller, independent music companies can work better with their counterparts in the live sector. Since leaving Virgin, he has launched Adventures in Music as an independent recording, publishing and artist management company. "We're going back to little cottage industries that can build up artists," he says.

Bands can often sustain a career through touring after record sales fall. One example is long-established British folk-punk band the Levellers. The group first made headlines with its surprising popularity at the 1992 Glastonbury Festival, traditionally the preserve of mainstream rock acts. The band remains a consistently strong draw on the European concert and festival circuit.

If the Levellers had relied on continuing record-company support, manager Phil Nelson says, "I doubt they would still be here today. They have a larger live fan base than [recorded music] fans."

One concert promoter longing for a stronger, more productive relationship with labels is Michael Bisping, managing director of ASS Concert and Promotion in Hamburg. He offers the example of how cooperation between his company and Virgin Records Germany helped make a small act called Vivid into a chart-topper.

"We had our first meeting nine months before the release of Vivid's first album, with every discussion involving the label, the publisher, the manager and the promoter," Bisping recalls. "Within 14 months, the band had 110 performances in Germany. By the time the first album came out, it sold 80,000 units straight away."

But when Vivid's second album arrived, Bisping's contact at Virgin was no longer working with the band, and his successor wasn't interested in collaborating with the promoter. "The labels think, 'We're paying the money; it's our album, our act.' They don't see how the right plan with the right live festivals can make an act."
Uneasy Union

Continued from preceding page

Lumm, director of alternative and urban international at Sony Music Germany in Berlin, keeps a close eye on the festival scene to see how it can help U.S. acts with new releases to promote in Europe.

"I've been with Sony for six years," he says, "and I've learned that you have to have strong relationships with promoters because they also do regular tours as well as the festivals. Festival performances constitute an important part of the tightly scheduled world tour for Bon Jovi in support of the band's Universal Music album "Bounce," particularly in markets requiring extra promotion. For example, in mid-June, Bon Jovi played the Heineken Jammin' festival in Italy, promoted by Clear Channel Entertainment.

"The timing of that festival happens to be in the middle of the tour," says Eric Leddel, VP of marketing for Motown and Island Def Jam at Universal Music International. But the record company saw that as an advantage.

"There are a lot of media people at the festivals, so you can do a lot of (promotional) interviews in one day," says Dante Bonutto, UMI international marketing and A&R consultant.

Geoff Ellis—CEO of promotion company DF Concerts and founder of the T in the Park festival, which took place July 12-13 this year in Scotland—wants record companies to capitalize on the presence of the media at festivals even more.

Several major media organizations, such as the BBC, cover T in the Park, which features such hit-makers as Coldplay, Eminem, Bon Jovi, Oasis and Travis. "With a few exceptions, I don't think the labels are on the case enough to maximize on artists' appearance at the festivals," Ellis says.

He attributes the indifference to the U.K., labels not taking the Scottish market seriously enough, compared with France, where record companies are more proactive at the festivals.

Another live-music venture that could benefit labels is the recently launched European Talent Exchange Program (ETEP) in the Netherlands. The initiative originated from the country's Eurosonic Festival for emerging European acts.

ETEP makes it possible for promoters of more than 30 festivals to guarantee a slot for up-and-coming artists outside their home markets. The goal is to boost the cross-border reach and international profile of those acts. Promoters, agents, managers and 21 public radio broadcasters in Europe support the initiative.

Promoters select which acts to feature. But record companies should present their recommendations.

(Continued on page TQ-16)
the agenda of venue managers. The
IAAM held threat-assessment work-
shops during its regional district meetings (Billboard, April 12), with input from the FBI/New York Police
Department Joint Terrorism Task
Force. Law enforcement officials
urged security directors at venues to
liaise more closely with local FBI
offices and adopt practices recom-
ended by security trade associa-
tion ASIS International.

Floreano says the IAAM’s efforts
to work more closely with related
associations—or “partners for the
future,” as he says—was a goal of his
year leading the group. He praised
the work of IAAM executive director
Dexter King, saying, “In his first full
year, he has done a great job.”

Of his partnership goals, Floreano
continues: “I wanted to help develop
relationships by bringing many dif-
ferent factions together, and it is
working out really well.”

He cites new partnerships with
Homeland Security Administration
and all of the major sports leagues
as major developments for IAAM.
“We have also renewed our partner-
ship with the European Arenas Assn., which is very important for
the long haul.”

The IAAM’s annual conference will
feature more than 650 booths by
exhibitors serving the venue busi-
ness, along with numerous seminars
to discuss strategies and facility
managers’ concerns.

Among the other challenges fac-
ing the industry is a dearth of new
products for entertainment venues,
according to Floreano. “If you look
at all the acts that came out when I
started in this business, a lot of them
are on their final tours—maybe
that’s a hint,” he says. “A lot of facil-
ties are suffering from a lack of
events. That’s not new this year, but
it needs to get better.”

SARS has affected the interna-
tional convention business, particu-
larly in Hong Kong, Singapore and
Toronto,” Floreano notes. “Eventu-
ally, that will impact business world-
wide. The safety and security of our
patrons is a global issue.”

Several IAAM committees will
offer input to the association’s Safe-
ty and Security Council, which Flo-
reano will chair following the end of
his term as IAAM president. He says
the development of “best practices”
for every facility, such as those pub-
lized after the Chicago and Rhode
Island tragedies, have been a “tre-
mendous help” to the industry.

Floreano says his tenure as IAAM
president has been fulfilling, both
professionally and personally.

“This association has meant a
great deal to my career, and I’ve
always looked for any way possible
to give as much back as I can,” he
says. “To serve as president has
been an outstanding experience.”

9:30 CLUB
HSBC ARENA

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visit booth #1129 at IAAM in New Orleans.

Hit & Miss

Continued from page TQ-10

charge in arenas,” says Phillips contin-
ues. “When we make an offer now,
we’re very, very scale-conscious.”

That coincides with the ticket
price strategy followed by Clear
Channel Entertainment. During
the past several years, CCE’s aver-
age concert ticket price has risen
by between $1 and $1.50 a year,
according to Don Law, co-CEO of
CCE’s music division. “This year,
we’re down at least $1.50 on the
average ticket price,” he says,
adding that an increased number of
$10 tickets at amphitheater shows has been very enthusi-
astically received.

Obviously, such a response is a
result of economic conditions:
“People can’t afford to go to five
big shows any more,” Jam’s
Granat says.

Alex Hodges, executive VP of
House of Blues Concerts, says, “Fans
are holding on to their money a bit
longer than normal and responding
to some discounts for lawn tickets,
or early-bird discounts, indicating
some price sensitivity. But overall,
the fans are coming to concerts in
better numbers.”

Law adds, “We’re all aware that
this is a very difficult economic cli-
mate. It’s tough to sell things
through these days.”

Looking Ahead

Industry members say the year is
heating up as the thermometers rise.

“This is really a pretty decent
summer,” says Dennis Arfa, presi-
dent of Artists Group International,
the agency for such acts as Metalli-
ca and Billy Joel. “There are some
losers out there, but in general the
live business is a lot better off than
the record business.”

Hodges agrees. “This summer is
stronger than last summer for us.
It’s an uncanny thing that last win-
ter to spring was strong, but the
summer was light. And this year, the
summer is very strong.”

Hodges cites Dave Matthews
Band, Jimmy Buffett, John Mayer/
Counting Crows and Phish as “espe-
cially hot” this summer. “We also see
the Dead, Toby Keith, James Taylor,
Foo Fighters, 50 Cent, Coldplay, Red
Hot Chili Peppers and Warped as
very hot. And the on-sales for Steely
Dan are strong.”

HOB is doing well with shows of
genres, including R&B and
Latin. “We have Vicente Fernández
again on sale at [Los Angeles] Uni-
versal Amphitheatre, and it’s hot,”
says. “And we have plans for
another six headliners, who will do
multiple nights.”

HOB also did very well at Univer-
sal with Frankie Beverly and Maze.
“But LaBelle did two days and
grossed in excess of $730,000,”
Hodges adds.

CCE’s Law cites Dixie Chicks,
Kenny Chesney, Bon Jovi, Dave
Matthews Band, Joel/John, Pearl
Jam, Mayer/Crows, Cher, 50 Cent/
Jay-Z, Ben Polds/John Johnson
and Radiohead as winners for his
company.

“Also, James Taylor’s tour this
year will be stronger than his last
tour in 2001,” Law says. “Cher is

(Continued on page TQ-15)
Hit & Miss
Continued from page TQ-14

still doing unbelievable business. It just goes to show you the extensive sustainability of certain key artists."

Other returns are hit or miss. Lollapalooza got off to a slow start in several markets but is showing signs of catching fire, according to a source close to the tour. AEG tours like the Eagles and Fleetwood Mac are generally solid, but the company’s Aguilera/Timberlake outing is more uneven, sources say.

Sources also indicate that Beck’s tour is very slow, and the Mariah Carey arena tour was scaled back from arenas to theaters, organizers said, offering fans a more intimate setting (Billboard, May 31).

Business conditions may get tougher for the industry as it heads into August and September. “We’re concerned about how much has been taken out of the market,” AEG’s Phillips admits. “I wouldn’t advise anyone to go into August or September with a ‘business-as-usual’ approach.”

TOO OLD TO ROCK?

A concern for most in the concert business is the heavy reliance on classic rock and pop talent. Of the top 25 tours generating dollars so far this year, at least half are by bona fide classic acts.

“This business is still dominated by baby boomers,” Arfa says. “It will be very interesting to see what the concert business looks like in 15 years. Most feel the industry will sorely miss perennial box-office winners like the Rolling Stones, Aerosmith, the Allman Brothers, Lynyrd Skynyrd, Hall & Oates, the Dead, Riss, the Eagles, Fleetwood Mac, Jimmy Buffett, Springsteen, Boston, Heart, Yes, Jethro Tull and Taylor.

“Who’s going to replace them?” Arfa asks. “You get beyond a handful of acts and unless you have that’s going to be touring in 15 years?”

But Arfa is optimistic about the youthful trends he sees in rap, metal and country—genres that he notes are not currently dominated by fans older than 30.

Last Year We Had Over 8.4 Million Tickets Sold And Over $340 Million In Gross Sales.

37 Arenas...

One Phone Call.

TOURING QUARTERLY 3

Source:

FLEETWOOD MAC: VETERAN TOURING ACT

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37 Arenas...

One Phone Call.
Six Questions
Continued from page TQ-8
What has the WCVM accomplished in the past year?
The most significant task completed recently has been a global evaluation of the economic impact of the convention/exhibition industry. Further, WCVM has cataloga
d a number of venues as part of its mission to share data with its member organizations.
What is the status of the proposed international training program for venue managers (Billboard, July 27, 2002)?
Over the years, the Venue Managers Association in Australia and IAM have created an instructor exchange program. Instructors from the two organizations have taught each other's professional-development venue management schools. During the past three or four years, IAM and the European Arenas Association have formalized training opportunities for the members of each organization.
Also, during the past two years, members of the WCVM have been exploring the opportunity to develop a European Venue Management Institute. It would follow the template of IAM's Public Assembly Facility Management School.
A step of this magnitude, with the diversity of interests that is involved, has been approached methodically. European venue managers are developing a variety of programs to address training needs. IAM's role has been one of facilitating discussion, developing a possible template with our principal European association partners and responding to curricular development.
The IAM's international task force will be making a number of recommendations to the IAM board during its 2003 annual conference (to move the European Venue Management Institute forward).
Are international concerns addressed during the IAM's annual conference?
Last year, in a concerted effort to provide a forum for information exchange and discussion on specific topics of interest to our international membership, the IAM's international task force [launched] the Global Issues Summit during its annual conference. This program will continue to expand.
The IAM will host the next meeting of the WCVM during its annual conference.
Continually, IAM has been receiving a reception for its international members and discussions regarding safety and security, cooperative training opportunities between IAM and VMA. It will also conduct meetings in support of facility standardization concerns for venue managers in Central and South America. Organizations in [these regions] are looking for help from the IAM on facility design issues.
Any parting thoughts on the international aspects of IAM?
IAM, as an international association with the majority of its membership based in North America, has been seeking and will continue to seek its proper role among like-minded venue management organizations.
In addition, the association is more than 75 years old. IAM's forums into the international arena have been a more recent venture in its history. Recognizing the responsibility IAM has as the largest and oldest venue-management organization, IAM has become and will continue to be a leader in venue management worldwide. Organizations, therefore, IAM must project its international role with sensitivity to the wonderful venue management associations in Asia, Europe and South America.

Uneasy Union
Continued from page TQ-13
ations, says Ruud Berends, ETEP's project manager.
"There's no doubt that the record and live sides are two different worlds with their own agendas," Berends says. "But if I were at a label, it would be
appropriate for me to follow up opportunities created at Eurosonic and ETEP. We'd like to see more label people at Eurosonic. It is a good opportunity for them to meet the different par
ties involved in live music, such as the managers and agents."
Danish dance act Junior Senior offers an example of a new act benefiting from the combination of record company and live sector promotion. Signed to Universal, the act is participating in ETEP.
Junior Senior's first hit single, "Move Your Feet," scaled the charts in several European markets late this spring, it peaked at No. 8 on the Hot 100 Singles Chart published by Billboard sister publication "Music & Media."
Thanks to ETEP, Junior Senior's bookings this summer have included the U.K.'s Glastonbury Festival, Pinkpop in the Netherlands and Finland's Provinssirock.
Increasingly, new music business ventures require the involvement of both record companies and concert promoters. The Download Festival, inaugurated by Clear Channel Entertainment Europe May 31 June 1 in the U.K., offered ticket holders the opportunity to download artist-approved tracks from the Internet (Billboard, June 7).
Another venture that aims to bring the record labels and live sector closer together is stageaccess.com. The online live-music directory features information on artists, managers, venues, agencies and equipment rentals, among others.

The site is partly funded by IE Music, the management company that represents Bobbie Williams. It enables different participants on a tour to conmu
nicate in real time using e-mail or cell-phone text messaging in a secure environment. Such speed is vital for informing a touring crew about changes during a gig, for example.
Faster communication is essential in a tough business climate, says Lee Charteris, managing director of stageaccess.com. "If you can communicate more quickly, cheaply and easily, that's a plus for labels at a time when they're tightening the purse strings," he says.
IE Music's involvement in a venture linking the record business and concert business is appropriate. Perhaps the most high-profile evidence of the need for synergy between the two business sectors is Williams' recent deal with EMI Recorded Music for a reported $80 million. The agreement sees EMI gaining a share of revenue generated by Williams' live performances and his record sales.
Outside the realm of mainstream pop and rock, labels may work more closely with the live business, particularly to promote their artists across borders.
Paulina Ahokas, director of label- and publisher-funded Music Export Finland, says collaborating can help push Finnish acts overseas, especially in the neighboring Nordic countries. Ahokas points out that acts spe
cializing in electronic and club music need to go on the road to reach their audiences.
"For fans to learn about an artist in different countries, you need live performances," he says. "For some acts, you need heavy rotation on music radio or TV. But others need to go out and play to get records into the stores."
Hopewell believes that mainstream record executives can take a tip from their counterparts at specialty labels. "Look at the recording and live sides of niche genres like jazz," he says. "They have always worked together and always will."
Insurance

Continued from page 1

and head of the Los Angeles office for International Creative Management (ICM), agency for such hip-hop artists as DMX and Nas. "It’s forcing some in the hip-hop business to possibly do shows with no insurance."

In other cases, Casey says that promoters use unreliable insurance sources that would make it “virtually impossible to collect” in the case of a claim.

The insurance business in general is under siege. “The insurance market has been tough since [Sept. 11, 2001]—there’s no question about that,” says Jeff Insler, North American CEO of international entertainment insurance brokerage Robertson Taylor.

Beyond terrorist concerns, high-profile club tragedies in Chicago, where 21 people were trampled at a hip-hop club, and Rhode Island, where 100 concertgoers died in a fast-moving fire at a Great White show, have added to insurers’ caution.

“The insurers have pulled their horns in,” Insler says. “They are much more selective, and there are fewer insurers providing tour insurance.”

James Chippendale, president/CEO of CSI Entertainment Insurance, agrees the market is dicey. “We’ve seen more programs stop writing [concert insurance] than we’ve seen enter the market,” he says. “That creates a supply-and-demand issue, so pricing is going up, and insurers are cutting some coverage.”

Such companies as Robertson Taylor and CSI act as brokers, finding insurance coverage from among a limited number of carriers willing to deal with musical events.

Chippendale says that in 10 years of writing insurance for such acts as Master P, DMX, LL Cool J and Ludacris, “I’ve not seen it as tough as it is right now. I know of only one [carrier] that will look at hip-hop or rap tours. Hip-hop/rap and, to be fair, heavy metal, are the toughest coverages I have to get right now—and the most expensive by far.”

Casey says the situation is stilling business. “We had a situation where a national tour promoter wanted to make a deal on a big rap tour, and their insurance provider refused to insure it,” he says. “So it didn’t go out.” (Like others interviewed for this story, Casey would not name acts that were unable to get insurance.)

Still, the biggest rap tour of the year—and possibly ever—is out now, doing big business and insured to the teeth. The Rock the Mic tour, featuring Jay-Z, 50 Cent, Snoop Dogg, Busta Rhymes, Missy Elliott, Lil’ Mo and Fabolous, was (Continued on next page)
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Insurance
Continued from preceding page

booked by veteran urban agent Cara Lewis, senior VP at the William Morris Agency.

Lewis recognizes that others have had a problem with insuring rap tours. “I’m told that many insurance carriers have rap exclusions, but with the promoters I’m working with, we haven’t run into that,” she says. “We ran into one situation, and it worked itself out.”

Lewis says the promoters she is working with on Rock the Mic, including Clear Channel Entertainment, House of Blues and regional independents, have rap coverage “grandfathered” into their policies.

She admits that “if it’s a new policy, a new promoter, it might be tough [to get liability insurance on a rap tour]. In that situation, you just partner two promoters together.”

Casey confirms that when it comes to rap shows, “if you’re trying to buy a new policy, it’s damn near impossible.”

PICKING ON RAP?

But why should hip-hop promoters have to jump through such hoops in the first place? Casey thinks rap is, well, getting a bad rap.

“If someone chose to go out and sing instead of speak their lyrics, they could get around this exclusion,” he says. “Take Usher and Jay Z or Nelly. They’re about the same age, they have the same audience, etc., but Usher sings, so he is insurable.”

If rap concerts are tougher to insure, some feel the genre has only itself to blame for cultivating an image of thuggery.

So, are rap concerts actually a greater liability risk, or is it just a perception problem? According to Chippendale, it is likely “a little of both.”

Insler takes a similar view. “Reputation is what it is,” he says. “There is a perception, not necessarily supported by facts, that there could be a problem, and that scares off insurers.”

Casey isn’t buying it. “Couldn’t we ask the same questions of Johnny Cash or Merle Haggard when they first came out?” he asks rhetorically. “They were singing about fighting, shootings, prison.”

There is more to the issue than perception and image. Chippendale explains, “When writing policies, insurers check history, and occurrences at rap shows are higher. Even if it occurs in the parking lot or after the show, the promoter or event producer can still get pulled in. There have been some claims and lawsuits filed.”

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Insurance

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Again, Casey takes exception. “Where are the claims? Where are the problems? I would bet any one of these insurance companies that you go city by city, building by building, the number of fights and injuries at NHL and WWA events is significantly greater in terms of numbers of incidents,” he says. “Where is the NHL or WWF exclusion?”

Chippendale says caution is not limited to rap tours, and there is no discrimination against hip-hop artists. “These companies deal in facts. They look at the history of an event, the history of the artist, and the history of the concert, tour or festival. If an artist is going on tour, they look at what happened last time they toured. And if there were 16 occurrences at 15 venues, they’ll probably pass. It doesn’t matter if it’s rap or heavy metal. They look at Korn just as hard as DMX.”

Sometimes there is no history. “The flip side of this is, for many, many years, rap and hip-hop artists never really purchased insurance. So if there is no history, [insurers] don’t have any means of judging it. I imagine they may weigh $100,000 in premiums against the chance of paying $500,000 in a claim.”

Still, insurers have other ways of weighing risk. “They search the Internet and databases for occurrences or even police response at a concert,” Chippendale notes. “They absolutely do their homework on all the youth-oriented, harder stuff, including heavy metal and harder alternative music.”

Casey wants to see the figures. “We’ve put together 70%-80% of all the hip-hop/rap tours at the arena level for the last 10 or so years,” he says. “I’ll sit here and think about where we had a problem, incident or claim, I bet I couldn’t come up with 10 of them.”

WHO NEEDS INSURANCE?

Generally, the promoter is responsible for securing liability insurance for a concert or tour, but the venue is wise to make sure it is covered as well. When and if a lawsuit does erupt, trial lawyers tend to name any and all parties. In cases of multiple injuries, claims can quickly add up to millions of dollars.

“What’s happening now for all special events and concerts is everybody has insurance, including the booking agency, venue, promoter and artist,” Chippendale says. “What you’re seeing with the Rhode Island [club fire] incident is that everybody’s being named in those lawsuits. They’re looking for the deepest pockets.”

According to Casey, “If you want

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to put a tour out properly, you want to make sure everything is in place. You want the building deal to be right, the advertising, the marketing and, most importantly, liability insurance.

And while he says insurance is not the agency's responsibility, Casey says, "we would not book a date knowing it was not insured. That would be too great a liability, not only for the client but for the agency, as well."

From a venue perspective, building managers have to be covered, above and beyond their own pricey general liability. "With us, [concert liability] is a promoter issue; they have to provide proof of insurance," says Peter Luukko, president of Comcast Spectator Ventures and chairman of Global Spectrum, which runs the First Union Center and First Union Spectrum in Philadelphia. "Frankly, we haven't had any issues with rap in years."

Phillips Arena president Bob Williams, based in Atlanta, says, "If they can't produce a good certificate of insurance, we don't open the doors."

But what appears to be a legitimate certificate may not be. "Sometimes artists are either going under the venue's policy or going without insurance, or somebody's selling them an insurance policy that doesn't exist," Chippendale says. "I've heard of fraudulent certificates being sold out there. It's just a piece of paper with an insurance company's name on it."

Which could be disastrous in the event of a major claim. According to Chippendale, "The rudest awakening of all could be for the venue who thinks the promoter has coverage, and then there's an incident and claim and he finds out the promoter has no coverage."

Large corporate promoters are obviously better-equipped to handle insurance costs than local or independent promoters.

"A company like Clear Channel has a huge amount of buying power, and they can afford an overall blanket policy or master program," Insler says. "If there is an instance where they feel the premium is too high, they can self-insure—just say, 'If something happens, we'll pay for it ourselves.' The smaller guys don't have these kinds of resources."

ICM's Casey adds, "I know when we do a show with Clear Channel, insurance is rarely an issue. But other promoters, including other national promoters, are unable to obtain insurance that covers rap."

Rates are usually figured on a per-admission basis, and a rap admission gets charged at a higher rate. One source tells Billboard that a rap tour could cost as much as $1.10 per admission, while the typical main-

(Continued on page TQ-24)
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Insurance

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stream tour costs about 20 to 40 cents a head.

A large national promoter would likely get a bulk rate, insurance pros say. For example, a national promoter may pay as little as half per admission of what a local promoter might pay.

Those national promoters with affiliates in the trenches on a local level are less affected by the insurance market. "I've never lost a show over insurance," says Jason Miller, Denver-based House of Blues promoter specializing in rap. "Insurance is definitely a show cost, but as far as I'm concerned, it's the same for Bon Jovi as 50 Cent. If it's more, it's handled on a corporate level."

Often, insurance complaints fall back to the agent.

Peter Schwartz, New York-based urban agent with the Agency Group, says, "I've had insurance companies say they won't insure, so we find someone who will."

Schwartz says he has never lost a date to insurance issues but adds, "A lot of what I do is on the club level, and not every club insists on insurance. I imagine a lot of groups are out there without it."

If a venue or promoter insists on insurance, "sometimes booking the date is worth the cost of insurance," Schwartz says. "It's better to be safe than sorry."

Despite the difficulties, it appears that those desiring of liability insurance can get it—if they're willing to pay the price. "We've been able to write a few policies over the last six months," Chippendale says. "We've been able to find coverage, but with strict underwriting and on a case-by-case basis."

Chippendale does not expect the general market to become more favorable in the coming months. "I don't see it easing up in the short term. It has gotten worse before getting better over the last year. Insurers pick and choose their markets these days."

Insler finds a similar situation for the market at large. "The availability of insurance companies you can approach is limited. Most of the insurance companies that provide for the entertainment industry don't want to provide promoter coverage. There are four or five that will actually give you a quote for the promoter."

Still, Chippendale says, "the carriers still in this segment are the ones that know the business and have been doing it for years. They know how to underwrite it and rate it with a fair premium and coverage. We're able to place 90%-95% of all concerts that come into our office, it's just a little more difficult."

The brokers declined to divulge the names of the carriers with whom they deal.
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Tamia ‘Still’ Looks For Longevity

BY JEFF LOREZ

Competition is always a factor in the music business. But the competition is especially fierce this summer in the female R&B/hip-hop ranks.

With the Aug. 19 release of her third album, “Still,” Elektra Entertainment’s Tamia finds herself up against Ashanti, Beyoncé, Mary J. Blige, Monica, Blu Cantrell and Mya.

Although it has been three years since her last album, “A Nu Day,” Tamia says, “I want to have a career like Mariah Carey, where 10 years from now people can hear one of my songs and remember exactly what they were doing and who they were seeing when they first heard it.”

Taming Tamia in that endeavor are a few heavyweights: R. Kelly, Jermaine Dupri, Aurelius 7 and Babyface.

The first single, “Officially Missing You,” was written and produced by Aurelius 7 (Ashanti). It’s a departure for the hip-hop producer, because the song is a melancholy lament built around an acoustic guitar.

“It was different than what I thought he was going to bring,” Tamia says. “Initially, I was a little nervous about working with him. . . . But when we met in the studio, we instantly clicked. The song was very simple—just a guitar and a click track. That’s the best way to record, because you can really put emotion in there.”

Tamia’s career has been built on her success with emotional ballads, “You Put A Move On My Heart.” “My Life With You” (with Eric Benet) and “Stranger In My House” have set the course for her new album.

“I love songs that allow me to work,” says Tamia, who is published through Plus 1 (ASCAP). “Nowadays, with Pro Tools, songs are so thin you really don’t need a good [voice] to sing them. A good singer might ruin them because it’s too much.”

Tamia’s reputation is something that retail opportunity Diddy Jones of Chicago’s Right Track Entertainment believes will give her a competitive edge.

“She has been blessed with the one thing that many singers lack—talent.”

Jones says, “Hopefully, that will serve her well, because the competition will be very tough. If she connects with a great song following her debut with labelmate Fabolous “Into You”, she will definitely be back in the mix.”

Elektra’s marketing campaign is also designed to “confirm Tamia’s credentials as one of the most powerful R&B/pop voices,” says Michelle Murray Gee, VP of marketing and artist development. “Her music has a very broad appeal, cutting across age, gender and geography.”

The marketing push kicked off April 6, when Tamia’s voice and new image were introduced in a massive TV campaign for Verizon Wireless.

The label’s radio campaign began with a series of e-mail blasts to programmers, music directors and radio listeners of adult R&B, R&B/hip-hop and rhythmic stations. Limited-edition posters were designed and personalized by Tamia.

Elektra is introducing Tamia to a younger audience through a cameo on Fabolous’ latest single and video, “Into You,” which originally appeared on Tamia’s 1996 self-titled Warner Bros. debut. The two have made several high-profile appearances together, including the July 4 premiere of their video on BET’s “106 & Park.” They also plan to perform on MTV2’s “Hidden Rock Live” Aug. 20 in Orlando, Fla.

A remix by Midi Mafia is available for play at clubs and on mix shows and mainstream radio. In addition, Elektra’s street team launched a national lifestyle contest in 16 of Tamia’s key sales markets at barbershops, beauty parlors and nail salons. The campaign will emphasize custom merchandising visibility and in-store airplay.

Dance remixes of “Officially Missing You” by Mike Rizzo and Felix Da Housecat were serviced to radio June 20.

To support national radio and club airplay, an alternative lifestyle marketing campaign has also been launched. It covers the multi-ethnic, mainstream and gay and lesbian audience.

Getting It On . . . The Radio

AURN Panel At Billboard Confab Tackles How To Maximize Airplay

“Let’s Get It On” is the intriguing title of an Aug. 6 panel presented by AURN at the upcoming Billboard R&B/Hip-Hop Convention. Sharing views on how to maximize airplay on local, syndicated and satellite radio will be AURN director of entertainment programming Ron Atkins; adult R&B/WHUR Washington, D.C., PD Dave Dickison; J Records senior director/national promotion Stephanie Lopez; Soundcheck CEO Ken Spellman; and adult R&B/WHOT Miami music director Karen Vaughn.

For the latest conference updates, visit billboardconvention.com.

PRODUCERS WATCH: Chicago-based production duo Spike & Jamal say their aim is to make “timeless music.” The team is well on its way to doing that, having co-produced Monica’s “So Gone” with Missy Elliott. The song spent five weeks atop the Hot R&B/Hip-Hop Singles Tracks chart.

Together since the mid-90s, the pair strives for music that’s “soulful but doesn’t follow a trend,” Jamal says. Spike adds, “We don’t stick to one sound. The Monica record is real emotional, while our work with Cam’ron and the Diplomats (“Ground Zero”) is charged and energetic.”

Managed by John Monopoly of Hustle Period and Violator Management, Spike and Jamal are busy producing songs for Marlo, Blaque, Memphis Bleek and J Records new comer Smitty.

Two years ago, the duo created Bobby Drake Entertainment with the intent to develop future production talent. “There’s so much talent here in Chicago,” Spike says. “We want to be able to open doors and bring as many opportunities here as possible.”

ON THE RECORD: RCA singer/songwriter Heather Headley signs with Universal Music Publishing Group for worldwide publishing. Headley’s debut, “This Is Who I Am,” has sold 494,000 units, according to Nielsen SoundScan, and she is currently working on a new album. It’s slated for release in June 2004. Headley joins a UMGP urban roster that includes 50 Cent, Common, Ashanti, Mary J. Blige & Jill Scott. Amid reported plans for an August public memorial for Barry White comes word that a greatest-hits compilation will bow that month. The collection is part of Universal Music Enterprises’ ongoing series, “20th Century Masters/ The Millennium Collection” . . . Floetry’s second DreamWorks album, “Floetry—Live in New Orleans,” is due Nov. 25. Prior to that (Nov. 11), Ron Isley steps out solo with an as-yet-untitled album of standards. Isley is preceded Nov. 4, by prodigy artist Dave Hollister, who exits Motown for a return DreamWorks engagement.

Ann Nesby—whose duet with Green, “Put It On Paper,” should have won a Grammy Award—is back July 22 with her third solo album, “Make Me Better.” The inspirational-themed project serves up R&B, house and hip-hop. On Nesby’s own It’s Time Child Records through RT Entertainment/Navaree Records, the set is just one of several projects on the singer’s plate. She also appears in the film “The Fighting Temptations” this fall.
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<tr>
<td>EARTH, WIND &amp; FIRE</td>
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<td>Peaceful</td>
<td>280-290</td>
<td>280-290</td>
<td>1-52</td>
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<td>ANITA BAKER</td>
<td>BAKER/IDJMG</td>
<td>The Best Of Anita Baker</td>
<td>290-300</td>
<td>290-300</td>
<td>1-53</td>
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<tr>
<td>JAY-Z</td>
<td>JAY-Z/IDJMG</td>
<td>The Blueprint 2: The Gift &amp; The Curse</td>
<td>300-310</td>
<td>300-310</td>
<td>1-54</td>
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<tr>
<td>WHITNEY HOUSTON</td>
<td>ARTIST DIRECT</td>
<td>Just Whitney</td>
<td>310-320</td>
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<td>LUTHER VANDROSS</td>
<td>ARTIST DIRECT</td>
<td>The Essential Luther Vandross</td>
<td>320-330</td>
<td>320-330</td>
<td>1-56</td>
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**B.B. King** on the cover is in loving memory.
## Billboard Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Shake Ya Tailfeather</td>
<td>P. Diddy featuring Faith Evans, 112</td>
<td>Bad Boy/Infinity</td>
</tr>
<tr>
<td>2</td>
<td>Let Me Love You</td>
<td>Usher</td>
<td>J Records/Interscope</td>
</tr>
<tr>
<td>3</td>
<td>I Know You Want Me (Calle 14)</td>
<td>Sean Combs featuring Jennifer Lopez, ---</td>
<td>Bad Boy/Infinity</td>
</tr>
<tr>
<td>4</td>
<td>What Would You Do?</td>
<td>Sir Mix-a-Lot</td>
<td>J Records/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Say My Name</td>
<td>Aaliyah featuring Timbaland</td>
<td>J Records/Interscope</td>
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<tr>
<td>6</td>
<td>Get Lucky</td>
<td>The Black Eyed Peas</td>
<td>Interscope/Aftermath/Motown</td>
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<td>7</td>
<td>Get Low</td>
<td>Young Jeezy featuring Reese</td>
<td>J Records/Interscope</td>
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<tr>
<td>8</td>
<td>My Way</td>
<td>Burt Bacharach</td>
<td>Capitol/Interscope</td>
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<tr>
<td>9</td>
<td>What Up Gomgsta</td>
<td>T.I. featuring Missy Elliott</td>
<td>Atlantic</td>
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<td>10</td>
<td>Snake</td>
<td>Seann Pertwee</td>
<td>Universal/Internat'l</td>
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<td>You Got a Sassy Chick</td>
<td>Jeremih</td>
<td>Arista/Universal</td>
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<td>Stop the Name of Love</td>
<td>Missy Elliott</td>
<td>Aftermath/Motown</td>
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<tr>
<td>13</td>
<td>Like Glue</td>
<td>Syleena Johnson</td>
<td>J Records/Interscope</td>
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<td>14</td>
<td>Come Over</td>
<td>Keri Hilson</td>
<td>Cash Money/Atlantic</td>
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<td>15</td>
<td>You</td>
<td>Mya</td>
<td>J Records/Interscope</td>
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<td>16</td>
<td>Like a Pump</td>
<td>Aaliyah</td>
<td>J Records/Interscope</td>
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<td>17</td>
<td>21 Questions</td>
<td>50 Cent featuring Juelz Santana</td>
<td>G-Unit/Cash Money/Atlantic</td>
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<td>18</td>
<td>I Wish I Wasn't</td>
<td>Chamillionaire</td>
<td>Grand Hustle/Atlantic</td>
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<td>19</td>
<td>Put That Woman First</td>
<td>American Express</td>
<td>Interscope/Universal</td>
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<td>20</td>
<td>Can't Let You Go</td>
<td>Jill Scott</td>
<td>Decca/Universal</td>
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<tr>
<td>21</td>
<td>My Love Is Like... We Got Each Other</td>
<td>Amerie</td>
<td>MCA</td>
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<td>22</td>
<td>All Night Long</td>
<td>Jermaine Dupri</td>
<td>So So Def/Interscope</td>
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<td>23</td>
<td>Don't Wanna Try</td>
<td>Missy Elliott</td>
<td>Aftermath/Motown</td>
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<td>24</td>
<td>Blown' Me Up (Caliber Me)</td>
<td>Snoop Dogg featuring Spliff Star</td>
<td>Murder by Extension/Interscope</td>
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<td>25</td>
<td>Never Scared</td>
<td>Casanova</td>
<td>Grand Hustle/Atlantic</td>
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<td>26</td>
<td>Starting With Me</td>
<td>Kelis</td>
<td>Def Jam/Arista</td>
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<td>27</td>
<td>In Love With U</td>
<td>K. Michelle</td>
<td>J Records/Interscope</td>
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<td>28</td>
<td>If You Let Me</td>
<td>Danity Kane</td>
<td>Star Traxx/Atlantic</td>
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<td>29</td>
<td>Lovers Or Losers (On The Run)</td>
<td>M.O.P.</td>
<td>M.O.P. Records/Universal</td>
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<tr>
<td>30</td>
<td>Respect My Pumpin'</td>
<td>Mystikal</td>
<td>Cash Money/Atlantic</td>
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<tr>
<td>31</td>
<td>Like Glue</td>
<td>Syleena Johnson</td>
<td>Universal/International</td>
</tr>
<tr>
<td>32</td>
<td>Step Daddy</td>
<td>Lil' Flip</td>
<td>Priority/Cash Money</td>
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## Billboard Hot R&B/Hip-Hop Singles Sales

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<th>Label</th>
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<tr>
<td>1</td>
<td>Fire (You, You, You)</td>
<td>Usher</td>
<td>J Records/Interscope</td>
</tr>
<tr>
<td>2</td>
<td>Go</td>
<td>Jennifer Lopez</td>
<td>Epic</td>
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<tr>
<td>3</td>
<td>Tha Thing</td>
<td>Tha Dogg Pound</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>4</td>
<td>Yeah Yeah I Know It</td>
<td>Snoop Dogg</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>Bump, Bump, Bump</td>
<td>Lil Jon featuring Jazze Pha</td>
<td>Def Jam/Arista</td>
</tr>
<tr>
<td>6</td>
<td>Dream Eyes</td>
<td>Ne-Yo</td>
<td>J Records/Interscope</td>
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<tr>
<td>7</td>
<td>Nigga</td>
<td>Missy Elliott</td>
<td>Aftermath/Motown</td>
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<td>8</td>
<td>Hell Is A Flame</td>
<td>G-Unit</td>
<td>Cash Money/Atlantic</td>
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<td>9</td>
<td>F*ckin' With You</td>
<td>Ll Cool J</td>
<td>Def Jam/Arista</td>
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<tr>
<td>10</td>
<td>Oppen (It Started With A)</td>
<td>It Started With A</td>
<td>J Records/Interscope</td>
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<td>11</td>
<td>Way You Do It</td>
<td>Missy Elliott</td>
<td>Aftermath/Motown</td>
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<tr>
<td>12</td>
<td>Come Clean (Cleaner)</td>
<td>Bow Wow</td>
<td>J Records/Interscope</td>
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<td>Emotional Rollercoaster</td>
<td>Ne-Yo</td>
<td>J Records/Interscope</td>
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<td>The Jump Off</td>
<td>Krayzie Bone</td>
<td>Interscope/Universal</td>
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<td>Nice Girl, Wrong Place (Remix)</td>
<td>Aaliyah featuring Missy Elliott</td>
<td>J Records/Interscope</td>
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<td>How Damn</td>
<td>Method Man featuring Redman</td>
<td>Loud/Cash Money</td>
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<td>Call the Ambulance</td>
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<td>Cash Money/Atlantic</td>
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<td>Goss (What's Goin' On?</td>
<td>Snoop Dogg, Daz Dilation</td>
<td>Ruthless/Interscope</td>
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<td>The Expendables</td>
<td>Nelly featuring Missy Elliott</td>
<td>No Limit/Interscope</td>
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<td>Gotta Get thru This</td>
<td>Ludacris</td>
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<td>Can't Let You Go</td>
<td>Dwayne Wiggins</td>
<td>DJs for a Cure/Def Jam</td>
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<td>The Shapeshifter</td>
<td>Cam'Ron</td>
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<td>Star</td>
<td>Missy Elliott</td>
<td>Aftermath/Motown</td>
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<tr>
<td>24</td>
<td>Ready or Not</td>
<td>Missy Elliott</td>
<td>Aftermath/Motown</td>
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<td>25</td>
<td>Betcha Body</td>
<td>Cr위원</td>
<td>Universal/International</td>
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<tr>
<td>26</td>
<td>I Know What You Want</td>
<td>Missy Elliott</td>
<td>Aftermath/Motown</td>
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**Music R&B/Hip-Hop**

**LL Cool J Returns To Def Jam Records**

Multimedia superstar LL Cool J has re-signed with Def Jam Records, the label where he started his career. LL released his debut album, "Radio," with the label in 1985 and followed that with a long list of albums, including "Bigger and Deffer," "Walking With A Panther," "Mama Said Knock You Out," "14 Shots to the Dome" and "Mr. Smith." His latest releases on Def Jam are 2000's chart-topping "G.O.A.T Featuring James T. Smith: The Greatest Of All Time" and 2002's "10," which featured the hit "Last U Better." According to Nielsen SoundScan, "G.O.A.T. and "10" have sold 815,000 and 922,000 copies, respectively.

LL’s next big screen appearance will be in "SWAT," which opens Aug. 8 in the U.S. He will also perform on the "Today" show that day.

**Wholistic Hip-Hop:** Erykah Badu, Common and Stic from Dead Prez are among the artists featured in "Wholistic Wellness for the Hiphop Generation," a documentary focusing on health and well-being. The 110-minute documentary is produced by Heal Thyself Productions. The film is meant to teach the hip-hop generation how wholistic methods and principles can aid them in warding off mental, emotional and physical stress.

**Soma Nova Slom (aka the Hiphop Medicine Man)** produced the documentary with renowned author Queen Afua ("Heal Thyself for Longevity and Health," "Sacred Woman"), who executive-produced the project.

"Wholistic Wellness for the Hiphop Generation" is presented in three phases: mind, body and spirit/soul. It includes testimonials by Badu, Common, Stic and actor Ben Vereen.

"Discipline is important. We need to be more focused on what we put into our bodies," Badu says in the film.

"Common adds, "I think and speak clearer since I cut the dary out. I can breathe better and perform at a better rate, and my voice is clearer.""
How One Chain Grew
Entrepreneur Proves American Dreams Come True

BY LEILA COBO

MIAMI—Pablo Raúl Alarcón likes to say the success of Spanish Broadcasting System Inc. is a classic American dream story. And it is.

In 1960, the Cuban broadcasting entrepreneur fled his homeland in the wake of Fidel Castro's revolution. He left behind 14 radio stations. But he held fast to the notion of someday returning.

Alarcón arrived in New York in 1960 with his wife and son. He did not speak a word of English. So he got a job that required only Spanish, in the business he knew well: radio.

"There were two or three stations in Spanish at the time, and I started as an announcer at one of them," Alarcón recalls. "I remained there [at WBNX 1380 AM] until 1983, when I bought my first station with a million sacrifices and $3 million."

Once Alarcón realized he would not be returning to Cuba anytime soon, he sought to re-create his radio business in the U.S. Today, from the acquisition of a single AM station in New York, tropical WSKQ (97.9 FM), SBS has expanded to include 27 owned or operated stations in seven of the country's top 10 markets: New York, Los Angeles, Miami, Chicago, Puerto Rico, San Antonio and San Francisco.

A single loan launched Alarcón's company in 1983. By then, he had risen through the ranks for his employers at WBNX from announcer to programming director to sales director.

"When I went to the Royal Bank of Manhattan, I told them I managed the station and that I had tripled sales and utilities," Alarcón says. "So the bank manager said, 'What do you need?'"

Alarcón Jr. succeeded his father as SBS chairman in 1999.
What sets SBS stations apart from their competition?

William B. Tanner, SBS executive VP of programming, provided an encapsulated look at the outlets that SBS owns or operates in seven of the nation's top 10 markets, as ranked by Hispanic population. Tanner spoke with billboard contributor Karl Ross.

NEW YORK

WSKQ-FM (La Mega 97.9), and Latin pop WPAT-FM (Amor 93.1) provide a one-two punch that makes SBS a major player in this premier media market. At the peak of the Latin crossover movement of the late '90s, WSKQ, with its tropical format, was the first Spanish-language station to become the city's top-rated outlet.

Although it eventually slipped from that slot, La Mega remains one of the market's outstanding performers, with weekly cumulative listenership of nearly 1.3 million people. Tanner credits part of that success to the station's morning show, "El Vacilón," which he describes as "edgy" and "earthly." Hosts Luis Jimenez and Moonshadow made headlines when a caller identified himself as a Puerto Rican hitman and proceeded to confess his alleged crimes on-air.

Sister station WPAT is not far behind in terms of market share, with a weekly listenership of slightly more than 1 million. Its AC format mixes Spanish-language ballads with occasional English-language pop tunes. Both stations are broadcast from the Empire State Building.

"There are really only three Spanish FM's in New York, and we have two of them," Tanner says. SBS's primary competitor, the Hispanic Broadcasting Corp., owns the city's third Spanish FM station, pop/tropical WCIA-FM (Latino Mix 105.9). "New York is a big market for us," Tanner says. "It's where a lot of our cash flow comes from. Various stations have come in over the years to compete with us, but we always come out on top."

SBS clearly has its eye on the prize in this, the largest and most lucrative Hispanic market in the U.S. Three years ago, Tanner and Fio Ferro, SBS's national PD, were hired from rival HBC to recapture the city's listeners.

"It's a very competitive market out here," says Tanner, who is based in Los Angeles. The success of SBS in the market is clear, as KLAX-FM (La Raza 97.9), with its playlist of regional Mexican favorites, has clawed its way to the top of the Hispanic radio market. By appealing to younger Mexican audiences, La Raza can claim a significant share of the city's coveted 18-34 demographic.

In 2001, SBS entered a deal to acquire Lation pop/regional Mexican KXOL-FM (El Sol 96.3) for a reported $250 million. With an AC format, the station has become a favorite among Hispanic female listeners. Until the purchase is finalized, the station has been operating under a lease agreement with its former owners, the International Church of the Foursquare Gospel.

While covering the city's traditional Mexican audience, SBS is also seeking new markets with start-up station KZAB-FM (La Sabrosa 95.3). The station targets immigrant audiences from Mexico's southern region and Central America, where genres like punta and socor hold sway. La Sabrosa is ranked the 13th-highest-rated station in the market among 18- to 34-year-olds, with a 3.2 share. La Sabrosa was conceived by SBS president/CEO Raúl Alarcón Jr.

"It's Raúl's special insight," Tanner says. "He said to me, 'You know, there's a huge Central American market out there that no one is aiming at.'"

CHICAGO

Among Spanish-language competitors in Chicago, SBS is second to none. The city's mostly Mexican audiences get their quota of banda, norteña ranchera and other south-of-the-border sounds on WLEY-FM, better-known as La Ley 107.9.

"When we acquired it in the mid '90s, it immediately went to No. 1 among Spanish-language stations, and it's stayed there ever since," Tanner says. He adds that La Ley has claimed the top ratings slot among all listeners, Spanish or English, in the 18-34 demographic.

La Ley's AC companion, WRIE-FM (Honda 92), debuted earlier this year. "Our stations are very visible," Tanner says. "They participate in a lot of shows and that sort of thing. All the DJs are local and live."

MIAMI

SBS has the hometown advantage in this city, where it is based. The company's three stations recently drew a combined 10.4 market share, eclipsing the 8.2 share of rival HBC. "In Miami, our group has the top position. It's a critically important market for us. There's a lot of money in Miami," Tanner says.

Leading the way for SBS is WCMQ-FM (Clasica 92.3), a format-bending addition to the Spanish-language market. Where else can a listener find the Beatles and Julio Iglesias on the same playlist? Spanish-speaking DJs play pop music in Spanish and English from the '60s, '70s and '80s. "It's basically a period piece, designed to appeal to people who've lived in this country for a long time and like a mixture of Spanish and English music," Tanner says.

Next in the SBS lineup is WRMA-FM (Romance 106.7), with its softer AC format that dominates the 18-34 demo among Hispanics, according to Tanner.

SBS's third Miami outlet is WKDJ-FM (El Zol 95.7), which features a tropical format and a morning crew led by DJs Enrique Santos and Joe Perrer. The pair made international headlines last year with a prank call to Venezuelan president Hugo Chavez. Using a doctored audiotape of Fidel Castro's

(Continued on page 43)
YOUR CONNECTION TO THE HISPANIC MARKET

NEW YORK
LOS ANGELES
MIAMI
CHICAGO
SAN ANTONIO
SAN FRANCISCO
PUERTO RICO

20TH ANNIVERSARY
1983-2003

SBS TOWER—2601 SOUTH BAYSHORE DRIVE, PII, COCONUT GROVE, FLORIDA
(305)441-6901 • WWW.SPANISHBROADCASTING.COM • NASDAQ SYMBOL—SBSA
SBS: 20 Years Of Success

Continued from page 25

Alarcón Jr. spoke with Billboard on the occasion of his company's 20th anniversary.

How did your interest in a radio career develop?

I started when I was in high school, working after school in my father's recording studio and advertising agency in New York. My father started as a radio announcer, and he worked his way up to programming director and then station manager. Of course, I was a child, but I grew up in that environment: My dad coming home at night with a bunch of records under his arm. He would be listening to records until the early morning. As I became older in high school, I started helping him.

Was it a thrill to turn on the radio and hear his voice?

Oh yes. For me it was a very exciting industry. I was always listening to the radio station. I remember in the '60s, his station had a promotion in Palisades Amusement Park in New Jersey, just across the George Washington Bridge, and they would do a radio broadcast from the amusement park. I met all his colleagues and the music people and the artists. All of that of course affected me. I grew to like it. I grew to love it.

But you had not planned to work in radio?

I graduated from Fordham University with a Bachelor of Science. I was actually a pre-med student, and I was going to study medicine. But as I became more involved in the business aspect of helping my father, I started leaning that way more. And of course, in 1983, my father bought his first U.S. radio station, WSKQ. He [created] a very modern, aggressive format, and it blew the market wide open and did very, very well. That, of course, was the beginning of his entry into radio, and I entered along with him. I originally had a job in the sales department.

How could a would-be doctor like sales?

I loved it! The first account I sold on radio was for an electrical repair shop on Broadway. And that was my first contract. It was very exciting. They would hear it on the air and it was like, wow! It was a very exciting time for me.

SBS has proudly described itself as a Hispanic-owned company and an independent company. I would imagine you were not happy with the Federal Communications Commission's recent ownership-rules decision?

The FCC attempted, as far as radio is concerned, to try to keep that consolidation in check. They really didn't, in my opinion, affect radio greatly. They did allow cross-ownership, which they didn't allow before.

I will tell you that I believe certainly in radio, and Hispanic radio. With the loss of Hispanic ownership, it’s been a very dangerous few years. I was very encouraged that one of the things the FCC did do, as part of the new rules, is [decide] that companies owned by minorities and women will have the opportunity to buy some of these clusters of stations that have been incorporated in some cities across the U.S. if those owners decide to sell. And I encourage that.

I think it’s very important to have diverse viewpoints. And if there's one thing I was very encouraged by, it was the com-

(Continued on page 46)
Throughout its 20 years, SBS has always been true to the Latin music community.

We at EMI Latin are proud to be part of their success and their continual commitment to excellence in Latin music.
Alarcón Sr. Still Shaping The Airwaves


But as chairman emeritus of SBS and a member of its board of directors, Alarcón Sr. remains active in the company he founded.

At the same time, the SBS patriarch keeps other irons in the fire, including his own Southern Broadcasting System, a separate business entity from SBS, and its new venture, La Gran Cadena.

Alarcón Sr. recently answered six questions for *Billboard*.

You were a successful radio man in Cuba. But when Fidel Castro came into power, you left with your family, leaving your business behind. What happened to all those stations?

That all stayed there. We’re waiting for Castro’s fall, which we hope will be this year, and when that happens, I’m going to reclaim my stations. I have 14 stations, and I’m going to rescue them from that system—once we have a free, democratic system in place that respects human rights.

Tell me about La Gran Cadena. This is a project of yours separate from the SBS network, broadcasting from three different cities?

We have a station in Miami we’re diversifying toward politics, democracy, human rights and respect. It’s WZMQ (La Gran Cadena 106.3 FM). In Key West [Fla.], it’s WMFM at 107.9 and it’s also heard at 96.3 FM in Managua, Nicaragua. La Gran Cadena plays lots of beautiful [top 40 Latin pop] music and also provides a lot of information. We think it will be our contribution for those of us who have suffered for 44 years working like dogs. It will be the voice that tells the world that the only thing that works is democracy—everything else is transitory. The only place the people get rich is in a country like the U.S. That’s why they call it the American dream.

When you purchased the first radio station in 1983, did you ever imagine your company would grow this much?

When you arrive here with so many difficulties—beginning with the fact that I wasn’t a U.S. citizen and couldn’t own a radio station—at that moment, you think you’re going to go back. We thought [Castro] would be overthrown, and we could return and retake our stations in Cuba.

When we realized Castro was not an easy problem to solve, we began to build this network that we have today, and it’s thanks to God and all the Latins that live here and to the U.S.

What plans for growth do you have now?

We’re looking for stations in Spain so that the voice of Latins who live here reaches Spain. And we’re negotiating an offer in Santo Domingo for La Gran Cadena. These are two networks, but the owners are the same.

What else are you working on?

There is another project I want to make successful that goes hand in hand with radio for the entire world. But instead of radio, it’s television. It’s a network that will be called “Teleamigos.” It will also be a satellite network and will originate from Miami. So Miami will be the mecca of Spanish-language communications. We already have the satellites in place to reach Spain and every country in Europe and Latin America.

How involved are you today in SBS?

I’m involved with everything. I still think I’m 25 years old!

LEILA COBO

BMG

U.S. Latin

Congratulations SBS on their 20th Year Anniversary.

Thank you for all the support.
Estefan Enterprises & Crescent Moon Records Congratulate Raul Alarcon & the entire SBS Family on 20 years of passionately promoting Latin Culture through music.
part of the challenge was “finding the necessary funds to be able to acquire those [new] stations.”

García also played an instrumental role in taking SBS public, an achievement of which he is particularly proud.

Today, he says, aside from ensuring the smooth financial operation of the company, “my main job is being the custodian and protector of the company’s assets and the preservation of the investment our public shareholders have put in this company.”

Carroll Larkin, SBS senior VP
Carroll Larkin has known SBS founder Pablo Raúl Alarcón Sr. since September 1962, when both worked together at WBNX, New York. As station manager/VP for that station, Larkin appointed Alarcón to the job of PD. “It was a multi-language station, and we converted it to all-Spanish,” recalls Larkin, who parted professional ways with Alarcón when he bought his own station in 1971.

But in 1988, Alarcón sought Larkin out to join him at SBS. “I’ve been here ever since,” he says. Larkin joined the company as VP of sales for New York and eventually became VP of sales for the entire company. He spent two years in Los Angeles managing regional Mexican KLAX and then moved back to corporate headquarters, where he has been based since. He was named senior VP in 1993.

William B. Tanner
SBS executive VP of programming
William B. Tanner led the management team that turned the company’s Los Angeles stations into market leaders. Then he repeated that success in other SBS markets.

“We did it by bringing in good people,” Tanner says, specifically citing Pio Ferero, SBS’s national PD. Ferero and Tanner left SBS’s primary competitor, the Hispanic Broadcasting Corp., in late 2000 for high-profile positions with SBS.

A look at Tanner’s background shows he was primed for radio at an early age. He entered the radio business at 13, taking a job in his hometown of Vicksburg, Miss. In 1992, he launched the first privately owned radio station in the Bahamas (100 JAMZ Nassau) and hosted “Tanner in the Morning.”

Praising Tanner’s experience as a programmer in both general and Hispanic markets, SBS president/CEO Raúl Alarcón Jr. said at the time of his hiring: “Bill Tanner enhances the strategic and operational aspects of SBS’s programming and promotional efforts by bringing vast and varied experience and an unequaled success record to the company.”

(Continued on page 36)
Dear Raul Sr. & Raul Jr.

With vision, creativity and the precision of an illustrious Matador, you have made a dream that began five decades ago in Cuba, an American reality over the past twenty years, building SBS into the #1 Hispanic owned and operated major media in the United States and Puerto Rico.

congratulations!

Wishing you continued success in the years ahead. With great admiration, Your friend,

Oscar Lloyd
Oscar Lloyd Entertainment
SBS Entertainment Takes Its Show On The Road
Division Stages Concerts In The Seven Markets Where Company Has Stations

MARTIN: HEADLINED SBS 20TH ANNIVERSARY CONCERT

MIA-MI—The latest venture of Spanish Broadcasting System is an entertainment division, created to present concerts in the seven markets in which the company has stations. The concerts will help promote those stations in their markets and raise their profile within the wider music, broadcasting and advertising industries. John Sepulveda, a veteran artist manager/concert promoter, is GM of SBS Entertainment, which launched last year with concerts featuring Juan Luis Guerra and Ricardo Montaner. Sepulveda does not have his own production staff; instead, he presents the shows in partnership with concert promoters Felix Cabrera and Ralph Mercado.

“That’s what we’re going after,” Sepulveda says. “Big events that, with full promotional support from the radio stations, will be successful.”

SBS stations still hold their own local radio festivals, featuring dozens of artists in the company’s seven markets: New York, Los Angeles, Chicago, Miami, San Francisco, San Antonio and Puerto Rico. SBS Entertainment concentrates on select high-profile shows. “We want to put our stamp on these concerts,” Sepulveda says. His division aims to present two major events per month.

SBS Entertainment staged the June 28 SBS 20th anniversary concert at New York’s Madison Square Garden, headlined by Ricky Martin. Upcoming SBS concerts include Tega Calderon headlining the El Reggaeton Mega Summerfest at the Garden Aug. 9, the Fania All Stars headlining a Salsa Festival at the Garden Sept. 6, the Mega 10th Anniversary Concert at New York’s Flushing Meadows Park Sept. 21, and the Viva El Merengue show at the Garden Sept. 27 and the Miami Arena Sept. 28.

LEILA COBO

Felicidades
Al Sr. Raul Alarcon Jr.
y todo el personal de SBS por todos sus éxitos en estos 20 Años y que su futuro siga como hasta ahora.

Abel de Luna
& Family
Y SUS ARTISTAS EXCLUSIVOS

FELICITAN Y AGRADEN SU APOYO A

SPANISH BROADCASTING SYSTEM

POR SU 20 ANIVERSARIO

En especial a los señores Alarcón
Les desean que sigan adelante y mucho éxito en todo lo que realicen.
A Who’s Who Of SBS Execs And Programmers

Continued from page 32

CAREY DAVIS: FAMILY AFFAIR

In many ways, Carey Davis, who oversees SBS's New York properties, went into the family business. As he says, he had a “dinner-table education” from his parents, both of whom were in the radio industry: his mother as a radio actress and his father as a station operator. His brother owns 35 radio stations in Wisconsin, and two cousins and a nephew are also in the business. Davis joined SBS in 1997 after a stint as VP of sales at a CBS radio station and later at WINS-FM New York, the city’s top-billing station. A phone call from SBS president/CEO Raúl Alarcón Jr. added a flavorful twist to his already flourishing career.

“This is not just a format of salsa and merengue or romantica,” Davis says. “This represents the Hispanic community, and for me that was a tremendous opportunity and a great responsibility.”

Within a year, the Hispanic crossover boom had begun. WSKQ-FM became the first Spanish-language station to reach No. 1 in the New York market. That got the attention of advertisers, planners and media buyers. Davis says, Still strong, WSKQ’s morning show (“El Vaquión”) recently beat Howard Stern in the ratings.

“I’m proud to work for the Alarcóns,” Davis says.

As in other markets, SBS’s involvement in the New York community extends far beyond its broadcasting duties. AM DJ Luis Jimenez was “padrino” at this year’s Puerto Rican Day Parade. The company holds an annual toy drive for Three Kings Day that delivers 5,000 toys to needy children. SBS stations are especially active in times of emergency, whether it be hurricanes in Honduras and Puerto Rico or an earthquake in Colombia.

Marko Radiovic
VP/GM
SBS Los Angeles

“Moving the sales needle” is what Marko Radiovic says he does best.

“What I do is create value and demand for the radio inventory,” says this executive, who runs SBS Los Angeles properties. “It’s all about knowledge of your radio properties and the L.A. marketplace. There’s more to radio buying than just going down the Arbitron book.”

Radiovic joined the company in 2001 after managing a cluster of six stations in the Santa Barbara area for Cumulus Media. Before that, he was VP/GM at Los Angeles KCMG (Mega 92.3), a jammin’ oldies station.

Radiovic says accepting his SBS post was a challenge because of the highly personal nature of the Hispanic marketplace. He says the company’s dramatic growth in L.A. was a testament, in part, to his ability to cultivate new relationships. He also credits SBS executive VP of programming William B. Tanner.

“Bill and I have a great working relationship,” he says. “We have a great cross-platform between programming and sales.”

Radiovic also oversees operations at SBS’s San Francisco dance station, KPII-FM.
The Latin Entertainment Industry for City of Hope will present the **Spirit of Life** Award to Raúl Alarcón, Sr. on November 5, 2003, at the Intercontinental Hotel, Miami, in recognition of his contributions to the Hispanic community across the country.

As the inspiration and founder of Spanish Broadcasting System, Raúl “Senior” has devoted an entire life to his dream...

**RADIO.**

One man. One dream.

*City of Hope*

By Invitation Only.
For Dinner Gala sponsorship, tables, tickets, journal advertising and/or kick-off invitation, please contact Katherine Prince at 800.275.1587, ext. 11 or kprince@coh.org.
I said, ‘I’m being offered a station for $3.5 million. If you lend me that money, I’ll be able to pay in one lump sum, and they’ll give me a discount.’ And that’s what happened.”

The first station in what became SBS was WSKQ (La Super 1380). It introduced a modernized Spanish-language format in New York. It did so well that it gave Alarcón the confidence to strive for growth. In 1986, he purchased his first FM station, Latin oldies WCMQ (Clásica 92) Miami, which also aired in AM.

“When he bought the AM and the FM, he saw for the first time the synergies you can achieve by operating multiple stations under one roof,” Raúl Alarcón Jr. says. “You have the same infrastructure, the same operating costs, but you have another 24 hours to program and another 24 hours to sell. And by that time, FM was really very popular and had become dominant.”

From that point, SBS expanded quickly. In 1988, Alarcón Sr. purchased his first FM station in Los Angeles, regional Mexican KLAX (97.9 FM) and in 1989, he purchased another in New York. He gave it the same call letters as his first AM station, and today, WSKQ-FM (La Mega 97.9) is the most-listened-to Spanish-language radio station in the U.S.

“And of course, that was a huge turning point, because that was the first permanent FM in New York for the Spanish market,” Alarcón Jr. says.

Despite its position in New York, SBS—which at that point was still a family-owned business—moved its headquarters to the Miami suburb of Coral Gables in 1997. The move followed SBS’s purchase of two additional stations serving Miami: WRMA-FM (Romance 106.7) and tropical station WXTJ-FM (El Zol 95).

“The decision was also made to relocate the headquarters because Miami was such an important market and because it is the gateway of Latin America,” Alarcón Jr. says.

SBS grew further with investment capital. The company completed its initial public offering Nov. 2, 1999. Alarcón Jr., who became president/director of the company in 1985 and then CEO in 1994, continued in those roles. Although SBS is publicly traded, the father and son have a controlling interest in the company.

“When time, I realized my son had certain knowledge about the business,” Alarcón Sr. says. “He spoke English perfectly, so I said, ‘You should be the president of this company.’ And that’s the way it’s been.”

Alarcón Sr. admits that he remains intimately involved in the day-to-day operation of the stations, down to making programming decisions.

In Miami, despite its romantic format, WRMA-FM also programs more contemporary pop from newer acts. And although WXTJ-FM (El Zol 95) plays very mainstream tropical music, its morning hosts have staged outrageous stunts, duping Castro into picking up the phone and broadcasting the convoluted interview in morning drive time.

Most recently, at the insistence of Alarcón Jr., SBS launched K24AR-FM (La Sabrosa 93.5) in L.A. to cater almost exclusively to that city’s Central American population, with programming distinct from anything else available in the market.

The Alarcóns have been vehement about their desire to maintain control over their stations—SBS is repeatedly described in its corporate literature as the biggest “Hispanic-controlled network in the country”—but they remain aggressive in their desire to expand. For that reason, during the spring of 2002, SBS was negotiating a merger with its archival, the Hispanic Broadcasting Corp.

Instead, HBC announced June 12, 2002, that it would be acquired by Univation Communications, pending approval from the Federal Communications Commission. Immediately following its announcement, SBS filed an antitrust suit in U.S. District Court in Miami against HBC and its largest shareholder, Clear Channel Communications.

Alarcón Jr. says the suit was not lodged specifically against the merger but to contest what SBS perceives as anti-competitive and illegal actions taken against the company for the past several years. HBC and Clear Channel have countered SBS’s claims.

The Department of Justice gave conditional approval to the HBC-Univation merger in March, pending Univation’s sale of a “significant portion” of its ownership stake in Entravision Communications, according to Dow Jones Newswires. The FCC notified HBC and Univation July 2 that it had restarted an informal merger review “clock,” a sign that a decision by the FCC is drawing closer, reports Dow Jones.

Whether the HBC-Univation merger proceeds or not, Alarcón Jr. says, “we will continue to compete to make sure (SBS) survives, is profitable and grows. I believe we will need to make adjustments and alterations to our operation to be able to continue to succeed in the Hispanic marketplace.”

Already, SBS has diversified by purchasing a majority ownership stake in lamusica.com, a bilingual Spanish/English Web site offering Latin music, entertainment, news and culture. In addition, last year the company created SBS Entertainment, a concert-production arm (see story, page 10).

“I’m very proud of the accomplishments of the company,” Alarcón Jr. says. “And I’m absolutely convinced of, and committed to, the viability, strength and vitality of the Hispanic market in the U.S., which should grow in the next 20 years. I’m very proud to be in the position that I’m in.”
KPMG LLP salutes Spanish Broadcasting on their 20th anniversary. We are proud to recognize you.
mission noticing that minority ownership is important.

I'm very proud of the fact that SBS, in its 20th year, is a successful Hispanic-owned, -controlled and -managed radio company. And I'm a little saddened that we are the last Hispanic-owned radio company of national consequence. Hopefully, we have done a good job in providing entertainment, information, news and service to the Hispanic market in the U.S., and we plan to do so for many years.

Would you sell SBS?

No. I do not want to sell SBS because now, more than ever, I think SBS stands for more than just a business. It really is making a statement in this country about Hispanic ownership in the media. I had a discussion with a gentleman who said Hispanic ownership wasn't important. And I said, 'I disagree. You are wrong.'

In 1989, a Hispanic owner, [my father], had the courage to put an FM station in New York. People said, 'You're crazy. You'll never be able to recoup that.' It was a Hispanic station. No one else had done that before.

And in 1992, when we went on the air in [Los Angeles] with a Mexican format as opposed to a romantic format, no one had taken that risk before. And a Hispanic company, again, took that risk.

And just [four] months ago, in March, the company inaugurated another FM station in Los Angeles, [tropical KZAB-FM] La Sabrosa. No one had thought to take the risk of launching an unproven format for the Central American audience in Los Angeles. This is what I'm talking about; why I'm so proud that this is a Hispanic company and Hispanic owners are owners of the media.

Launching La Sabrosa was a very intuitive move, and it was your idea. How do you reconcile intuitiveness with research when it comes to programming?

My opinion is that radio programming continues to be an art. It is not a science. I will not argue with the fact that research gives you a good indication, a good road map. But you still have to get into the car and drive. For example, La Sabrosa. The only reason La Sabrosa is on the air is because we knew there was a Central American audience. They loved cumbia. We knew no one was giving it to them. So when we went into research, there were questions: 'Well, I'm not sure, we don't know, maybe yes.' Anyone has to make the decision to say, 'Yes.' I believe there is an instinctive way to approach a marketplace and a radio station. And of course, there's the other side, which is research, testing the music.

How about rock en español? Do you think there's space for that format down the line?

I've been hearing about rock en español for many, many years. We have tested that throughout the years with certain programs, and I have to tell you that the reaction, from my point of view, has been mixed. When we tested that particular genre, we found it has a very fanatical following but, in light of the overall population, a very small following. I wouldn't say it's a potential format for the future, though.

What has been your experience with programming in Spanish and English?

Where we do that mostly is in Puerto Rico. And the reason we do it in Puerto Rico is almost the flip side of why we don't do it here. In Puerto Rico, you have more than 100 stations. So you're trying to find the format that would be different, the format that would be unique. Radio thrives on uniqueness. In Puerto Rico, we have five formats, and one of them was already playing some English music. It's like an urban format. I do not think we'll be [programming in English and Spanish] in mainstream Hispanic radio in the U.S. We're going to be concentrating on Spanish music. And that is what we're going to be continuing to do.

You have expanded aggressively in recent years. Are you looking at other stations now?

We are always looking for opportunities. In the last two years, we have concentrated a lot in Los Angeles. We had one station there in 2000, and we were not happy with our position or what we had achieved with the one station. So we decided to retune that station, and we bought a second station. Then we inaugurated a third station. And in the audi-

(Continued on page 44)
“From its beginning—20 years ago, when Don Raúl ran Super KQ, an AM station in New York—until today, as Raúl Jr. runs a corporation that encompasses 27 radio stations in seven of the largest U.S. Hispanic markets, SBS has always been true to the Latin music community. We at EMI Latin are proud to be part of their success and their continual commitment to excellence in Latin music.”

JORGE A. PINO, EMI LATIN USA PRESIDENT/CEO

We bring a different culture to the U.S. It’s a place that we love, but we never want to forget where we come from. For 20 years, SBS has been remembering our heritage and promoting our music. They play music from all the different Spanish cultures and have helped make a lot of the new voices, like Ricky Martin and Shakira, become well-known. We’re thankful to Raúl Alarcón and all of the DJs. They spend many hours in the studio so that they can showcase our music to the rest of the world."

EMILIO ESTEFAN JR.

“I’m thankful for SBS for getting my music out into many different markets and for their commitment to promoting our Spanish heritage.”

Gloria Estefan

“When I first arrived in Miami to work, Raúl Alarcón was the first person that helped me comprehend how radio in the U.S. functions. His leadership and vision, [and that] of his son and the rest of his team, has made SBS one of the most important motors in the diffusion of Latin music. Raúl has always been accessible. We were all able to find him every day during lunchtime sitting at the same table at Diego’s Restaurant in Coral Gables. I don’t know if he continues that tradition, but for years he was there more than the owner of the restaurant!”

JESUS LOPEZ, UNIVERSAL MUSIC CHAIRMAN OF LATIN AMERICA & IBERIAN PENINSULAR

“The Alarcóns, Raúl Sr. and Jr., are radio pioneers and great visionaries. They have been [invaluable] to producers and songwriters like myself throughout our careers. Their unflagging devotion to the music world has been a major part of the Hispanic market’s rise to success. SBS is a prime example of the American dream—with hard work and determination, minorities can also excel in this great country. What started as a dream 20 years ago is now an empire. I congratulate them and wish them another 200 years of success. As chairperson of this year’s Latin Music Industries City of Hope Event in Miami, I am honored to have Sr. Raúl Alarcón Sr.[as] the second recipient of the Spirit of Life Award for his contributions to cancer research and the City of Hope Institute.”

RUDY PEREZ, PRODUCER

“The vision SBS has and the way it has managed things has been crucial in the development of Latin radio and, ultimately, Latin artists.”

ENRIQUE IGLESIAS

Compiled by Debbie Galante Block.
SBS Stations Draw Fans In Key Cities

Continued from page 26

voice, they managed to get to the head of state’s private line and, momentarily at least, made him think he was having a conversation with Castro, his political mentor.

PUERTO RICO

SBS dramatically entered the market in 1999, when it acquired 11 radio properties for a reported $90 million. The company became the instant market leader. The island of 4 million avid music consumers is important for a variety of symbolic and strategic reasons.

“That’s the home of salsa,” Tanner says. “There are so many genres there. It’s a musically demanding place—and they produce huge revenues.” Soft AC WIOC-FM (Estereo Tempo) is SBS’s top-rated outlet on the island, followed by tropical WZMT-FM (La Zeta). Catering to the island’s English-speaking listeners is top 40 WMEG/WEGM (La Mega). Tanner says Billy Forquet, PD for SBS’s Puerto Rico properties, has demonstrated he can keep the company on top. SBS recently proved its long-term commitment to island radio listeners when it opened new offices on the island.

SAN ANTONIO

KLEY-FM (La Ley 94.1) serves San Antonio’s Spanish-language listeners with regional Mexican content. The city has a stable Hispanic population that spans several generations. Once a hotbed of the Tejano music popularized by Selena, San Antonio is now home to fomente y banda. Tanner says SBS’s only AM property, WSAH, provides a mostly talk format aimed at Hispanics older than 35, though some traditional Mexican music gets airplay.

SAN FRANCISCO

Although San Francisco is not a major Hispanic market, SBS has found a niche for itself here with KPTI (92.7 Party), an English-language dance music station. This foray into the mainstream is a result of the company’s philosophy of matching formats to the available audience within each station’s primary signal range. KPTI’s signal covers the core of the Bay Area, including the San Francisco, Oakland and Alameda areas. The station is a special project for Tanner, whose past includes PD stints at highly successful dance stations in Miami and Orlando, Fla. “We have a good listening area, right around the rim of the bay,” he says.

A Who’s Who

Continued from page 36

But her work in Puerto Rico has been an exciting challenge, she says, given SBS’s role as the first major U.S.-based radio chain to gain a foothold in this market of 4 million.

“It’s such an advantage that SBS has a presence there. In Puerto Rico, all stations were owned by mom-and-pop outfits. The change in the market is going to be tremendous.” Cuban-born and raised in Miami, Nosti-Cambo now works in SBS’s new corporate offices in the San Juan suburb of Guaynabo. Nosti-Cambo also serves as national sales director for the Puerto Rico properties. Prior to joining SBS, she worked for New Age Broadcasting.

SBS sponsors a number of high-profile events on the island, including tropical WZNT (La Zeta 93)’s El Dia Nacional de la Salsa. This year’s March 16 event drew 30,000 people in a show dedicated to Fania Records founder Johnny Pacheco and legendary percussionist Roberto Rohena. Other popular events include Las Mega-Justas, an end-of-the-year rendezvous for university students in the southern city of Ponce. The event is sponsored by top 40 WMEG/WEGM (La Mega), SBS’s English-language station, and features many homegrown rock en español acts, or “bandas del patio.”

FROM LATIN SOUND STUDIOS, TO SUPER KQ620AM, TO SBS.
YOU RECORDED OUR FIRST SONG, AND YOU AIRED OUR FIRST SONG. THANK YOU FOR BEING THERE FOR US.

JUAN HIDALGO,
NELSON ESTEVEZ.
SBS: 20 Years Of Success

Continued from page 40

ence sector of 18-34, now in L.A. With our three formats, we are way ahead of the competition.

As for opportunities, the company wants to remain focused on the top 15 markets. We’re in seven of the top 10. We want to concentrate on the large markets, on music formats and FM

stations, and we do believe there will be other opportunities.

We want to be very selective, very opportunistic, very targeted, very focused. We believe we have an excellent track record, not only in introducing stations but fine-tuning existing stations, which we’ve done, too. And yes, I do believe there will be opportunities that come over time. And we want to be able to grow.

There has been much talk about a possible merger between NBC and SBS.

I admire the people in NBC very much. But there is nothing in place between ourselves and NBC. People ask that question because of the [pending] acquisition of [the Hispanic Broadcasting Corp. by] Univision. We have had conversations. My door is open to doing whatever is beneficial for the Hispanic market, but there’s nothing planned. Nothing in the works at all. My alternatives are completely open.

SBS and HBC discussed a merger prior to HBC’s June 12, 2002, announcement that it agreed to be acquired by Univision Communications. SBS then filed suit against HBC and Clear Channel Communications, which owns 26% of HBC, alleging anti-competitive actions.

Many people think we instituted legal action against that particular merger, and that is incorrect. We did institute antitrust legal action against HBC and Clear Channel because of what we perceive to be anti-competitive and illegal actions taken against us throughout the years, going back to 1996. [HBC and Clear Channel dispute SBS claims].

There has also been much talk about SBS creating a record label, specifically with former Sony Discos chairman Oscar Llort. Is this moving along?

Oscar and I have been very dear friends for a very long time. We have talked during the years of doing something together. I am open to any suggestions, but we haven’t gotten around to talking about that. But I respect his history and his accomplishments, and if I were to get into that business, I couldn’t think of someone I would rather do it with.

One of the big criticisms that Latin record labels aim at radio is that while new music is played, new music by new artists is conspicuously absent. What is your view?

You have hit upon the one topic of discussion I’ve had for the past year with the people in programming departments. That question, of course, is the problem we spoke about before, of research vs. instinct.

Obviously, this is a business. And we have to try to operate it profitably for the benefit of our shareholders. But I think we need to be very careful and we need to have extra consideration, otherwise research alone will take you to a stagnated playlist: the old familiar artists and the old familiar songs, over and over again.

We have had an ongoing conversation, and I would like to think that in the last year or so, people have picked up on at least a little bit of an increased desire on our part to break new artists and new music. I think that is a critical component to the success of Latin music in the U.S. That’s the only way the music will evolve.

It’s a chicken-or-egg thing. If you don’t break new music, the companies won’t sign new artists. And if you don’t have new artists, you won’t have audience appeal. I think we have to [play new artists] for the benefit of the industry—or else we’ll fall into a spiral.

We already have. Half of Latin sales right now are of compilation albums.

Yes. And the labels have a legitimate complaint: “If you guys don’t play the new music, we won’t find it.” And that’s a very real question in my conversations with the people in the record industry. So that’s a concern of mine. And when the recording industry takes a chance on new artists, we have the obligation and responsibility of trying to support that new artist and that new music. We need to have an open ear to all these things—whether you call it gimmick, fad or trend, as opposed to being closed and research-driven.

How about rap?

I think we can include that kind of music on our general playlist. We’re doing it to a certain extent in Puerto Rico. We have done a little bit of that on the West Coast. Here, again, it involves taking some risk and letting the public be exposed to it. Is there the possibility that this is more than just a fad? Yes, I think it is. Our responsibility is exposing the music and stepping back and letting people react to it.

With regard to advertising dollars in the Hispanic market, how has the rate of growth been in recent years?

Hispanic media revenue has multiplied. However, the flip side of that is: I don’t believe the Hispanic market has achieved parity in terms of being able to capture the revenue it really deserves as a function of its listeners. There’s still much to be accomplished in terms of advertising revenue. But that again is a positive. You flip it around, and that is the potential for the future. Everyone is pointing to Hispanic media as the future.

LEILA COBO

SBS,
Congratulations on your 20th Anniversary!!
We look forward to celebrating many more with you...
Your friends at
Broadcaster’s General Store

Congratulations
Spanish Broadcasting System
on achieving this very important milestone.
Best wishes for continued success.
Your friends at Wachovia Bank
From our offices around the world,

Kaye Scholer LLP congratulates

Raúl Alarcón, Jr.

and

Spanish Broadcasting System

on 20 years of broadcasting excellence

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Auditorio Nacional.

A night full of stars.
For the second consecutive year, the foremost venue in Latinamerica awards the most outstanding live entertainment.

Lunas del Auditorio.
Mexico City.
Benson In Driver’s Seat Of Solo Career

BY JIM BESSMAN

NEW YORK—It’s Ray Benson’s year. At least that’s how the founder of the venerable Austin-based Western swing band Asleep at the Wheel (AATW) sees it.

His optimism began with the June 24 Audium Records release of “Beyond Time.” Benson’s first solo album after 33 years at the helm of AATW. Set to follow in the fall are the tentatively titled “Asleep at the Wheel Remembers the Alamo” on the Shout! Factory label and “Live at Billy Bob’s Texas,” a CD and DVD title on Smith Entertainment.

Meanwhile, the ever-active Benson—who was recently named the 2004 Texas State Musician—has produced Suzzy Boggess’ new album, “Swing,” and a Willie Nelson duet with Toots & the Maytals.

But “Beyond Time” essentially is the culmination of what Benson calls a 30-year process of “developing into the artist I hoped to be as singer, songwriter, guitar player and producer.” He says he spent “an entire bucket and more of my own money” to secure such guest stars as Dolly Parton, Delbert McClinton, Jimmie Vaughan, Stanley Jordan and Flaco Jimenez.

“It was too good an opportunity to pass up,” Benson explains. “Doing a solo album offers freedom, and it’s important to me that it’s a quality release.”

Most of the album’s material is original and ranges from “Isn’t It Strange,” which Benson wrote in 1978, to “Let’s Get Lost,” which he wrote last year with Nelson. Benson, an ASCAP writer, is published by Bismeaux Music, Music of Windswept and Songs of Bud Dog Music.

One original song, “Mary Anne,” was “a dream come true,” notes Benson, as it features his old friends Vaughan on guitar and “King of the Hill” creator Mike Judge on bass. Jazz guitar master Jordan graced “Hands of Time” after a visit to Benson’s Bismeaux Studios to experience the facility’s vintage analog gear.

“Leave That Cowboy Alone,” which Benson sings with Parton, was written by the pair and initially performed for the TV movie “Wild Texas Wind.” Another standout track is the cover of Marty Robbins’ classic “El Paso,” with Tex-Mex accordionist Jimenez playing the famous accompaniment originally supplied by guitarist Grady Martin. Having gone through a divorce last year, Benson notes that there are “dark songs on the record”—a contrast to the generally upbeat AATW fare. He says he stayed away from the band’s style of music, which has “crystallized” into Western swing, hoogie woogie, Americana and Texas music.

Indeed, Audium sales and marketing director Barry Yarbrough says Benson rejected the proposed album title “Alone at the Wheel.” "People think he’s so locked into the Asleep at the Wheel/Western swing thing, but this record stretches much further,” Yarbrough notes. “While it will surely appeal to AATW fans, it’s an opportunity for him to pick up new ones and show what range he has as an artist.”

Andium began working Benson’s home base by staging an unofficial album kick-off June 19 on Austin station KGSR’s “Unplugged at the Grove” program. “We’re doing a lot with Waterloo Records [in Austin] and on some of the Texas music [retail] sites, like Texas Music Express and Lone Star Music—as well as the usual places like Amazon,” Yarbrough says.

The label staff is also looking at in-store play and listening-station programs for such “adult-leaning” national accounts as Barnes & Noble and nontraditional retail outlets like coffee shops, according to Yarbrough.

Americanica stations have been serviced the “Beyond Time” album, while “El Paso,” “Let’s Get Lost” and “Leave That Cowboy Alone” are being considered for country radio.

The duo with Dolly sounds great on radio,” says Jason Kane, operations director at country KVET Austin. Benson, who does a lot of local jingles and voice-overs for KVET, is country music’s “almost an unseen air personality” there, Kane says. “He’s a hometown hero.”

The William Morris-hooked Benson, who is handled by Bismeaux Productions and represented by Peter Schwarz, now looks to integrate solo shows—with bass and fiddle backup—into AATW’s 150-date-per-year tour schedule.

“You know how it is,” Benson says with a laugh. “I’m in a new act.”

McCOURY FORMS OWN LABEL AFTER BIDDING WARE

The Del McCoury Band has formed its own label, McCoury Music, in association with Sugar Hill Records and W ell Distribution.

The bluegrass superstar group’s first project for the label, “It’s Just the Night,” is due Aug. 12.

The group was weighing 10 different label offers, which is unprecedented in bluegrass music.

“May be common to have multiple offers in country or rock,” Strickland says. “But to be in a bluegrass bidding war—that didn’t sound right.”

Yet “it’s exactly what happened. The group financed the new album itself as it sifted through the offers. It came close to accepting one from DMZ Records, but nixed that offer when, Strickland says, DMZ partner T Bone Burnett wanted to produce the group’s album. Strickland says that was not something anyone in the band felt comfortable with,” despite Burnett’s stellar reputation as a producer. The new album, like previous efforts, was produced by Del and his son Ronnie McCoury.

Under the Sugar Hill deal, the band retains ownership of its masters. While it’s mostly a distribution deal, Strickland says the group has access to the resources of the Sugar Hill staff to help work the project.

The group isn’t likely to sign other acts to McCoury Music, according to Strickland. But it probably will release some projects of its own that were not of commercial interest to Ceili.

Specifically, the group has already recorded nine old bluegrass songs, a mixture of standards and more obscure fare that McCoury used to play at bars gigs early in his career. All were cut the way they were done by the original artists.

McCoury says additional tracks will be recorded later for what he hopes will become a future project.

For Strickland, the group’s split from Ceili Music was an awkward situation, since he not only manages the band but owns a chunk of Ceili as well.

“My relationship with Del was separate and distinct from my interest in the label,” he says, while admitting he had to do some “fence straddling.” In the end, the value of my interest in the company went down on the day Del walked out. Now,” Strickland says, “Ricky’s doing his best to come up with the money to buy me out.”

While McCoury was excited by the sudden label interest, he was also somewhat puzzled by it, nothing that he’s not doing anything different now than he was early in his career. “In my case,” he says, “it’s just that I’ve lived long enough to reap rewards like this.”

Those rewards include seven entertainer of the year awards from the International Bluegrass Music Association.

The group comprises patriarch McCoury, his sons Ronnie (mandolin) and Rob (banjo), fiddler Jason Carter and bassist Mike Bub. Parallelled with the growth of bluegrass in recent years, a funny thing happened to the Del McCoury Band: It found itself intertwined with the jam-band movement, playing at festivals catering to the college crowd and sharing stages with some of the stars of that scene.

And suddenly, the Del McCoury Band was hip.

“We have a lot of young people coming to see us,” acknowledges McCoury, who is enjoying his newfound role as a bluegrass ambassador.

Strickland candidly admits he doesn’t get the appeal of “something this hardcore” to young fans. But he’s not knocking it.

The band will tour with Leftover Salmon this fall on the tongue-in-cheek titled Under the Influence tour. It will feature a local or regional opening act, then an acoustic Salmon set, followed by the Del McCoury Band. Then both headliners will return to the stage for a final set that’s being called “Clan McCoury.”

Fifteen dates have been set for the tour, and Strickland expects six or seven more to be added.

CLARIFICATION: Gaylord Entertainment and the Grand Ole Opry jointly presented a check for $250,000 to St. Jude Children’s Research Hospital on behalf of the artists who performed in the IMAX film “Our Country.” The amount was incorrectly listed in the July 5 issue.
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<td>Marty Stuart &amp; His Fabulous Superlatives</td>
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<td>17</td>
<td>0</td>
<td>17</td>
<td><em>The Balcony</em></td>
</tr>
<tr>
<td><strong>WHEN YOU COME AROUND</strong></td>
<td>Deric Rattan</td>
<td>20</td>
<td>18</td>
<td>0</td>
<td>18</td>
<td><em>Feel The Fire</em></td>
</tr>
</tbody>
</table>

**TOP COUNTRY SINGLES SALES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>This Week</th>
<th>Sales 1</th>
<th>Sales 2</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PICTURE (HERE I GO AGAIN)</strong></td>
<td>Kid Rock featuring Allison Moorer</td>
<td>23</td>
<td>1</td>
<td>16,000</td>
<td>16,000</td>
<td><em>Picture</em> (CD &amp; Video)</td>
</tr>
<tr>
<td><strong>HELP PORR OUT THE RAIN (LACEY'S SONG)</strong></td>
<td>Bouble Junior</td>
<td>21</td>
<td>2</td>
<td>15,000</td>
<td>15,000</td>
<td><em>Lacey's Song</em> (CD &amp; Video)</td>
</tr>
<tr>
<td><strong>WHAT IS I THINKIN''</strong></td>
<td>Scotty McCreery</td>
<td>22</td>
<td>3</td>
<td>14,000</td>
<td>14,000</td>
<td><em>I Thinkin'</em> (CD &amp; Video)</td>
</tr>
<tr>
<td><strong>STAY GONE</strong></td>
<td>Scotty McCreery</td>
<td>23</td>
<td>4</td>
<td>13,000</td>
<td>13,000</td>
<td><em>I Thinkin'</em> (CD &amp; Video)</td>
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<tr>
<td><strong>THE RAIN (LACEY'S SONG)</strong></td>
<td>Bouble Junior</td>
<td>24</td>
<td>5</td>
<td>12,000</td>
<td>12,000</td>
<td><em>Lacey's Song</em> (CD &amp; Video)</td>
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<tr>
<td><strong>CAN IT BE TRUE</strong></td>
<td>Randy Travis</td>
<td>25</td>
<td>6</td>
<td>11,000</td>
<td>11,000</td>
<td><em>Can It Be True</em> (CD &amp; Video)</td>
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**HOT COUNTRY SINGLES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>This Week</th>
<th>Radio Airplay</th>
<th>Chart</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td><strong>DAYS LIKE THIS</strong></td>
<td>Rachel Proctor</td>
<td>33</td>
<td>38</td>
<td>1</td>
<td>31</td>
<td><em>Another Woman Another Man</em></td>
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<tr>
<td><strong>LOVIN' ALL NIGHT</strong></td>
<td>Matt Gilmore</td>
<td>34</td>
<td>40</td>
<td>1</td>
<td>29</td>
<td><em>One More Time</em></td>
</tr>
<tr>
<td><strong>I MELT</strong></td>
<td>Rascal Flatts</td>
<td>35</td>
<td>43</td>
<td>1</td>
<td>27</td>
<td><em>What Do You Want From Me</em></td>
</tr>
<tr>
<td><strong>STREETS OF HEAVEN</strong></td>
<td>Sherry Austin</td>
<td>36</td>
<td>45</td>
<td>1</td>
<td>25</td>
<td><em>Broken Bow Blues</em></td>
</tr>
<tr>
<td><strong>CHICKS Dig IT</strong></td>
<td>Chris Cagle</td>
<td>37</td>
<td>49</td>
<td>1</td>
<td>23</td>
<td><em>Darling Done</em></td>
</tr>
<tr>
<td><strong>I'M JUST A GIRL</strong></td>
<td>Deana Carter</td>
<td>38</td>
<td>51</td>
<td>1</td>
<td>21</td>
<td><em>Are We Not Going To Love Again</em></td>
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<tr>
<td><strong>HONESTY (WRITE ME A LIST)</strong></td>
<td>Rodney Atkins</td>
<td>39</td>
<td>53</td>
<td>1</td>
<td>19</td>
<td><em>Size of a Woman</em></td>
</tr>
<tr>
<td><strong>EVERYTHING LITTLE THING</strong></td>
<td>Jamie O'Neal</td>
<td>40</td>
<td>55</td>
<td>1</td>
<td>17</td>
<td><em>You're Not The First Love I've Ever Had</em></td>
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<tr>
<td><strong>ONE LAST TIME</strong></td>
<td>Dusty Drake</td>
<td>41</td>
<td>57</td>
<td>1</td>
<td>15</td>
<td><em>Dance Til You Drop</em></td>
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<tr>
<td><strong>PLAYBOYS OF THE SOUTHERN WEST</strong></td>
<td>Blake Shelton</td>
<td>42</td>
<td>59</td>
<td>1</td>
<td>13</td>
<td><em>My Big Star</em></td>
</tr>
<tr>
<td><strong>LONG BLACK TRAIN</strong></td>
<td>Josh Turner</td>
<td>43</td>
<td>61</td>
<td>1</td>
<td>11</td>
<td><em>Why Don't We Get Drunk</em></td>
</tr>
<tr>
<td><strong>CAN YOU HEAR ME WHEN I TALK TO YOU?</strong></td>
<td>Ashley Gearing</td>
<td>44</td>
<td>63</td>
<td>1</td>
<td>9</td>
<td><em>Loud and Proud</em></td>
</tr>
<tr>
<td><strong>TENNESSEE RIVER RUN</strong></td>
<td>Deryl Worley</td>
<td>45</td>
<td>65</td>
<td>1</td>
<td>7</td>
<td><em>Dreaming Of You</em></td>
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<tr>
<td><strong>LOVE CHANGES EVERYTHING</strong></td>
<td>AmaLee</td>
<td>46</td>
<td>67</td>
<td>1</td>
<td>5</td>
<td><em>American Woman</em></td>
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<tr>
<td><strong>IT DOESN'T MEAN I DON'T LOVE YOU</strong></td>
<td>McFlys</td>
<td>47</td>
<td>69</td>
<td>1</td>
<td>3</td>
<td><em>Always Enough</em></td>
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<tr>
<td><strong>ULTIMATE LOVE</strong></td>
<td>Phil Vassar</td>
<td>48</td>
<td>71</td>
<td>1</td>
<td>1</td>
<td><em>My Time</em></td>
</tr>
<tr>
<td><strong>IF THERE AIN'T NOUGHTA BE</strong></td>
<td>Marty Stuart &amp; His Fabulous Superlatives</td>
<td>49</td>
<td>73</td>
<td>1</td>
<td>0</td>
<td><em>The Balcony</em></td>
</tr>
<tr>
<td><strong>WHEN YOU COME AROUND</strong></td>
<td>Deric Rattan</td>
<td>50</td>
<td>75</td>
<td>1</td>
<td>0</td>
<td><em>Feel The Fire</em></td>
</tr>
</tbody>
</table>

Records showing are available for downloads over the previous week, regardless of chart placement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio service. Hot Country Singles are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay data includes both network and local country music programming, as well as top 40, CHR, and urban stations. This chart reflects the first week in which the track charted for 20 or more weeks. Vote tracking is available.的数据来源：Nielsen Broadcast Data Systems.
Junior Senior, A U.K. Hit, Moves 'Beat' Across Pond

BY MICHAEL PAOLETTA

Danish duo Junior Senior is still reeling from the fact that its first single, the smile-cracking "Move Your Feet," recently spent nine weeks in the top 10 of the U.K. singles chart—including a rare six-weeks in the top five. In the process, it has sold more than 200,000 copies, according to Atlantic Records.

Because of such good fortune, the dynamic duo—which intertwines rock, dance, punk, surf and hip-hop—inked a deal with the label for the U.S. (Billboard, May 10).

Now, numerous U.S. radio stations—such as mainstream top 40 outlets KIIS Los Angeles, KFMD Denver, KZHT Salt Lake City and WHTZ New York—are playing the bubbly, Jackson 5-hued "Move Your Feet."

Ditto for video outlets like MTV and MTV2, which have added the track's videoclip, directed by Shynola (Radiohead, UNKLE, Mordrechea).

"Both the track and video are instantly infectious," says Amy Doyle, VP of music and talent at MTV. "It's one of those one-listen songs—one that immediately invokes a party vibe. It's fun; perfect for summer."

Don't expect the video immediately received requests. "The single has certainly taken on a life of its own. "It's one of those things you dream about but don't ever count on actually happening," says "Senior" Laursen says. "The American dream is happening for Junior Senior."

According to Laursen, he and musical partner Jesper "Junior" Mortensen wrote the song in 1999. "We never got beyond the demo version," he says. And thus, "the demo version is the final version."

This paved the way for a deal with red-hot Danish independent label Crunchy Frog (home to such bands as the Raveonettes), which licensed the act's album, the über-festive "D-Don't Stop the Beat!" to Atlantic. It is due Aug. 5.

"Junior Senior is so unlike any band out there," Atlantic co-president Craig Kiliman says. "Their music is blindingly original, exciting and exhilarating. It's a breath of fresh air."

And live, they are one of the great contemporary rock bands," he adds. "They're fun and entertaining—and follow in the footsteps of the B-52's, the Cramps and Talking Heads."

Indeed, such album tracks as "Boy Meets Girl," "Dynamite," "Shake Your Concoots" and "Go Junior, Go Senior" come to flamboyant life onstage. More importantly, "Move Your Feet," recently spent nine weeks in the top 20 of the U.K. singles charts. Atlantic Records has sold over 200,000 copies of the album, "Ultra Dance," which is currently in the top five of the U.K. singles chart.

"Junior Senior" is a band consisting of Jesper "Junior" Mortensen and Morten Laursen, who both were born in Denmark. The band was formed in 1999, and their music is a mix of rock, dance, punk, surf and hip-hop. They are currently making an impact in the United States with their debut album, "Ultra Dance," which was released in 2003. The band's single, "Move Your Feet," has been a hit in the UK for nine weeks. The band is known for their infectious music and energetic stage presence. They have been playing at numerous events and festivals, gaining a growing fan base. Their music continues to evolve and they are expected to continue making waves in the music industry. [Source: Billboard, May 10]
ALBUMS

Edited by Michael Paoletta

POP

THE PETER MALICK GROUP FEATURING NORAH JONES
New York City

PRODUCER: Peter Malick
Koch KOC-CD-8678
RELEASE DATE: July 8

“New York City” collects four tunes written by little-known New York songwriter/guitarist/vocalist Peter Malick and a pair of covers (Sam, Mugsy’s “All Your Love” and Bob Dylan’s “Heart of Mine”) recorded in late summer 2000 that feature Norah Jones sing ing lead. Malick randomly caught a Jones gig that year; struck by her voice, he convinced her to join his band and record these tracks. While “New York City” rarely recalls the brilliance of “Come Away With Me,” there are unear ted chestnuts here, such as the sexed-up cover of Sam, Mugsy’s seminal “All Your Love.” —CD

JANE’S ADDICTION
Strays
PRODUCER: Bob Ezrin
 Capitol 001186
RELEASE DATE: July 22

The good news: Jane’s Addiction is back. The bad news: this isn’t the Jane’s Addiction of “Nothing’s Shocking” (1988). Most of the ingredients are in place—including Dave Navarro’s red, white and blue guitar play—but the material isn’t as distinctive as the band’s earlier work. The opener, “True Nature,” is a killer power cut and a life force unto itself, and the title track finds the guys tapping Zeppelin/Who roots to full effect. But numbers like the stabato-boogie of “Sufferer” and even the well-received first single “Just Because” fail to make the indelible impression of such bygone songs as “Ocean Size,” “Jane Says” and “Pigs in Zen.” The lyrics range from adrenalin-shoot to ho-hum, while Perry Farson’s vocals are more restrained on “Strays” than in earlier days. Jane’s Addiction did not hit the afterburners with this disc, but it’s still far ahead of the competition that you have to sit up and take notice.—AZ

BROOKS & DUNN
Red Dirt Road
PRODUCERS: Kix Brooks, Ronnie Dunn, Mark Wright
Arista Nashville 67070
RELEASE DATE: July 15

Owning music is snazzier than a dozen baby rock bands. Brooks & Dunn raise their own bar considerably with this new record. The Stones-meets-Tulsa-meets-blues "You Can’t Take the Honky Tonky Out of the Girl" and "I Used To Know This Song by Heart" are seamlessly saddled along with "Highway to Love," "That’s What She Gets for Loving Me," and "Love Wit’ 'Em All." Ronnie Dunn’s lonesome moan contributes mightily as well, particularly on the gently thrumming midtempo "When We Were Kings." Hammendon dredged gospel blues ("Believer") and intoxicating swamp-tomp-pong ("My Baby’s Everything I Love") also make appearances. In a career marked by success, this fearless duo serves up its most creative record yet.—RW

QUEENSRYCHE
Tribe
PRODUCER: Queensryche
Sanctuary 06076-84578-2

RELEASE DATE: July 22

Fans have longed for a Queensryche reunion since guitarist Chris DeGarmo departed in 1998. Those expecting another "Operation: Mindcrime" will be disappointed that the new record taps. Yes, it’s filled with grooves and layers instead of sharp hooks and thunderous beats. But they should rejoice in the soaring, "Rhythm of Hope" and the sublime "Desert Dance," which prove that the group’s chemistry for thinking-man rock still sizzles. As usual, the performance of all members (and guest guitarist Mike Stone) is top notch, and the lyrics explore aspects of the human condition. And it sure is exciting to hear DeGarmo and axe man Michael Wilton playing alongside each other again. But this isn’t the storybook ending fans wanted: "Tribe" spotlights strong material that could be developed into a great album. In other words, keep DeGar mo as a main character so this rich musical plot can be explored.—CLT

R&B/HIP-HOP

DA BRAT
Linellette, Lov & Niteclub
PRODUCERS: various
So So Def/Arista 01586
RELEASE DATE: July 15

Da Brat continues to evolve on her fourth So So Def set. Long gone is the tomboy MC who made her debut in 1994 with "Funkdafied." In her place is a female MC who astutely walks the fine line between femininity and ferocity with the best of them. On "World Premiere," the album’s first track, the Chicago native teams with executive producers Jermaine Dupri, Q Da Kid and M.O.P. for a hypnotic, no-nonsense posse track. Da Brat shows her softer side on "Gotta Thing for You" (featuring Mariah Carey) and the set’s lead single, "In Love Wit Chu" (which showcases Cheryl), Whether she’s running with the boys or pining over them, Da Brat remains one of the better female MCs in the game.—RH

DANCE/ELECTRONIC

THE LATIN PROJECT
Nueva Musica
PRODUCERS: Jez Colin, Matt Cooper, Andreas Allen
Electric Monkey 1003
RELEASE DATE: July 3

The Latin Project’s debut album, "Nueva Musica," is infused with heaped helpings of Latin rhythms, jazz-skewed grooves and sun-kissed vocals—making it ideal for the clubs, lounges and beaches of Ibiza, Spain, as well as that summer cocktail party you’re hosting next weekend. Headed by Matt Cooper (who also records as Outside and works with Incognito) and Jez Colin (co-founder of early 90s acid jazz group the Salsoulos), the Latin Project prefers an inclusive approach to music-making. Cooper and Colin are ably assisted by guitarist Rob Roth and Terence

COUNTRY

TRACIE ADKINS
Greatest Hits Collection, Vol. 1
PRODUCERS: various
Capitol 81512
RELEASE DATE: July 8

Nothing like a greatest-hits collection to stock up a career to date. Tracie Adkins has put together a string of winners that impresses in its diversity. The brainy baritone evokes a machine on such cuts as "(This Ain’t No Thinkin’ Thing), "Chromosome, "Big Time" and "I Left Something Turned on at Home." But his use of the ho-hum is relaxed, ruminating vocal style that lends instant credibility to traditional ballads, as on the neo-classics "The Best of Me," "Believe in Me" and "Until I See the Light." Adkins also exhibits a sensitive side on the touching ode to parenthood "Then They Do," one of two new cuts that bracket the record. The other is the bad-ass, tough-minded "Welcome to Hell," wherein Adkins convincingly takes on the role of the devil as he addresses his newest terrorist tenant. When he’s got such strong material as this, Adkins has few peers as a performer.—RW

WORLD

QUETZAL
Worksongs
PRODUCER: Steve Berin Montag
V2 Records 79738
RELEASE DATE: July 8

This is the second CD release for this Los Angeles-based sextet. It follows a terrific debut record, "Sing the Real," which brought Quetzel to the attention of world and Latin music fans (Continued on page 56)

CONTRIBUTORS:
Bradley Bambarger, Keith Caulfield, Leila Coho, Rashaan Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Mitch G. Pollock, Deborah Evans Price, Chuck Taylor, Christian L. Thius, Philip van Vleck, Ray Waddell, Adrian Zupp; ESSENTIALS: Releases deemed by the review editors to deserve special attention in the basis of musical merit and/or Billboard chart potential. V.00. RESTRICTED: Renewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PIC: New release predicted to hit the top half of the chart in the corresponding format. CRITICS’ COMMENTS: #1. New release, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. or, if eligible, sends all album review copies to Michael Paoletta and singles review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10012) or to the writers in the appropriate bureau.
beyond their Southern California home turf. The group shares a pop-ulist agenda with such artists as Lila Downs and, as Los Lobos, began its career building a major following in the barrios of East L.A. Quezal is not simply a latter-day Los Lobos, however. The act's sound is even more rooted in traditional Mexican music, though it is wide open to influences from hard rock to Cuban son. The Quezal's lyrics are in Chicago dialect, and that message is constant, whether in the subtle electronics of “Planta de Los Pies,” the summptuous son jarocho or the Latin dance number “Luna Sol.”—PVV

VARIOUS ARTISTS Salsa Around the World PRODUCERS: various Patayuyo PUT 213 RELEASE DATE: June 24 If salsa is getting stale in the U.S. and Puerto Rico, it seems to be flourishing elsewhere—judging by this collection of 11 tracks from non-Latin countries. Although major salsa acts have long and loudly said that only Latin can play salsa and that salsa can only be sung by a band of Latin origin, this is not the case. Jazz and rock bands arrange songs of Latin origin, and if several tracks here are weak, it is less to do with them being imitative. In many instances, the blend of music hasn’t quite gelled yet. But when it does, notably in the music of Senegal’s Babacar Sall’s Cellofane and Haiti’s HaitiLandos, the results are breathtaking.—LC

REGGAE

★★ BOB MARLEY & THE WAILERS Live at the Roxy PRODUCER: Bill Levenson Tuff Gong/Island B0000516-02 RELEASE DATE: June 24 What a difference a 22-year gap can make! With Bob Marley’s death, it seems like the whole world has fallen silent. The Wailers’ last album was a master of not only propulsive machine-age rhythm but also beguiling melody in the guise of Old World dance. These waltzes—from his “Con- dereila” and “Stone Flower” ballets, the opera “War and Peace” and other works—not only reinvented “viva time” for the 20th century, but they also made for some of Prokofiev’s most charming music.—BB

VITAL REISSUES

SPINNERS The Chrome Collection COMPILATION PRODUCERS: the Spinners, Gary Baker ORIGINAL PRODUCERS: various Rhino/Atlantic R 237880 RELEASE DATE: July 8 Four decades after spinning its mesmerizing harmonies, the Detroit quintet finally receives its due. This three-CD box set lovingly lays out the group’s extensive catalog and doubles as an R&B primer. Discovered by the Moonglows’ Harvey Fuqua, the Spinners (or Dominoes) have done it all from do-wop to dance. The ex-Liontown group clicked big-time on Atlantic, teaming with Philly soulster Thom Bell and the ever-popular singer Phyllis Hyine. Divided into three distinct career periods, it’s all here: hits (“It’s a Shame,” “Mighty Love”), classic tracks (“I Don’t Want to Lose You”), rare gems (“We’ll Have It Made”) and tributes (David Bowie, Dionne War- wick). One of a kind, indeed.—GM

NEW & NOTEWORTHY

★★ LAURA TURNER Soul Deep (3:57) WRITERS: Kori Howell, David Lyndon Huff PUBLISHERS: various Carb Records 1768 (CD promo) Aside from Norah Jones, it seems that without a grit, a grime and a guitar, there’s no place for talented new female singers in today’s music world. That’s why it’s altogether surprising—and pleasing—that Curb is investing in Laura Turner, a true singer’s singer. Her stunning launch single, “Soul Deep,” is like a diva melting pot, meshing Sarah Brightman and Lara Fabian’s (“If I Were Love”) with Madonna’s (“Frozen”) and Enya’s “Only Time” (production-wise). For those who prefer to back up with a glass of Merlot and drink in the beauty of an elegant, grown-up voice, Turner is the brightest new discovery of 2003. Curb is going the extra mile with a dozen remixes to stir club action—a wise endeavor. Look for the full-length “Soul Deep” Aug. 5. This is truly special. Search it out.—CT

BLUESB

JOHNNIE TAYLOR There’s No Good in Goodbye PRODUCERS: Walt Stephenson, Tommy Couch Multident 704 RELEASE DATE: July 1 Listening to this CD is like being back in contact with an old friend. Before his untimely passing in 2006, veteran R&B singer Johnnie Taylor (“Who’s Making Love,” “Disco Lady”) still

GORDON, “Battle of the Nudes” (Zoe)
THE HEAVENLY STATES, “Ajit” (Future Farmer)
“Zhug, “Billious Paths” (Planet Mui

Billboard.com

Also reviewed online this week:

BILLYJO JAMES, “Shake Ya Tailfeather” (5:00)
PRODUCERS: Jason “Koko” Bridges PUBLISHERS: Nelly, V. Smith, Murphy Lee, J. Bridges

KELLY CLARKSON Low (3:29)
PRODUCERS: Gill Magness WRITERS: J. Harv PUBLISHERS: BMI Virginia/Worhoga, ASCAP RCA 53680 (CD promo)
Kelly Clarkson’s No. 1 debut album, “Thankful,” is packed with potential hits—certainly with second single “Miss Independent” rescued the “American Idol” from potential one-hit-wonder infamy, with its No. 1 tally on Top 40. Tracks. Follow-up “Low” is the ideal next step for the powerhouse vocalist, with its credible bar-band production and a chorus that allows Clarkson to swipe at glass-breaking notes without losing her cool factor. Clive Davis and company at RCA have made all the right moves in keeping the 21-year-old in the spotlight without—and this is tough these days—glimming overexposure. Clarkson, in turn, has savvily embraced her girl-next-door persona, gaining the trust of moms and the admiration of their daugh- ters. So while other female rockers are parading in garb and spitting through guitar riffs, Clarkson is con- tent to let her talent do the talking—and she’s selling millions of records as a result.—CT

KELLY CLARKSON Low (3:29)
R. Kelly proves again that he is the most prolific singer/songwriter in R&B with latest single “Thia Thong”—one of eight songs current- ly on the Hot R&B/Hip-Hop Singles & Tracks chart that he either performed, wrote or produced. The track serves as the lead release from “R. in R&B Collection, Vol. 1,” his forthcoming greatest-hits set. Pro- duced and written by Kelly, “Thia Thong” is another Indian-influenced party track akin to previous single “Snake.” While the song isn’t partic- ularly original, its sparse track with an infectious hook—which repeats the words “thaia thong” over and over—is hard to deny. We may not know what “thaia thong” means, but the masses will definitely be singing along.—RH

JO DEE MESSINA I Wish (3:30)
Jo Dee Messina’s newest is an impressive ballad, penned by Tommy Lee James and Ed Hill. Thematically, it starts off sounding a bit like Lee Ann Wom- ack’s monster hit “I Hope You Dance,” in that Messina also sings of her hopes for someone she loves. She wishes him strength, peace and joy and hopes he finds what his heart is looking for, but then there’s the kicker: Most of all, she wishes he still loved her. It’s a bittersweet lyric about wanting the best for someone even when that life doesn’t include you in it. Messina’s vocal performance provides the right balance. It’s emotional but not overwrought; she’s letting go but not losing heart. Kudos to producers Gallimore and McGraw for the beau- tifully understated mix. Still, it seems to soar and right alongside Messina’s heartfelt vocal. All in all, it’s a pretty sweet-tempered song of airplay.—DEP

THE STARTING LINE The Best of Me (3:49)
PRODUCER: Mark Trombino WRITER: the Starting Line PUBLISHER: not listed
Drive Thru Records 26651 (CD promo)
No other genre has given up more bands explode from the underground in recent years than pop-punk. Like its predecessor New Found Glory, the Starting Line is sure to attract the attention of younger audiences with its hooks, good-spirited music and post-er-boy video. Staying true to expectations, new single “The Best of Me” from debut album “Say It Like You Mean It” gives the people exactly what they want. Consequently, the music is too generic, and the lyric seems lifted out of the journal of a high school student who happens to be failing English class (I’m so glad that the

SINGLES

Edited by Chuck Taylor

TOP

SUGAR RAY Is She Really Going Out With Him? (3:48)
PRODUCER: David Kahne WRITERS: J. Jackson PUBLISHERS: EMI Virgin/Worhoga, ASCAP RCA 35680 (CD promo)
Kelly Clarkson’s No. 1 debut album, “Thankful,” is packed with potential hits—certainly with second single “Miss Independent” rescued the “American Idol” from potential one-hit-wonder infamy, with its No. 1 tally on Top 40. Tracks. Follow-up “Low” is the ideal next step for the powerhouse vocalist, with its credible bar-band production and a chorus that allows Clarkson to swipe at glass-breaking notes without losing her cool factor. Clive Davis and company at RCA have made all the right moves in keeping the 21-year-old in the spotlight without—and this is tough these days—glimming overexposure. Clarkson, in turn, has savvily embraced her girl-next-door persona, gaining the trust of moms and the admiration of their daugh- ters. So while other female rockers are parading in garb and spitting through guitar riffs, Clarkson is con- tent to let her talent do the talking—and she’s selling millions of records as a result.—CT

R&B

R. KELLY Thia Thong (3:43)
R. Kelly proves again that he is the most prolific singer/songwriter in R&B with latest single “Thia Thong”—one of eight songs current-
Pommery Toasts ASCAP Awards

By Jim Bessman

Champagne Pommery might seem a surprising sponsor for the latest round of ASCAP Awards. Then again, "Champagne is such a celebratory beverage, and these are certainly celebratory events," says Talbert Communications president Kathleen Talbert, PR rep for the Reims, France-based producer of Brut Royale.

"But it’s deeper than that," continues Talbert, herself a former chef, who cites "ethereal threads [running] through what ASCAP does for writers and things that Pommery has always stood for."

Here, she points to Madame Pommery, who founded the House of Pommery in 1874. "She was the first person in the region to offer employee benefits," Talbert says. "Everybody thought she was crazy, because nobody looked out for workers at that time.

She likes this to ASCAP’s "greater mission: Music awards are very nice, but ASCAP also offers protection for songwriters.

ASCAP came to Champagne Pommery for sponsorship, Talbert says—though Talbert Communications was very much aware of the society. Account rep Veronica Williams is a songwriting member of contemporary a cappella gospel group Redeemed and has penned such popular repertoire as "I’ll Wear a Crown," "City Beyond the Blue" and "I’m Going Home." She reports that Pommery hosts a picnic each July, which has started such renowned jazz artists as Dee Dee Bridgewater, and "cuts loose" with the week-long Reims Jazz Festival in the fall.

SIGN OF THE TIMES: Paul McCartney’s pride in the Beatles’ Yesterday, for which he claims sole songwriting credit, may have been wounded by reports of the song’s similarity to Carl Sigman’s "Answer Me, My Love.

Sigman’s song was a chart-topping hit for Frankie Laine in England in 1953 (then titled "Answer Me, Lord Above"), and the budding Beattle conceivably could have been influenced by it subconsciously. So, at least, suggests Michael Sigman, son of the late songwriter and head of his recently reactivated major songs catalog of standards, including "What Now My Love," "It’s All in the Game" and "Where Do I Begin Love Story."

"When Yesterday’ came out in 1965, I was 15 and a complete Beatles freak," Sigman relates. "But my dad thought they were too loud and that their lyrics needed work."

"Then I played him ‘Yesterday,’ and he just fell in love with the song and the group—Paul in particular," Sigman says. "But I always felt there was a connection between ‘Yesterday’ and ‘Answer Me’—nothing inappropriate, of course, but a similar cadence and spirit.

The Sigman song, co-written with Gerhard Winkler and Fred Rauch, was so popular in England that a competing recording was released.

David Whitfield also charted; Nat ‘King’ Cole covered it the following year as ‘Answer Me, My Love,’ and Johnny Mathis and Joni Mitchell also turned out versions.

Michael Sigman further notes that artists including Marty Robbins and the Impressions have recorded both "Answer Me" and "Yesterday."

"Bob Dylan has even performed them both live," he adds, declaring "another interesting twist [in that] Paul owns the copyrights to several of our biggest songs, including ‘Enjoy Yourself (It’s Later Than You Think)’ and ‘Civilization (Bongo, Bongo, Bongo).’" Hmm, maybe he got the inspiration for ‘Eleanor Rigby’ from ‘Enjoy Yourself’?

Yes, Mike, both titles do begin with the letter ‘E,’ but any similarities likely end there. McCartney’s spokesman, Geoff Baker, meanwhile, told the L.A. Times newspaper that ‘Answer Me’ and ‘Yesterday’ ‘are about as similar as ‘Get Back’ and ‘God Save the Queen’”—meaning England’s national anthem, presumably not the Sex Pistols.


New Live Album Brings Kristofferson Full-Circle

By Jim Bessman

Country songwriting legend Kris Kristofferson is returning with full force to the landmark music side of his career.

The Songwriters Hall of Fame and Nashville Songwriters Hall of Fame member, whose equally rewarding acting exploits have taken the front seat in recent years, has a new album out on Oh Boy, the indie label run by Kristofferson’s old friends John Prine and Al Bunetta, Prine’s manager.

While “Broken Freedom Song: Live from San Francisco” features only four new songs, Kristofferson has more ready to go.

The new songs are “all over the place,” says the man responsible for such standards as “Me and Bobby McGee,” “Help Me Make It Through the Night,” “Sunday Morning Coming Down” and “For the Good Times,” as well as titles reflecting his deeply felt spiritual, social and political concerns.

“I’ve got enough for another album,” says Kristofferson, who hopes to do another one for Oh Boy. “Some songs aren’t brand-new but have never been recorded, and others are new [and about] just stuff that you’re feeling.”

But a few, including one titled “Not in My Name,” address current events directly. Many of the “Broken Freedom Song” cuts, which include 11 lesser-known Kristofferson compositions in addition to the four previously unreleased songs, likewise contain political undertones.

The title track, for instance, mourns the belligerent circumstances of a disarmed soldier, his limb lost in a war that had nothing to do with freedom. Another song, “The Circle,” is about Layla al-Attar, an artist killed in President Clinton’s missile attack on Baghdad following the alleged assassination attempt on former President Bush.

“It’s one of those songs you just have to write, not knowing if you’ll ever record it,” Kristofferson says. And while it particularly “applies to what’s happening today,” he also included two songs from his 1990 album "Third World Warriors": “Don’t Let the Bastards Get You Down,” which decodes “killing babies in the name of freedom,” and “Sandinista.”

Of the latter tune, he explains, “Nobody thinks about Nicaragua and the people responsible for overthrowing the Sandinista revolution, but they’re the ones who are back in power today.

He recounts a recent conversation with Fred Foster, who published him long ago at the now-defunct Music Publishing-owned Combine Music and signed him to his Monument Records independent label. “He said we’re more divided than any time since the Civil War, probably,” says Kristofferson, an army veteran who is the American Veterans Assn.’s Veteran of the Year this year.

“What bothers me most is that decisions are made by people who never wore a uniform—and their kids aren’t gonna,” he says. Kristofferson’s move to Oh Boy this last album was Atlantic’s “The Austin Sessions,” in 1999 is almost ironic in reuniting him with Prine and Bunet- ta.

In fact, Kristofferson has been credited with discovering Prine and the late singer/songwriter Steve Goodman, though he says, “That’s like saying Columbus discovered America.”

Kristofferson recalls the first time he heard Prine performing in Chicago: “I felt like I’d stumbled on Dylan or something.”

Back in New York, Kristofferson helped Prine get the exposure he needed to land his original deal with Atlantic Records.

So Oh Boy is “just like family,” Kristofferson says, adding, “It’s nice to come full-circle.” While he’d like to tour with Prine, he says he has a couple of movie obligations that might interfere, though he notes that “the political climate now makes it a little harder to get [film] work.”

A BMI writer, Kristofferson now publishes through his Jody Ray Publishing company, which contains 100 songs going back to his Monument days that he still looks to plug.

As for his prized hit catalog, a two-disc best-of is coming later this year from Sony Legacy; a pair of alt-rock tribute albums, “Don’t Let the Bastards (Get You Down)” and “Nothing Left to Lose,” were issued last year, though “I’d just as soon be spared,” he says.

Looking back, Kristofferson says “family is more important to me than it was 30 years ago, when the road was the most important thing in my life.”

But he still has passion for political situations. “You can’t help watching the news,” he says. “Don’t let the bastards get you down—I believe in that, he says. “But I feel blessed to have been able to work at what I love all my life since I made that move to Nashville out of the army, and I got no regrets.”
EXECUTIVE TURNTABLE
PEOPLE ON THE MOVE

RECORD COMPANIES:
Nancy Marcus Sedic is promot-
ed to senior VP of business affairs for
Sony Music Entertainment in
New York. She was VP of East Coast business affairs.

PUBLISHING:
BMI promotes
Angelo Bruno,
previously assis-
tant VP of finan-
cial planning, to
VP of financial planning and
audit in Nash-
ville; Gary Cannizzo,
previously assistant VP of financial accounting
and imaging technology, to
VP of financial accounting and
imaging technology in Nashville;
Kerri Howland-Kruse,
previously senior attorney,
to assistant VP of legal in New
York; Darren Briggs,
previously
director of strategic develop-
ment, to senior director of
strategic development for BMI in
Nashville; and Delia Orjuela,
previously director of Latin music,
to senior director of Latin music
in Los Angeles. BMI also
names Tony George associate
director of
writer/publisher relations in Los
Angeles. He was
partner and
manager for Jampol/Atencio
Management.

Chrysalis Music Group names
Jessica Hobbs senior director of
film and TV synchronization
licensing and Jane Ventom
director of film and
TV synchronization
licensing in Los Angeles.
They were,
respectively,
manager of licensing for
Warner/Chappell
and VP of A&R
administration for Virgin Records.

Rebecca Wright is promoted to
senior director of East Coast cre-
ative affairs for Universal Music
Publishing Group in New York.
She was director of East Coast
creative affairs.

DIRECT MARKETING: Nadia Saah
is named director of marketing
and sales for 4Kids Entertain-
ment in New York. She was
director of licensing for Discovery
Communications.

A Gold Start
executive director Ed Benson presented Universal South artist Joe Nichols with
awards recognizing his first gold album, last year's "Man With a Memory." The set
was Universal South's first release. Pictured, from left, are Nichols' manager, John
Lytle; Universal Records president Monte Lipman; Nichols; Universal South senior
partner Tim Dubois; Universal South senior partner Tony Brown; Universal Music
Group chairman/CEO Doug Morris; and Benson.

Team Thalía
Virgin Records joined Thalía last week during her appearance at the Virgin Megastore in New York's Times
Square, where she signed copies of her self-titled English-
language debut. Pictured, from left, is Virgin Records exec-
utive VP of promotion Hilary Shaeff, Virgin senior national
director of sales Dominic Pandisic, Virgin Records chair-
man/CEO Matt Serletic, Thalía, Virgin president/COO Roy
Lott, and Randy Hoffman, Thalía's manager and Hoffman
Entertainment president/CEO.

Javier Says Hello
R&B newcomer Javier stopped by Billboard's New York offices
to serenade the staff. The Capitol recording artist performed a
three-song set in support of his self-titled debut. Due Aug. 5,
the album's first single, "Crazy," is No. 56 on the Hot R&B/Hip-
Hop Singles & Tracks chart this issue. (Photo: Rashaun Hall)

Standing Tall
During the Eagles' two-night stay at Philadelphia's First Union
Center, the band's manager, industry vet Irving Azoff, second
from right, caught up with, from left, Comcast-Spectacor/Ver-
tures president Peter Luukko, Eagles tour exec Terry Bas-
sett and Comcast-Spectacor senior VP John Page.
**Frozen In Time**

The members of legendary R&B act Earth, Wind & Fire were inducted into the Guitar Center’s RockWalk, thus immortalizing their handprints on Sunset Boulevard in Hollywood. The sidewalk gallery honors artists who have significantly contributed to the evolution of rock’n’roll. The group’s handprints will be set in stone alongside those of Johnny Cash, B.B. King, James Brown, George Martin, Brian Wilson, John Lee Hooker and the Ramones. Pictured, from left, are band members Verdone White, Maurice White, Philip Bailey and Ralph Johnson. (Photo: Steve Grayson/Wireimage.com)

**Curfew Schmurfew!**

When Pearl Jam passed the two-hour mark during its first of two shows at New York’s Madison Square Garden last week, the enduring rock act seemed unfazed that it was disregarding the venue’s curfew—especially after frontman Eddie Vedder, right, got word that only three times previously had the Garden stage snoozed as 0:30 (during shows by the Grateful Dead, Iron Maiden and Bruce Springsteen & the E Street Band). Launching into the final third—which saw the band joined by Ben Harper—Vedder said the extension would cost Pearl Jam $14,000 and asked the crowd to keep the energy coming. The concert closed in at slightly less than three hours and included 30 songs. In the end, the band’s penalty was waived by promoter Clear Channel and the Garden. (Photo: John Shearer/Wireimage.com)

**Lending A Hand**

The Rolling Stones, left, will be joined by AC/DC, Justin Timberlake, the Flaming Lips and such famed Canadian acts as Rush and the Guess Who at the July 30 Molson Canadian Rocks for Toronto concert at Downsview Park. The event is in response to the economic impact SARS has had on the city’s economy, particularly the tourism and hospitality sectors. One dollar from every ticket sold will go toward the Health Care and Hospitality Workers Relief Fund. The Canadian Broadcasting Corp. has also tentatively agreed to broadcast a one-hour edition of the concert worldwide. (Photo: Tony Barson/Wireimage.com)

**Goldberg: Checking The Left**

At a time when major music biz execs are increasingly gaining a reputation for being less art-friendly and more bottom-line obsessed, Artemis Records chairman/CEO Danny Goldberg seems to have—however unintentionally—distanced himself yet again from the pack.

With his new book, "Dispatches From the Culture Wars: How the Left Lost Teen Spirit" (Miramax Books), Goldberg comes off as anything but a suit.

The book—his first—not only reaffirms that the one-time rock journalist is a major music guy, but it also leaves the reader feeling like they've just finished a class taught by an ex-hippie college professor with cool music tastes and a fiery passion for liberal politics.

The 312-page tome combines appropriate anecdotes from his long and diverse career in the music biz with criticism of the Democratic Party and so-called liberals. It argues that, among other things, the Democratic Party's numerous attacks on pop culture are largely to blame for the party losing its influence on and support from young people.

A proud product of the 1960s hippie culture and left-wing politics and a longtime officer of the American Civil Liberties Union, Goldberg points to such instances as the rise of Tipper Gore's Parents Music Resource Center (PMRC) in the '80s—which he vehemently opposed with his own group of artists and execs, the Musical Majority—and Al Gore's criticism of rap music during the 2000 election.

"Dispatches" was born after that election. Although Goldberg admits to collecting scores of notes and quotes through some 20 years of activism, it was after he saw the huge drop in youth support for Democrats, where Clinton beat Bush Sr. by 12 points among 18-24s in 1992. He beat Dole by 19 points among 18-24-year-olds in '96, and Gore and Lieberman were merely able to tie. Zero margin between 18-24s in 2000. A 19-point drop in one election cycle among that age group is unbelievable.

"That made me just think, 'Gee, if I'm ever gonna write a book about this stuff that includes experiences with the Gores and with Lieberman, now would be the time to write a proposal.'"

While he admits to being "nervous and sobered" by such things as this drop in youth support, he's optimistic that things will change: "I think the arc of the American story has been that it's gotten better over the course of a couple of years. So I believe that arc will continue."

For as long as he can remember, Goldberg, 53, notes that music and politics have been his passions. "I don't play golf, I don't collect art, I don't have a boat. That chink of time that other people use for those kinds of interests, I use for the political stuff."

WES ORSHOSKI

**Red Rockin'**

Big Head Todd & the Monsters and Hootie & the Blowfish kicked off their summer tour with a performance on the Monsters' home turf at Red Rocks Amphitheatre in Morrison, Colo. Pictured backstage, from left, are Dan Weinier of Monterey Peninsula Artists, Hootie manager Scott McGhee, Big Head Todd frontman Todd Park Mohr, Hootie frontman Darius Rucker, and Big Head manager Mark Bliesener.
Zeppelin’s Live Sets: A Whole Lotta Mixing

BY CHRISTOPHER WALSH

For fans of Led Zeppelin and the Black Crowes, the 1999 pairing of the former’s guitarist/producer Jimmy Page with the Crowes was a dream come true. The three-guitar lineup presented a more accurate interpretation of Zeppelin’s heavily overdriven studio tracks in a live context than ever before, while Crowes vocalist Chris Robinson and drummer Steve Gorman re-created their Zeppelin counterparts’ contributions with astonishing accuracy.

For engineer/producer Kevin Shirley, a dream was also unfolding in the fall of 1999. Shirley—who had recorded and produced the Black Crowes’ 1999 release “By Your Side” at Avatar Studios in New York—was tapped to record the Crowes/Page performances in Los Angeles, which spawned the “Live at the Greek” set. That series of events led to SARM West Studios in London, where in the summer of 2002 Shirley remixed the live recordings that appeared on Led Zeppelin’s recently released two-disc “DVD” and three-CD set titled “How the West Was Won.”

“I think that all the beautiful work that [Page] did in overdubbing on those records in a sense disguised what he really is capable of doing,” Shirley says. “When I finally got to listen to all these parts, this is a guy who plays like nobody else I’ve ever seen, and I’ve seen a few guitar players. He just plays parts that are designed for two and three guitars."

Original multitrack recordings were transferred to a purpose-built Pro Tools HD system, Shirley explains. “It was as state-of-the-art as you could get. We did everything at 96k. You can imagine the huge amount of computer drives—we had 16 three-hour shows transferred.”


One challenge, Shirley notes, was to faithfully convey the group in each setting. “One thing I like to do in my role as engineer—and when I’m a producer—is not to encroach on the sound of the band at all. In terms of mixing, I like to use outboard equipment, but I try not to make it sound like you can really hear it. I like it to sound as natural as possible, which is not very easy to do.”

“Knebworth was actually quite difficult to mix. That was a 24-track recording, but it was pretty much a flat, live recording, like most of them are done these days, where you just have microphones sent to tape. That one really took a lot of work. I very much wanted to adhere to the same stage setup that they always played with,” Shirley continues. “They always played with Jimmy on Bonzo’s sewer fiber, and he was working a lot of runs. I think that’s why he had such a big sound. He was always using his drum mics, plus the bass and the synthesizer. It was just like a live recording.”

The new mixes were recorded in a studio with multiple surround mixes, but Shirley mixed the stereo mixes, which he ultimately opted for the Pro Tools HD mix.

“My goal was to do a clean, real ATR, and we started mixing the stereo mixes, and it sounded great. It gave us another perspective, defining what he refers to as a room. I love the sound of surround, of multichannel listening."

Unlike the DVD-A remix of “Harvest,” accomplished at Young’s studio with analog equipment, “Sinatra at the Sands” was remixed on a Pro Tools HD system after the original four-track analog tapes were transferred to Pro Tools HD at 96kHz by means of Euphonix Model 2 HDCC processors at New York studio the Magic Shop. “It’s a question of getting it technically figured out,” Mazer says of the surround-sound domain, “and then the aesthetic.”

Prior to remixing “Harvest,” Mazer acquired home theater equipment and listened to several DVD-A and DTS 5.1 music discs, as well as TV programming broadcast in surround sound. Working in his personal studio, he auditioned mixes on his own consumer equipment and surround-equipped rooms at Dolby Laboratories and DVD authoring facility Blink Digital, all in New York.

“Each mix requires the definition of perspective, defining what the goal should be,” Mazer explains. “On ‘Harvest,’ the perspective we arrived at was, you’re sitting where Neil sits, in the middle of the room, and everybody’s around him. On ‘Sinatra at the Sands,’ you’re at a side table.”

While the DVD-A includes on-screen still photos of O’Blue Eyes, the high-resolution, multichannel audio is by itself a transcendent experience. Each component of the singer and orchestra sparkles, from Sinatra’s unparalleled resonance to the attack of drum hits and deep vibrations of the double bass.

“High-resolution formats really give you more information,” Mazer says. “There’s a lot of transients in drum hits, which require a lot of bandwidth. Plus, you’ve got a dedicated bass channel—the bass isn’t fighting other instruments in other channels. Also, the 24 bits in DVD-Audio greatly increase the apparent resolution of bass instruments as well.”

Sinatra’s ‘Sands’ Puts Listeners At Ringside

For an activity that he does in his spare time, Elliot Mazer’s accomplishments in the realm of multichannel audio mixing are mightily impressive. By day, Mazer is senior VP of new business development at broadcast software provider RCS.

Recently, the producer of such artists as Neil Young, Janis Joplin and Gordon Lightfoot has made the time to remix several classic albums for the DVD-Audio and Super Audio CD formats, including Young’s “Harvest” on DVD-A (Reprise).

Mazer’s recent remix of “Sinatra at the Sands,” the 1966 live album by Frank Sinatra featuring Count Basie & His Orchestra with conductor Quincy Jones, will be released by Reprise next month (Billboard Bulletin, June 26).

“People seemed to be very pleased with [“Harvest”], and I got asked to do more projects,” Mazer explains, regarding what he refers to as a hobby. “I love the idea of surround, of multichannel listening.”

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By FRANK SINATRA featuring COUNT BASIE & HIS ORCHESTRA with conductor QUINCY JONES

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By FRANK SINATRA featuring COUNT BASIE & HIS ORCHESTRA with conductor QUINCY JONES
ESPN Taps Musicians For X Games Promos

BY BRIAN GARRITY

NEW YORK—ESPN is upping the use of music items to help promote its annual action sports competition, the X Games.

The cable sports network is hyping the upcoming event by using voiceovers from Snoop Dogg in commercials, circulating free X Game-branded sampler CDs at movie theaters and concert venues and running a retail promotion with the Coalition of Independent Music Stores (CIMS).

X Games will run Aug. 14-17 in Los Angeles.

"With the event coming to L.A., we felt like we wanted a Los Angeles/entertainment flavor serving almost as a character in our campaign," ESPN director of marketing Ashley Smith says.

ESPN has produced three promotional spots featuring Snoop Dogg with the tag line: "X Games come to L.A. It's off the hizzle fo' shizzle, dizzle."

MUSICAL VARIETY

The network is also teaming with entertainment marketing company Waxploitation on a sampler CD featuring Linkin Park, Deltron, N.O.I.T., Trapt and Inspectah Deck from the Wu-Tang Clan.

Some of the music will likely be featured in upcoming X Game promotional advertising. Last year, the network used music from Good Charlotte and N*E*R*D.

Waxploitation is producing 200,000 copies of the disc, which will be enhanced to include video footage of X Games athletes.

ESPN street teams will distribute the free CDs at such summer concerts as Ozzfest, Lollapalooza and the Vans Warped tour.

"By taking music that is hear ing at concerts, on the radio and downloading from Internet sites and pairing it with our X Games footage, we're hoping we're making a better connection with our target audience to watch our event " Smith says.

At the same time, ESPN is co-sponsoring a retail promotion with CIMS that plugs the X Games, Hollywood Records act Diffuser, X Games athlete Ryan Nyquist and Haro Bikes.

Through the promotion, ESPN is giving away a Haro bike in each of the 73 CIMS member stores. Sweepsstakes contestants are automatically entered to win a trip to the X Games and a meet-and-greet with Diffuser.

"It's something unique we're able to bring to the table, with the athlete involvement and with the Haro Bike involvement for the CIMS retailers. And it's great for us, because it allows the X Games message to get to an audience that maybe otherwise wouldn't " Continued on page 63)
MusicNet Plucks The Fruit Of Orchard's Indie Catalog

BRONZE: NEW AFIM EXEC COMMITTEE MEMBER

Digital Harvest Time: Reflecting the deepest interest of digital music companies in acquiring indie content, MusicNet has signed a licensing deal with the Orchard. Founded in 1998 by producers Richard Gottheil, the Orchard is an umbrella retail and Internet distribution organization for some 5,000 indie labels, many of which are artist-run companies.

MusicNet—the Web music company operated by Real Networks, Warner Music Group, EMI Recorded Music and BMG Entertainment—also announced deals with indie labels 972, A-T, Fairchild, and Native Language.

Clearly, other companies’ interest in indie music has been piqued by Apple’s recent high-profile wangling of independent labels for its heavily promoted iTunes Music Store, which has been an out-of-the-box hit with consumers (Billboard, June 21). You can expect to see other online music services scrambling to bring indie companies on board to season their offerings.

Bone Transplant: Mike Bone, head of music at Palm Pictures, has exited the company and launched his own Santa Monica, Calif.-based firm, Gettalife Entertainment. Bone joined Chris Blackwell’s independent imprint, Palm, in July 2001 after senior-executive stints at Capricorn and Def American. He had previously worked with Blackwell at Island Records, where he served as president in the early ’90s.

AFIM Ups Browne: Newbury Comics COO Duncan Browne has been appointed to the executive committee of the Assn. for Independent Music—Brown—who has served on the board of trustees for the indie trade group since 1984—joins chairman Clay Pasternick and Alligator Records president Bruce Iglauer on the committee, which works with AFIM executive director Courtney Proftott on day-to-day issues and the implementation of board decisions.

Sundance Shines On Indies: “Keeping Time,” the Sundance Channel’s four-part series about contemporary roots music due in August (Billboard, July 19), is worth your attention. Not only does the series focus primarily on independent artists, but the third installment—“Buy This Record,” scheduled for Aug. 21 (7:30 p.m. EDT/PDT)—takes an affectionate look at four indie labels. Label owners Bruce Iglauer of Alligator, Rob Miller and Nan Warshau of Chicago-based Bloodshot, Mark McKinney and Jeff Jenkins of Memphis-based Madacity, and Matthew Johnson and Bruce Watson of Fat Possum in Oxford, Miss., are interviewed, and their acts are captured in performance.

It’s a pleasure to see a cable channel devote airtime to labels as worthy as these. And we were particularly impressed by Warshaw’s remark on the show about the indies’ role in creating “a middle class for working musicians.”

“...a huge lift in exposure and sales after the Sept. 11, 2001, terrorist attacks (Billboard, Oct. 6, 2001)."

The Indies
By Chris Morris
cmorris@billboard.com

RIAA Certifications For June

Following are the June Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS
Metallica, “Metallica,” Elektra, 13 million.
Metallica, “And Justice for All,” Elektra, 8 million.
Norah Jones, “Come Away With Me,” Blue Note, 7 million.
Nelly, “Nellyville,” Fo’Reel/Universal, 6 million.


Metallica, “Master of Puppets,” Elektra, 6 million.

50 Cent, “Get Rich or Die Tryin’,” Shady/Aftermath/Interscope, 5 million.
Metallica, “Ride the Lightning,” Elektra, 5 million.
Alabama, “For the Record: 41 Number One Hits,” RCA Nashville, 5 million.

Evanesence, “Fallen,” Wind-up, 2 million.
OutKast, “ATLiens,” La Face, 2 million.

PLATINUM ALBUMS (1 million units)
Chevelle, “Wonder What’s Next,” Epic, its first.

GOLD ALBUMS (500,000 units)
The Roots, “Phrenology,” MCA, their second.
Heather Headley, “This Is Who I Am,” RCA, her first.
Los Temerarios, “Una Lagrima No Basta,” Fonovisa, their fifth.
Kenny Chesney, “All I Need to Know,” BNA, its sixth.
Mudvayne, “The End of All Things to Come,” Epic, its second.
Lionel Richie, “The Definitive Collection,” UTV, its seventh.

Tunes tries to have it in stock or special-order it, usually within 24 hours. The store started hosting band performances in the fall of 1996, when the Scorsese played. “About 40 or 50 kids showed up,” Karl Jr. recalls. “We had a pizza party.”

The store supplies an 8-foot by 16-foot collapsible stage and a PA system for visiting bands. Attendance maxes out at 250 people.

When Korn did an in-store show there before it made it big, the band only brought in 11 people.

By the time Staind appeared at the store in July 2001, the performances had become so successful that about 8,500 people showed up for the rooftop concert. The people flowed onto the street, and Karl Jr. was fined. But as far as he is concerned, that’s all part of rock’n’roll.

Looney Tunes promotes in-store appearances along with midnight sales through direct mailers sent to a database of more than 11,000 customers. Such mailers often contain discount coupons on featured titles. Karl Jr. says up to 11% of recipients respond to the mailers. “In-store appearances and direct mailers are the backbone of our advertising,” he says.

The retailer also holds a variety of contests throughout the year with giveaways that range from sound systems to autographed guitars.

Perhaps the most infamous promotion was the A Perfect Circle contest, where the last customer standing won the trip. “We fed them food and water,” Karl Jr. says, “and gave them something to do every four or five hours, like stand on one foot.”

Helping Out the Locals
Another way the Groegers distinguisih the store is through the promotion and development of local artists. Looney Tunes claims it has the largest local hand selection in all of New York state, boasting more than 500 local acts.

“We have local bands in-store on Saturday nights,” Karl Jr. says. “They only need a tape to qualify.”

He takes a very hands-on approach with the young bands that come to his store. “I give them information on getting a label [and] getting radio play,” he says.

Looney Tunes co-sponsors The Homegrown Live Concert Series on Wednesday nights in partnership with local rock station WBAI and the Farmingdale Club Downtown.

It also promotes music education with in-store karaoke parties. The staff stays to remain in sync with its customers. Although Looney Tunes largest demographic group is 12- to 35-year-olds, the fastest-growing customer segment is 25-plus.

Karl Jr. says, “The kids that come here are now parents. We try to change with the times.”

Still Looney
Continued from page 61

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Experimental Bull Moose Combo Is Ready To Charge

Bull Moose is getting set to open its 10th store July 31, and it sounds like it will be an interesting experiment. The outlet, located in Scarborough, Maine, will be a combination superstore and warehouse. That's right—a 10,000-square-foot store with 120,000 titles with inventory merchandised spine-out that will double as the company warehouse, just in case you didn't get that the first time.

"We don't have a warehouse now," explains Brett Wickard—president of the Portland, Maine, chain—adding that previously, "we treated each store as a warehouse with extra inventory at each location, but that has become unwieldy."

The store/warehouse will be mainline floor space, with shoppers and pickers (who fulfill distributors' orders) right alongside each other. The store and warehouse won't be partitioned off, except for shipping and receiving. Customers, however, can see pallets of product coming into that area, even if they can't enter it.

It will be interesting to see how employees handle customer service while trying to pick product. Store staff will wear one color shirt while pickers will wear another color. In slow times, pickers will help customers, but when things are busy, they will refer customers to the store staff. "I'm sure it will turn into one big mess," Wickard says confidently.

He adds that while the product will be merchandised mainly spine-out, it will be "more friendly than a book display." Also, he says that product will be laid out alphabetically and by genre. Not only is that good for shopping in-store, but pickers will pick in the same order, making restocking easy at stores when shipments are unpacked.

Since the store used to be a Goodwill, Wickard says he considered converting the try-on booths into old-fashioned listening stations, but decided against it. "The store is already a shoplifter's paradise, so we decided to mitigate that," Wickard says. As it is, the chain's stores have touches in them so that kids can hang out after school, he adds.

While the chain carries a lot of DVDs and videogames, Bull Moose is not getting on the junk culture/tchotchke bandwagon. "We are more of an old-school music business," he says. "We have some Harry Potter merchandise in the store, but I am ashamed of it."

**VIRGIN NEWS:** On July 10, the Virgin Entertainment Group North America held a panel discussion at its Times Square store on artist development and an artist showcase to celebrate the 10th release of the "Virgin Recommends" sampler.

In kicking off the panel, Dave Alder, VEG senior VP of product and marketing, explained that to assemble the sampler every four months some 300 employees pick albums they feel turn consumers on to new music, if the brand is a name that people can trust. He added that Virgin has been effective in branding its sampler CD. However, considering all the product that is released every year and the shrinking playlists at radio, panelists agreed there are fewer chances than ever for consumers to be exposed to new music.

One panelist suggested that people should spend time in record stores, where you can always hear new music. But Ryko Distribution president Jim Cuomo said that may work well for kids, but older demos don't have time to listen to music in stores.

Besides, he pointed out that the industry now probably has only half the store fronts it had 10 years ago. The product glut makes it difficult for good music to break through the clutter, which is why labels should put out fewer records, according to most panelists, including Arista GM Larry Melstel. But Melstel added that despite the product glut, usually a great song will make it to radio.

But Cuomo countered later in the panel that somewhere along the line, the labels got down to signing songs instead of developing artists. And when that happened, "the bar to get signed fell." Instead, labels should be signing artists that can build a career. "Let's put the bar back up," he said.

After the panel, there were three great performances, which were open to the public, from Yerba Buena, Longwave and Earlhart.

ESPN Taps Musicians For X Games Promos

Continued from page 61

Be exposed to it," Smith explains. ESPN also plans to have artists perform at the X Games. The details are still being worked out.

In previous years, featured acts have ranged from the bands of the athletes playing in the games to major-label acts like Eminem and No Doubt.

The increase of music-related elements in the X Games promotion is indicative of a growing connection between music and sports marketing. Smith says a connection with music is even more important for action sports, given that it is even more lifestyle-driven than other sports.

Establishing credibility through music is particularly key, she observes: "The culture and the entire lifestyle associated with action sports goes hand in hand with music."

But ESPN maintains that it is a powerful promotional partner for the artists and labels it works with as well. The event is particularly popular with male viewers aged 18-24.

X Games programming draws household TV audiences of more than a half-million throughout the course of its multi-day events, ESPN says.

"We never want to just license a track for the sake of licensing it," Smith says.

She says the networks also look to additional promotional opportunities at retail, radio and online.

**BUILDING ITS BRAND**

X Games is its own branded franchise, spanning programming, attractions and merchandise.

It started as a single event in 1995 and has grown to include X Games, Winter X Games, the X Games Global Championships and international versions of the games in Asia and Latin America.

In addition, ESPN parent Disney launched this month a new X Games attraction, the X Games Experience, at its California Adventure theme park.

The company is also building X Games-branded skateparks at Mills Mall locations across the country, including Atlanta, Denver and Philadelphia.

There's also Ultimate X—large format film—and X Games merchandise.

"We're very open to working with labels," Smith says. "Given the transition in the music industry, we hope the [promotional power of the X Games] is a value labels and artists see."
Bugs Bunny And Co. Make Their DVD Debut

BY CATHERINE APPLEFELD OLSON

What's up, Doc? Ask Warner Home Video, and the answer is a new suite of DVDs celebrating the wot and whimsy of the classic Looney Tunes cartoons. Bugs Bunny, Daffy Duck, Porky Pig, Road Runner, Sylvester and friends make their way to the digital medium for the first time Oct. 29.

The releases are timed to coincide with the theatrical debut of “Looney Tunes: Back in Action,” a combination live-action/animation caper slated to hit theaters in November.

Although several dozen Looney Tunes compilations have arrived through the years on VHS, Warner put those titles on hiatus last April to ensure a clean pipeline for the upcoming DVDs, says Dorinda Marticorena, WHV executive director of kid marketing.

Marticorena notes that the October releases are the culmination of a two-year restoration project. “We consider the Looney Tunes cartoons to be the crown jewel of collectible animation,” she says. “Many of them needed to be restored and remastered before we were willing to put them out on DVD, and the collector have been sitting around waiting for the new-format release.”

Indeed, while the subject matter may be light, WHV has been all business in its development of distinct content and marketing strategies targeting three particular consumer audiences—the collector, the nostalgic parent and the teen—which the studio identified through extensive consumer testing.

WHV conducted studies last winter that “looked at everything from the type of content to the packaging design to the enhanced content to promotions.” Marticorena says.

For the adult animation collector, there is the four-disc “The Looney Tunes Golden Collection.” It comprises 56 shorts and a bevy of extra content that includes never-before-seen cartoons, pencil tests and commentaries by directors and animation experts.

“The enhanced content is geared specifically toward the collector,” Marticorena says. Marticorena said of the set’s $46.92 suggested retail price.

The two-disc $26.99 “Premiere Collection” assembled for the more casual collector and/or parent who grew up with Bugs Bunny and company, contains 28 cartoons culled from “The Golden Collection” and family-oriented enhanced content.

To reintroduce the brand to teens and tweens, the $19.98 single-disc compilations “Reality Check!” and “Stranger Than Fiction!” each feature new animated shorts that Warner Bros. Animation has developed during the past 18 months.

In the spirit of their forerunners, the collections provide a distinctive Looney Tunes twist on current events and popular culture.

Based on reality TV, “Reality Check!” contains cartoons ranging from a “Survivor” knockoff with Daffy Duck plotting to get the other toos kicked off the island to a “Judge Judy”-like court drama. “Stranger” blasts the sci-fi phenomenon to comedic heights with such shorts as “Loch Ness Mess,” featuring a Yosemite Sam and Porky Pig duo in the expedition.

“Reality Check” and “Stranger Than Fiction!” contain exclusive games: nonexclusive games are wrapped into the “Premiere Collection” and the special-edition “Space Jam.”

“The strategy here is that EA expects most of the consumers for its ‘Back in Action’ game to be between 8 and 15. So we decided to take exclusive mini games and put them on those titles that have the same core target audience,” Marticorena says.

In a broad marketing tie-in to the feature film, each DVD will contain a free child’s movie pass (worth up to $6.50) that is redeemable at several national theater chains. The passes are good from the film’s Nov. 14 opening through Dec. 19. WHV had success with a similar promotion for the live-action “Scooby-Doo” movie last year, according to Marticorena.

Other account-specific promotional opportunities are in the works and will reflect WHV’s strategy of reaching out to three particular audiences.

“We just introduced the titles for various specific targets, what are you doing with retailers is based on their specific consumer profiles,” Marticorena says.

While the new discs’ contents are comprehensive in breadth, the Warner Bros. Animation library is bulging with more than 1,000 Looney Tunes shorts and Marticorena hints that additional cartoon compilations will likely make their way to retail.

“AOL Time Warner is very committed to the Looney Tunes brand,” she says. “It is the pillar of our collectible animation library, and we are looking to grow the brand in 2004 and beyond.”

And th-th-th-th-a ll’s folks.

New MGM Kids Titles Cater To Preschoolers

MGM Home Entertainment is expanding its family offerings through 10 new partnerships and the establishment of MGM Kids, which is devoted to programming for children aged 2 to 5.

“We are seeing the trend of families moving from VHS to DVD as DVD becomes more mainstream,” says Alyssa Moore, an executive in charge of MGM. “We want to make sure we build our family line to gain market share in this area.”

MGM Kids releases will focus on educational and easy-to-follow programs for the preschool crowd. “If you look at the titles that have performed well in the family genre,” Moore says, “there is more stability in the preschool market. Older kids tend to be more fickle. As a starting point, we want to really become experts in this area.”


The home video marketing push, which will run from late September through mid-November, will be heavily integrated with the company’s theatrical department, says WHV executive VP of worldwide marketing Mark Horak. “Our strategy is similar to the theatrical strategy, which includes heavy television advertising,” he says. “We also have print and online support and in-theater advertising targeting the core ‘Matrix’ fans.”

Powerade and Samsung will also be involved in marketing partnerships.

The two-disc DVD ($29.95) for “The Matrix Reloaded,” which will also be available on VHS ($22.99), includes a behind the scenes feature and a closer look at the now-famous freeway chase.

Columbia House members will receive information about the promotion in their monthly mailers. Discounts can be used at Loews locations in 10 markets nationwide. More than 70% of Columbia House’s revenue is generated by video.

Hi-YAH! On July 22, Twentieth Century Fox Home Entertainment is kicking off a martial arts DVD promotion with the release of five classic films from the genre. “City Hunter” (featuring Jackie Chan), “Hong Kong 1941” (starring Chow Yun-Fat), “Magnificent Butcher,” “Magnificent Warriors” (Michelle Yeoh) and “Naked Killer” will be available nationwide for $14.98 each through a deal with Chinese distributor Fortune Star.

“We saw a part of the video market that was under-served,” says Todd Rowan, Fox’s VP of marketing. “Our price point is such that we were trying to go for the martial arts aficionado and the impulse purchase customer.”

New martial arts titles are expected every four to six months. The next group will be available in December.
### Billboard Top DVD Sales

**Last Week**

<table>
<thead>
<tr>
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<td><strong>GANGS OF NEW YORK</strong></td>
<td>RCA HOME ENTERTAINMENT 8117</td>
<td>Leonardo DiCaprio, Daniel Day-Lewis</td>
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<td><strong>HOW TO LOSE A GUY IN 10 DAYS</strong></td>
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<td><strong>JUNGLEROCK 2</strong></td>
<td>MGM HOME ENTERTAINMENT</td>
<td>Keanu Reeves, Jason Patric</td>
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<td><strong>AIR BUS SPKES BACK</strong></td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
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<td><strong>FAMILY GUY VOLUME ONE</strong></td>
<td>DVD NET WORKS</td>
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<td>Bruce Willis, Monica Bellucci</td>
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<td>AMSTRAD DISTRIBUTIONS</td>
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<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>Al Pacino, Colin Farrell</td>
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<td><strong>THE TERMINATOR</strong></td>
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<td><strong>BAD BOYS (SPECIAL EDITION)</strong></td>
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<td><strong>THE MATRIX</strong></td>
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<td>Keanu Reeves, Laurence Fishburne</td>
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<td>Leonardo DiCaprio, Tom Hanks</td>
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**Sales data compiled by Nielsen VideoScan.**

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<td>Robert Downey Jr., Cameron Diaz</td>
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<td><strong>KANGAROO JACK</strong></td>
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“It was a philosophy held by our management at the time that we wouldn’t do those shows because back then, the typical TV had one little speaker, which wasn’t going to do justice to the music,” Lamm continues. “This was before stereo TV, before high-definition TV.”

For Chicago’s “Soundstage” concert, Lamm notes, “The producers were very gracious and kind to make sure that it fit into our schedule. What made doing the show compelling for us was that it was a hometown concert, it was going to be on HD TV and it was a PBS show.”

He continues, “We asked the producers, ‘Do you want an art show, a jazzy show or a greatest-hits show?’ Of course they picked the greatest-hits show.”

The enthusiastic performance does indeed feature many of Chicago’s biggest hits, including “Satur-
Universal Ready To Rock
Major To Distribute Taiwanese Indie Powerhouse

BY STEVE McCLURE

TOKYO—CEO Sam Duann of Taiwan-based Rock Records insists the label will hang on to its “independent spirit,” despite concluding a sales and distribution deal with Hong Kong–based Universal Music Southeast Asia.

Universal announced July 11 that it has signed a four-year deal with Rock. Headquartered in Taipei, Taiwan, Rock is Asia’s biggest independent label outside of Japan.

The pact came into effect July 1 and covers all of Rock’s extensive Chinese back catalog, as well as future releases in Taiwan, Hong Kong, Singapore, Malaysia and South Korea.

Universal will distribute Rock product in all five territories covered by the deal.

Also effective July 1, the companies have set up an as-yet unnamed joint venture, which will specialize in marketing catalog albums. Rock’s catalog includes material by Wu Bai, Tarcy Su, Emil Chau, Mayaya, Bobby Chen, Ambrose Fsi and Richie Ren.

Universal and Rock maintain separate A&R teams.

“There are two key reasons for this deal,” Universal Music Southeast Asia president Harry Hui says. “First is that it’s going to strengthen our core business. We have a very strong infrastructure, a very efficient operation around the region, and it only makes sense that we get more volume through it.”

“The second is that it allows us to enter a joint venture that exploits our respective catalogs.” Hui says. “Rock will do joint ventures with our catalog; they will take our catalog and exploit it better for us.”

Universal says that the deal gives it a roughly 40% share of the Taiwan music market, including its local distribution of product by Japanese label Avex.

Duann says the indie decided to join forces with a major because it wants to concentrate on its main strength—A&R. “We confirm that Rock held talks with several majors before coming to terms with Universal.”

“Rock needs to focus more on what we think we can do better. We’re also...

(Continued on page 70)

French Strikes Bring Down Summer Festivals

BY JAMES MARTIN

PARIS—Three of France’s biggest summer festivals have been canceled because of strikes by casual entertainment workers.

The strikes—locally known as “intermittents”—are in part a response to a new law passed this spring that aims to better protect employees of temporary staffing agencies that specialize in casual employment.

The strikes and blockades by intermittents are just the latest in a string of fatalities that have been reported for the festival to the future of the events.

Rennes’ July 2 street theater and music festival L’Ambiance de la Nuit à Renes was the first to be axed. It was followed by pop event La Francofolies, due to be held in La Rochelle July 9, and Aix-en-Provence’s classical music festival (scheduled for July 10). In particular, action by workers employed in the construction and technical sectors meant that stages for the events could not be constructed or operated.

The events’ organizers estimate that they have incurred a total loss of nearly 10 million euros ($11.3 million). That breaks down as 1 million euros ($1.13 million) for the Rennes cancellation, 7 million euros ($7.9 million) for Aix-en-Provence and 1.5 million euros ($1.7 million) for Francofolies.

Francofolies is a yearly festival of French-speaking artists and “chanson française” (French song). The event’s founder and director, Jean-Louis Fouquier, says the cancellation of this year’s edition could mean the death of the industry.

The deaths of what industry insiders acknowledge as France’s most important annual showcase for local acts. This year, acts scheduled to appear at the festival included...

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**HITS OF THE WORLD**

**CANADA**

**SINGLES**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 18786 | 18786 | 18786 | 18786 |
| "Brooklyn Over Troubled Water" | "Brooklyn Over Troubled Water" | "Brooklyn Over Troubled Water" | "Brooklyn Over Troubled Water" |
| John Hiatt | John Hiatt | John Hiatt | John Hiatt |

**ALBUMS**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 11555 | 11555 | 11555 | 11555 |
| "The Thrills" | "The Thrills" | "The Thrills" | "The Thrills" |
| The Thrills | The Thrills | The Thrills | The Thrills |

**SPAIN**

**SINGLES**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 18786 | 18786 | 18786 | 18786 |
| "Crazy in Love" | "Crazy in Love" | "Crazy in Love" | "Crazy in Love" |
| Beyoncé | Beyoncé | Beyoncé | Beyoncé |

**ALBUMS**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 11555 | 11555 | 11555 | 11555 |
| "I Am" | "I Am" | "I Am" | "I Am" |
| Kylie Minogue | Kylie Minogue | Kylie Minogue | Kylie Minogue |

**AUSTRALIA**

**SINGLES**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 18786 | 18786 | 18786 | 18786 |
| "Crazy in Love" | "Crazy in Love" | "Crazy in Love" | "Crazy in Love" |
| Beyoncé | Beyoncé | Beyoncé | Beyoncé |

**ITALY**

**SINGLES**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 18786 | 18786 | 18786 | 18786 |
| "Crazy in Love" | "Crazy in Love" | "Crazy in Love" | "Crazy in Love" |
| Beyoncé | Beyoncé | Beyoncé | Beyoncé |

**ALBUMS**

| **NEW** | **NEW** | **NEW** | **NEW** |
| 11555 | 11555 | 11555 | 11555 |
| "Crazy in Love" | "Crazy in Love" | "Crazy in Love" | "Crazy in Love" |
| Beyoncé | Beyoncé | Beyoncé | Beyoncé |

Hits of the World is compiled at Billboard/London.
Tipped here at the start of the year as Ireland's brightest hope for 2003, Dublin quintet the Thrills have made good on their early promise after debut album "So Much for the City" (Virgin/EMI) charted last week at No. 1 in Ireland and No. 3 in the U.K. Full of glorious retro-pop hooks and West Coast Beach Boys-style harmonies, the set was recorded in Los Angeles and produced by Tony Hoffer (Beck, Air, Supergrass). The recording represents the band's love affair with the U.S., which began on holiday the band spent in San Diego. "It was just a brilliant summer," guitarist Daniel Ryan says. "We rented this tiny place right on the beach. We found these two big couches outside the house and a La-Z-Boy we found in a skip. We just draped them on the sand and lived it up."

GOLDEN BOND: One of Brazil's biggest artists, Carlinhos Brown, has signed to BNG Spain in a bid to break into European markets. His latest Brazilian album, "TriboLatina," sold more than 1 million units there. BNG Spain has now released his new CD, "Carlinhos Brown - Es Calito Marnin," in 12 countries, including the U.K. and Japan. The album is sung in Portuguese and Spanish, and there is a smattering of English on the song "My Honey." Brown has been awarded a UNESCO prize for his work with the Procutum non-governmental organization in his home city of Salvador de Bahia, Brazil's music capital. In recent years, Brown's live concerts have become legendary in Spain. His European tour, which opened in Nov, runs until August, with a break July 17-19 to play New York's Lincoln Center as a prelude to a U.S. tour scheduled for October.

HARD JAZZ: Erik Truffaz is France's brightest name in modern jazz. His previous quartet album, "Bending New Corners" (Blue Note, 1999), achieved gold sales (100,000 units) more than 670 songs and released 30 albums, which have included duets with Willie Nelson, Emmylou Harris and Johnny Cash. In 2002, he became the first German singer to perform at the Grand Ole Opry. His new album, "Steps Ahead" (BMG Music), features such top-notch U.S. sessioners as pedal steel player Paul "Cowboy" Franklin and legendary harmonica player Charlie McCoy. It was produced by Astor in Nashville. WOLFGANG SPAHR

RUDE MIX: Rudeboy Paul—aka Paul Miño—is a top DJ at Johannes- burg's hippest radio station, YFM. But the recently issued album "Assian Pulse" (Rudeboy Production) sees the dregadelic artist remixing songs by top South African performers. Rudeboy's addition of percussion and bass lines gives the performances a 21st-century, Africa-rooted sound that is finding a grateful audience in clubs. "I wanted to come out with something that speaks about Africa and exposes the young people of this country to musicians of incredible talent and musical integrity," he says. "The result has been amazing." Currently all over radio is "Rude Tribe," Rudeboy's remix of a Solomon Linda track, featuring Miriam Make- bha on vocals. DIANE COETZER
Spanish Authors Continue IP Law Fight

Government Temporarily Shelves Reform Bill After SGAE Speaks Out Vs. Changes

BY HOWELL LLEWELLYN

MADRID—A reform of Spanish intellectual property law has been temporarily shelved by the government.

The Culture Ministry says the reform bill would harmonize what it calls “the current highly conflictive state” of intellectual property rights. But authors and publishers society SGAE insists the bill would mean “a serious worsening of the rights of creators.”

SGAE has previously claimed its 67,000 members would lose up to 25% of their annual rights income, resulting in job losses and closures if the bill became law (Billboard, March 22).

The association says the action would threaten the very existence of SGAE and other smaller collecting societies. SGAE is now gearing up for the renewal of its bitter battle with the ministry in 2004.

SGAE executive director Pedro Bautista says the reform would have “extraordinarily negative consequences. If we cannot prevent it, the Spanish creator will be treated far worse than his counterpart elsewhere in Europe.”

A key element of the reform would see any dispute about rights between users and authors settled by an Intellectual Property Commission appointed by the ministry. “This would deprive the author of his collective bargaining rights as a cultural worker,” Bautista says. “This law affects us directly; our salaries and dignity are at stake.”

Sources say that the postponement of the bill led some SGAE insiders to believe the association had won its argument with the government. But the bill has been postponed, not scrapped: It is set to be introduced into the Spanish parliament again next year.

Spain’s parliament is in recess and will reconvene in late September. Ahead of Spain’s general election in May 2004, all legislative business will end in December when electoral campaigning begins. As a result, there is no time for the intellectual property reform to be passed into law before the elections.

According to opinion polls, the current center-right government is likely to be re-elected in May 2004. That would clear the way for the bill to pass into law that year.

At the core of the complex reform is the legally defined role of the artist, author or creator. SGAE director of legal services Pablo Hernández says the reform would effectively end the “European or Latin American model” by which the creator sets the level of rights due to him.

He says the government wants to implement a more “Anglo-Saxon” commercial model, with the value of a right in a work set by a third party.

The culture ministry’s general technical secretary, José Luis Cádiz, says the establishment of the commission would eliminate disputes over how much a work is worth and streamline the “chaos” that exists under current legislation.

Spain’s intellectual property law was last changed in 1987. Cádiz says that was an “extraordinarily generous” reform, in that it increased the number of creators eligible to receive rights and made it easier to set up collecting societies. Until then, SGAE was Spain’s only collecting society. Now there are eight, covering a raft of other arts, from cinema and TV to choreography.

The new changes were born out of the need to incorporate a 2001 European Commission directive on “the harmonization of certain aspects of copyright and related rights in the information society” into Spanish law. A first draft was sent to collecting societies in November 2001.

The main aspects of the reform include setting fee levels by the intellectual property commission, the removal of the legal obligation for suppliers of blank recording media to compensate creators for loss of revenue from private copying with a levy on their products, and subjecting collecting societies to administrative control by the commission.

SGAE and other music industry bodies say the reform threatens some rights that have been consolidated for the last 25 years—copying formula could, in effect, scrap the existing tax on blank CDs and cassettes, and remuneration from certain digital areas could end.

Hernández says SGAE is “not against reform, as long as we continue with a European model and not with innovations that have no equivalents in Europe.”

He says the change is a “non-bellicose pact” with the culture ministry, “based on negotiations.”

But Cádiz insists the law must be amended. Under current legislation, there are “several conflictive areas,” he says. “The question of whether bars and hotels should pay copyright for having a TV or radio is one, as is the digital area.”

Cádiz rejects the idea that the government-controlled commission would in the future fix the price of all rights payable on artistic and cultural works. “The commission would set a ‘provisional’ price,” he says, “which, if not agreed, would go to an independent tribunal.”

Ready To Rock

Continued from page 67

Rock has lived in Maui, Hawaii, for the past nine years. He is currently working in his own studio there with Canadian band Our Lady Peace (Sony).

“In the coming years,” he says, “I’m going to do my best to reconnect with Canada and spend time there.”

California-based Lanois, however, flinches at any mention of returning to Canada after helming albums by U2, Peter Gabriel and Bob Dylan. “Who the hell am I going to produce in Canada?” he asks. “I can’t think of one name. I don’t want to work in Canada,” he continues. “There isn’t any money, and there’s too much bureaucracy. The taxes are so high—who would want to live there? I will make records in Ireland. They don’t charge taxes there.”

In recent years, a new wave of production talent has broken through, primarily based in Canada and working for U.S.-based labels. They include Nickelback frontman/producer Chad Kroeger, Garth Richard, Matthew Gerrard, Arnold Lanni and Greg Nori. At the same time, a number of producers who are also credible engineers and/or songwriters have emerged, including Philosopher Kings members James McCallum and Jay Levine, Track & Field (Gerald Eaton and Brian West), Dale Penner and Jen Levine.

A formidable crop of Canadian urban producers/artists has also made its mark, including Saudade, Kardinal Offishall, Adam Messenger, 2Hype and Agile.

Toronto-based Richardson (Rage Against the Machine, Red Hot Chili Peppers) spent 12 years in Los Angeles before moving to Canada’s west coast six years ago.

“It doesn’t matter where a producer lives today,” he says. “As long as you can fly somewhere, you’re fine. But I hardly do bands from Canada. I don’t get asked.”

“Canadian record companies aren’t signing a lot of bands,” points out Toronto-based Penner, who recently recorded Philadelphia act the Red King for Sony Music Publishing in New York and Oakland Act Circuit for Top Shelf/AWE in Los Angeles. “If I relied on working for Canadian record companies, I’d probably make one record a year.”

With a trend in recent years toward the direct signing of Canadian acts by U.S.-based affiliates of multinationals, Canadian producers increasingly seek to play a pivotal role in developing new acts, particularly for the U.S. market. Toronto-based Steve Blair, director of A&R at Warner Music Canada, says local producers are “tired of developing a band and having it taken away from them” after the band is signed by a major label. “They are now willing to invest more into getting the product finished.”

“As soon as you get some success from developing a band in Canada, label people worldwide come knocking at your door,” adds Nettwerk-signed Treble Charger guitaristsinger/Nori, who discovered successful Canadian band Sum 41 (Def JamUniversal). Nori co-manages and produces Sum 41.

“My clientele is the A&R community in America or in Canada,” says Toronto-based producer Gavin Brown, who developed Three Days Grace for Jive Records in the U.S. and Bally Talent for Atlantic Records U.S. and Warner Music Canada.

He adds, “I don’t walk into meetings and play demos that are half-baked.”

Los Angeles-based Foster says he scrutinizes potential song demos for production leads. “I usually will ask about who is singing and who is producing. That’s how you find new young producers.”

That was how Foster lapped producer/songwriter Gerrard in 2001 to produce Eden Crush’s lead single, “Get Over Yourself” (London-Sire/143 Records). Gerrard moved to Los Angeles from Toronto four years ago. He has since produced Nick Carter and Hilary Duff.

Alex Andronache, Toronto-based Canadian manager of producer management firm Worlds End, warns that Canadian producers face fewer opportunities to work in the U.S. in the wake of world political developments.

“Since the war in Iraq, there has been a major nationalism trend in America,” he says. “I have Americans telling me their mandate is to use an American producer whenever possible.”

Lanois has blistering words for Canada’s tight border. “You can get in and out of Canada without dealing with some ass at the border,” he says. “Canada would be a better musical country if it opened its gates to musicians. Have a welcome committee offering coffee and donuts when musicians arrive. If you are blocking people through red tape, it’s bad for record production in Canada.”

www.americanradiohistory.com
Indian Labels Claim FM Radio Hurts Music Sales

BY NYAY BHUSHAN

NEW DELHI: Indian record labels are claiming that last year’s nationwide launch of FM radio has been a major contributor to the declining sales of recorded music in the local market.

The first of 10 commercial FM stations launched last April in seven Indian cities.

According to labels, the FM stations have been launched on the basis of the value of net shipments by member companies for the year ended March 31 fell 4.48 billion rupees ($90 million) from 5.9 billion rupees ($125 million) the year before, a 20% drop.

Labels attribute the sales decline to the non-stop airplay of popular film soundtrack hits (India’s dominant music genre) by the FM stations.

Virgin Music India managing director Mohan Mahapatra says its labels’ shipments have dropped by 40% during the past year. He cites the advent of FM radio and video as a key factor.

But Sunandra Dutta, CEO of Mumbai-based broadcast radio City, claims that by attacking FM radio, “the music business is trying to divert attention from the bigger issue of piracy.”

Radio City operates three FM stations, in Mumbai, Delhi and Bangalore.

Mumbai is India’s largest city, with a population in excess of 15 million.

The International Federation of the Phonographic Industry says India has a piracy rate of 25%, which, according to informed local estimates put the figure much higher.

Although acknowledging that piracy is the major problem facing the Indian music market, IMI supports its members’ claims about the effects of FM radio.

IMI president Vijay Lazarus, who is also chairman of Universal Music India, says the FM stations “are desperate to get listenership figures and thus advertising revenue, as they have to recover the cost of the high license fees they have paid the government.”

The body has produced a survey that claims that purchases of cassettes—India’s dominant configuration—in Mumbai fell 32% in unit and value terms in the 12 months ended March 31.

Three of the country’s 10 FM stations launched during April 2003 in Mumba.

The survey, which had about 1,200 respondents, was conducted in May by NFPL-MBL India, the Hyderabad, south India-based arm of U.S. research agency NFO WorldGroup. It found that following the launch of FM, average individual monthly cassette purchases dropped to 80 rupees ($1.70) from previous levels of 130 rupees ($2.70). About 81% of those responding to the survey said they preferred FM radio to listening to recorded music.

Still, Dutta suggests that Indian labels have to take some responsibility for their own financial problems, because “they end up paying unsustainable acquisition rights for film soundtracks.”

He also claims that in the year ended March 31, the five companies operating FM stations accumulated total losses of some 1.2 billion rupees ($25.5 million).

FM broadcasters are involved in an ongoing legal battle with the record labels over the latter’s performance rights body, Public Performance Right India (PPR). PPL India, about royalty rates.

PPL India is appealing a 2002 ruling by the government’s Copyright Board which broadcasters should pay labels an hourly performance fee of about 680 rupees ($14). PPL India is seeking a rate of about 1,500 rupees ($31) per hour, or 20% of the stations’ advertising revenue, whichever is higher.

French Strike

Continued from page 67

ed Renaud, Mickey 3D, Rita Mit-
souko, Vincent Delerm and Berah-
na. The labels’ trade bodies SNCP
and UPFI have voiced in a joint state-
ment their “dismay” at the situation and their “support and sympathy” for Francophone’s organizers.

Other festivals and music events are similarly threatened,” the state-
mement said. “Hundreds of artists, many of them at an early stage of their career, are—or will be—prevented from accessing a wide audience.

Foulquier says that the situation regarding the budget for next year’s Francophone fairs will be complicated, as festivals typically depend on the previous year’s earnings to mount the following edition.

The strike also came close to halt-
ing the Rolling Stones’ July 9 Paris concert at the Stade de France, when some crew responsible for sound and light equipment stopped work in sympathy with the striking workers who had blocked the venue. The show con-
 tinued with the help of volunteers, and the strikers were allowed to state their case onstage.

Prodis, the national trade organisation for concert promoters and venues, says that the strike “threatens the very existence of numerous private structures.” It has asked culture minister Jean-Jacques Aillagon to qualify the strike as a force majeure, so that concert promot-
ers and producers can claim on insurance for canceled events.

The conflict has its roots in the gov-
ernment’s decision to change the spec-
ific unemployment benefit regime applied to casual entertainment work-
ers, whether they are artists or techni-
cians who work in the music, TV, film or theater sector. Workers are required to work at least 507 hours within 12 months to qualify for a year’s worth of unemployment benefits.

In France, there are more than 100,000 “intermittents,” who account for a third of the state’s unemployment benefit deficit of 3 billion euros ($3.4 billion). Concerned at the cost of this system, Prime Minister Jean

Pierre Raffarin’s conservative government signed an agreement with trade unions June 26 under which workers would only qualify for eight months’ worth of benefits if they worked 507 hours during only 10 months.

The CGT general workers’ trade union was the only major union not to sign the agreement. The CGT says that the new deal would exclude one-
quarter of France’s intermittent work-
ers from receiving benefits, as many already have difficulties getting their quota up to 507 hours in 12 months.

The CGT has called upon its members to block or disrupt key events.

At press time, the crisis showed no signs of a resolution, with the Avignon drama festival axed for the first time ever—it had been due to start July 8—and the Marseille jazz festival (August 1-10) under serious threat of cancellation.

Strikers’ leaders continue to reject Aillagon’s overtures regarding the reform. Aillagon has promised some financial compensation for businesses affected by canceled events but has branded the strikers’ behavior “irresponsible” and “unacceptable.” In a statement, he said: “Having acted like pyromaniacs, they have now clearly lost control.”
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C.C.E.'s Perloff Resigns

Continued from page 6

about the future plans of such high-ranking CCE VP's as Wilson Howard in Cleveland, S.C.; Rick Franks in Detroit; and Ron Delsen- er in New York.

Meanwhile, Perloff's departure leaves a big gap in CCE's San Francisco presence. His office, which also employs BGP VP holders Sherry Wasserman and Michael Bally, is one of the few that continued to use its previous name, occasionally promoting under the CCE/BGP banner to capitalize on the huge brand equity Graham created in the market.

Among the Bay Area venues where Perloff and his staff have been the primary promoters are the Fillmore (6,250 seats), the Warfield Theatre (2,250), the Bill Graham Civic Auditorium (4,500-5,000), the Berkeley Community Theatre (3,600), Kaiser Auditorium (7,900) and the Greek Theatre in Berkeley (8,500), along with stadiums 3Com Park at Candlestick Point (67,000) and the new Pacific Bell Park (41,500).

Additionally, CCE/BGP promotes shows at the 12,500-capacity Chronicle Pavilion in Concord, Calif., along with the CCE-owned Shoreline Amphitheatre in Mountain View, Calif., and the new White River Amphitheatre on the Muckleshoot Indian Reservation near Auburn, Wash.

Most agree that Perloff's departure changes the complexion of the San Francisco market.

"Gregg was certainly the most public figure for Clear Channel in that market," says Steve Martin, senior VP of the Agency group. "If he does go out on his own, that will be the first serious competitor to BGP/Clear Channel in a very long time."

Perloff says he still adheres to many aspects of the concert promotion philosophy of Graham, who died 12 years ago in a helicopter crash.

"Basically, you wake up earlier and work harder than the next guy," Perloff says. "Bill always asked the question, "How would I like to be treated if I went to a concert?" Answering that one question takes you a long way toward knowing the answer to a lot of questions."

Celia Cruz Dies

Continued from page 7

Walk of Fame—she garnered a new generation of followers with her later recordings. The 1998 single "La Vida Es un Carnaval" was included on the soundtrack to the film "Amores Perros."


She also acted in the films "The Mambo Kings" and "The Perez Family," among others.

Much-emulated during her lifetime, Cruz remained unusually accessible to fans and press and shunned platitudes.

The secret of her perennial freshness onstage, she said, was basic: "First of all, I take good care of myself, I rest. Second, I plan my shows well. I always try to shape my repertoire around a particular audience. And finally, I'm always changing my outfit, my look, my style."

The tireless Cruz made a final trip to the recording studio in February, when her doctor allowed her to leave her house following surgery. She recorded for two months. An album is due in August.

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Gloria Gets Personal

From page 1

sales in the U.S. have rarely been spectacular. Her biggest-selling albums to date, "Hold Me, Thrill Me, Kiss Me" and "Into the Light," have sold 1.7 million and 1.8 million copies, respectively, according to Nielsen SoundScan.

But a new career highlight might be just around the corner, with the Sept. 23 release of "Unwrapped," Estefan's first English-language studio album in six years and her most intimate work yet.

Featuring duets with Chrissie Hynde and Stevie Wonder, "Unwrapped"—written almost entirely by Estefan—is neither dance-based nor obviously Latin-tinged. Its lush, acoustic sound is closer to that of Norah Jones Than Madonna.

Still, with four Spanish tracks and at least one remix included, the album should please Estefan's core Latin and dance fan base while reaching out to the mainstream audience and new listeners.

"Unwrapped," which was co-produced by Sebastian Krys (Carlos Vives), Estefan and her husband, Emilio Estefan Jr., will be released worldwide by Sony Music.

"Someone is saying, 'This is Gloria's 'Tapestry' album,' and I thought, 'This is so true,'" says Estefan Enterprises president Frank Amadeo, alluding to Carole King's landmark album. "The music, obviously, is very personal to her. She's tapped into a place she's never gone before. Musically, this is her English-speaking audience what 'Mi Tierra' is to her Spanish-speaking audience. 'Mi Tierra,' Estefan's homage to her Latin roots, has sold more than 1.1 million copies in the U.S. since its release in 1993, according to Nielsen SoundScan. It was the first set to top the Billboard Top Latin Albums chart that year and spent 58 weeks in that position, more than any other album in the chart's history.

Her most recent studio recording, the Spanish-only "Alma Caribeña—Caribbean Soul," sold 255,000 copies in the U.S.

Expectations for "Unwrapped" are far higher, not just because Estefan bares her soul on it, but because musically, the album has greater commercial possibilities. Additionally, Estefan is planning to tour Europe and the U.S. next year. This is in support of the album—something she has not done for at least five years.

This album is going to have a lot of appeal to a very broad range of people, even to people who do not have a Gloria Estefan album in their collection," says Cia Kurzman, VP of worldwide marketing for Epic Records, which will release the album in support of the English-language marketplace where Sony Norte (formerly Sony Discos) mines the Latin marketplace.

The plans for "Unwrapped" will be officially announced July 21 at a press event. There, Estefan will also announce a series of 10 concerts Oct. 10-19 at the Colosseum at Caesar's Palace in Las Vegas (Billboard Bulletin, July 11).

The intimacy of the chosen venue, which seats 4,000, highlights the dichotomy that makes Estefan appealing.

WIDESPREAD APPEAL

She's the girl next door who can be found in the coffee shop (she frequently can in Miami, where she lives), but she also become the diva spotlighted on an episode of VH1's "Behind the Music" or the powerful performer at a sold-out arena. "I call myself the reluctant diva, when they joke with that whole diva thing," Estefan says. "Because I wasn't a performer. It wasn't what I envisioned myself as. I see myself more as a writer and a communicator. That's why I hope that in my shows, people take away a little more with them than just the music."

Whether Estefan sees herself as a diva or not, it's clear that, at 45, she continues to invoke an overwhelmingly positive response. And fan album on its video-on-demand service, which is aimed at the mainstream audience.

This ability to move effortlessly between cultures and audiences is another factor in Estefan's permanence. Unlike the younger crop of Latin acts, she never "crossed over." Instead, she simply did what came naturally.

Cuban-born and raised in Miami, Estefan grew up speaking more English than Spanish, but she was also surrounded by Spanish culture. This is certainly not uncommon in Miami's Latino community. What is unusual is the meshing of those influences into a commercial sound that is more accessible to the mainstream than, say, Tito Puente's Latin jazz. Also, when Estefan sings in English, she does not have an accent.

Her story is well-known. Emilio Estefan Jr., a band leader who had a merchandising business on the side, met Gloria at an after-party at a 1975 wedding and convinced her to sing in his band. He also urged her to write, because the group wanted to play original material.

Three years later, Gloria Fajardo of which Estefan has only accepted two. Among those she turned down is the part Julia Roberts played in the 1988 movie "Mystic Pizza."

"I couldn't do it because of my schedule, and I wasn't ready," Estefan says. "I thought, 'Here's a great opportunity, here's a great role.' And the things I weighed at that moment were, 'Do I branch out and try to do two things at once, or do I really go down this road of who I am as a singer' and cement that before going anywhere."

Estefan's film debut would occur 12 years later, in a secondary role in "Music of the Heart." Neither memorable nor embarrassing, the appearance nevertheless left intact Estefan's image and reputation as a singer, composer and businesswoman.

CAREFUL WITH HER IMAGE

"As an artist, she takes care of herself; she thinks and she doesn't overdo it," says Luana Pagani, senior VP of marketing for Sony Music International Latin America. "And of course, being selective has helped her. She appears and disappears. She's there it wasn't anything I saw."

What people see, she says, is what they get.

"It's not that she stays the same [but that] she stays loyal to her roots. She's a complete person," says Tito Peña, a Nashville club/radio DJ. "She stays loyal to her club roots. She's always stayed close to her Spanish-language roots. And there really isn't anyone who's singing to women in their 30s and 40s. Madonna isn't relevant to them; neither is Mariah [Carey] or Whitney Houston."

How do you measure relevance? In Emilio Estefan's case, it doesn't quite do to do endorsements or products; she flatly refuses to put her name on clothing, sunglasses or dolls.

It isn't the scant film roles or the occasional guest spots on TV, which also tend to be esoteric. (Recently, she was a guest on the Chris Isaak show that airs in the U.S. on Showtime.) Rather, it's the reaction to the music. It sells steadily and continues to be heard and requested on a worldwide scale.

"Her catalog, especially ballads, is still accepted and still very well-liked," said José Santos of Universal Music Publishing Group, which recently acquired the rights to the Estefans' vast catalog. And regarding Estefan herself, "very few people have done what she's done. As far as the kind of longevity she has shown as ... how many people are there like here in general?"

If Estefan is ever compared to another female act, it tends to be Celine Dion, who boasts a similar, scandal-free image.

And like Dion—with whom she has shared the stage for several special concerts—Estefan is careful to keep that from happening. That keeps her from appearing too hungry for exposure or taking on the feel of a nostalgia act.

"First of all, I'm not out there," Estefan says. "I tend to be Celine Dion, who boasts a similar, scandal-free image.

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Ashanti Stays Up As Chart Slows Down

In the midst of summer’s heat, the album release schedule cools down. Thus, there is no new No. 1 on The Billboard 200 for the first time in 10 weeks.

Last issue’s champ, Ashanti, retains the chart’s lead (135,000, down 58.5%), ending at nine of the chart’s record-setting streak of weeks in which albums debuted at No. 1. Keep your seat belts fastened, though, as the “Bad Boys II” soundtrack will resume the pace when it bows on top in the next issue (see A Look Ahead, page 6).

The second-week decline for Ashanti’s “Chapter II” is steeper than that of prior No. 1, Beyoncé’s “Dangerously in Love,” which fell by 28% in its sophomore frame. That somewhat mitigates the bragging rights Ashanti had for garnering a larger opening sum (326,000 for her, compared with 317,000 for Beyoncé). Ashanti’s two-week take at Nielsen SoundScan stands at 462,500 copies, while Beyoncé had tallied 500,000 scans in her first two stanzas. The latter remains at No. 2 this issue with 132,000 copies (down 28%).

This is the second straight issue that there has been just one new entry in The Billboard 200’s top 10 but it is the first time since the April 19 issue that no new title started inside the top five.

TALL TALE: Thanks to a hits package, tall country singer Trace Adkins lands by far the tallest Billboard 200 rank of his career, entering the list at No. 9. This also marks his first

No. 1 on Top Country Albums. Adkins’ previous plateau on the country list had been No. 4, earned by his last album, “Chrome,” in 2001. Each of his four prior albums reached that chart’s top 10. His previous Billboard 200 peak had been No. 50, notched in 1997 by sophomore album “Big Time.” That set included (“This Ain’t No Thinkin’ Thing,” his only No. 1 on Hot Country Singles & Tracks since he first appeared on that chart in 1996.

The new album has been paced by lead track “Then They Do,” which this issue bullets at No. 14 on the country radio chart.

Lonestar’s ‘Front Porch’ Shows ‘Beer’ The Door

After spending a record six weeks in the runner-up position on the Chart Beat, page 89, Lonestar’s “My Front Porch Looking In” gains three detections. That’s enough to replace Toby Keith and Willie Nelson’s “Beer for My Horses” atop Hot Country Singles & Tracks.

Lonestar caps a chart that has seen only three new titles enter the top 10 during the past month, with no titles breaking into that part of the chart for two consecutive issues.

The logjam in this chart’s upper tier is partially a result of its unusually high superstar population, which includes Keith and Nelson, Brooks & Dunn, Kenny Chesney, Shania Twain and Alan Jackson & Jimmy Buffett.

Several of these heavy hitters occupy the top 10 with summertime themes, which also slows the chart’s traffic. Brooks & Dunn’s track and the Keith/Nelson and Jackson/Buffett duets are about drinking, while the Chesney title is a tropical-flavored beach anthem.

‘LOVE’ BLOOMS: Beyoncé Featuring Jay-Z’s “Crazy in Love” takes the No. 1 reins from Monica’s “So Gone” on Hot R&B/Hip-Hop Singles & Tracks. The move into pole position is driven by the retail launch of the DVD and 12-inch vinyl singles.

If “Crazy” did not have a retail release, “Gone” would have been able to hold on to the No. 1 slot for another week. With the audience total of each song so close (“Crazy” leads by 60,000 listener impressions), the edge that “Gone” had in non-monitored airplay would have given Monica the nod. The 60,000-impression difference on the R&B/Hip-Hop Airplay chart is the closest between the top two titles since 12,600 impressions separated No. 1 “Hear It All Before” by Sunshine Anderson from runner-up Musiq’s “Love” in the May 12, 2001, issue.

LONG AND SHORT OF IT: Trapt’s “Headstrong” leaps 3-1 on the Mainstream Rock Tracks chart, continuing the upward and slow-climbing chart-toppers at the rock formats. “Headstrong” debuted in the Oct. 26, 2002, issue and finally makes it to No. 1 in its 40th chart week. That length of time shatters the record set by the song being replaced at No. 1—“Send the Pain Below” by Chevelle, which needed 23 weeks to reach the summit two weeks ago. “Headstrong” recently set the same mark for deliberateness on Modern Rock Tracks, hitting No. 1 in its 24th chart week (Singles Minded, Billboard, May 31).

“Seven Nation Army” by the White Stripes holds on to the No. 1 slot on the Modern Rock chart by the slimmest of margins, fending off “Just Because” from Jane’s Addiction by one detection. That is the closest spin differential between the top two since the chart switched exclusively to Nielsen Broadcast Data Systems data in January 1994.

Prior to this, the tightest race for No. 1 came in the June 27, 1997, issue, when Third Eye Blind’s “Semi-Charmed Life” edged the Mighty Mighty Bosstones’ “The Impression That I Get” by three spins.

THIRD AND ONE: Christian rock troupe Third Day dominates our inaugural editions of Hot Christian Singles & Tracks and Hot Christian Adult Contemporary, which bowed July 17 exclusively on billboard.com (see Upfront, page 51). Third Day’s “You Are So Good to Me” controls both charts with a total of 4.3 million estimated audience impressions.

ON THE DOWNLOAD: Dido’s “White Flag” debuts at No. 2 on Hot Digital Tracks. Falling less than a handful of paid transactions behind “Crazy in Love” by Beyoncé Featuring Jay-Z.

The high placement of “Flag,” which just hit radio during the same tracking week, shows not only that fans are clamoring for new Dido material but also that a song that just started to get airplay can compel consumers (1,300 in this case) to purchase the track.

Elsewhere on the Digital chart, the July 4 passing of Barry White leads to renewed interest in his music, as two of his biggest hits debut at No. 8 and No. 13.

Additional reporting by Anthony Colombo in New York.
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  *Fidelio* |
| ANDREA BOCELLI | A Portrait Of Italian Opera |
| VARIOUS ARTISTS | Classics For A New Century |
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| MARIO FRANCOIS | Sometimes I Dream |
| RUSSELL WATSON | Encore |
| DANIEL RODRIGUEZ | La Cariñosa |
| DANIEL RODRIGUEZ | The Spirit Of America |

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‘Hollywood’ Swinging On Two Sales Charts

The debut of the remixes of "Hollywood" (Maverick/Warner Bros.) at No. 1 on Hot Dance Music/Dance Singles Sales gives Madonna her longest stretch of chart-topping titles on this chart. "Hollywood" is her sixth No. 1 in a row, besting two previous runs of five No. 1 hits.

"Hollywood" is Madonna’s second No. 1 of 2003 on this survey. "American Life" spent one week in pole position in May. This run of six No. 1s in a row began with "Music" in September 2001 and continued with "Don’t Tell Me" (February 2001), "What It Feels Like for a Girl" (May 2001) and "Die Another Day" (November 2002).

Madonna’s first run of five consecutive No. 1s began in October 1987 with "Causing a Commotion" and continued with "Like a Prayer" (April 1989), "Express Yourself" (July 1989), "Keep It Together" (April 1990) and "Vogue" (May 1990). The follow-up to "Vogue" was "Hanky Panky," which peaked at No. 2. Next came "Justify My Love," which began a second run of five No. 1s in a row in January 1991. The other four hits were "Rescue Me" (April 1991), "Erotica" (December 1992), "Don’t Tell Me" (January 1993) and "Fever?/Bad Girl" (April 1993).

"Hollywood" is Madonna’s 22nd No. 1 hit on the dance singles sales chart, putting her far in front of any other artist. There is a four-way tie for second place for artists with the most No. 1 singles on this tally. Janet Jackson, Michael Jackson, Prince and Tony Orlando each have seven.

Including the current frame, Madonna has spent 80 weeks at No. 1 on the dance sales chart. Her first 16 chart-toppers racked up a total of 45 weeks, while her most recent six have accumulated 35 weeks so far.

On Hot 100 Singles Sales, "Hollywood" is a new entry at No. 4 but doesn’t have enough power to land on the main Hot 100 yet. If this title ultimately fails to chart on the Hot 100, it will be Madonna’s first commercial single to miss the survey since her career began with "Holiday" in 1983. The predecessor to "Holiday" was "Everybody," which did not chart.

IN A SINGLE BOUND: Superman may be faster than a speeding bullet, but the descent of Five for Fighting’s "Superman (It’s Not Easy)" (Aware/Columbia) on the Adult Contemporary chart was as slow as molasses. The song peaked at No. 2 in May 2002 but didn’t fall off the chart until this issue. With an 87-week run, "Superman" is the 10th-longest-running title in the history of the AC chart. Savage Garden has the two longest runs with "I Knew I Loved You" (124 weeks) and "Truly Madly Deeply" (123 weeks).

WORTH THE WAIT: The new occupant of pole position on Hot Country Singles & Tracks is "My Front Porch Lookin’ In" (BNA) by Lonestar. The song moves up after six weeks at No. 2. That’s the longest any song has waited in the runner-up spot. In January 2001, the Dixie Chicks “With Out You” advanced to No. 1 after five weeks at No. 2.
### Billboard Modern Rock Tracks

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<td>ST ANGER</td>
<td>INC</td>
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<td>WHERE I BELONG</td>
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<td>PANIC!</td>
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<td>STRAIGHT OUT OF LINE</td>
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### Billboard Adult Contemporary

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<td>2</td>
<td>CALLING ALL ANGELS</td>
<td>INC</td>
<td>Geffen/Interscope</td>
</tr>
<tr>
<td>3</td>
<td>BOYFRIEND</td>
<td>INC</td>
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</tr>
<tr>
<td>4</td>
<td>DON'T SELFISH</td>
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</tr>
<tr>
<td>5</td>
<td>INTUITION</td>
<td>INC</td>
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<td>6</td>
<td>WHEN I'M GONE</td>
<td>INC</td>
<td>Geffen/Interscope</td>
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<td>7</td>
<td>ARE YOU HAPPY NOW?</td>
<td>INC</td>
<td>Geffen/Interscope</td>
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<tr>
<td>8</td>
<td>I HATE EVERYTHING ABOUT YOU</td>
<td>INC</td>
<td>Geffen/Interscope</td>
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<tr>
<td>9</td>
<td>REASON TO FIGHT</td>
<td>INC</td>
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</tr>
<tr>
<td>10</td>
<td>TIGHTROPE</td>
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<td>11</td>
<td>WALKING ON FAIRWAYS</td>
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<td>READY TO FIGHT</td>
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<td>WHY GEORGIA</td>
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<td>I'M WITH YOU</td>
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<td>16</td>
<td>STAND UP</td>
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<td>SONG FOR THE SOUL</td>
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<td>THE LONELINESS</td>
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<td>I WILL BE HERE</td>
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<td>SOFT LIGHTS</td>
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<td>HARD TIMES</td>
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<td>23</td>
<td>BLIND WHEN I SEE YOU</td>
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<td>24</td>
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<td>ROCK YOUR BODY</td>
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<td>WHITE FLAG</td>
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<td>SAY YOU WILL</td>
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### Billboard Adult Top 40 Tracks

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<td>WHERE IS THE LOVE?</td>
<td>INC</td>
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<td>3</td>
<td>WITHOUT YOU</td>
<td>INC</td>
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</tr>
<tr>
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<td>DRIFT AWAY</td>
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<td>SOMETHING CRAZY</td>
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<tr>
<td>6</td>
<td>NEVER LEAVE ME - I DON'T WANT YOU TO RIGHT TURN</td>
<td>INC</td>
<td>Geffen/Interscope</td>
</tr>
<tr>
<td>7</td>
<td>ROCK WIT (I AM WHO I AM)</td>
<td>INC</td>
<td>Geffen/Interscope</td>
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<tr>
<td>8</td>
<td>NO GETTING GO BY NOBODY</td>
<td>INC</td>
<td>Geffen/Interscope</td>
</tr>
<tr>
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<td>FIREPROOF</td>
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<td>I WANT YOU TO BELIEVE IN ME</td>
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<td>BILLIONAIRE</td>
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<td>DONT WANNA TRY</td>
<td>INC</td>
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<td>RIGHT THUMB</td>
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<td>THE RONDELY (I WON'T WORRY)</td>
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Studio Clampdown

Serious music fans and collectors have been harassed by bootleg records and tapes purchased at second-hand stores and collectors’ shows. Typically made from third- or fourth-generation analog tapes, these rares were frequently of poor or unlistenable quality. While the circulation of bootlegs annoyed many artists and label executives, the recordings did not significantly affect legitimate sales. The digitization of music changed all that. At the same time, recording technology has increased the potential for studio theft.

Many master recordings are now largely created within a computer-based digital audio workstation (DAW). These masters spend at least part of their existence on removable hard drives that can be easily stolen. For NRG Recording Services, the recent sessions for Linkin Park’s “Meteor” inspired new and permanent procedures, many of which are being implemented at studios worldwide.

“It really became an issue with the Linkin Park album, because they were so concerned about security,” Garver says. “It brought it to our attention. This is clearly a very important presence and we need to take steps for all of the artists that are coming in.”

Linkin Park, like some other acts that have recorded at NRG, hired a private security detail for the entire recording of the “Meteor” project. They went to extreme, extreme, steps,” Garver observes.

A busy recording facility, clients, equipment, and personnel are a moving assembly line that must work in an organized manner. “If you take the last record, I recorded all the strings for the album,” says recording engineer Allen Sides, owner of the Ocean Way and Record One studios in Hollywood and Sherman Oaks, Calit, respectively. “We rented a Pro Tools [DAW], we took the discs and put it into the Pro Tools system and did the stereo grade. When they left and the rental company picked up the Pro Tools, the entire album was sitting in the Pro Tools drive bays!”

"This happened all the time. We changed the way we did it, and now we have dedicated drives, specifically for the projects, that don’t go any where; they stay with the projects.

“We have vaults where we keep tapes and drives and such,” Sides adds. “(But) I can’t tell my clients exactly what they’re doing with their projects. To some degree, they control their own project.” Sessions for Radiohead’s “Hail to the Thief,” which took place at Ocean Way, were leaked online weeks prior to its release.

Studio principals are understandably eager to absolve themselves of any actions—or lack thereof—that could lead to theft. But the ease and speed with which a digital copy can be made carries a corresponding, exponential increase in that possibility. Artists and producers routinely create rough mixes at the end of a session. In an age of CD burners, MP3s and paid-for services, however, potential for disaster is significant.

“I’ve got 50 employees here, any of a dozen rental companies coming and going, guitar techs, tuners—everything,” Sides says. “I see CDs of albums just lying around. It’s been extremely loose, so I’ve certainly made some suggestions of ways to deal with this.

“One is that the drive stays with the project. I would suggest pulling them out and locking them up at the end of every session and not just leaving them sitting in the Pro Tools.

“The other thing, of course, is to really cut down on the [quantity of] CDs that you make. Honestly, artists are working, and they’re making CDs every 30 minutes, taking them to their car and listening to it. Sometimes they’ll have 30 CDs sitting in the trunk.”

Garver says artists have stopped casually burning session updates to CD.

“They’re being very careful about that. Actually, if they are burning—a lot of people will burn a mix at the end of the night—they’re keeping track within the session of what CDs are made and what’s on each CD and who’s going home with it. So that mix ends up on the radio, we can track it back to whoever took that CD from the band. But generally, we’re encouraging people to not make those extra CDs, and if they do, to keep them here and safe.”

In addition to these measures, the practice of installing rigid rules of conduct in new studio employees—those who are typically young and computer-savvy—has been of considerable importance to commercial studio management.

At the Village Recorder in West Los Angeles, where Korn recorded “Un-touchables,” CEO Jeff Greenberg notes that computer security was stepped up more than 18 months ago. Though he will not confirm it, it has long been understood that a project arousing tremendous curiosity—“Chasing Amy” by Guess N’ Roses—is in progress at the Village.

“We’re doing some really high-profile stuff, and we’re very, very, very cautious,” Greenberg says. “Our staff is not permitted to lend to anyone in the building unless the clients are present.

“We have an entire employee manual that deals with stuff like this,” says David Amlen, owner of Sound Recording in New York. “It’s something that, in this day and age, you have to do.”

When hiring new employees, Sides says, “we talk about property rights, and how serious these issues are. I make it as clear as I can. It didn’t used to be that big a deal, but [now] it’s a huge deal.”

In addition to traditional security measures—Amlen, Greenberg and Sides all refer to attaching ID numbers and/or bar codes on all incoming and outgoing media—the new wave of storage area networks requires another area of care.

“We have a completely new world, a double-secure storage area network,” Greenberg says, “so that nobody can access anything without the permission of the project engineer.”

A central server for multiple control rooms “is an area of concern,” Garver says, “but we have a huge firewall protecting that network. Some one comes in, we lock down one or two of our drives for their session, which are locked in our drive bay in our server room.”

A ROLE FOR LABELS

Not only are studios applying every means available to maintain the security of ongoing sessions and, by extension, their own reputation, but many

Look: Who’s on DVD

Continued from page 5

its first week last November, and “Beatles Anthology” (EML), which sold 90,000 units in its first week in April.

INVITING NUMBERS

People are starting to recognize music as a genre for DVDs,” says Rick Buchler, Pioneer senior VP of sales. “The numbers we are hearing from companies like Sony, BMG, and Warner are very encouraging. They are starting to recognize the value of this medium. They are starting to recognize the value of this medium.

“The Kids Are Alright” is also like to attract buyers beyond the fourth-quarter holiday season.

You’ve got the Rolling Stones, the Beatles and the Who. Those are the three British rock groups that took over America in the ’60s,” Buchler notes. “This title will appeal to the younger demographic—13 up to 24—that is getting into this music for the first time, and to the 50- and 60-year olds. I certainly think that music videos have a lot longer shelf life than a movie. This will continue to sell for a long, long time and certainly through the holidays.”

The Who’s albums have been certified for shipments of 20 million units since the band’s U.S. debut in 1965, according to the Recording Industry Association of America. The group’s first single was released in the U.K. in 1964. “The Kids Are Alright” will be available in two different DVD versions. The $22.98, single-disc Deluxe Edition features a commentary track, subtitles and on-screen notes. The $45.95 Deluxe Special Edition includes the “Won’t Get Filmed Again” bonus disc. This boasts even more features, such as new interviews with Daltrey and director Jeff Stein, a virtual tour of the studio, trivia games and a multi-angle performance segment, as well as a 30-page booklet.

Both packages contain the restored version of the film. That process, which was supervised by producer John Albiani, took almost two years to complete. Beatles historian Martin Lewis was also an associate producer for the project.

“We had a handful of people working on it, including Daltrey and the Rolling Stones Rock and Roll Circus. The film was shot over several days, and the editing was done by Ben Strick, who worked on the Who’s “The Kids Are Alright.”

“You can just feel like you’re there,” says Stein. “You can feel like you’re there.”

Stein was a rabid fan of the Who as a teenager. As a 17-year-old without any experience as a filmmaker, he approached Townsend with the idea of creating a movie about the band. They signed a contract by which they would share my enthusiasm with others,” Stein recalls. “The Who were fairly adamant about not having their performances memorized. I think they never felt like they had a complete performance on a historical document. Basically, I pestered and hounded them.”

The film eventually relented, and Stein began digging up archival footage.

“It was extremely frustrating because we didn’t have the Internet to do research. It was detective work,” Stein says. “The Rolling Stones Rock And Roll Circus footage [from December 1968] had never been released in the U.S. before. I found the performance of ‘Young Man Blues’ in a garbage bin. It was heartbreaking how much stuff had been tossed and erased.”

In all, the film took roughly seven years to complete. In addition to putting together archival footage, Stein recorded several new performance segments for the film during that time.

“What I was most pleased with is that ‘The Kids Are Alright’ is a great ephipha for Keith Moon,” Daltrey says. “It really shows his personality. His life is up there. It’s going from the beginning to the end.”

Moon died of alcohol poisoning in 1978, about a year before the film was completed and shown in theaters.

Entwistle passed away in 2002.

Pioneer is meeting with retailers during the next few weeks to discuss plans for the title and will also be shopping it at the upcoming Video Software Dealers Assn. convention July 29-31 in Las Vegas.

Buchler says that while “The Kids Are Alright” needs to be merchandised as a music video title because of its concert-based footage, it should also be cross-merchandised as a theatrical release.

MEDIA BLITZ

Pioneer will spearhead an extensive TV and online advertising campaign. MGA, which owns the rights to the film’s soundtrack, is formulating plans for a possible re-promotion.

Daltrey is hoping that the DVD does well, but he also wants fans to be on the lookout for new Who projects.

“I think that our best work is still to come. We won’t have John and Keith there, but we can re-create the essence of them,” he says. “And when we play the old stuff, they’ll always exist. They’re not dead, they’ve just moved on. We will tour one day. But the music won’t. The music will just be the way it was when it spoke to you when you heard it the first time. It speaks to you when you first hear it. The way it speaks to everyone when they first hear it. And that’s magic.”
EU Chiefs Rebuff Biz On VAT Cut

Continued from page 1

range, as compared with the 5%-7% rate for other cultural goods.

The decision from the EC—the EU’s executive body—was greeted with dismay by the music industry.

Frances Moore, International Federation of the Phonographic Industry regional director for Europe, says the decision is disappointing, even if it was what she expected.

“Throughout the process, the commission has refused to consider the economic merits of the music industry’s case,” she says.

However, the final word will come from finance ministers for the individual EU member states later this year.

When the finance ministers meet, they must unanimously approve the proposal put forward by the EC.

Already the British and Irish governments have signaled they will block the EC proposal. London and Dublin object to the VAT proposal, which reduces the zero VAT rate on children’s clothing.

Moore says the coming months will see the IFPI and national trade groups throughout the EU press member governments “to support a VAT reduction on sound recordings ahead of a final decision by EU finance ministers” in the fall.

Hervé Rony, director general of French labels body SNPP, expects that the Bush administration has caved in to media conglomerates and has ignored public concerns.

Some lawmakers, notably Sens. John McCain, R-Ariz., and Russ Feingold, D-Wis., agree with critics who say that consolidation has resulted in less diversity and localized news and music programming and choices.

The Senate non-legislative strata-

gen to nullify the FCC’s new rules is called a “resolution of disapproval.” It already carries the signatures of 35 senators from both sides of the aisle. It was placed on the Senate calendar days after the FCC officially presented its proposed changes in the Federal Register before the July 4 holiday.

With more than the 30 necessary signatures, the resolution bypasses committee approval and will receive expedited consideration for a “yes or no” vote on the Senate floor, requiring a simple majority to pass.

If the Senate approves the resolu-
tion, it goes directly to the House floor for a vote bypassing committee consideration. Rep. W.J. “Billy” Tauzin, R-

La., chairman of the House Telecom-
munications Subcommittee, has vowed to table any rollback.

Rollback legislation sponsored by Sens. Ted Stevens, R-Alaska, and Ernest Hollings, D-N.C., is also pending Senate approval. The Commerce Committee has already approved the measure. S.1346, and co-sponsorship has given the TV statute a good prospect.

Therefore, said, a newspaper owner there can own two TV stations and “can buy twice as many radio stations as it could otherwise.”

Also, in the interim, PBS, the logical outlet for the program, had committed to Scorsese’s ambitious series.

“Obviously, I was tremendously con-
cerned that this 8,000-pound gorilla could squash us,” Levey says. But in the end, “Blues Story” was successfully sold to PBS affiliates covering 98% of U.S. markets by Executive Program Services, a Washington, D.C.-based syndi-
cator servicing public television outlets.

The economical, chronological approach of “Blues Story” is marked contrast to the personal and impres-
sionistic approach taken by the seven directors of “The Blues.”

Levey says his film inadvertently works hand in hand with the Scorsese features: “What I’ve done is a primer of the music, and it sets the Scorsese proj-
et up perfectly.”

“The Blues” DVD, which will be priced at $19.98, will include additional performances by 10 of the show’s interview subjects: Otis Clay, Pine-

The companion two-CD set also includes songs newly recorded performances from the film. Like Universal’s “The Blues” boxed set, “Blues Story” is a linear blues history, featuring four tracks from the Biograph Records catalog owned by Shout Factory and 31 other songs licensed from 14 labels. The set was co-produced by Levey, Foss and Jim O’Neal, founding editor of “Living Blues” magazine and executive consultant for the film.

‘Blues’ Continued from page 7

Benny Carter Dies

Continued from page 7

derson’s groundbreaking big band; he went on to perform in the orchestras of Ellington, Benny Goodman, Glenn Miller, Artie Shaw and Count Basie, among others. He had his own long-

running big band in the late 30s and early 40s.

In the 50s, Carter moved on to
directive work as an arranger/writer for film (“The Gene Krupa Story,” “The Five Pennies,” “Flower Drum Song”) and TV. He also served as an arranger for Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Ray Charles and other jazz and pop vocalists.

In 1953, Carter took a central role in finally uniting the black and white locals of L.A.’s musicians’ union, kick-

offing open a door for equal employment that had long been closed within the Hollywood entertainment industry.

Late in his career, Carter recorded extensively for Verve, Impulse!, Pablo, Concord and MusicMasters.

He was nominated for seven Grammy Awards and won two, for best instrumental composition in 1992 (“Harlem Renaissance Suite”) and best jazz instrumental solo (“ Prelude to a Kiss,” from his album “Elegy in Blue”).

He wrote commissioned works for the Library of Congress and New York’s Lincoln Center.

Carter received a lifetime achieve-
ment award from the National Academy of Recording Arts and Sciences in 1987 and the Kennedy Center Honors in 1990, two years before he made his last public appearance as a player in the L.A. club Catalina’s.

Carter is survived by his wife, Hilma, a daughter from a previous marriage; a grandchild; and a great-grandchild.
**EVENTS CALENDAR**

**JULY**
- July 24-26, Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7585.
- July 29, Fourth Annual WCBS-FM Golf Challenge.

**CELEBRITY UPDATE**

Rockies Celebrity Classic, benefiting the Kids Foundation, Fiddlers Elbow Country Club, Bedminster, N.J. 201-500-1333.

**AUGUST**
- Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
- Aug. 6-8, Billboard R&B/Hip-Hop Conference & Awards, the Roney Palace, Miami Beach. 646-654-4660.
- Aug. 8, P2P Summit, Wyndham Bell Age Hotel, Los Angeles. network@ p2psummit.com.

**SEPTEMBER**
- Sept. 8, Man of the Year Award Dinner Honoring Bruce Lundvall, presented by the Nodoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

Submit items for Lifelines and Events Calendar to Margo Whitmore at Billboard, 3935 Wilshire Blvd., Los Angeles, Calif. 90010 or at mwhitmore@billboard.com.

**FOR THE RECORD**

The story “How Virgin Sealed ‘Sweetheart Deal’ in the July 19 issue may have given the wrong impression about the relationship between U.K. indie labels Poptones and Telstar. Their joint venture Telstar-Poptones label remains active; a new album by the Bellrays is due in October from the label.

**BIRTHS**
- Boy, Kiran Nayak Berger, to Radhika Nayak and Jonathan Berger. June 18 in Mt. Kisco, N.Y. Father is advertising manager/designer of ASCAP.
- Boy, Setti Hod, to Sehrina Thomas and Cody Chesnutt, June 23 in Los Angeles. Father is a recording artist.
- Boy, Dominick Angelo, to Nancy and Dominic Pandiscia. July 11 in Hackensack, N.J. Father is senior national director of sales for Virgin Records.

**MARRIAGES**

**DEATHS**
- Sorrells Pickard, 63, of a heart attack. July 5 in Jacksonville, Fla. Born James W. Bazzel Jr. Pickard wrote more than 100 songs for such country stars as Ray Clark, Hank Thompson, Kitty Wells, Slim Whitman and the Statler Brothers. He also wrote songs for Ringo Starr’s “Beaucous of Blues.” Pickard performed many times at the Grand Ole Opry before becoming the entreprenuer/spokesperson of his family’s gourmet peanut butter, which he made a career of until his death. He is survived by two siblings, two children and six grandchildren.
- Larry Spier, 73, of natural causes. June 30 in New York. Spier was owner/president of the Memory Lane Music Group, which encompasses the publishing firms of Larry Spier Inc., Memory Lane Music Corp., Memory Lane Music Ltd. (U.K.) and Memory Lane Music Pty. (Australia). He helmed the company since 1967 and was a pioneer in catalog administration, entering into one of the first administrative deals in 1975. Collectively, Memory Lane Music Group supports more than 1,500 well-known and active titles. Spier is survived by his son, Mark; daughter, Roberta: sister, Carol; sister-in-law, Lila; daughter-in-law, Lorry; son-in-law, Wayne; and grandchildren Matthew, Danielle, Benjamin and Jeffrey.

**BILBOARDS**

A pannel of Billboard judges has chosen six finalists for the Southeast regional finals of the Independent Music World (IMWS). They will compete July 31 in a live showcase at the 3rd and Lindsley club in Nashville. A national unsigned artist competition, the IMWS is presented by CD manufacturer Disc Makers in association with “The Billboard Musician’s Guide to Touring & Promotion” and other sponsors.

Chosen from among 1,200 submissions, the six finalists are Chris & his Nambro Trio, Dean Fields, Gamble Brothers Band, Jag Star, the Smartest Monkeys and W YELLOW. The six will compete for more than $35,000 in recording gear, instruments, CD manufacturing services, DJ equipment and more. The showcase will be judged by music industry executives and members of the media, including Billboard.

The July 31 showcase concludes the 2002-2003 IMWS competition. The first installment of the new showcase series will take place Oct. 30 at the Lion’s Den in New York City for the Northeast region. Submission deadline is Aug. 23. For more information, call 888-800-5769 or visit discmakers.com/music/imws.

**DIRECTIONS**

Andy Bilbao has joined the Billboard family as GM of the VNU Music and Literary Group. Bilbao is responsible for all financial aspects of the operation, including budgeting, fiscal reporting and performance forecasting.

Bilbao has an MBA degree in finance and organizational consultation from Boston College and a bachelor’s degree in business and sociology from Skidmore College. He comes to Billboard from Emaison, a Sony Broadcast Entertainment Group company, where he served as CFO and senior VP. Based in Billboard’s New York office, he reports to John Kilikoon, Billboard president and publisher of the VNU Music and Literary Group.

**UPCOMING EVENTS**

**BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS**
August 6-8 • The Roney Palace • Miami Beach

**BILLBOARD DANCE MUSIC SUMMIT**
September 25-26 • Union Square Balloon • New York City

**BILLBOARD/Hollywood Reporter Film & TV Music Conference**
November 19-20 • Renaissance Hollywood Hotel • Las Vegas

**BILLBOARD MUSIC AWARDS**
December 10 • MGM Grand Hotel • Las Vegas

For more information: Michele Jancigato 646-654-4660 • tbevents@billboard.com
Nelson: ‘A Soundtrack Is Supposed To Be A Musical Souvenir’

BY CARLA HAY

In the soundtracks business, Kathy Nelson is a pioneer. Soon after joining MCA Records in 1984, she became the first executive at a major label to focus exclusively on soundtracks. While at MCA, where she built the label’s soundtracks division from scratch, Nelson rose through the ranks to eventually become senior VP/GM. During her MCA tenure, she oversaw such multimillion-dollar successes as the soundtracks to “Beverly Hills Cop,” “Miami Vice,” “The Commitments” and “Pulp Fiction.”

In 1996, Nelson was named president of film music for the Walt Disney Motion Picture Group. While at Disney, she guided the music for a slew of hit soundtracks, including “The Preacher’s Wife,” “Armageddon,” “Phenomenon,” “Con Air,” “Pearl Harbor” and “Coyote Ugly.”

Many of the singles from those soundtracks earned Grammy Awards and Oscar nominations. The film music also elevated the careers of such artists as Aerosmith (“I Don’t Want to Miss a Thing,” the band’s first No. 1 single on The Billboard Hot 100), Celine Dion (“Because You Loved Me”), LeAnn Rimes and Trisha Yearwood (“How Do I Live”) and Eric Clapton (“Change the World”).

In 2001, Nelson became president of film music for Universal Music Group and Universal Pictures. She is the first executive to oversee music for both the film and music divisions of a major entertainment corporation.

At Universal, Nelson’s soundtrack successes include “O Brother, Where Art Thou?,” “The Scorpion King,” “Mile,” “Frida” and “Bad Boys II.”

UMG president/COO Zach Horowitz says, “There’s no one quite like Kathy—incredible taste, instincts, contacts and energy. She has that remarkable ability to create soundtracks that balance the needs of the filmmakers and the record companies. She is a true leader in her field.”

Billboard recently spoke with Nelson, who gave her candid views on soundtracks and the state of the industry.

Q: What are the biggest challenges in putting together a good deal?

A: Money and clearances. Each song has a separate deal, so you can’t consolidate costs. Clearances are the real challenge, especially in urban music when samples are involved. Artists also want a ton of money now. I remember the days when I would spend $300,000 for a soundtrack, like “Pulp Fiction,” and I thought the cost would put the label under. But now artists want $300,000 just to show up.

Q: How do you deal with rising costs and inflation? What do you consider reasonable amounts to spend?

A: I think costs are reasonable in proportion to the movie’s budget and what everyone else is getting paid on the movie. But that’s the rub: The costs all around have gone up, and economically it gets harder to make sense of how much something is worth.

I did the “XXX” double-CD soundtrack for well under $1 million. If you spend that kind of money, you’d better know you’re getting it back.

For a lot of my projects, I make sure that what I spend is reasonable based on initial shipments, so I know well at least break even.

I get an artist on a soundtrack to a big-budget movie, I want to make sure that the artist is paid fairly. But I also want to be able to go back to the same artist for a low-budget movie that I think is special and ask if the artist can do something for that movie.

Q: What makes a phenomenal soundtrack—one that will become classic?

A: First and foremost, it has to have songs that stand the test of time. That’s why a lot of the best soundtracks use older music. A lot of today’s music is forgettable. So it’s harder to make a great soundtrack out of current music.

Some soundtracks that I think are phenomenal are “Forest Gump,” “Pulp Fiction,” “Saturday Night Fever” and “Flashdance.” I got a lot of feedback about “High Fidelity,” which was an underappreciated soundtrack.

Q: What’s the hardest soundtrack you’ve ever done and why?

A: The “Beverly Hills Cop 2” soundtrack. Originally, Glenn Frey was going to do [the soundtrack’s lead single] “Shakedown.” He was finishing up the vocals in the studio when he just walked out and never came back.

I literally had 24 hours to find a new singer. We chose Bob Seger but then there were problems, because Bob and [the song’s co-producer] Keith Forsey hated each other.

The hardest thing for me is when I’m running out of time to do a soundtrack.

[Editor’s note: “Shakedown” went on to become Seger’s first No. 1 hit on The Billboard Hot 100.]

Q: Are there any potential deals that got away? If so, what do you wish you had done differently?

A: The only soundtrack that got away from me that I really wanted was “Reality Bites.” It got away because the company I was working for at the time didn’t want to pony up the money for it.

Q: What are the do’s and don’ts of putting together a soundtrack?

A: Do reflect the music that’s in the movie. Don’t overspend and get in over your head financially. You can’t bet on having a fluke success. That’s like winning the lottery.

Q: There was a soundtrack boom in the 1990s, but soundtrack sales have decreased since then. Why has there been a decline and what will turn it around?

A: It’s hard to say if soundtrack sales are down because record sales are down in general. The recording industry is now becoming very aggressive about solving the industry’s problems. We’ve finally gotten the support of the government to help us.

Online piracy is hurting record sales, and I think the only way to stop it is when these pirates realize they’ll get punished and possibly go to jail.

Q: How has corporate consolidation affected what you do?

A: I like my structure of working with Universal’s film and music companies. I’m part of a huge corporation with all the benefits of a great team of people.

Because my job is so broad, I have a tremendous amount of freedom. If I need name artists for a Universal Pictures release, I can go to one of the Universal record labels to put out the soundtrack.

But I also have the freedom not to go with a Universal label. Within the structure of my job, I can figure out what’s best for the soundtrack.

Q: If there was anything you could change about the soundtrack business, what would it be?

A: I don’t like it when soundtracks have songs that have nothing to do with the movie. I just wish more people who make soundtracks remember a soundtrack is supposed to be a musical souvenir of the movie.
It was the most important Film, TV and music event of 2002 . . .

Talking ‘Bedroom’ music

By Carla Hay

Making the music for last year’s award-winning movie “In the Bedroom” epitomized the credo “less is more” because only 25 minutes of music was used in the two-hour picture.

“In the Bedroom” composer Thomas Newman, screenwriter-director Todd Field and music editor Bill Bernstein talked about the challenges and rewards of the sparse use of music at Reporter/Billboard’s Film Conference. The discussion features Paula Burnett and clips from the filmmakers of “In the Bedroom”.

Burnett is talk of THR/Billboard chat

Multiple Grammy winner T Bone Burnett will be the featured artist at the inaugural The Hollywood Reporter/Billboard Film & TV Music Conference, scheduled for Oct. 10-12 at the Renaissance Hollywood Hotel.

The recording artist/songwriter/producer will discuss the creative and commercial aspects of developing music for film in a question-and-answer session.

The Anatomy of ‘Drumline’

Fox Music president Robert Kraft turned the filmmaker into a persuasive pitcher as he previewed scenes from Fox’s “Drumline,” a comedy about a university football-stadium marching band. Kraft hit a deadening sequence of the film’s musical elements for an audience of composers, music supervisors and industryites.

The Hollywood Reporter and Billboard join forces for a 2-day conference that examines the role of music in film & television.

This event is a dynamic networking opportunity for film and TV creatives to exchange ideas with creators and suppliers of music.

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