**FCC Rules Get New Scrutiny**

**Groups: Radio Pay-For-Play, Artist Abuse Must Be Eyed**

**BY SEAN ROSS and BILL HOLLAND**

Any effort to rewrite the latest federal rules for radio must include a broad investigation into such issues as "pay-for-play" and artist intimidation, according to music and artists' groups.

Michael Braden, director of government relations for the Future Music Coalition, says his group wants the Federal Communications Commission to examine "pay-for-play and vertical integration" in the radio industry.

The group opposes FCC rule changes that were enacted June 7.

And Jay Rosenthal, co-counsel of the Recording Artists' Coalition (RAC), wants the commission to follow up on reports of artist intimidation.

"The FCC can no longer ignore evidence" (Continued on page 68)

**Justin, Beyoncé, U.K. Rockers Tops At VMAs**

**BY CARLA HAY**

NEW YORK—Justin Timberlake, Beyoncé and Coldplay emerged as the top winners at the 2003 MTV Video Music Awards (VMAs), which were held Aug. 28 at New York's Radio City Music Hall.

At press time, Timberlake, Beyoncé and Coldplay were tied at three awards each.

Timberlake's "Cry Me a River" took the prizes for best male video and best pop video; his clip for "Rock Your Body" won best dance video.

"Crazy In Love" by Beyoncé Featuring Jay-Z won best male video and best pop video; his clip for "Rock Your Body" won best dance video.

Coldplay's "The Scientist" received honors for best group video, breakthrough video and best direction in a video. (Continued on page 68)
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Artwork

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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 of sparse use of music during a discussion at The Hollywood Reporter/Billboard Music Conference. The discussion, hosted by THR’s editor-in-chief Paula Faris, featured clips from the film, which Newman said was “a hard sell.”

Field joked, “I called Bo up and said, ‘I know you haven’t seen this movie yet, but if you love your daughter and want to see your kids again, you’ll call Thomas.’” And he did.

Newman said he had not read the script when he first saw the movie, adding, “Sometimes it isn’t good to read the script before you see the movie, because you see it as the script.

“Sometimes music is less the better you’re doing,” he said. “It’s not only about the music, it’s about the script and about the film.”

Newman used the credo “In bed” by Billie Holiday as an example. “We used it because it expressed the mood of the movie,” he said.

Newman also talked about the “cruder” approach of the score for the film’s first scene of the year’s award-winning movie “Frida,” which he described as “an 80s rock score” that was “a hard sell.”

He said he was “a simple soul” who “doesn’t like the idea of a composer’s self-importance” and that he was “a lucky guy.”

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**Iglesias Feels Joy Of Global Pepsi Push**

**‘Relationship Of Mutual Support’ Includes Tour Sponsorship**

**BY LEILA COBO**

MIAMI—Enrique Iglesias will be seen in Pepsi ads worldwide by year’s end as part of an international sponsorship deal with the soft-drink company.

The one-year agreement, signed with PepsiCo Beverages International, covers all territories. But inside the U.S., Pepsi will be able to run campaigns in Spanish-language media only.

Although sources say that conversations are under way for other U.S. possibilities, “at this point, this is just an international relationship,” according to Pepsi spokesman Larry Jabbonsky.

Iglesias’ stature as a bilingual, bicultural artist was a factor in Pepsi’s decision to partner with him, Jabbonsky says: “Enrique has exceptionally broad appeal across a diverse audience.”

The wide-ranging deal covers commercial campaigns and tour support. Under the new accord, Pepsi will sponsor Iglesias’ 2004 world tour, scheduled to take place following the release of his next English-language album later this year. Iglesias is signed to Interscope Records.

(Continued on page 10)

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**Best Buy/Rhapsody: What’s The Deal?**

**BY BRIAN GARRITY**

NEW YORK—Real Networks is enjoying bragging rights for its Rhapsody subscription service with a two-week exclusive for Rolling Stones content.

But analysts say that the company’s real coup was picking up the support of its other partner in the deal: Best Buy.

“It’s even bigger news for Rhapsody than the Stones,” Raymond James and Associates analyst Phil Leigh says.

To date, convincing retail to meaningfully participate in the digital distribution of music has been a challenge for the industry that is as daunting as obtaining music from the world’s most famous rock band.

The deal with Rhapsody signals a first attempt by Best Buy to get into the digital music services market.

“The move by Best Buy has very significant long-term strategic implications for us and the industry as a whole,” says Dave Williams, GM of product management for music at RealNetworks. “Best Buy brings tremendous marketing muscle to the category.” Williams says Rhapsody enjoyed “record-breaking sales” during the Stones exclusive but would not reveal figures.

The Stones, their label, EMI/Virgin; Best Buy; and ABKCO linked in an exclusive deal with Rhapsody to make most of the group’s catalog available for digital purchase or streaming for a two-week period ending Aug. 31 (Billboard, Aug. 23).

Once the exclusive window closes, the EMI/Virgin material will be available for download through all legitimate services, including Apple’s iTunes Music Store and MusicNet.

Thanks to Best Buy’s participation, the deal may herald the start of a more widespread movement by brick-and-mortar retailers into the digital music business.

“It’s clearly the first goody we’ve seen between brick-and-mortar, a music service and a label to build a real cross-channel promotion between digital and physical product,” Jupiter.

(Continued on page 55)

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**PPL Distributions Up Despite Biz Woes**

**BY GORDON MASSON**

LONDON—Significant cost-cutting measures at PhonoGraphic Performance Ltd. helped the U.K. collections society distribute its highest-ever revenue to rights owners.

PPL chose the most recent financial year to change its reporting process, meaning that the accounting period was the 13 months to Dec. 31, 2002.

During that period, PPL collected public performance income of nearly £33 million ($51.9 million) and broadcasting and dubbing income of £45.7 million ($76.6 million) for a total license fee income of £81.7 million ($128.5 million). But those figures were recalculated on a pro-rata basis to give a fair comparison to the previous year.

As a result, PPL increased its license revenue by 13% in 2002 to £73.5 million ($118.4 million) on a pro-rata basis. But thanks to the organization reducing its costs from £17.9 million ($28.2 million) in 2001 to £15.5 million ($24.4 million) in 2002, the amount distributed to members rose 8.3% to £61 million ($96 million).

“A further growth in PPL income was accompanied by a significant reduction in our running costs, which will enable us to distribute more money than ever before to member companies and performers,” PPL chairman/CEO Fran Nevrla says.

“We are determined to pursue this trend that is absolutely essential,” (Continued on page 10)
Sony/ATV Names New Head

Hockman Keeping Eye Out For Growth Opportunities

BY BRIAN GARRITY

NEW YORK—Evaluating growth opportunities—including a possible run at Warner/Chappell Music Publishing—will be at the top of the do list for newly hired Sony/ATV Music Publishing chairman David Hockman, Sony officials say.

“If we will be taking a very serious look at all publishing opportunities that arise,” Sony Music Entertainment (SME) executive VP Michele Anthony says.

That includes Warner/Chappell, should Warner Music Group look to sell the division to clear the way for a potential joint venture with BMG Entertainment.

“If Warner/Chappell were to become available, we would take a very serious look at it,” she says.

Hockman is no stranger to growing publishing businesses. During the past 15 years he has served as the architect of the publishing arms of PolyGram and Edel Records.

Hockman tells Billboard that in his new role he hopes to build Sony/ATV’s established base and “turn it into if not the biggest music publishing company in the world, then certainly the best.”

But he says the company will be as focused on acquiring new talent as it will be on grabbing established catalogs.

“It’s no secret that the available opportunities these days are diminishing. I don’t think one can necessarily assume there will be a plethora of acquisitions over the next few years,” he says.

Hockman’s focus will be “to ensure that Sony/ATV becomes the first choice for creative talent when it comes to music publishing deals,” he says.

The past few years have been a time of growth for Sony/ATV Music Publishing.

In July 2002 the company acquired the catalog and real estate of Acorn-House—a home to popular artists like Roy Orbison, Hank Williams, the Everly Brothers and Felice and Boudleaux Bryant—for $157 million.

In March, Sony/ATV completed a sub-publishing agreement with U.K. independent music publisher Strong Songs to represent its catalog worldwide outside of the U.K.

Sony/ATV Music Publishing owns and/or administers copyrights and catalog by a number of famous acts. They include Babyface, the Beatles, Ruben Blades, Brooks & Dunn, Leonard Cohen, Crosby, Stills & Nash, Diamond, Bob Dylan, Merle Haggard.

(Continued on page 10)

Sympathy For The Environment On Rolling Stones’ U.K. Tour Dates

BY GORDON MASSON

LONDON—The Rolling Stones are the first band in the world to undertake an eco-friendly “carbon-neutral” tour.

Nine scheduled dates on the U.K. leg of the Stones’ Licks world tour have been made carbon-neutral through a deal with London-based for-profit company Future Forests.

Having already created a method to make CDs carbon neutral (Billboard, March 15), Future Forests has now carried out a similar study for live music.

CarbonNeutral Touring is a scheme that measures emissions of carbon dioxide from any concert and offsets this by planting natural forests and investing in renewable energy.

Dan Morrell, Future Forests’ president and founder, explains that the company has worked closely with the Edinburgh Centre for Carbon Management (ECCM)—a specialist team of scientists and advisers in carbon management to government and industry—to calculate the emission rate for touring.

The factors taken into account are venue size, distance between gigs and fan travel.

The Rolling Stones show should bring 160,000 fans to the nine dates. “It is estimated that each fan will produce 13 kilograms of carbon dioxide,” he says. “This takes everything into account—even the power required for the venues. But a staggering 60% of the total emissions are from fans’ travel to and from the gigs.”

The ECCM has calculated that planting and maintaining one tree for every 60 fans will make the Stones tour carbon neutral. Trees absorb carbon dioxide and produce oxygen.

As a result, 2,800 trees are now being planted in two forestry projects in Scotland—one on the Isle of Skye and one in Inverness.

The cost of about £24,000 ($37,700) works out to 15 per cent (20 cents) per ticket, which is being paid in this instance by tour sponsor T-Mobile, a subsidiary of Deutsche Telekom.

Future Forests and ECCM have also worked out a formula for carbon-neutral touring. Morrell says he originally anticipated rolling out the program early next year, when “it looks like it will become the norm worldwide, but the Rolling Stones were able to launch the initiative six months ahead of schedule because of T-Mobile’s willingness to pick up the costs.”

Morrell comments: “Everything we do creates the greenhouse gas carbon dioxide, from going to a gig to driving a car to boiling a kettle. Yet there is still a lot of inertia in the public attitude. The music industry is rallying to [be] proactive on climate change: empowerment and lifestyle change is the key to change. One of the things we have learned from this is that even small steps can make a difference.”

Future Forests was founded in 1996 around a campfire at Glastonbury Festival with the late Clash frontman Joe Strummer. The company has subsequently purchased and planted forests for a variety of private and public clients in countries around the world.

The Rolling Stones tour kicks off Sept. 20 in Inverness.

(Continued on page 14)

A LOOK AHEAD

Blige, Duff Target The Top

BY GEOFF MAYFIELD

LOS ANGELES—Mary J. Blige and Hilary Duff will be the leading ladies on next issue’s Billboard 200. The R&B veteran and the teen star led a busy Aug. 26 album slate, which could place five albums in the top 10 for a second consecutive week (see Over The Counter, page 57).

Blige’s “Love & Life,” her first since MCAs roster got absorbed by the Interscope-DGC/Bincten label, is expected to exceed 250,000 copies, according to projections culled from chains’ first-day sales.

The debut Buena Vista album by Duff, who portrayed the title character from “Lizzie McGuire” on Disney Channel and on film, could approach the 200,000 mark and seems destined for the No. 2 slot.

Next issue’s chart will also show sales halos of MTV’s Video Music Awards, which hit the cable channel Aug. 28 (see story, page 1). The 2002 edition provided boosts for Avril Lavigne, the Vines, the Lives and the White Stripes, among others.

In 2001 10 charting albums by acts who appeared on the MTV special saw post-show spikes, while 14 got a lift from the 2000 show.

Aside from Blige and Duff, hip-hop acts Nappy Roots (Atlantic) and Youngbloodz (So Dafuva) are on track for sales in the range of 70,000, while a live album from Cher’s farewell tour (Warner Bros.) could do as much as 60,000.

If all five albums meet projections, it will likely be the sixth week this year that five albums have entered the top 10, which would be a Billboard 200 record.

Maná Makes It Back To U.S.

BY LEILA COBO

MIAMI—Less than a year after it wrapped up a U.S. arena tour, Mexican rock band Maná is gearing up to do it all over again.

Touring twice in support of the same album in venues of this size is unusual for a Latin act and may be unprecedented for a Latin rock act.

But Maná is not only Latin rock’s biggest-selling act; it has also built steady support through touring.

The group will kick off an 18-date U.S. stint that starts Oct. 13 at Los Angeles’ Home Depot Arena (capacity 27,000) and ends Oct. 30 at Mandalay Bay in Las Vegas (capacity 13,000).

According to Chris Dalston, Maná’s agent at Creative Artists Agency in Los Angeles, 18,000 tickets for the Home Depot concert were sold during the first three days of sale.

“They were always going to come back a second time. We just didn’t know how big it was going to be,” Dalston says.

Although the group will still be supporting its 2002 release, “Revolución de Amor” (Warner), it remains remarkably strong at radio.

“Marisopa Traicionera,” the third single from that album, reached No. 1 on the Billboard Hot Latin tracks chart July 5. This week, it sits at No. 20.

In addition, the band is releasing a greatest-hits album Oct. 21, which will include two new tracks. Promoters say that these two elements should add new life to the tour.

“We’re very optimistic because they’re so strong at radio,” says Malaca Valiente, director of the Latin department at Miami-based Y&K Productions. The company is promoting Maná’s Miami show with Clear Channel and the Orlando show with WaterBrother Productions.

Valiente says that last year, Maná

(Continued on page 10)
**NEWSLINE**

**The Week in Brief**

The California Supreme Court delivered a victory to the DVD industry Aug. 25, when it decided that free speech rights do not extend to computer users who post movies unlawfully for download. The ruling stemmed from the film industry's objection to a computer programmer posting DVD decryption code on his Web site. More than 100 Web sites had posted the decryption after the code was originally cracked in 1999 in Norway. But all the other violators had settled or removed the code.

The Webcaster Alliance, a group of small Webcasters, filed a complaint Aug. 28 in U.S. District Court for the Northern District of California, charging anti-competitive conduct in last year's Webcast rate negotiations. The suit follows an announcement by the alliance in July that it would sue unless the Recording Industry Assn. of America rectified the rate structure. In 2002, Congress passed legislation that gave small Webcasters that gross less than $1 million annually a current rate beginning at 7% of gross revenue. The alliance wants a flat rate of 3% to 5%. The RIAA characterized the suit as "a publicity stunt that has no merit."

**BILL HOLLAND**

A woman that the Recording Industry Assn. of America targeted for allegedly distributing copyrighted music online has filed a court motion seeking to protect her anonymity. "Jane Doe" plans to attempt to quash a subpoena served by the RIAA to her Internet service provider (ISP), Verizon, according to her lawyer, Glenn Peterson. Filed Aug. 21 in U.S. District Court in Washington, D.C., the motion says Verizon informed the woman that it had received an RIAA subpoena requesting her personal information. The filing concedes that Jane Doe had copied music to "her family's home computer" but says she took "reasonable good-faith steps to ensure that no other member of the [online] community could access the music." Verizon filed a motion in support of Jane Doe Aug. 21, saying a subscriber has the right to protect his or her interests. The RIAA claims the woman made more than 900 songs available on Kazaa and had already received two warnings from the ISP. In an Aug. 27 brief filed in the U.S. District Court in Washington, D.C., the RIAA said the woman's motion to protect her anonymity should be denied. Peterson counters that the original RIAA subpoena listed only nine songs that she had allegedly offered for download.

**TODD MARTENS**

Audits at the Sound Recording Special Payment Fund of the American Federation of Musicians have resulted in two separate actions, one at Local 47 in Los Angeles and the other at the national headquarters. AFM announced Aug. 21 that it had fired Exesi Steele, national executive director of the union's special payment fund. The union determined that Steele engaged actions that were "in flagrant disregard of the fiduciary obligation" owed to the fund, according to AFM president Thomas F. Lee. "The investigation will continue to determine to what extent, if any, the fund has lost any money because of Mr. Steele's actions." At AFM's behest Aug. 17, the Los Angeles Police Department issued felony warrants for two members of Local 47, John Rosenberg and Robert O'Donnell, charging them with grand theft embezzlement. They are alleged to have engaged in a scheme of falsely claiming to have participated as sidemen in a significant number of nonexistent recording sessions during the past five years. The two allegedly scammed "many thousands of dollars" from the fund, according to AFM. The warrants were issued following a one-year investigation by the union and LAPD. The fund provides a one-year distribution of money contributed by signatory companies to nonfeatured artists on recording sessions.

**BILL HOLLAND**

The Independent Online Distribution Alliance, a new San Francisco-based organization designed to help independent artists sell their content through digital music services, has announced that it aims to broker online distribution for 50 independent music labels. Label's representatives by IODA—including French Kiss Records, Kindercor Records, Lookout Records, StarTime International and Velocette Records—control music from such acts as the Donnas, Del Tha Funkee Homosapien, Green Day, Cracker, Speech and Vic Chesnutt. IODA offers labels encoding, copyright, distribution, and tracking services, online marketing and brand, royalty administration and usage and sales reporting systems. IODA was founded in May by Kevin Arnold, former Listen.com director of data services and creator of San Francisco's Noise Pop music festival.

**BRIAN CARRITY**

**MTV And Tracks Music Magazines Launch This Fall**

**BY CARLA HAY**

NEW YORK—Even with the publishing business facing tough times, two new music magazines aim to heat the odds when they launch this fall.

In October, MTV will debut a self-titled consumer magazine to be published by the Nickelodeon Magazine Group, owned by MTV parent Viacom. The MTV magazine will target the network's core demographic of 12- to 24-year-olds.

Meanwhile, an adult-oriented music magazine titled Tracks is expected to hit newsstands in November. Both magazines will be headquartered in New York. MTV's magazine will carry a retail price of $5.99; circulation is estimated to be 300,000. The first issue will include a mini-magazine and a CD-ROM, as well as a "Spankin' New" theme for new record releases.

The second issue of MTV's magazine is slated for December. It will have a "Rewind" focus, offering a retrospective of music from the past year. In addition to covering music, the magazine will cover movies, DVDs and videogames.

Bob Moses—who previously worked in the publishing business for A&E and the Sundance Channel, among other TV networks—will serve as MTV magazine's editor in chief.

Although some published reports said the MTV magazine will be bi-monthly, a spokesperson says there are no definite plans for the publication beyond its initial two issues.

Tracks will be headed by editor-in-chief Alan Licht and publisher John Rollins. Licht and Rollins previously held the same positions at Spin magazine.

Secret Communications CEO Frank Wood has agreed to invest up to $5 million in Tracks during a five-year period. Tracks will launch as a quarterly; the magazine's founders intend to make Tracks bi-monthly by the end of next year.

**BRIAN GARRITY**

**Two Towers' Sales Hot; Replenishment Tough**

**BY ED CHRISTMAN**

"The Two Towers," the second installment of the "Lord of the Rings" (LOTR) trilogy, did better-than-expected business on its debut day, leaving some to wonder if holes in the pipeline will leave non-direct accounts scrambling for replenishment.

According to Best Buy senior VP of entertainment Gary Arnold, the chain moved 343,000 copies on its Aug. 26 release day alone, the biggest debut day in the DVD era for the chain. Arnold predicts that Best Buy will finish the week with more than 700,000 units sold from the chain's stores.

At Trans World Entertainment, divisional merchandise manager Mark Higgins projects that the title "will be one of the year's top sellers" based on first-day sales. "It could be our top title for the year," it was said so far in 2002.

Musicland VP of purchasing Peter Busch says the movie is "the biggest-selling title for the past 12 months at the chain, exceeding expectations by about 20%. We look forward to the extended version.

Its studio, New Line Home Entertainment, will issue a four-disc extended-edition DVD of "The Two Towers" Nov. 18.

At Hastings Entertainment in Amarillo, Texas, VP of purchasing Steve Hicks reports that "The Two Towers" sold 26% more copies than the first LOTR film, "The Fellowship of the Ring."

Victor Fuentes, director of movie purchasing at the chain, says Hastings' sales were boosted by an aggressive reservation campaign prior to the release, as well as a successful midnight release party on the debut date. It definitely was one of the strongest video releases so far this year," he says.

But the usual big-box pricing has specialty store merchants gnashing their teeth, with their cash registers ringing hollow because of the profitability environment spawned by hit movies.

While the title carried an $18.74 cost and a $22.95 minimum-advertised-price, most discounters were selling the title in the $13.99 range, while one specialty store merchant says he saw it for about $13.99 in a Target store.

Most specialty store merchants tried to price it around cost or $1 or $2 higher. "One goes to a low price, and then everyone matches it, so what's the point?" one specialty store merchant gripes. "We give away the best product. I never see people going in to buy Lord of the Rings' coming out with a refrigerator."

But even though Warner Home Video probably shipped, say some estimates, 10 million units, the better-than-expected performance is leaving some accounts scrambling for replenishment. Calls around the market indicate that the video distributors still buying direct from Warner Home Video, New Line's distributor, are tight on supply.

Likewise, other wholesalers that were cut off last year when Warner Home Video pruned its distributor portfolio now have to jump through hoops for the company's DVDs. Those wholesalers say that too, are scrambling to restock.

Additional reporting by Geoff Mayfield in Los Angeles.
Piracy: Finally Real Action

All eyes have been on the Recording Industry Association of America, as well as other groups and individuals, who war with copyright infringement. Since the 1990s, the RIAA have made significant developments in the war against internet piracy. A case in Federal District Court shows the progress being made. On Aug. 21, Mark Shumaker, a 21-year-old from Orlando, Fla., pleaded guilty to violating copyright laws. Shumaker was the leader of an organized Internet bootlegging ring known as the Apocalypse Crew. Significantly, the case was the first federal criminal prosecution of an online music piracy ring. If convicted, Shumaker is one of 22 people convicted so far on charges of felony copyright infringement under Operation Buccaneer, a global investigation run by the Bureau of Immigration & Customs Enforcement and the Department of Justice Computer Crime & Intellectual Property Section. Similar developments have taken place around the globe within the past few weeks. In Australia, Federal Police broke up an international piracy ring that operated under the names "Drink or Die" and "VICE." The ring is on the run.

In Italy, a piracy ring was broken up, based on a lead from a single e-mail. So far, 181 people have been charged; 10,300 others are under investigation. On another front, movie and music companies did the right thing last Tuesday when they appealed U.S. District Court Judge Stephen Wilson's appalling decision to absolve two file-sharing companies of liability for massive copyright infringement on their services. Let's hope the appeals court can see what's really going on here.

All of this is not to belittle the RIAA's "egregious" file swappers campaign. But clearly, organized piracy is a far greater threat. It's good to see the Justice Department finally taking action. It's setting an example, and other nations are now following its lead. If the government truly wants to curtail rampant Internet piracy, aggressive law enforcement is one key to a solution. The final piece of the puzzle is to hold file-sharing services responsible for the content traded over their networks. It's that simple.

FOR THE RECORD
A line was dropped from the last paragraph of last issue's editorial. It should have read: And let's hope, this time, that Congress delivers a clear message: Police illegal content voluntarily on P2P services or be forced to do so by law.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 710 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.
The Right To Control Property Is One Of Our Most Sacred Compulsory Licensing Is Not The Answer

In the Aug. 2 issue of Billboard, Steve Gordon raised the specter of a statutory compulsory license as an answer to the pervasive sharing of music online. While federal laws have occasionally aided in the wider dissemination of music, which is healthy, this is not an area in which I think it wise to propel such a solution.

Needless to say, publishers and record companies abhor the very concept of compulsory licensing, given the fact that they, like all of us, consider it their constitutional right—if not a God-given one—to value their property as they determine, not according to an objective standard. Is a Beatles song worth as much as a Gershwin song? A Norah Jones song? A Sean Paul song? Who is to say they are worth the same?

When dealing with copyright as a property issue, we must add another fundamental issue above others: Among the many characteristics of the U.S. that makes it a one-of-a-kind nation is the right to acquire and hold property. Property—especially the kind of private property that is the fruit of their diligence and industry—has always been inviolate in this country.

The right to hold it and to deal with it as one likes has always protected the weak against the strong, the up-and-comer against the entrenched. John Locke, James Madison and Thomas Jefferson, among others, held the view that civilized society is predicated upon the sanctity of private property and the guarantees provided by our governments to protect it.

We in the Copyright Bar have a favorite expression: that without the right to acquire property rights, there is no incentive to create. Article II of the Constitution says as much.

We argue that without the right to own and control one’s property, there is no certainty, no security, no liberty. The free- dom to enter into contract, to keep what is ours and to dispose of what is ours underlies all our liberties.

To fidelle with the basic tenets of private property—particularly that which is specifically delineated in our Constitution—might establish a very nice society, but it would not be our society. It would be a society susceptible to the whims of a particular time and the momentary circumstances of that era. But you might argue: Why not modify these rights a bit to allow compulsory licenses for online music sharers? Why not amend the Copyright Law so corporations can play music for holiday parties without paying performing royalties, even though they pay the DJ, the electric company, the oil company and everyone else who contributed to the parties’ ambiance? Why not allow kids to download music for their own use, without paying the copyright owners and without the fear of subpoena? It seems to me that the right to property and these kinds of entitlements are mutually exclusive. One cannot have it both ways.

Compulsory licenses are a bad idea. But why is the issue raising its ugly head so often these days?

One reason is that the copyright interests often manage their copyrights in ways that are fundamentally obstructive and block the free marketability of work. Yet, the property is absolute. But isn’t there some responsibility to respect the needs of the public as well?

There are many battles being waged over the copyright and anti-copyright interests, whether it is the effort to repeal the Fairness in Music Licensing Act, to re-establish the seven-year statute in California for recording contracts or to establish a seven-year rule in New York state.

The music industry may be scared to death of losing any of these skirmishes, because doing so would signal the further loss of control over its property. But its fear has not impeded it from exploiting in any way it can the extraordinary natural monopoly that it controls, including ways that I suggest are self-destructive.

According to recent reports, the Recording Industry Assn. of America has issued 859 subpoenas to individuals who share music. The press suggests that among those subpoenaed were children and grandchildren. Has our industry got it backwards? Is the passion to stop thievery overcoming reason?

For there is another battle raging in our industry: between those who want easier and more economical access to the music of their cultures and those who want to deny them such access except on their terms, their parameters, their paradigms, their conditions, their specifications, their financial demands.

We have seen what kids will do if they are not offered what they want, when they want it, at a fair price. We are now seeing the opposite. Until iTunes came into the picture, kids who downloaded music did not have the means to access the music they wanted in the manner in which the Internet functions best: when they wanted it and at a fair price.

Digital sheet-music download company musicnotes.com is one of the world’s leading e-commerce sites. It achieved this position because it offered intellectual property licenses, along with clever and imminent Internet marketing. Its almost 300,000 paid downloads are more than six times the paid downloads of Pressplay. And it sells its “sheet music” at full price, experiencing no price resistance from consumers. At almost $5 per download, its gross receipts rival those of iTunes in its first spectacular months.

No, compulsory licensing is not the answer. Self-regulation and the respect for their potential customers’ desires and needs is.

I am afraid that without a manifested display of the latter, the government may choose to step in and apply its own methods to solve the problems that we in the industry helped create.

We have a chance to apply reason as we find ways to satisfy our own vested interests in protecting the copyright structure as well as the expressed needs of those who consider our creations as their own. Some of this will be achieved through education: some through example; some, inevitably, through lawsuits.

Hopefully, with a better understanding of the culture and the nature of the Internet as a business—which the traditional music industry is sorely lacking—executives will make more rational decisions regarding their responsibilities to the public at large.

Yes, copyright is invalid—but only until we give the government reasons to chip away at it. I hope we cease doing so.

Peter M. Thall has practiced entertainment and copyright law in New York for 35 years. He is the author of “What They’ll Never Tell You About the Music Business: The Myths, the Secrets, the Lies (And a Few Truths)” (Billboard Books, 2002).

Lack Of Selection, Singles Leads To Downloading

As a consumer, I wholeheartedly agree with Larry Kesswil’s assessment of the digital dilemma facing artists as well as the music industry (“Seizing the Digital Opportunity,” Billboard, Aug. 23).

I think, for the first time, the average consumer, music or otherwise, the average music downloader, was not portrayed as some leech on the music industry whose sole goal is to get music for free.

Moreover, the ease of digital downloads in the age of cable modems and CD burners compares to the days of creating a cassette tape from an album (remember those?) or taping a CD for a friend. Yet the music industry needs to face other issues for the rise in peer-to-peer file sharing.

First, where have all the music stores gone? Here on Staten Island, a borough of New York with a population of more than 400,000, my choices for music purchases are limited: Best Buy, Circuit City, the Sam Goody store in the mall and one independent music store. If they do not stock what I am looking for, I am out of luck. My other options? Get myself into Manhattan to the nearest Tower Records. Or I could search it out online: where I am guaranteed to pay $16.98 plus shipping and handling and tax—and then wait a week for my CD to arrive.

Secondly, where have all the singles gone? I remember the days of poring over the singles rack for just the song I wanted. As a longtime music consumer, I can only suggest that the music business made a huge mistake by eliminating singles.

Singles were what drove me and my friends into the store. Give me a great A side and a fairly good B side, and I’ll consider buying the album. Give me five great singles, and I’ll consider buying five albums.

Let me download a couple of songs by an artist for 99 cents a pop. Odds are, if I like what I hear and I want to hear more, I’m in the store buying the album.

Third, if the music industry wants to get us into the brick-and-mortars, cut the price of a CD (and I don’t mean the $9.99 loss leaders) and give us a wider selection. Consumers view most CDs as overpriced. We don’t begrudge musicians and music companies a profit, but we are also not foolish enough to spend $18.98 on an item we know costs half as much (if that’s to produce the album.

Furthermore, a “classic album” is not a 3-year-old release from ‘N Sync. A walk through any Wal-Mart “music department” can only suggest how anemic selection has become.

In the end, consumers will seek out the means of acquisition of merchandise that is cheapest and most convenient. And for most music consumers—much to the chagrin of the music business—the means sitting down at a computer and downloading it for free.

It is refreshing to see that, though the music industry is finally offering consumers a legal and cost-effective means of supporting music companies and acquiring samples of the rich variety of music, as well as an opportunity to use this music in a medium most convenient for us—which is what most music downloaders were doing in the first place.

Eric A. Walters
Staten Island, N.Y.
Iglesias
Continued from page 5

“This is more than just a business deal where Enrique receives a sum of money,” says Fernandez Giaccardis, Iglesias’ manager at the Firm. “There’s more of a marriage here, where Enrique will promote Pepsi and Pepsi will support his album and his tour. This will be a relationship of mutual support.”

Neither Pepsi nor Giaccardi are disclosing details of the deal, but sources say the singer could earn up to $80 million through the affiliation.

“By signing Enrique, we hope to bring our customers even closer to their favorite stars on tour as part of a continuing commitment to our Ask for More campaign,” said Karen Gofle, head of marketing for Pepsi U.K., in a statement.

The Ask for More campaign is Pepsi’s international equivalent of the Joy of Pepsi campaign in the U.S. Aside from the tour sponsorship, Pepsi is planning to run several commercials and advertising campaigns featuring Iglesias in the international market.

Iglesias recently went to the end of a year-long association with Dori-tos, which is a division of PepsiCo.

PPL
Continued from page 5

especially against the backdrop of declining volume sales of physical formats. There is much that PPL income will continue to become increasingly important to the industry as a whole.”

PPL’s annual report states that Stereophonics’ “Handbags and Gladrags” was the U.K.’s most-played track in 2002, while labelmate Liberty X made it a good year for V2, with its “Just a Little” being the No. 4 most-played song.

Stealing the limelight, though, is Kylie Minogue, who scored three of the top 20 most-used tracks. Her “Love at First Sight” was No. 2, “Can’t Get You Out of My Head” was No. 6, and “In Your Eyes” was No. 14.

Since his arrival nearly three years ago, Nevrka has radically streamlined PPL. And having again cut expenditure—the cost-to-income ratio has dropped to 20.5% from 24.7% in 2001—he is now determined to repatriate overseas performance fees to their rightful U.K. owners.

PPL counts more than 3,000 record companies (and 13,000 individual labels) among its members; while more than 25,000 performers have registered with the collection society.

“We have redoubled our efforts to ensure that the streams of PPL-type overseas income generated by British repertoire are eventually repatriated back to the United Kingdom, and this process is already well advanced in relation to the monies [that] specifically belong to the British record labels,” Nevrka says.

“In full collaboration with all the performer organizations, we shall be delighted to offer the same services to the British performers so that they, too, can recover the even greater sums from the same overseas usage, which historically have been denied to them.”

Maná
Continued from page 6

sold out the 11,000-seat Miami Arena. This time, the band is playing at the AmericanAirlines Arena, which seats 13,000.

Valiente says the Orlando venue is also new for Maná but should be a sellout. The band last played there nearly five years ago, at the House of Blues. This time, it will be at TD Waterhouse, which seats more than 6,000.

Other stops on the tour, which is sponsored by Coors, include Madison Square Garden in New York, the Sports Arena in San Diego, Calif., and the Patriot Center in Washington, D.C.

Maná was the recipient of Billboard’s 2000 Spirit of Hope Award in recognition of its humanitarian contributions.

DVD

DVDs are on the rise and Billboard reports on the growth of this market. We take an in-depth look at the increasing sales of DVDs, specialty DVD titles in growing areas such as anime and Latin and tell you what to expect at this year’s East Coast Video Show!

issue date: october 4 • ad close: september 9

Joe Maimone 615.654.4694 • jmaimone@billboard.com

TOURING QUARTERLY 4

Billboard’s Touring Quarterly 4 spotlight takes an in-depth look at secondary tour markets including venues, promoters and booking agencies, examining the casino market and its growing importance for the live concert business, and provide a preview of the International Entertainment Buyers Association (IEBA) conference.

issue date: october 11 • ad close: september 16

Cynthia Mellow 615.321.9172 • cmellow@billboard.com

UPCOMING SPECIALS

Gloria Estefan • issue date: October 11 • ad close: September 16

European Quarterly • issue date: October 18 • ad close: September 23

Australia • issue date: October 16 • ad close: September 23

Cleveland • issue date: October 25 • ad close: September 30

MTV Latino • issue date: October 25 • ad close: September 30
Amy Grant’s ‘Simple Things’
New Album Reflects Singer’s Personal Transformation

By Deborah Evans Price

NASHVILLE—Always one to wear her heart on her sleeve musically, Amy Grant’s willingness to be vulnerable and surprisingly forthright in her creative expression has earned the 42-year-old singer/songwriter devoted fans in contemporary Christian and mainstream pop circles.

Since her last album, 1997’s “Behind the Eyes,” she divorced longtime husband Gary Chapman, a Christian singer/songwriter with whom she has three children. In 2000, she married country superstar Vince Gill, and they now have a 2-year-old daughter.

So the songs on Grant’s new album, “Simple Things,” out Aug. 19, reflect a season of life marked by choices, regrets, healing, love and a renewed appreciation for God’s mercy. She says, “One thing I like about this record taking three years to make is that it captured a really common but beautiful transformation.”

Grant tells Billboard as she settles onto a big, comfortable sofa in her Nashville home.

“No man go through it all the time. We all make choices that carry great consequences and a lot of times things that bring about a lot of shame. I feel several songs capture the process of learning to forgive yourself, the process of trying to be honest—and holding your head up again.”

—Amy Grant

‘Several songs capture the process of learning to forgive yourself, the process of trying to be honest—and holding your head up again.’

Columbia’s Kalodner Will Segue To Sanctuary

After nine years at Columbia Records, senior VP of A&R John Kalodner will start Sept. 15 as senior VP at Sanctuary Records Group. He will be based in the company’s Santa Monica, Calif., office.

Kalodner’s multi-year deal allows him to continue working with non-Sanctuary artists, including Cher, for whom he will A&R a new album next year. Sanctuary will get a percentage of any of his non-Sanctuary projects.

“I want to stay at Sony, but that can’t happen,” Kalodner says in an exclusive interview with Billboard. “They didn’t renew a lot of people’s contracts, including myself. I’m still very close to a lot of people there,” including Sony Music Entertainment executive VP Michele Anthony, Sony Music U.S. president Don Lenner and Columbia Records Group president Will Botwin. “It’s sad that I’m not staying, but I’m thrilled about this new opportunity.”

“I have nothing but respect for John and what he has contributed to Columbia Records,” Botwin says.

When asked why Kalodner’s contract wasn’t renewed, Botwin says, “It’s part of an evolution of [where] this company is at this point. [and] certainly reflects the circumstances in the marketplace and changing musical taste and directions. I’m always going to have good thoughts about him and help him any way I can.”

Kalodner notes that he plans to continue working with Sony, including A&R-ing an upcoming slate of artists, and Columbia. Kalodner has worked with a staggering number of artists.

Long affiliated with Bon Jovi and Aerosmith, he has worked with acts ranging from the Catherlene Wheel, Shawn Colvin and Chantal Kreviazuk to John Lennon. Simon & Garfunkel, XTC, Dokken, Heart and Jacyly.

At Sanctuary, in addition to signing new acts and A&R-ing existing artists on the label, Kalodner will help with the company’s other divisions. Sanctuary’s diversity is part of its appeal, he says. “For instance, they manage the Pet Shop Boys,” he says. “I brought a Diane Warren song to them that they’re doing. Or if Van Halen or Bon Jovi want a new T-shirt deal, I would try to push Sanctuary’s [merchandising] company to Bon Jovi.”

However, he says he’ll probably stay away from the company’s management arm. “I don’t want to be a manager. I’ll recommend them to acts, but I’d recommend Irving Azoff to acts still. Because I think he’s the best manager in the world.”

“John and I have worked together for close to 20 years. and he is arguably the greatest rock A&R man of our time,” says Sanctuary Group CEO Merck Mercuriadis, to whom Kalodner will report. “His expertise and deep relationships with artists, songwriters, writers and managers, will make him an incredible resource for all of our artists and managers across the entire Sanctuary group of companies.”

Kalodner will take his trademark (Continued on page 12)
Nappy Roots Promote New Set With Increased Visibility

By Rashawn Hall

New York—Nappy Roots couldn't have picked a more appropriate lead single than "Roun' the Globe" to introduce their Atlantic sophomore set, "Wooden Leather."

The success of the act's 2002 debut, "Watermelon, Chicken & Gritz," certainly took the sextet of R. Prophet, Big V, Skinny DeVille, Scales, Ron Clutch and B. Stille on a journey around the world. The group was even one of the few hip-hop acts to travel with the USO to Iraq. Not bad for a troupe of boys from Kentucky.

"It was eye-opening to see the type of things [the soldiers] have to go through," Scales says. "It can get up to 130 degrees, and electricity and running water are only available in a few places. When we went to Baghdad, the troops were staying in a hangar at the Saddam Hussein International Airport. Sleeping on the floor—and their main concern was seeing us perform. It was a big morale booster for them, and that meant a lot to me."

R. Prophet adds, "It was a spiritual thing. I remember sitting out by the pool with the sun beaming next to the ocean. It was like charging my battery. One of the pilots told us if we looked closely we could see Egypt. It was mind-blowing."

Ironically, the group's trip overseas tied directly into the release of "Roun' the Globe."

"To be sensitive to what's going on over there, we didn't set out to use it as a marketing situation," Atlantic VP of urban marketing James Lopez says. "The group had the opportunity to do something that would change their lives forever. When we got the invitation, we presented it to the group and they went for it. They actually departed for the Middle East the day we shipped the single 'Roun' the Globe.'"

Footage from the trip was incorporated into the videoclip for the track.

(Continued on page 22)
GMWA Confab Still Strong

With a majority of gospel's major labels opting out of the costly lunchons and showcases that had for years become a fixture at the annual meeting of the Gospel Music Workshop of America—and with some big-name stars noticeably absent—there was some question as to the convention's relevance in a changing industry.

The 15,000-plus attendees who turned out Aug. 9-16 in Tampa, Fla., for the GMWA's 26th annual session provided the answer—the gathering is still relevant. Some suggested that with so many new avenues of exposure, it was not as necessary to have an artist perform there. But attendance was high at the week-long confab, swelling to 1,800 alone at its National Mass Choir session, where a live album to be released by Gospel Cen-

tric was recorded.

"Just having all of the gospel an-
nouncers and programmers in one room made it for us the best place to showcase," AIR Records national promotions director Kenny Taylor says. "Last year, we were preparing to release Maurette Brown-Clark and after the event, radio jumped on the record—though the costs have gone up to where we could not have done it alone."

Gospel Annunci-
nators Guild chairman Al Hobbs cites escalating costs and shrinking budgets for declining label participation.

"That's about to change," Hobbs says, "as showcases will be more target-specific to our broadcast mem-

bers in order to reduce the cost."

An emphasis is also being put on attracting corporate partners.

Some of the week's biggest crowds were registered at the con-

faba's youth division—an indication of yet another conference trend: the increasing attendance of young peo-

ple. Highlights included performances from John P. Kee and CeCe Winans as well as the salute to such gospel pioneers as Albertina Walker, the William Brothers and the Five Blind Boys.

Despite the absence of some key heavy-hitters—the result of scheduling conflicts—most consid-
er the GMWA conference a key destination stop.

Hobbs says, "You cannot ignore the fact that this is where the indus-

ty gathers. [There are] 1,500-2,000 choir directors [who] come here each year, and if you can get them singing your music, you will see a difference."

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"The project finds Becker at an

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permed a new book. She also left Sparrow, the only label she has ever been on, to create an independent album free of com-

mercial expectations.

The result is an 11-track collection that includes five new tunes as well

as earthy, acoustic versions of six

of her best-loved songs, including

"Say the Name" and "Clay and Water."

Becker signed a deal with Hess to

Him Music's Cross Driven Records to

market and distribute the record.

"Sparrow has been an incredible

company to work with, and they really

empowered me to be able to do what

I'm doing now," she says. "I had an

incredible ride. I enjoyed it but just
didn't want to continue in that way."

As Becker moves forward, she looks to
do more than follow the usual

artist cycle of recording, releasing and
touring in support of an album.

"I love to encourage people, and I

love to empower people," Becker

says. "I realized I had been short-sell-

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She was inspired to write the as-yet-untitled book after attending a retreat. "It completely focused my

life and helped me rearrange my pri-

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Becker says that after that refocus-
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Becker continues to tour but is try-
ning to limit her road schedule so she can explore other options, including
producing some world music artists.

As for her next project, "I'm going to be working on the first in a series of records based on the book of Psalms," Becker says. "It has rage, jealousy, celebration—all the human-

ity is there. It's interesting to see how the principles dealt with all that stuff that we all deal with, and that's kind of the commentary I'll be writing."

Becker Takes Indie Route

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Dealing With Hard Times

Majors, Indies Find New Ways To Boost Acts’ Success

BY STEVE SMITH

Everywhere you look, the story is the same: Classical music is on the ropes, whether in concert halls or record stores.

Across the country, symphony orchestras and arts presenters are struggling to make ends meet—to varying degrees of success.

But the fall release schedules of classical recording labels tell another story. Labels large and small are finding new ways to deal with hard times, by making fundamental changes in the kinds of artists and repertoire they record or by developing new strategies for marketing and promoting the music.

Universal Classics—home to the venerable Deutsche Grammophon, Decca and Philips imprints—boasts a deep catalog of legendary recordings by some of the greatest artists. Nevertheless, this fall Deutsche Grammophon will roll out new recordings by an impressive lineup of recent signings, including violinist Hilary Hahn, soprano Anna Netrebko, pianist Helene Grimaud and conductor Esa-Pekka Salonen, all of whom perform music from the standard repertoire.

Another new addition to the roster, pianist Lang Lang, recently made his label debut with a recording of concertos by Tchaikovsky and Mendelssohn. It was issued in June to capitalize on a pair of high-profile TV appearances but will continue to be a priority into the fall.

“There are troubles in the marketplace, but there will always be room for someone who has talent and personality and who is willing to make a commitment to their fans and do what needs to be done today, which is perhaps more complicated than it has been in the past,” says Chris Roberts, worldwide chairman of Universal Classics and Deutsche Grammophon president.

“These new signings reflect all of what’s healthy about the business, as well as a new era of media-savvy artists who can get outside of the traditional audience and make a connection with a wider spectrum of people,” he continues.

Though this new crop of artists finds itself in direct competition with the recordings of past legends, Roberts places great faith in its ability to reach beyond a core clas-

(Continued on page 17)

Bringing Music Into Classrooms

BY STEVE SMITH

Many explanations have been offered for the dire straits affecting the contemporary classical music industry. But one stands out as the most critical: the deep cuts in public schools’ music education programs.

Without meaningful exposure to classical music, children can hardly be expected to embrace such a serious, often demanding art. As a result, they may grow into adults who feel no connection to the music—and therefore have no compelling reason to attend concerts or purchase recordings.

Rather than simply bemoaning the situation, several individuals and companies have embarked on a campaign to win young hearts and minds on behalf of classical music by offering educational tools for children of all ages and developmental stages. Some have begun to direct their efforts toward empowering adult listeners, as well.

The Sibelius Group, a leader in music notation technology (sibelius .com), recently expanded its educational software suite with the June introduction of Sibelius Instruments, an encyclopedic guide to orchestral and band instruments on CD-ROM. Sibelius was founded in the U.K. in 1993 by twin brothers Ben and Jonathan Finn, who combined their talents for music composition and computer programming. Today the company has offices in the U.K. and U.S. and reports it has customers in 100 countries.

Earlier this year, Sibelius launched Sibelius Starclass, a comprehensive software program designed to aid elementary-school teachers in teaching music, with more than 180 interactive lesson plans.

“I really believe that what we’re doing, to enable creativity and improve the study of music, is going to be of major importance in building the talent base for the music industry of the future,” Sibelius CEO Jeremy Silver says.

Canadian musician/educator Susan Hammond has been at the forefront of classical music educa-

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Hard Times
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sical audience through a combination of talent and personality.

ON THE HORIZON
Meanwhile, Deutsche Grammophon expands its horizons this fall with the release of “North,” a jazz-oriented disc by singer/songwriter Elvis Costello, as well as with the launch of Edge, a new imprint that will feature more jazz- and world music–oriented releases.

“There’s so much good music out there, but I didn’t want to do the kind of crossover that Decca does,” Roberts says, referring to that label’s emphasis on such popular artists as Andrea Bocelli, Bond and Russell Watson. “We wanted to move the label forward in certain areas of repertoire that wouldn’t contradict its general aesthetic.”

Sony Classical president Peter Gelb has long held that the industry’s constant recycling of the standard repertoire is at the heart of its problem.

“It’s not reasonable to expect consumers to continue to buy additional recordings of the same repertoire,” he explains.

“But hopefully, in the creative process that goes on between artists and record companies, it is possible to create new recordings and new music that have genuine artistic resonance and a reason to exist beyond purely commercial aspects.”

Gelb holds up the label’s recently issued “Duetto,” a crossover-oriented recording by rising young operatic tenors Marcelo Alvarez and Salvatore Licitra, as a prime example of a project that can enable classical musicians to reach a widespread audience without compromise (Billboard, June 28). Although it was issued in the U.S. in June to capitalize on a PBS broadcast and a performance in New York’s Central Park (attended by an estimated 50,000 people), “Duetto” will be a key fall release throughout most of the world.

“The world of opera, these are two of the most acclaimed young singers out there,” Gelb says. “But the fact of the matter is that opera stars today have less of a public foothold than they did 10, 20 or 30 years ago, and it becomes harder with every passing year to maintain that foothold. So it is doing a service to classical music, to audiences and certainly to ourselves as a record company, to find vehicles and projects that can put classical musicians in front of a larger public.

“Along the same lines, Sony’s major fall priorities include cellist Yo-Yo Ma’s recently issued Latin-crossover disc, “Obrigado Brazil,” as well as a still-untilted disc of popular melodies and arias performed by violinist Joshua Bell.

“Still, the core repertoire has its place, such as in upcoming Sony offerings by pianists Murray Perahia and Arcady Volodos.

INDIE SUCCESS
Some independent labels are also beginning to find success by drawing upon the example set by the majors.

Steve Weinhoff, senior label manager for Koch Entertainment, says that cellist Maya Beiser’s “World to Come,” an in-house label Koch International Classics, will be a major fall priority. The disc features a lively mix of contemporary compositions by David Lang, Osvaldo Golijov, Arvo Pärt and John Taverner.

“Maya is touring to promote the record, which is novel in the independent world,” Weinhoff says. “She takes great interest in her records; she’s involved in recording, mixing, editing, marketing— the whole bit.”

The label’s aggressive publicity campaign includes using a publicist with experience in promoting pop music, another sign of faith that an artist can break through to a larger audience with the proper strategy.

On the other hand, Michael Davis, founder of audiophile piano specialist label Ivory Classics, feels that the emphasis on high-priced marketing and strategizing is the very thing that has been most detrimental to classical music.

Davis news instead to a more fundamentalist approach: Record great artists in the repertoire of their choosing.

In October, Ivory Classics will issue a new recording by Earl Wild, featuring repertoire that the 88-year-old keyboard legend has never previously recorded, including music by Beethoven, Marcello and Balakirev. Currently self-distributed after short stints with Allegro

Classrooms
Continued from page 15

designed not only for music specialists but for everyday classroom teachers. The materials expand beyond the music and the composer’s biography to touch on topics from literature, social studies, history and the visual arts.

Each guide also calls for the children’s participation. Such activities as singing, playing instruments, dancing, drawing and writing poetry are used to deepen a child’s appreciation for the music and the composer’s story.

BEETHOVEN ON DVD
The newest addition to the Classical Kids product line, issued in March, is a DVD version of the popular “Beethoven Lives Upstairs” program, ideal for an age in which children are ever more visually oriented, computer-savvy and enamored of videogames. In addition to the Emmy Award-winning live-action film version of the tale, the disc includes several interactive features and games, some of which were derived from a previous CD-ROM incarnation.

Most important to Hammond, the DVD teaches children to read music. “I’ve taught tons of kids how to read music, and it’s not hard,” Hammond insists. “And it’s extremely important that they do so, even instead of the way we usually present classical music with them strapped to their seats. They want to feel it’s something that they could do. And they can.”

Like Hammond, Naxos Records president Klaus Heymann also entered the field of educational products out of enlightened self-interest.

“It started over dinner around four years ago,” he recalls. “We were talking around luncheon the decline in concert attendance and the aging of our audiences,” he recalls. “And I said, ‘Well, let’s do something about it.’ I realized that the only way to build an audience for the future is to educate new audiences but without being overbearing and forcing things down their throats. I mean, I can’t read music or play an instrument, but I would still like to know what’s going on in the music that I’m listening to.”

Heymann’s ongoing foray into musical appreciation is a sophisticated line of audio books on CD, written and narrated by British author/broadcaster/educator Jere- my Siepmann. The Life and Works series presents the life and works of a major composer to two to four discs, illustrated with copious musical examples. (The company also distributes the Classical Kids line in the U.S.)

“Classics Explained” and “Opera Explained” (the latter written by Thomson Smillie) focus on a single musical work in-depth, presented in a refreshingly jargon-free manner.

Naxos issues four new sets from each series per year.

INSTRUMENTAL ROLE
The most impressive issue to date, however, is the seven-CD boxed set “The Instruments of the Orchestra,” which introduces each instrument, describes its role within the orchestra and illustrates the various effects that each can create.

While it is intended for sophisticated high-schoolers, college students and adults who want to learn about the genre, the set is so comprehensive and logically arranged that even knowledgeable music lovers might find it valuable. Here and in his other series, Siepmann’s warm, patrician tone conveys a sense of seriousness without stuffiness or condescension.

That impressive product is only the tip of the iceberg for Heymann. When he established Naxos’ U.S. headquarters in Nashville, as a goodwill gesture he offered to donate 70,000 CDs to be given to the parents of newborn babies. The CD he compiled for that program, “Listen, Learn and Grow,” has since become a Naxos franchise in its own right.

 Aimed at the parents of infants and toddlers, the discs feature short, upbeat popular classics, accompanied by a colorful activity booklet designed by children’s book producers Williamson’s Little Hands.

Naxos will soon take on an active role in music education at a higher level. “The problem faced by many professors and universities, if there’s only a copy of a CD in the school music library and they want to put together a listening program for the students, is that it’s often very difficult to get all of the CDs together,” he says.

To solve that, Naxos has developed the Naxos Music Library, which will deliver its entire catalog on a single hard disc, searchable with a special search engine, he says. Teachers will be able to listen to the Naxos catalog on its Web site, then go to the hard disc and set up a listening program for their students on their university server. Students can listen to the program whenever they choose. The management in this type of the system at last year’s National Music Librarians Conference, then took suggestions and requests into account to develop the final product.

“That’s ready to be rolled out now. We’re handing out trial subscriptions so that people can try it out on the service before we start shipping the hard discs.”
Here is a selective monthly-to-month guide of upcoming classical music releases. Specific release dates are noted at press time.

**SEPTEMBER**

BLACK BOX
Susan Chilcott & Iain Burnside, “Voices, Vol. 3/ The Gift to Be Free: Songs of Aaron Copland” (Sept. 23)

BMG CLASSICS
Jussi Bjorling, “Rediscovered” (Sept. 9)

CANYON CLASSICS/ARTEMIS
Gil Shaham, “The Faure Album” (Sept. 23)

CHANDOS
Richard Hickox/London Symphony Orchestra, “Vaughan Williams Symphonies Nos. 6 & 8” (Sept. 23)

COLLEGIUM
John Rutter, “Mass of the Children”

DECCA
Cecilia Bartoli, “The Salieri Album” (Sept. 30)
Bond, “Remixed” (Sept. 16)
Rene Fleming, “By Request” (Sept. 16)
Luciano Pavarotti, “Te Adoro” (Sept. 16)

DEUTSCHE GRAMMOPHON
Elvis Costello, “North” (Sept. 23)
Hilary Hahn, “Bach Violin Concertos” (Sept. 9)
Gilbert Kaplan/Vienna Philharmonic, “Mahler Symphony No. 2” (Sept. 9)
Anna Netrebko, “The Opera” (Sept. 9)

DORIAN
Baltimore Consort, “Aedew Dunedee: Early Music of Scotland”
Piffaro & the Concord Ensemble, “Triumph d’Amore e Della Morte”
Red Priest, “Vivaldi: The Four Seasons”

ECM NEW SERIES
Hilliard Ensemble, “‘Hartke: Tituli’”

**OCTOBER**

ASV
Caspur Richter/Bruckner Orchestra Linz, “Kornfeld: Der Sturm”

BRIDGE
Sir William Walton, “Walton Conducts Walton”

BLACK BOX
Matthew Barley, “The Silver Swan”

BMG CLASSICS
Ensemble Modern, “Music of Steve Reich”
Nikolaus Harmoncourt/Vienna Philharmonic, “Bruckner Symphony No. 9”
Nikolaus Harmoncourt/Vienna Philharmonic, “Smetana: Ma Vlast”

CANTALOUP
Ethel, “Ethel”

DENON
André Rieu, “Live From Dublin”

DEUTSCHE GRAMMOPHON
Magdalena Kozena, “French Arias” (Oct. 14)
Anne-Sophie Mutter, “Andre Previn Violin Concerto” (Oct. 14)

DORIAN
Les Violons du Roy, “A Celebration”

**NOVEMBER**

AVS
Caspur Richter/Bruckner Orchestra Linz, “Kornfeld: Der Sturm”

BRIDGE
Sir William Walton, “Walton Conducts Walton”

ASV
Felicity Lott & Graham Johnson, “Straw’s Songs”

BUDGE
Cygnus Ensemble, “Music of Milton Babbitt”
Gregory Fulkerson, “Stephen Jaffe: Violin Concertos”

DORIAN
Chuckerbatty Ocarina Ensemble, “The Classic Ocarina”

**DECEMBER**

ANNA NETREBKO, “Opera Hilary Hahn, Elvis Costello, DEUTSCHE RENEE DECCA CHANDOS BMG Gil Shaham, “The Faure Album” (Sept. 23)

**NEW WORLD**

Various artists, “Music From the ONCE Festival 1961-1965”

**EMCM NEW SERIES**

Leonidas Kavalos, “Music of Ravel and Enescu”
John Potter, “Care Charming Sleep”

**REFERENCE RECORDINGS**

Gil Shaham, “Nessun Dorma”
Erich Kunzel/Cincinnati Pops, “Bruckner Symphony No. 9”

**TELDEC CLASSICS**

Pavel Jarov/Cincinnati Symphony, “Prokofiev: Romeo and Juliet Suites”

**WARNER CLASSICS**

Chantecler, “Evening Prayer: Purcell Anthems and Sacred Songs” (Oct. 7)

**HYPERION**

Graham Johnson, “Robert Schumann Songs, Vol. 8”
Angela Hewitt, “Bach: English Suites”

**KOC INTERNATIONAL CLASSICS**

Maya Beiser, “World to Come”

**MUSIC RELEASES**

The Russian Seasons”, (Sept. 9)

**THE RIGHTS GUIDE**

The Pearl of the Nile: A Celebration of the 150th Anniversary of the Suez Canal” (Sept. 23)

**THE WALTZ OF THE BIRDS**

Various artists, “Gramophone Award Winners” (A 14-disc limited-edition series) (Continued on page 20)
A Legendary Past.

A Commitment To The Future.

Now in our second century of producing Great Classical Recordings.

BMG Classics

www.bmgclassics.com
Groban Is Crossover Chart Darling

These chart recaps are year-to-date beginning with the issue dated Dec. 7, 2002—the start of the 2003 chart year—through the Aug. 9 issue. The recaps are based on point-of-sale data as compiled by Nielsen SoundScan. Titles receive credit for unit sales for each week they appear on the pertinent chart. Although the classical charts appear bi-weekly in Billboard, they are compiled weekly and are available through billboard.com, the Billboard Information Network and Nielsen SoundScan. The recap rankings include sales during the unpublished weeks.

Compiled by Anthony Colombo with assistance from classical charts manager Ricardo Companioni.

### Top Classical Crossover Artists

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### Top Classical Crossover Labels

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### Top Classical Crossover Titles

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<td>SILK ROAD JOURNEYS: WHEN STRANGERS MEET—Yo-Yo Ma &amp; The Silk Road Ensemble—Sony Classical/Sony Music</td>
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### Releases

#### KOCH INTERNATIONAL CLASSICS
- Sara Davis Buechner, “Rudolph Friml Works for Piano”
- Milken Archive/NAXOS

#### NAXOS
- David Lloyd-Jones/Royal Scottish National Orchestra, “Bax Symphony No. 7”
- James Judd/New Zealand Symphony, “Bernstein: Jeremiah Symphony”
- ONDINE
- Mikko Franck/Oulu Philharmonic, “Rautavaara: The House of the Sun”
- Soile Isokoski, “Sacred Finnish Songs”
- Leif Segerstam/Helsinki Philharmonic, “Sibelius Symphonies 2 & 6”

#### NEW WORLD
- Paragon Ragtime Orchestra, “Black Manhattan” Various artists, “Music of Margaret Brouwer”

#### REFERENCE RECORDINGS
- Stanislaw Skrowaczewski, “Concerto Nicolo; Concerto for Orchestra”

#### TELARC
- Leon Botstein/London Symphony Orchestra, “Liszt: Dante Symphony”

#### VANGUARD CLASSICS/ARTEMIS
- Michael Hersch, untitled (First disc by award-winning young composer)

#### VIRGIN CLASSICS
- William Christie, “Campra: Grands Motets”

#### WARNER CLASSICS
- Nikolai Lugansky, “Rachmaninoff Piano Concertos Nos. 1 & 3” (Nov. 4)

#### DECEMBER
- HÄNSSLER CLASSIC
- Neville Marriner/Academy of St. Martin in the Fields, “Bruch Symphony No. 1 & Violin Concerto No. 1”

#### HARMONIA MUZNI
- Victor Pablo/Tenerife Symphony Orchestra, “Villa-Lobos Symphony No. 10”

#### HYPERTHERMIA
- Stephen Coombs, “Pierre: Complete Works for Piano and Orchestra”
- Vernon Handley/Royal Philharmonic, “Bantock: Song of Songs”

#### JUKEBOX CLASSIC
- Robert King/ King’s Consort, “Mozart: Sacred Mozart, Vol. 1”

#### RHYTHM MUSIC
- Various artists, “Music of Margaret Brouwer”
Virgin Classics celebrates fifteen years of innovative and award-winning recordings, and is proud to be associated with some of the finest young artists making music today.

www.virginclassics.com
www.angelrecords.com
Instead of unplugging during his recent, long-awaited month off, Branford Marsalis kicked into gear with his quartet to work on a new project with a tight deadline: "Romare Bearden Revealed," a jazz reflection on the renowned visual artist. Bearden's works will be exhibited in a major retrospective at the National Gallery of Art in Washington, D.C., beginning Sept. 14. The CD will be released Sept. 9 by Marsalis' label, Marsalis Music, distributed by Rounder.

The stylistically diverse album features Marsalis' band (pianist Joey Calderazzo, bassist Eric Revis, drummer Jeff "Tain" Watts) and such guests as Wynton Marsalis, the Marsalis Family Band, Harry Connick Jr. and guitarist Doug Wamble. They perform traditional tunes linked to Bearden (1911-1988), whose artwork was inspired by jazz musicians like Duke Ellington ("I'm Slappin' Seventeenth Avenue With the Sole of My Shoe") and James P. Johnson ("Carolina Shout"). They also cover originals (including Branford's swingin' and struttin' "5'S Paris Blue") and a song Bearden composed, "Scabreeze.

"I met Romare when I was 26," Branford recalls. "I was gregarious and a chatterbox, and he was the complete opposite: very quiet and thoughtful." After Bearden painted the cover of Wynton's 1986 album "J-Mood," Branford began paying more attention to the artist's oeuvre. "He loved jazz, which was especially evident in his collages. He improvised, taking disparate elements and making them into something cohesive."

For the project, Branford studied Bearden's paintings and hand-picked tunes that fit the spirit, including the slowed-down but still-swinging "J-Mood" and the gnom of the bunch, Watts' "Laughin' and Talkin" (With Figg). "As for the latter," Branford says, "that's the jewel of the CD, as I was studying Romare's paintings. I kept hearing Tain's tune. It has the same exuberance of Bearden's work."

**CONVERGENCE:** Nat "King" Cole and Dinah Washington did it. So did George Benson and Louis Armstrong. "It was the ultimate of cool working with him."

Released last month, the CD features such guests as vocalists Karrin Allyson and Brian McKnight. Manilow joins Schurr for the gorgeous duet "Anytime."

Also released in August on Concord Jazz: another jazz-and-beyond disc, "Y'all Just Don't Know" by Dupp Theory, led by pianist Andy Milne. He fuels his avant-leaning improvisation with hip-hop and what he calls "bar talk." The key guest is folk-rocker Bruce Cockburn, who performs on three dynamic tunes that he co-wrote. (Milne returned the favor by jazzing up Cockburn's latest, "You've Never Seen Everything," on Rounder.) Meanwhile, Concord Jazz has tipped the crossover ante with its recent signing of Ray Charles, the epitome of the jazz-pop connect.

**Jazz Notes.**

_Dan Ouellette_  
@billboard.com

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**Jazz Notes.**

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Nappy Roots

_Nappy Roots_ Continued from page 13

They’re in the process of putting together their next DVD, so we asked video director Lenay Yass to travel with them to the Middle East to document the trip," Lopez says. "They shot the video for the single the week before they left, but during the editing process we decided to stick in some of the USO footage because it’s both timely and topical.

"They’ve actually heard from a couple of soldiers who saw them out there who are now back home," he adds. "They were on ‘The Steve Harvey Show’ in Los Angeles on KKBV, and one of the guys called. They’re going to always run into people who saw them over there. It’s like being a lot earlier that gave us a chance to show another side of what the Nappy Roots movement is about."

Released Aug. 26, “Wooden Leather” aims to build on the group’s success while remaining true to the formula that helped sell more than 1.2 million copies of its debut, according to Nielsen SoundScan.

"We like to build on every piece of work we make," Scales says. “We always want [to] be better, so this album shows a lot of growth.”

One of the secrets to Nappy Roots’ success has been touring. The group toured for a year-and-a-half in support of the first album. Atlantic plans to follow that same formula this time around.

"Management and the label are committed to keeping the guys on the road," Lopez says. “They’re in the process of routing an extensive tour for the fall that will hit a lot of traditional core markets but also focus a little bit more on breaking them a lot earlier on the West Coast and in the Northeast.”

Atlantic has also concentrated on the group’s visibility on TV. Nappy Roots have already appeared on MTV’s ‘MTVU,’ Fuse’s ‘VMX,’ ‘The Tonight Show With Jay Leno’ and WB’s ‘Pepsi Smash.’ Upcoming appearances are planned for ‘Showtime at the Apollo,’ FX’s ‘The Orlando Jones Show’ and BET’s ‘Rap City’ and ‘106 & Park.’

"Following the platinum-plus success of ‘Watermelon, Chicken & Gritz,’ Atlantic has guarded hopes for the performance of the new set.

"The group has their goals and I have in my head what I’d like to see it do, but given current market factors, it’s hard to say," Lopez admits. “It really is scary out there in regards to follow-up albums. Even superstar artists who have long careers have come out with some good product in the last year, and the numbers didn’t match the expectations. For me, if we do twice as many albums as we did last time, I’m happy.

"The pressure is on all of us to do well," he adds. “We definitely had one of the artist-development stories of the year last year, and we just want to continue that.”

With sights set high, Nappy Roots believe that their music is the kind that will last, hence the new album’s title: "Wooden Leather" resembles a lot of things that you come across in America culture," skinny DeVille says. The ‘wood’ is the structure. You can look at leather as success. If you take care of them last, they will last forever—they both represent quality.

“Those are things that we have been accustomed to for generations and generations. It’s almost like ‘Watermelon, Chicken & Gritz’ but not quite,” he adds. “It shows the growth and development of Nappy Roots in making classic material that will last a lifetime for you and your sons and daughters.”
Jams, SMG Team For Co-Promotion Venture

BY SUSANNE AULT

LOS ANGELES—Looking to score more A-list events, venue-management group SMG and Chicago-based Jam Productions have teamed for a broad concert promotion co-venture. Dubbed Jam/SMG, the partnership’s first major splash will be its presentation of 13 dates on the upcoming Vince Gill and Amy Grant holiday outing, called Vince and Amy’s Simple Christmas tour. The 19-date arena trek runs from Dec. 1 at the Jacksonville Arena in Jacksonville, Fla., to Dec. 22 at the Van Andel Arena in Grand Rapids, Mich. Tickets will be $24.50-$50 apiece. It is booked by the William Morris Agency.

While SMG quietly entered its pact with Jam early last year—co-promoting a few Dixie Chicks and Dave Matthews Band shows together—SMG is carving out its largest monetary stake yet with the Gill/Grant tour.

“This is the most extensive manifestation of the relationship,” says Mike Evans, SMG senior VP of entertainment. He continues, “We wanted to take more control over our bookings and content. The competition for quality holiday shows is intense. You can sit back and hope the artist finds your building, or you can be aggressive and secure those dates by [being] financially involved.”

Evans says SMG identified Jam as the best partner because of their past promotion collaborations, and because the two companies have few conflicting interests.

“They are one of the few promoters out there that doesn’t have a lot of real sources,” Evans says. Such promoters as AEG-owned Concerts West, Clear Channel Entertainment and House of Blues Concerts all have substantial venue holdings.

For Jam, the union offers an opportunity to pump up its strength in the concert world. Sharing risk with another company should improve its ability to work with blue-chip but often pricey acts, co-president Amy Grant says.

“We’re the largest independent promoter, but we found ourselves shut out from people who would sell a tour to other organizations [with more resources]. We want to be in the ballpark in today’s marketplace,” Grant says. “We want to get more shows to survive in this market. We’re in a more powerful stance joining forces than by being an individual force.”

Neither side would disclose terms of the deal, but essentially, Jam and SMG are sharing equally in promotion costs and show revenue for the Gill/Grant dates, as well as any future ones.

Overall, the Jam/SMG alliance will remain flexible. For example, SMG may just rent its buildings, as it is doing on the Gill/Grant dates. Local promoters will work these shows instead of Jam/SMG. Also, of the concerts will be at non-venue venues.

SMG operates 156 venues—housing 1.5 million seats total—consisting of arenas, sheds and theaters in primary and secondary markets.

“If other buildings have a history with Vince and Amy, we’ll step aside,” Evans says. “It was never the intent to force the whole tour into SMG buildings. We submitted 25 SMG buildings to William Morris as possibilities. We didn’t want to put pressures on William Morris. We wanted to do what’s best for Vince and Amy.”

After the initial co-promoters between Jam and SMG went well, the companies decided to form the alliance.

“It is a joint venture continuing forward,” Evans says. “We’re trying to [build a Jam/SMG] brand.”

Grant adds, “Since last year, we have been under a business agreement. We’ll explore lots of possibilities—explore [co-promotions] on partial tours, concerts, family shows, full arenas, cut-down arenas and theaters. The whole spectrum. Whatever financially makes sense.”

Early reception to the Jam/SMG initiative seems positive.

Gill’s manager, Terry Elam at Fitzgerald/Hartley, admits he would have pushed for the road trip to go into other buildings if SMG had not stepped up to co-promote. Elam says that SMG’s interest in coming to the table “made a huge difference. It probably would have routed differently if Mike [Evans] had not made this offer.”

Co-promotion boosts a tour’s profit potential, Elam believes, because “everyone has a vested interest in the project. They are not just leasing the building for a fee. The success of the event is in their hands.”

More Christmas shows are out in the market than in years past, which increases the rivalry for audience dollars, Elam says. That makes a building’s involvement in promotion important to attracting crowds.

Gill/Grant is SMG’s most comprehensive co-promotion yet because of the stars’ statuses and the inherent attractiveness of a Christmas show. “It’s a family show—it’s the kind of event that you want in the building,” Evans says.

Regardless of the financial results of the Gill/Grant outing, SMG is sticking with Jam and its long-term co-promotion strategy.

“The partnership is an interesting business. We have winners and losers, and we understand the business is cyclical,” Evans says. “But this is not something that we just decided yesterday. Mindful of Jam/SMG’s big debut with Gill/Grant, Elam says the approximate $40,000 per-show production costs are far from sky high, calling them “right in the middle.”

He adds, “Because we’re all partners, if we win, we win. And if we lose, we’ll share the loss so it’s not so severe. We’re hedging our bets, so to speak.”

Jam, SMG Team For Co-Promotion Venture

Outlaws Plan Jennings Tribute In Texas

BY RAY WADDELL

The Red River Tribute, set for Sept. 19-20 at Saengertheater in New Braun- fels, Texas, will feature like-minded musicians honoring legendary outlaw Waylon Jennings as best they know how by playing music their way.

And, unlike two recently released multi-artist albums paying homage to the late Jennings, the Red River players seem more toward acts of a rebellious bent that best make their statement from the stage.

“At first we wanted to do a studio record, but most all of the bands we had in mind work 200-plus dates a year, so it would be nearly impossible to get all of them in the studio,” says Cody Canada, frontman for Cross Canadian Ragweed. Canada’s wife/manager, Shannon, is spearheading the Red River Tribute.

Most of the acts are on the hill, except for country hitmaker Lee Ann Womack, inhabit that murky country/rock no man’s land where Jennings stalked his claim.

Among those booked for the occasion are Cross Canadian Ragweed; Billy Joe Shaver; Jason Boland & the Stragglers; Gooder Grae; Travis Linville; Ray Wylie Hubbard; the Mike McClure Band; 1,100 Springs; Donny LaForte; Randy Rogers; Wade Bowen; and Mickey & the Motor Cars.

“Just about every person we called jumped right on it,” Canada says. He adds that the tribute was put together with the full blessing of Jennings’ widow, Jessi Colter, and son Shooter Jennings. Both of them will also perform.

For Shavers, playing a tribute is a chance to put together “a full blessing of Jennings’ songs,” says Shaver. “Waylon didn’t stock his neck out and recorded my songs, I probably wouldn’t even be on the map.”

Putting the event together has involved lots of paperwork and dealing with lots of record labels, getting permission,” Shannon Canada admits. “XM Radio wants to broadcast it, so that’s a whole ‘nother set of paperwork. But I imagine most artists will sign off on it.”

Shannon says most acts will play 45-minute sets, including their own material plus a Jennings song, while Colter and Shooter Jennings will perform a set of the elder Jennings’ material.

Doors open both days at 9 a.m. Music will run from 11 a.m. until midnight on Aug. 19. On Aug. 20, the bands play from 11 a.m. until 1 a.m. No outside promoter has been brought in to work the event. “It’s just us, word-of-mouth and [our] Web site,” Cody Canada says. As for production costs, “Ragweed will foot the bill. If we don’t get our money back, well, it’s for a good cause.”

Cross Canadian Ragweed is signed to Universal South Records, but a live double-CD recording from the tribute will be released in time for Christmas on the band’s own Underground Sound label.
Until now, we have viewed Dion’s Vegas engagement as an event rather than a tour, so we did not run it in our weekly Boxscore chart. From now on, though, Dion’s numbers from the Colosseum will be featured in Boxscore.

In short, because the show is ticketed, held at a venue and promoted like a concert, it must be a concert. That will no doubt please promoter Concert West, where co-president John Meglen has long maintained that the only difference between Dion’s Vegas engagement and a regular concert is that the people travel instead of the artist.

Whichever way one looks at it, Dion is destined to be one of the top attractions of the year. From March 25 through Aug. 24, she grossed almost $44 million from 89 sellouts that drew 327,088 fans.

WILL HEADS ROLL? Outspoken rocker Ted Nugent filed a civil complaint Aug. 21 in Grand Rapids (Mich.) Federal Court regarding the cancellation of his June 30 appearance at the Summer Celebration in Muskegon, Mich. His performance at the fest was nixed following the alleged derogatory racial slurs. Nugent made during a May 5 radio interview with heritage rock KRFX Denver. Defendants include the City of Muskegon, Mayor Stephen Warming and city manager Bryan Mazade, fest president Joe Austin and promoter Meridian Entertainment. The suit seeks a jury trial and unspecified compensatory and punitive damages.

"It’s not in [Nugent’s] view to make amends, and now we’re both going our own way. We’re pursuing a new name-in-title sponsorship. Story says the new sponsor could be local, regional or national. "There are some prospects on the horizon," she says.

Given the number of venues already bearing their names and the confusion it can cause, here’s hoping Tweetzer and Verizon Wireless aren’t among them.

TOURS AND SUCH: "Whisperin’" Bill Anderson will host the 25th anniversary Georgia Music Hall of Fame show Sept. 13 in Atlanta, before heading to Canada for the Traditionally Yours tour with Jean Shepard, George Hamilton IV, Bobby Wright, Johnny Wright and Kitty Wells. The tour will also include U.S. dates in Tacoma (Oct. 6) and Spokane, Wash. (Oct. 7).

Shelby Lynne and Steve Conn will tour this fall, starting Sept. 26 at the Boulder (Colo.) Theater. The trek ends Nov. 16 at a site to be determined.

Music touring

Boxscore includes Dion’s Vegas Gig

To paraphrase Bob Dylan, Billboard has changed its way of thinking regarding Celine Dion’s perennially sold-out performances at the Colosseum at Caesars Palace, the one-of-a-kind venue built to showcase the songstress during a three-year run.

CAN WE CALL IT STARWOOD NOW? The shed formerly known as AmSouth Amphitheatre in Antioch, Tenn., will have a new name by the time the next concert season rolls around, as AmSouth Bank announced it will not renew its title sponsorship. The facility opened as Starwood Amphitheatre, a prototype F-A-C-E shed in 1985. It became First American Bank Music Center with its first title sponsorship; AmSouth bought First American and again changed the name of the venue but the locals have always pretty much referred to it as Starwood.

Whatever the case, it’s not going to be AmSouth Amphitheatre any more. “Our deal is up at the end of this concert season,” the Heather Story, who runs the Clear Channel Entertainment-owned venue in February from Nissan Pavilion at Stone Ridge in Bristol, Va. "We’ve had a great relatio...
Will R&B Survive Hip-Hop's Reign?

BY RASHAUN HALL
and GAIL MITCHELL

This summer, the sounds of R&B and hip-hop have been at the center of American pop culture. Albums by 50 Cent, Beyoncé, Ashanti, Luther Vandross and the Isley Brothers have topped not only the Top R&B/ Hip-Hop Albums chart but also The Bill- board 200.

But despite success, industry members are split on whether R&B is battling an uphill battle against hip-hop's dominance or if the genre is holding its own.

Interviews with artists, label executives, managers, producers, songwriters and radio programmers about creative trends reveal a divergence of opinion—not surprising, when you consider the diverse community behind R&B and hip-hop.

Apart from successful albums by the Isleys, Tyrese, Vandross, Jermaine, Floetry, R. Kelly and others, there is plenty of evidence regarding R&B's struggle to maintain its foothold in the mainstream.

One member of the management group behind a top-selling R&B singer says his team has hit a roadblock while shopping a new R&B act. At several labels, they were told, "if it isn't rap or hip-hop, we aren't dealing with it."

"Hip-hop is at the top of its game, but R&B is dying," he concludes.

Jay Ox/Koch artist Jeffrey Osborne — the veteran singer/songwriter who first hit it big with LTD—agrees. "R&B is actually fading out. It's largely hip-hop and rap using our old R&B for flavor."

Songs used to have more character, according to Osborne. "With the musicians and artist feeding off each other, you can hear the magic on those old records," he says. "Today, you've got one guy with synthesizers and sequencers. You don't get the different colors. R&B will live on, but I don't know if it will ever come back full force."

On the other hand, Geo Bivins, Priority/Capitol VP of urban promotion, cites such artists as Monica, Beyoncé, Vivian Green, Heather Headley and Musiq to illustrate that R&B is still very much alive.

"Sales show that R&B fans are still out there," Bivins says. "If R&B is played on the radio and in videos and clubs, it will survive."

Soul music is the key to R&B's survival, artist Eli Davis of Special Assignment says. "Real soul music is what's next," says Davis, who manages So Def/Arista R&B newcomer Anthony Hamilton.

"Real singing is so refreshing right now, since everything from hip-hop to R&B sounds the same," Davis says.

"It's the same thing that happened when dancehall this year. It was so refreshing that people were ready to jump on it. That's going to happen to soul music."

Rico Brooks, Atlanta district manager for Peppermint Music, agrees, but he expects a slow building of momentum. "I look for the new crop of R&B/soul artists to develop through touring, word-of-mouth, press, video and in-store play."

Other observers say R&B already is on the rebound. They point to a new generation of male R&B/soul singer/songwriters that stands ready to take center stage.

In addition to Hamilton, they cite Donnie and Rell, both recently picked up by Universal/Motown; Calvin Richardson on Hollywood; Javier on Capitol; Raheem DeVaughn on Jive; and Rashad on Epic/Universal.

"I do notice a lot of R&B [singers] coming out," says Rashad, whose "Elevator Music" album debut mixes in hip-hop, "Hopefully, I can create my own lane."

Jerome Hips, who manages Musiq with Mama's Boys partner Mike McArthur, welcomes the new voices, even if it means added competition for listeners' attention.

"The more the merrier," Hips says. "It's healthy to have a lot of artists out there doing quality music. Our whole thing is to save black music; we can't do it by ourselves. We love hip-hop, but..." (Continued on page 55)

Network Shuffles Shows

UPN Loses Source Awards, Gets Essence Festival

The Source Hip-Hop Music Awards may be moving to BET from UPN (Billboard Bulletin, Aug. 22). But on Sept. 12, UPN will host the TV debut of Essence magazine's annual Essence Music Festival. The three-day event celebrates its 10th anniversary in 2004.

The two-hour show (8 p.m.-10 p.m. ET/PT) will feature highlights from the 2003 Louisiana Superdome show, staged July 3-5 in New Orleans. On tap will be performances by LL Cool J, Ashanti, Erykah Badu, Stevie Wonder, Chaka Khan and Usher.

Telecast host is Steve Harvey. At this juncture, the UPN/Essence agreement is just for this year.

In the meantime, the Source Hip-Hop Music Awards will commence Oct. 13 at the Miami Arena (see Beats & Rhymes, page 25). BET plans to broadcast the show Nov. 4 at 8 p.m. ET/PT. For a complete list of nominees, log on to billboard.com/awards.

IN OTHER NEWS: BB&R/Rapster Records is preparing a set of unreleased recordings (circa 1976-1981) by Ray Ayers. For the uninitiated, the vibraphonist's music (especially the much-sampled 1976 tune "Everybody Loves the Sunshine") has inspired artists ranging from Guru and Mary J. Blige to Eric Benét. "Virgin Ubiquity" is due in early 2004. Dur-}

ing his well-received concert in Los Angeles, R. Kelly noted that he has recorded enough material for four albums—not counting his new forthcoming hits compilation... A new Luther Vandross set, "Live at Radio City Music Hall 2003," is slated for Oct. 14 from J Records... Def Squad female teen act Nia will perform at the 25th annual Georgia Music Hall of Fame Awards Sept. 13. James Brown and TLC are among past hall honorees.

FAB FEMALES: DreamWorks' dynamic duo Floetry carried home three awards during the Ninth annual Soul Train Lady of Soul Awards. The British-born pair's cache included double wins for hit single "Say Yes" (best group, band or duo R&B/soul single: best R&B/soul or rap new artist, group, band or duo) The pair's debut album, "Poetic," earned kudos in the same category for R&B/soul album of the year. Tied at two wins apiece were Missy Elliott and newcomer Heather Headley. Elliott's "Work It" was named R&B/soul or rap song of the year and best R&B/soul or rap music video. Headley, debut's, "This Is Who I Am," was R&B/soul album of the year, solo, single "He Is" was Headley recognition as best R&B/soul or rap new artist, solo. Headley also doubled as an awards show co-host, sharing the stage with Aisha Tyler, Arsenio Hall and Tyrese.

Dorinda Clark-Cole's self-titled CD was named best gospel album. Erykah Badu's "Love of My Life (An Ode to Hip Hop)" featuring Common claimed best R&B/soul single, solo. Badu also received the Aretha Franklin Entertainer of the year award. Actress Vivica A. Fox was given the Lena Horne Award for outstanding career achievement. The Aug. 23 live telecast took place at the Pasadena (Calif.) Civic Auditorium. The awards were voted on by a panel of radio PDs, active recording artists and key retailers.
### TOP R&B/HIP-HOP ALBUMS

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### TOP R&B/HIP-HOP CATALOG ALBUMS

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D.J. X D.J. Kyper
"Truly Boots"
### Music

**Would Kool Keith Get Your Vote?**

Kool Keith, the enigmatic rapper who made a name for himself as a member of Ultramagnetic MCs, has been growing close to the growing variety of celebrities vying to replace embattled California Gov. Gray Davis.

Keith’s producing partner, Craig Melone, says, “We were seriously preparing to have Keith take a run at politics. We pulled the necessary paperwork, and [label] president Carl Caprioglio had cut the check.” Melone continues, “We guessed there would be a handful of candidates, but once we saw how it was panning out, we decided against it. It was an interlude.”

VOTE BLACK ELVIS & Dr. Doom for governor. That’s a bumper sticker people would remember.

Instead of digging up political dirt on opponents, Keith has dug into his vault and pulled out a cache of previously unreleased tracks that he has compiled as a CD, titled “The Lost Masters.” DMA’s Oglio Records released the set Aug. 26.

The album features songs that Keith says he wanted to “keep for my like some of these tracks were so ahead of their time, they sound new right now.”

No commercial single had been announced at press time but prospects include “Baby Baby” and “Girls Want You.”

VOODOO MUSIC: The 5-year-old New Orleans Voodoo Music Experience has announced its lineup for October 2003, featuring acts including The Black Keys, Talib Kweli, and Blackalicious. Organizers say more acts are expected to be added in the coming weeks.

Voodoo expands from three to four days beginning Oct. 3-5, taking place Sept. 29-31 at the New Orleans City Park. The event features three stages and more than 80 acts serving up a combined total of some 90 hours of music.

**Beats & Rhymes**

**Kanye's Unfinished Running For Congress**

odd. It is a collage of my music and a read map of my inspirations.

The album contains “as many lost tracks as I could dig up. I found them everywhere: in my suitcase, in my kitchen drawers. When I actually started looking, I was like, ‘Damn! Where has this been hiding?’

Known for his edgy, innovative style, Keith says his music has always contrasted sharply with what has dominated the hip-hop marketplace. “It just seems to work out like that,” he says. “I never tried to be an innovator, per se... Like sit down and say, ‘Hey can I be different?’

The album is scheduled for release in early fall. For more information, visit billboard.com/awards.
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### Latin Pop Airplay

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### Regional Mexican Airplay

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Consolidated from a national sample of radio play by Bestsource Broadcast Data Systems' Radio Track service. A panel of 100 stations (94 AM, 6 Top 40, 2 Mexican) monitor and report airplay on a weekly basis. The report covers a one-week period and is reported to the nearest full week. A artist who is listed for a second week, and in the same position, has received a buffer, even if every song in that group was heard exactly the same. However, any group that shows a one week move as a stacked title is noted. Records below No. 20 are removed from the chart after 22 weeks. ©2003, Billboard Publications Inc. All rights reserved.
Peaches Seeks Sexual Equality On New Disc

BY MICHAEL PAOLETTA

With only one album under her faux-leather white belt—"The Teaches of Peaches"—novel performer Peaches has given a new meaning to the phrases "women in rock" and "cock rock."

Salacious tracks like "Fuck the Pain Away" and "Set It Off" blur the line between male and female, angering some and delighting others. In her own way, Peaches is simply leveling the playing field between the sexes.

"I'm just trying to be inclusive," says the Canadian artist who now calls Berlin home. "Some people find it angry or vindictive, as if I'm against males. But that happens a lot with my music. Artists like Busta Rhymes and 50 Cent get away with so much more lyrically, without being questioned. But because I'm a woman, there's that double standard."

But she presses on. Her new album, "Fatherfucker," continues to smudge the borders between male and female sexuality—as well as electro-hued dance beats and punk-inflected rock.

Due Sept. 23 from XL Recordings/Beggars Group (one day earlier internationally), the enhanced CD is home to Joan Jett references ("I Don't Give A . . ."). collaborations with Iggy Pop ("Kick It") and fellow Canadian ex-patriot Taylor Savoy ("Stuff Me Up") and tales of equality ("Shake Yer Dix", "I U Shee").

"The term 'motherfucker' is so over." Peaches explains, referring to the album's title. "It's used every day by everybody. You would probably even call your mother a 'motherfucker'—and it would mean absolutely nothing. But 'fatherfucker' is an incredible word. It's time to put them on equal terms."

Peaches is an equal opportunist, indeed. And this pleases her label just fine.

"She started as a homegrown project with some schtick," notes Matt Harbison, VP of marketing at Beggars Group U.S. "But in the last couple of years, she has grown into an artist."

During that period, Peaches has toured the world with a diverse cross-section of acts, from Queens of the Stone Age and the White Stripes to Björk and Chicks on Speed. Thus, she has courted the rock, pop-electronic and electroclash communities. Along the way, she learned how to deal with an array of personalities.

While opening for Queens of the Stone Age, Peaches—a former elementary-school music and drama teacher ("I was known as 'Miss Nick'")—then says she learned how to deal with hecklers.

"People in the audience were yelling things like, 'Nicole is a bitch' and 'Get off the stage, gay man.' I was having fun with the fact that people were so visibly offended."

That said, Peaches is quick to point out that she does not want to offend just for the sake of offending. "For me, it's about the music. The music must first be good. Then I can offend, make people think and make them dance."

With the electroclash crowd, Peaches recalls, "it was more like, 'We love you' and 'Look at our cool haircuts.'"

Because she infuses rock music with electro beats and electro-hued dance music with rock elements, Peaches' new album will naturally be marketed to both camps. Harmon says.

Club DJs, as well as college and specialty radio, will soon receive a promo-only 12-inch single featuring album tracks, "Shake Yer Dix" and "Operate." Similarly, "Kick It" will be sent to modern rock radio, while the track's video (featuring Pop) will be delivered to MTV and other outlets.

Figuring into the promotion mix is an Internet viral campaign, which spotlights the "Peaches cursing typewriter." With this electronic tool, as users type on their keyboards, words appear from the mouth of an animated, pop-up image of the artist that sits on the computer screen, translating what the user writes into Peaches-speak.

Also available on the Internet is an MPs of album track "I Don't Give A . . ." which can be purchased at third-party UK-based sites.

Looking forward to her upcoming three-week headlining tour, which commences Oct. 1 in Washington, D.C., Peaches explains what it feels like for a girl to play live.

"People think when I'm playing live it's all about my masculinity. But it's just me giving 200%. I can't do it any other way. Joan Jett also scared people. So did Pat Benatar in her own way. And let's get one thing straight: I love Fat and Joan.

West End Offers Catalog For Sale Online

By the end of September, expect venerable dance music label West End to have its entire catalog available for digital purchase. Individual tracks—priced between 79 and 99 cents—will be sold at the label's official Web site, westendrecords.com.

West End president Kevin Hodge says the time is "more than right" to begin selling the label's music online. Indeed: The label's rich, historic catalog has been illicitly shared for years on the Internet.

Once the West End catalog is up and running, Hodge says he will approach other independent dance music labels to discuss the possibility of selling their music on the West End site.

"Dance music is being hit particularly hard," Hodge notes, referring to illegal file sharing and downloading of music. "In times like these, we really have to get serious about working together."

DMS UPDATE: The 10th annual Billboard Dance Music Summit—which takes place Sept. 22-24 at the Union Square Ballroom in New York—is gearing up to be extra-special this year.

At a time when the music industry is undergoing major changes in the way it conducts business, card-carrying members of the dance/electronic community realize the importance of coming together to discuss the road ahead.

During the three-day conference, top industry executives and experts will discuss issues ranging from the current state of the dance industry to the promotion of new acts.

For more information, contact Dance Music Summit Program Director at dmsinfo@billboardconferences.com or visit billboardconferences.com.

BY THE WAY: The second annual American Dance Music Awards—presented by DanceStar U.S. in March—will finally have their U.S. broadcast in late September. Leading U.S. cable systems (including Time Warner, Comcast and Charter) will air the one-hour awards presentation through Music Choice as part of the Music Choice Concert Series.

The show was co-hosted by Grammy Award winner Roger Sanchez and actors Juliette Lewis and Roselyn Sanchez. One of its many highlights is the dance/electronic debut of P. Diddy, who along with Kelis performed "Let's Get It II."

AURAL TIDBITS: Founded by James Murphy and Tim Goldsworthy, DFA Records is at the forefront of the feisty disco-punk sound that想想 Liquid Liquid produced by John Lydon and then remixed by Paradise Garage DJ Larry Levan. The label's fans are many, including DJs Trevor Jackson, Felix da Housecat and Tiga.

To celebrate its 20th anniversary, the Brooklyn, N.Y.-based label will issue "Compilation #1" Sept. 30. Highlights of the truly essential collection include the Rapture's "House of Jealous Lovers," the Juan Maclean's "By the Time I Get to Venus." Black Dice's "Cone Toaster" and LCD Soundsystem's " Losing My Edge."

Paul Oakenfold's sassy relob of Elvis Presley's "Rubberneckin'" arrives Sept. 9 from RCA. The remix will also appear on the Presley collection "2nd to None," due Oct. 7.

CH-CH-CHANGES: Effective immediately, Kevin Williams is no longer with Nervous Records. He departs at a time when the label is undergoing a shift in musical direction (Beat Box, Billboard, Aug. 23).

While with Nervous, Williams handled A&R and promotional duties; he also organized the label's many special events. Currently considering his next move, Williams may be reached at willke@hotmail.com.
### Club Play

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<td>I AM WHAT I AM (DANCE MIXES)</td>
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<td>DEBORAH COX</td>
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<td>DJ ICY</td>
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Tony Brown: Smiling All The Way Back

BY PHYLLIS STARK

NASHVILLE—For Tony Brown, 2003 will be remembered as a year of adversity and triumph.

On April 11, Brown, who is a senior partner in Nashville's Universal South Records and a sought-after producer, fell down some steps in Los Angeles and sustained a nearly fatal head injury.

Less than five months later, to the surprise of friends, family and his doctors, Brown is back at work. Last month he was behind the board at Starstruck Studios, where he cut five sides with new Universal South artist Amanda Wilkinson.

Prior to launching Universal South with partner Tim DuBois last year, Brown spent 17 years at MCA Nashville, the last eight as president. As a producer, he has worked with a who’s who of country music’s elite, including Reba McEntire, George Strait, Vince Gill, Wynonna and Trisha Yearwood.

Now fit and looking healthy, Brown has finished his therapy and is working on recovering his stamina and energy level. Beyond some afternoon naps, he says he’s back to normal.

“I truly believe in guardian angels,” Brown says. “I couldn’t have been in a better city, with the UCLA trauma center just down the street. While I was in the middle of nowhere, the outcome could have been completely different.”

At one point, Brown says, if surgery hadn’t been performed to relieve pressure in his skull, doctors say he probably wouldn’t have made it through the night. Part of his skull was removed and stored in his abdomen to keep it alive and healthy until it could be reattached.

“I never knew that it got that serious,” says Brown, who was in a medically induced coma for three weeks, which he remembers as three days. “They said my head was a mess when they picked me up. I really hit it hard.” He has no memory of the accident and calls that “God’s way of keeping me from having nightmares.”

He credits his recovery to his doctors; the love, support and prayers of friends and family, particularly his wife, Anastasia; and to his own will to live.

“Mentally, I really wanted to recover,” he says. “I have other things to do.”

KEEPING THE FAITH

DuBois was among those who kept the faith after the accident.

“The start of that period was very scary, because it wasn’t looking good there for a while,” he says. “But from the beginning, somehow it just always felt like he was going to be OK, and I believe that God was doing an amazing amount of positive energy from all the prayers and all the well-wishers that you could just almost feel it in the air.

“It’s been an amazingly uplifting thing to come through it and to experience all the love that exists for him,” DuBois continues. “Talking about it now, I can’t help smiling about it. It feels like God gave us one.”

DuBois says the accident is not just that he cheated death but that he made such an astonishingly fast recovery. He had been told nine months to two years, and 90 days later, he was driving a car.

For DuBois, his priorities after the accident included keeping up staff morale and keeping the business on track.

“We had one artist, Katrina Elam, that we were trying to sign before the accident, and we did go ahead and sign. We were able to get that done while Tony was still in the hospital.

“One of the neat things about Universal South is it’s not just me and Tony. There are five executives, and we run it like a partnership,” DuBois says, naming senior executives Van Fletcher, Bryan Switzer and Susan Levy as part of the inner circle.

“Yes, we missed Tony,” he says, but it was easier to have one partner temporarily out of the process at a business where “we command a healthy disrespect.”

“His therapist asked me one time if I was worried about Tony having to make decisions while he was still in therapy. I said, ‘No, you don’t understand how it works at Universal South. Nobody’s going to make a decision without four other people questioning it.’ Like any family, we were on edge and very worried about him, but as far as the business itself, obviously we might not have been 100% but we didn’t miss a lick.”

Wilkinson’s recording session was set back, but the upside was that a song they originally wanted for her became available in the interim.

OUTPOURING OF LOVE

If Brown knew he was loved before the accident, it’s likely he had no idea to what extent.

When he couldn’t receive cards or visitors, he was on edge and very worried about him, but as far as the business itself, obviously we might not have been 100% but we didn’t miss a lick.”

Wilkinson’s recording session was set back, but the upside was that a song they originally wanted for her became available in the interim.

On April 15, as Brown was being released from the hospital, the Nashville in New York’s BMI was hosting a private screening of the documentary film “Music: Our Life,” which features such artists as George Strait, Faith Hill and Tim McGraw. The screening was attended by Brown’s family, friends and industry executives.

“I told the audience I was going to die, that I had a brain injury, and that I didn’t know if I was going to make it and if I was I wasn’t going to be the same woman I was before the accident,” says Wilkinson, who performed as part of a benefit concert set up for Brown.

“Let me tell you, there were angels in the room that night. It was an incredible experience,” she says. “I still pinch myself when I think about it.”

The events leading up to the screening included a letter from the Clark family, which had been written to Brown in the hospital. The letter had been sent by the family’s attorney, and it had been delivered to Brown by a deliveryman from a local florist.

“I’d never want to go through it again,” DuBois says. “but to have him back 100% and to be able to feel the joy of experiencing this miracle is something I wouldn’t want to give up, either.”

Brown says the accident has changed his life in both small and large ways. Now, he says, “I sure do hold onto the handrail when I go down steps.”

Beyond that, “it made me realize how all of us take a normal day for granted, when a normal day is an amazing thing for Tony,” DuBois says. “It made me want to be sure that I treat people right, because that’s what it’s all about.”

Diverse Acts Get A Shot At This Year’s CMAs

This year’s Country Music Assn. Awards nominations contain more surprises than usual.

They include nods for several acts that get virtually no country radio airplay, such as Johnny Cash. Dolly Parton, Alison Krauss and the Nitty Gritty Dirt Band.

Top stars Kid Rock, Sheryl Crow and Jimmy Buffett all earned nominations in the category of vocal event of the year, just in case the list of nominees wasn’t already eclectic enough.

Consistent hitmaker Toby Keith leads the nominations for the 37th CMA Awards with seven nods, including entertainer, male vocalist and album of the year. Brooks & Dunn, Cash and Brad Paisley landed four nominations apiece. Alan Jackson, Tim McGraw, Willie Nelson and Darryl Worley each earned three.

The other nominees for entertainer of the year are Brooks & Dunn, Kenny Chesney, Jackson and McGraw.

For album of the year are Cash’s “American IV: The Man Comes Around” (American/Lost Highway), Dixie Chicks “Home” (Open Wide/Monument/Columbia), Joe Nichols “Man With a Memory” (Universal South), Tim McGraw & the Dancehall Doctors’ self-titled album (Curb) and Keith’s “Unleashed” (DreamWorks).

The male vocalist nominees are Chesney, Jackson, Keith, McGraw, Paisley and George Strait. A tie in this category resulted in six nominees.

Terri Clark, Patty Loveless and Martina McBride join Krauss and Parton in the female vocalist of the year category. Parton last won that award in 1976.

Alabama, which is nominated in the vocal group category, hasn’t won that award in 20 years. The group is joined by Diamond Rio, Dixie Chicks, Lonestar and Rascal Flatts.

Randy Travis, nominated in the single of the year category for “Three Wooden Crosses,” last received that award in 1987 for his breakthrough hit, “Forever and Ever, Amen.”

The nominees for the Horizon Award, which recognizes artist development, range in experience from Gary Allan and Worley—who are multiple albums into their careers—to “Nashville Star” winner Buddy Jewell, who is just one single into his. Also nominated are Blake Shelton and Nichols.

Nominees were determined by votes cast by CMA members. The awards will be presented Nov. 5 at the Grand Ole Opry House in Nashville and will air live on CBS. For a complete list of nominees, log on to billboard.com.

ON THE ROW: Jon Loba has been promoted from senior director of promotion to VP of promotion at Broken Bow Records in Nashville. He replaces Rick Baumgartner, who recently moved to Equity Records (Billboard, Aug. 23). Also at Broken Bow, Northeast director of promotion Lee Adams adds senior director of promotion duties.

LeAnn Phelan is promoted from creative director to senior creative director of Creative at Combustion Music. Former Capitol Records artist Jameson Clark joins as creative director, replacing Terry Malone, who exits to join Dann Huff Productions.

Jamie Cheek has been promoted to executive business manager at Flood, Bumstead, McCready & McCarthy. His clients include Wynonna and Garbage.

ARTIST NEWS: Mary Chapin Carpenter will join Shawn Colvin, Patty Griffin and Dar Williams on a 25-city tour beginning Sept. 12 at Penn State. The tour will include a performance in New York’s Central Park. A new Columbia album from Carpenter is due next year.

Clark, the family band formerly known as the Clark Family Experience, signs to Curb Records following a court battle to break its contract with the label. Curb withdrew its objection to the band’s departure from the roster. The group had previously filed for bankruptcy in Virginia.
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<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK Position</th>
<th>SONGSALES</th>
<th>LABEL</th>
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Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for one shipment of 100,000 units (Gold). ARIA/ARIA-certified for one shipment of 500,000 units. BMI-certified for one shipment of 100,000 units. BMG and WEA labels, are not included. Most top prices and $1 prices, are equal. Prices, which are projected from worldwide gross. Nielsen SoundScan, Inc. © 2001, Nielsen SoundScan, Inc. All rights reserved.
**HOT COUNTRY SINGLES & TRACKS**

**SEPTEMBER 6, 2003**

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**TOP BLUEGRASS ALBUMS**

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EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Donna Clower is named VP of strategic marketing and artist development for RCA Music Group in New York. She was senior director of strategic marketing for J Records.

PUBLISHING: Ramón Arias is promoted to VP of Latin operations for Peermusic in Miami. He was VP of Peermusic Miami.

RETAIL: John Dalton is named VP of lifestyle sales for WEA in New York. He was VP of marketing for Universal Classics Group. Bradford Braun is promoted to VP of international licensing category development and sales for Warner Bros. Consumer Products in Los Angeles. He was director of international licensing business development and sales.

ARTIST SERVICES: Matt Pressman is named VP of Cornerstone Promotion in New York. He was associate publisher for Vibe.

John Hendrickson is named national advertising special counsel for Katten, Muchin, Zavis & Rosenman in Los Angeles. He was a partner with Hall, Dickler, Kent, Goldstein & Wood.

BROADCASTING: Ron Rodrigues is named senior director of public relations for Sirius in New York. He was editor in chief of Radio & Records.

DISTRIBUTION: Chris Donnelly is named account manager for Galaxy Music Distributors in Cincinnati. He was an associate for Arc One Stop.

Calling All (Gay) Cowboys!

Grammy Award-nominated producer/songwriter Larry Dvoskin (Meredith Brooks, Sammy Hagar, Bad Company) and Jeff Margolis, director/producer of the revived “Fame” TV show, held a search in New York for America’s first gay country music singer. The two are producing a TV show called “American Pride” that will chronicle the journey to stardom for 50 contestants who want to be named America’s first openly gay country music superstar. A cattle call was held Aug. 7 at SIR Studios on West 52nd Street in Manhattan. Contestants only needed two qualifications: 1) Be an openly gay male, and 2) Sing country music. Those who auditioned were permitted to sing popular or original songs. Pictured above are contestants lined up in front of SIR, at left is singer Matt Alber, who has been picked as a finalist for the series.

Now, Hear This ... THE SHINS

Artists to Watch

Albuquerque, N.M.’s the Shins return Oct. 21 with their sophomore effort, “Chutes Too Narrow” (Sub Pop). Critics slathered praise all over their 2001 debut, “Oh, Inverted World”—a gem that blended 60s garage aesthetics, Guided by Voices-style lo-fi rock and a sunny folk-pop sensibility. Enduring tracks from that album, like “New Slang,” a gorgeous acoustic pop song, have fueled strong word-of-mouth for the band. Now, expectations are running high for the follow-up. Phish, who has worked with such acts as Built to Spill, is producing this time out. The band hits the road in September.

BACKBEAT

People/Places/Events

BRIAN GARRITY

Skin Pic

Jessica Simpson, whose third Columbia Records set, “In This Skin,” hit the racks Aug. 19, made a release-week stop by the Billboard Cafe in New York to meet with staff. She is flanked by editor-in-chief Keith Girard, left, and senior editor Chuck Taylor. (Photo: Emma Warby)
U.S. Hears Mahlasela’s ‘Voice’

By the time Vusi Mahlasela shyly took the main stage at this year’s Bonnaroo festival, the spirits of the several thousand people enjoying lauded vocalist/guitarist Warren Haynes’ noontime acoustic set were already soaring.

Haynes had thrilled his faithful with a slew of his own songs, as well as heart-busting takes on Otis Redding’s “I’ve Got Dreams to Remember” and U2’s “One.” But he saved the best for last.

For his finale, Haynes dueted with Mahlasela on his inspiring Allman Brothers Band cut “Soulsheine.”

A star in his native South Africa, Mahlasela is a man who knows more about suffering than most of these hippie-rock fans could ever fathom. His is a voice that has championed hope and love and battled hate and segregation in his Apartheid-scarred homeland.

And so here he was bouncing up and down, peering out across a mass of people baking in the dry June sun, passionately reminding them—with Haynes at his left—to “let your soul shine, shine ‘til the break of day.”

It was a rapturous, utterly transcendent musical moment that left already-buzzing audience members breathless and at least one—this writer—literally thumbing away tears.

Over 15-plus years, it’s the kind of impact that Mahlasela and his songs of compassion and empowerment have often had on listeners, however unfamiliar they may be with his music.

And thanks to fellow South African Dave Matthews, there is more potential than ever before for Americans to share such moments with Mahlasela.

Realizing a goal Matthews had since cofounding the ATO label a few years ago, the imprint last month issued Mahlasela’s U.S. debut, “The Voice,” a compilation of songs documenting the musical movement triggered by Apartheid that features several performances by Mahlasela.

Instantly affecting—and perhaps more resonant in these terrorism-altered times—“The Voice” features the striking “Entini Wababe,” a song about Mahlasela searching for his biological father, only to find him six months after his death. The uplifting “Silang Mabele,” he says, is a call for unity to fight poverty across the globe.

Thanks to such songs, Mahlasela has become one of the most important influences on Matthews’ life.

“Vusi has a light on in him,” Matthews says. “And that’s something he would share with Bob Marley or Neil Young, Marvin Gaye, Miles Davis—he has that sort of profound beauty about him.

“I always think we’re headed toward the next Dark Ages, but then it’s people like Vusi that give me hope that culture and civilization will survive. And I don’t mean that in any small way—I mean that absolutely.”

With all his music, Mahlasela says the goal is “just sort of, to drive some hope to people and give them some piece of mind.”

Of his American bow, Mahlasela says, “I’m so happy that it is happening. These songs, for me, they were not just songs created, but it was more of a labor of love, and I love all of them.”

WES ORSHOSKI

Sonic Publishers

BMI songwriters Sonic Youth headlined the Don’t Stop the Rock film and music festival in Los Angeles with an Aug. 17 show at the El Rey Theater. Picture prior to the show are, from left, Sonic Youth’s Kim Gordon, Steve Shelley and Jim O’Rourke. BMI’s Myles Lewis, Tracie Verlind, Barbara Cane and Ianne Deneroff and the band’s Thurston Moore and Lee Ranaldo.

Rocky Mountain High

Ex-Black Crowes front man Chris Robinson (above), Norah Jones (left), Warren Haynes and the Indigo Girls were among those who played the 13th annual Rocky Mountain Folks Festival. A 3,500-ticket sellout, the fest was held Aug. 15-17 on the St. Vrain River in Lyons, Colo. (Photos: Benko Photographics)

On A High

Online music site dotmusic.com showcased U.K. act Kosheen’s new album, “Kokopelli” (Moksha/Arista), during the appropriately named Vertigo Sessions. Held July 28 in arguably the most exclusive venue in London—a 600-plus feet above the capital in the BT Tower’s revolving viewing area—the event was recorded by dotmusic and is now available for broadband Webcast. “This is amazing—we’ve just been in the highest dressing room ever,” singer Sian Evans told an invited audience. The tower closed to the public in 1980 and is now used only for corporate events.
MARY J. BLIGE
*Love & Life*
**PRODUCERS:** Various

**GEFFEN 8000956**

**RELEASE DATE:** Aug. 26

On her now-classic 1994 album "My Life," Mary J. Blige sang the following words: "All I really want is to be happy." With this, her new studio recording, Blige seems to have found what she has been looking for all these years. Primarily produced by Sean "P. Diddy" Combs, the spirited, if uneven, "Love & Life" is home to an eclectic assortment of hits and loved-up lyrics. Interestingly, the nu-metal label is understandable for Alien Ant Farm: It is no longer the genre da jour. Yet the missteps tantamount to what could have been a hands-down success. "Quiet" pulsates with an invigorating mix of guitar hooks, and "S.S. Recognize" is oddly gay as any good Metallica track. Smartly adding variety to the album's products, the single "Grow." A bright, bouncy song about a physical attraction.—SA

**JAY-Z**

*The Blueprint*
**PRODUCERS:** Notes: Phil Elverum, Vincent Ficco

**ANTI-K 12050**

**RELEASE DATE:** Nov. 17

The first of three solo releases by Jay-Z, "The Blueprint" is a collection of songs that essentially make up the rapper's personal album. The tracks range from introspective to reflective, with Jay-Z exploring his personal life and struggles. The album features production by Prince Paul, DJ Premier, and Leeroy Thornhill, among others. "The Blueprint" is a testament to Jay-Z's raw talent and ability to deliver memorable tracks. With its release, Jay-Z solidified his status as one of the greatest rappers of all time.—DA

**WARRIORS FOR PEACE**

*Warriors For Peace*
**PRODUCERS:** Various

**DISCogs 123456**

**RELEASE DATE:** Aug. 26

"Warriors For Peace" is a concept album by a group of radical singers and rappers. The album features various artists and producers, including Gil Scott-Heron, Marc Anthony, and Orson Welles. The album's themes revolve around war, peace, and social justice, with lyrics that are thought-provoking and socially conscious. "Warriors For Peace" is a powerful message from a group of artists who are determined to make a difference in the world.—MG

**ANN SABBY**

*Make Me Better*
**PRODUCERS:** Herb Middleton, Chuck Channon, Bryan Taylor, Ray Stone

**IT'S TIME CHILD/RT ENTERTAINMENT**

**REVIEW DATE:** Aug. 12

"Make Me Better" is a song by Ann Sabby, a singer known for her soulful voice and powerful performances. The song was produced by Herb Middleton and features collaborations with Chuck Channon and Ray Stone. "Make Me Better" is a soulful track that explores themes of love, loss, and redemption. The song is a testament to Sabby's talent and ability to connect with her audience on a deep emotional level.—MM

**ZANE**

*The Big Zane Theory*
**PRODUCERS:** Various

**PRIORITY 50191**

**RELEASE DATE:** Aug. 19

"The Big Zane Theory" is an album by Zane, a radio host and music producer. The album features a mix of tracks that showcase Zane's wide-ranging musical tastes. From soulful ballads to upbeat pop songs, "The Big Zane Theory" is a diverse collection of music that is sure to please any listener. The album is produced by various artists, including Zane himself, and features a variety of styles and sounds. "The Big Zane Theory" is a testament to Zane's ability to curate a unique musical experience for his audience.—JL
A forming standard Leeds Music Witness "Backseat ballads a bit of jazz tion RCA Leese, airy Italian musicians, In." Evans computer -generated the breathy, at the material of Evans, Paul Worley for lead the sophisticated Hang Out Sister. Also the set is notch.

Singles

Edited by Chuck Taylor

POP

MATCHBOX TWENTY Bright Lights (S) PRODUCER: Matt Serletic WRITERS: R. Thomas PUBLISHERS: Bidinis/EMI Blackwood, BM Mielo/Atlantic/Capitol (CM) With more than four months at the top of the adult top 40 airplay chart and a top five rank in The Billboard Hot 100, "Unwell" is one of few millionnum era success stories that personifies an enduring band getting better with time and matures into a good relationship with radio. No small part of that success is owed to the quintet's tenacious work ethic and lead Rob Thomas' sincere good-guy reputation.

JAZZ

Vince Guaraldi The Charlie Brown Suite & Other Favorites PRODUCERS: Dawn Atkinson, David Guaraldi

Bluebird 82657-53900 RELEASE DATE: Aug. 19 Twenty-seven years after his death, Vince Guaraldi's musical contribution to the Charlie Brown animated TV specials remains a beloved and influential standard. Here, recently discovered recordings find Guaraldi and trio paired with the Amici Delta Music ensemble live in 1968. During a 40-minute of 40 minutes, Charles M. Schulz's celebrated characters are brought to life in Guaraldi's orchestral arrangements, to which he contributes his own sublime meditations on Charlie Brown, Linus and the gang. Guaraldi's musicianship is top-notch. He leads the ensemble through a rocking "Peppermint Patty," pounding a bassline with his left hand while dashing off boogie- style riffs with his right. Conversely, the delicate "Rain, Rain Go Away" and "The Charlie Brown Theme" are pretty, almost melancholy contemplations. Also included is Guaraldi's Grammy Award-winning composition "Cast Your Fate to the Wind," record-ed live in 1962. —CT

R&B

KELIS Milkshake (2:59) PRODUCERS: the Neptunes WRITERS: not listed PUBLISHER: not listed Star/Arista/Caribou (CD promo)

Having made the transition from Virgin to Star Trak/Kelis, looks ready to shake up the charts with the lead single from her forthcoming album, "Tasty." The appropriately titled "Milkshake" is smooth and sweet. Part hiphop and part go-go, the Neptunes-produced track instantly captivates with its synth-up bassline, while Kelis sings the praises of her "milkshake." Her sensual vocals may remind older listeners of Vanity 6's "Nasty Girl"—and that's not a bad thing. Radio is just beginning to pick up on the infectious track, which is already a staple in many clubs. "Milkshake" may just be the perfect end-of-summer treat. —RH

DVD

Cher—The Farewell Tour Image 0759 RELEASE DATE: Aug. 26 At Cher's farewell tour winds down after more than one year on the road, the extravaganzas arrives on DVD. But being Cher, it is absolutely fitting that the set is augmented with a num-ber of fun extras. The concert as seen on this DVD is the same show that was broadcast on NBC in April to an audi-ence of more than 16 million. Addi-tionally, three bonus performances are included, as well as a behind-the-scenes documentary, a goofy "meet the crew" segment and full-length ver-sions of Cher's stage monologues. Pre-sented in widescreen format, the con-cert footage is especially vivid, considering that it was taped for a TV special. Taking into account the tour's viability—it has been seen by hun-dreds of thousands on the road and millions in its television airings—expect brisk sales of this DVD. —AC

Billboard.com

Also reviewed online this week:
Steve Reich. "Three Tales" (Nonesuch)
LFO. "Sheath" ( Warp)
Consortium. "Love and Affection" (Fenway)
Andy Brick faced several novel challenges in preparing to conduct the first symphony concert outside of Japan to feature music from videogame soundtracks.

Most of those challenges centered on orchestrating music that was written for a medium that does not lend itself to live performance. The award-winning videogame composer conducted the Czech National Symphony Orchestra and Prague Symphony Orchestra and Philharmonic Choir.

"The critical thing is to understand the differences between writing for a live orchestra and for not only games but any genre that has music originating from synthesizers or computers or samplers," Brick says. "There are a lot of differences between what a synthesizer can do and what a real human being can do."

Not only are human beings restricted by "physical limitations," but the instruments they play are "similarly limited by physical capabilities," adds Brick, whose compositions have earned him ASCAP’s Young Film Composer Award and its Popular Music Award and the CINE Golden Eagle Award.

Brick explains that the GC concert offered music by numerous composers. "Synthesizer and computer-oriented people often don’t understand the basic parameters of an instrument," he continues, "even basic things like how high or low a note a particular instrument can play.

"For example, one of the composers wrote a fairly fast, flowing flute line, which ended on middle C. The problem is, that note is extremely difficult for a flute player to execute—and very, very risky in that particular passage."

Similarly, a number of trumpet lines got into some very theoretical places more common for jazz players than orchestral trumpeters, Brick continues. "So some guys were taking chances they probably shouldn’t have.

Brick cites another flute example. "When the flute goes into the lower registers it gets very soft, and as it goes higher it gets louder. So I had a composer who wrote a passage with the flute in a low register against the trumpet in a strong register, and he wanted the flute to be heard and the trumpet to accompany.

"He was able to do this in his synth demo by turning up the flute volume," Brick says. "But in real life the flute would be drowned out completely by the trumpet."

Other issues relate to the musicians themselves, since not all orchestras have players perform at the same level of expertise.

"We’re very lucky in this country to have great players in big cities that you can find easily, but when you start going outside the U.S. to the smaller provinces and more remote areas, the quality goes down," the composer observes. "So what you’ve written might work on paper, but the players might not be able to cut it."

Then there’s the matter of the paper itself—that is, setting forth the music on paper so the musicians can read it.

Brick says, "This concert had 18 scores by different composers—some using orchestrators, some professional copyists. But there are technical problems in going from writing for synthesizers to live orchestras that can throw a [live] player, especially with guys who are mainly synth players."

A well-written orchestral score actually looks better on the page. Brick notes, "I wrote a big fanfare for the opening of the concert and sent it to the executive producer, and he said, ‘It looks beautiful.’ And I said, ‘You’re beginning to learn what a score should look like.

“There’s an actual physical beauty to a score on paper,” Brick continues, “and when a score looks good, there’s a real good chance it’s going to sound good—and that’s only something you learn from reading lots of scores. Look at Beethoven or Brahms scores—there’re gorgeous. They look like art pieces. But the real masters spent a lifetime learning how to deal with orchestras.

Finally, the nature of game music also must be considered.

"In a film, the music is basically linear," Brick explains. “There’s the beginning, middle and end—and it’s over.

“But in games, the music often is not linear. [Based] on players’ options, it might then progress into one of several [game-play] scenarios, such that if a player arrives at a spot and decides to go in one direction, the music has to go there. But if he decides to go somewhere else, the music has to go there instead—and it might sound completely different, depending on the scenario. So you have to make this whole space of music possibilities work together in concert.

Transferring from synthesizers to live orchestras is “the make-it-or-break-it” for synth-based contemporary composers, Brick concludes.

“If you’re good, at some point somebody is going to come and say, ‘We like your work so much we’re giving you a live orchestra,’ and at that point you sink or swim. The catch-22 is that as the technology improves and synths and synths become more capable of reproducing more realistic sounds, the need for a composer to actually master the art of working with live instruments diminishes.

“ASCAP affiliate Brick publishes through Andy Brick Music.

“In the game world, a company buys the music outright,” he says. "So you write it, and they own everything. The art of gaming [‘piece by piece’] does definitely deal very different from film and record deals—but that’s a whole other topic.”

The phrase “a labor of love” is not uncommon in the music business—especially on the independent side. But never was the phrase more appropriate than when applied to Al Bunetta—Goodman, Live From Austin City Limits… And More!, a DVD capturing the life and music of the late, beloved singer-songwriter.

In addition to live performances of such classic Steve Goodman songs as “City of New Orleans” and “You Never Even Call Me by My Name,” the program, which is available on Goodman’s label Red Pajamas Record’s Web site and Bunetta’s New Boy Records site, features interviews about Goodman with the likes of John Prine, Arlo Guthrie, and Kris Kristofferson.

Goodman, who enjoyed the nickname “Cool Hand Leuk,” succumbed to leukemia in 1984 at age 36.

“The past few years have been very frustrating,” says Bunetta, who managed Goodman and partnered in his label. “I always told Steve, ‘Nobody knows you wrote “City of New Orleans.” The pedestrian crowd thinks it was Arlo Guthrie or Willie Nelson or anyone else who recorded it.’ So if I had any wish, it was to have people experience who Steve Goodman was in terms of a performer and songwriter—and I guess that’s never stopped since he’s been gone.

Highlights of the DVD, Bunetta says, include the recollections of Kristofferson, who was instrumental in discovering Goodman, “Prine talks about when he first saw Stevie, and [Goodman’s wife] Nancy discusses how he wrote ‘City of New Orleans’ on the train going to Mattoon Ill.,’ and then Arlo talks about the first time he saw Steve and how he introduced him to the song.

The disc also has “blistering performances” by Goodman with mandolin great Jethro Burns, who often accompanied the guitarist, and Prine. “One of the only things I regret in my life is not being able to see Stevie perform again,” Bunetta continues. “But now he’s there on DVD, and it really tells the story about the man.

The DVD also satisfies Bunetta’s long-held need to have a video piece “that I could send to friends or people who inquire about Stevie,” he says. “So I carry a bunch in the car and when someone says they’re not sure who he was, I leave them a DVD and say, ‘Write an essay about him.’”

“Viewers won’t have a dry eye if they see it,” Bunetta adds. “People have the nerve to ask how many I’m going to sell, and I say, ‘The question is, ‘How many am I going to give away?’”

Meanwhile, Putnam has published a beautiful book, “The Train They Will Call the City of New Orleans,” featuring the lyrics to Goodman’s Jurisdiction Music/Turnpike Tom Music (ASCAP)-published standard and will use AMG’s extensive archive of music CDs in generating large databases of the former’s TRM advanced acoustic fingerprinting technology in Reliable business-to-business copyright monitoring applications.

Relatable will now develop databases of fingerprints for some 5 million AMG CD tracks.

Relatable is creating the largest inventory management database of music ‘bar codes’ to track music through any channel, from radio to broadband to the Internet, Reliable CEO Pat Breslin says. “What’s most interesting is that AMG gives us by far the broadest coverage across multiple music genres. In this era of monitoring traditional broadcast and Internet [outlets], to have broad coverage is a key benefit because there’s far more diversity on the Internet, and diversity has not been tracked well by traditional broadcast monitoring in smaller markets and genres.”
Warner Revs Up Roster With Chevy Deal
Concerts, Car Designs Plug Such Acts As Staind, Trapt At NASCAR Events

BY BRIAN GARRITY

NEW YORK—Using live music to hype a professional sporting event is moving beyond football and basketball. The latest attraction to get in on the act: Motor sports.

Warner Music Group (WMG) has inked a cross-promotional alliance with car maker Chevrolet to plug its acts at NASCAR events.

Under the terms of the deal, images of select WMG acts will be featured on Chevy-sponsored race cars, and those artists will perform at a NASCAR weekend Sept. 5-6 in Richmond, Va.

TNT, a WMG sister company, will feature both events in its TV coverage of the races.

WMG wants to build on the growing popularity of motor sports to help raise awareness about its artists.

“NASCAR is now up there with the NFL in terms of popularity and in terms of reach,” says Laura Del Greco, WMG VP of corporate integrated marketing.

Seven Chevrolet Monte Carlo race cars will carry special paint schemes, each featuring a different WMG act. The participating acts are Staind, Third Eye Blind, Sugar Ray, Hootie & the Blowfish, Uncle Kracker, Trapt and Franky Perez.

Sugar Ray and Perez will perform a trackside concert at the Richmond International Raceway before the start of the Sept. 5 Funai 250 NASCAR Busch Series race.

Several race cars that are driven in NASCAR events will sport the names of Warner acts, such as Trapt, as shown on the car above.

Hootie & the Blowfish, Uncle Kracker and Trapt are scheduled to play trackside Sept. 6 at the Chevy Rock & Roll 400 NASCAR Winston Cup event.

CDs from each of the featured acts also will be sold at the raceway.

“We tried to align the priorities we had for certain acts with the timing of the event so we could get some lift out of this,” Del Greco says.

For Chevy, the deal represents an opportunity to entertain its motor sports fans prior to the races while reaching out to new audiences.

Both Richmond concerts are free for fans who purchase tickets to the respective races.

“The popularity of NASCAR is so huge that fans tend to get to an event many hours prior to the start of the race. So they’re looking for entertainment pre-race, and we wanted to provide that opportunity,” says Terry Dolan, marketing manager for Chevrolet’s Chevy-Racing division.

“What’s more, Dolan notes that the addition of music entertainment provides a complementary opportunity to market the sport to key demographics.

“In many cases, the artists that we’re paired with provide a nice reach into a female music-listener demographic, as well as male and female youthful listeners,” Dolan says. “That aligns with some of our marketing strategies.”

Indeed, Del Greco says that the move by Chevy is part of a broader promotional trend in which sports leagues and their associated sponsors are looking to music to create a broader reach for their product.

Dolan says its WMG promotion also aids such sponsors as

(Continued on page 45)

Hip-Hop Soundtrack, Tour Will Boost Videogame

BY STEVE TRAIMAN

Game manufacturer Activision is using the hip-hop community to help promote its latest videogame, "True Crime: Streets of L.A."

The title is the latest major game release to take advantage of music synergies. It will be available Nov. 3 for Sony PlayStation 2, Microsoft Xbox and Nintendo GameCube.

A companion double-CD soundtrack to the game featuring original music from Snoop Dogg and a host of other hip-hop artists will be released on the Vybe Squad label.

An early 2004 concert tour is also in the works from Vybe Squad. Snoop Dogg will be the headliner; the outing will primarily visit 5,000- to 10,000-seat venues in secondary markets.

The game also will debut an unprecedented 50-plus original songs performed by West Coast rap artists. Included are Westside Connection (Ice Cube, Mac 10 and W.C.), E40, KAM, Caviar, Easy-E Jr., Lil' 1/2 Dead, Bad Azz, DamiZZa, Young Billionaires, Sly Boogy, RoKain and Jay-O-Felony.

Licensed tracks from Ice-T and D.O.C., as well as contemporary hip-hop acts like E40, 4512, Thugcrews, MC Eiht and T.I.A., will also be featured.

Activision has partnered with the Los Angeles-based indie label to develop a soundtrack that will showcase most of the original songs from the game.

Distributed by Universal and planned for release several weeks before the game streets, it will be aggressively cross-marketed at retail.

“Our game represents the largest collection of original West Coast hip-hop music ever assembled,” Activision Worldwide Studios executive producer Chris Archer says.

“With the authentic L.A. feel of the game, the hip-hop music immerses the player in the true L.A. urban lifestyle,” Archer says. “Realism is critical for games today, and we’ve got the synergy between a top production and great music that will translate to the soundtrack album.”

Indeed, Vybe Squad president Bigg Swoop notes that the game “has all the action of a hardcore action film.”

Label executives say that the soundtrack has a similar tone.

“The artists "jumped at the chance to contribute music to the game and the soundtrack,"” (Continued on page 44)
New Kid In Town Is An Old, Familiar Name

Distribution veteran John Burns has supplied The Indies with some fresh details about his new Nashville-based firm, CBuj Distribution (Nashville Scene, Billboard, Aug. 30).

Burns is, of course, a familiar name in distribution circles. He was with Uni Distribution (now Universal Music & Video Distribution) for 23 years and exited as president. Most recently, he headed Giant Records' Nashville operation as executive VP/GM. He has now started up CBuj (the name incorporates Burns' initials and those of his wife, Calina, his partner in the venture) as a collaborative effort with Central South Distribution.

Central South is perhaps the biggest distributor of gospel music in the country and is also a prominent Christian-music distributor. Burns says, "I will be carrying some of their product to the mainstream marketplace."

CBuj's output will be fulfilled by Central South, which will also sell Burns' wares using its staff of 20 phone-sales people and six regional sales staffers.

"I didn't want to have to get a warehouse," Burns says. "We're not going to have a lot of infrastructure to start with. [We're] trying to start small, outsource a lot and be financially responsible, to allow our acts and labels to make money from sale one.

Initially, CBuj's output will be modest: Burns says he plans to release only four or five titles per month.

"We want to be able to give total focus, whether it be to an act or a label," Burns says. "I'll probably wind up with a handful of labels."

In terms of CBuj's genre orientation, Burns says, "We're starting out with a number of country projects, but I don't want to limit it to that." He says the company would be interested in taking on music from either established or developing talent.

In addition to previously announced relationships with identical Records and Central South's Promise Records, CBuj has picked up a workout CD from Curves International, the gym chain that boasts 7,000 locations nationwide.

Speaking generally about his firm's orientation, Burns says, "We want to come from the regional side, as opposed to building everything nationally. [This is] an opportunity to grow acts."

KOCH KEEPS ROCKIN': Koch Entertainment Distribution in Fort Washington, Md., has continued its commitment to rock in recent months, bringing on board such labels as Epiphany, Hopeless/Sub City, Gearhead and SST.

Now, Koch has sealed exclusive North American distribution deals with four indie-rock labels.

U.K.-based Lizard King Records boxes with the distributor Oct. 7 with a self-titled album by Detroit band bassist Eric Avery and El Centro; its sister label, Finger Records, will issue a joint project by El Nada and Electric Frankenstein (producer Greg Hetson of Bad Religion) and a live DVD by founding L.A. punk band The Skulls.

In a separate deal, Koch has wrapped an exclusive North American pact with Munich-based Parlophone Records. The label, headed by music/producer Leslie Mandoki, will release "24 Hours a Night" by singer/songwriter Masha Oct. 21.

All-star rock/jazz fusion title "Soulmates" arrives Nov. 11. Featured performers include Ian Anderson, Jack Bruce, Al DiMeola, David Clayton-Thomas and the Brecker Brothers.

PIG OUT: San Francisco-based blues label Blind Pig Records has signed an exclusive U.S. deal with Ryko Distribution in New York, Blind Pig was formerly with Memphis-based Select-O-Hits. The first new releases under the agreement—Big Bill Morganfield's "Blues in the Blood," Renee Austin's "Sweet Talk" and album from the Blue Rocker subsidiary by Chris Cain and the Ford Blues Band—are due Sept. 23.

Soundtrack, Tour Boosts Videogame

Continued from page 43

Vybe Squad CEO Bright Riley notes, "We're excited to partner with Activision to release what is sure to be one of the most extraordinary and innovative collections of hip-hop music inspired by any game.

Riley explained that the game and soundtrack would be continually re-promoted as new albums from the label's artists were released starting in early 2004.

"It's a great opportunity to get maximum bounce for our acts and extend the reach of the game and soundtrack," she notes.

The first titles to be released are Westside Connection's "Terrorist Threat," before year-end, and the Young Billions' "Small Things to a Giant," which arrives early next year.

"We felt it was important to include a Westside Connection track on this project," Mac 10 says. "The West Coast came together strong to make sure that Snoop Dogg is headlining a Vybe Squad tour.

"Streets of L.A. was a point."

Archer says a number of retail cross-promotions are in the works, including a "Making of True Crime" DVD that will be a pre-order bonus with a $15 deposit at all GameStop locations.

The Official PlayStation Magazine will offer a shrink-wrapped DVD game-play demo on its cover. Microsoft and Nintendo are planning their own pre-release promotions, including online demos on their respective sites and previews in their monthly magazines.

Both Vybe Squad and Activision had hoped for a cross-coupon discount offer in the soundtrack and the game but were unable to work out a program.

Instead, a number of chairs are planning to schedule the titles together at a special discount, Riley confirms. The label is also producing a three-song soundtrack sampler to Activision for other retail promotional use.

Vybe Squad is in discussions with several promoters related to the tour. The number of stops on the trek depends on how well the game and soundtrack sell during the holidays.

"There are a lot of smaller markets out there starving for rap tours, which are hard to put together," she notes. "We expect the tour will really extend the reach of both the soundtrack and the game."
Believe it or not, things are looking up at music retail. Five months ago, every label sales and distribution executive was sweating what appeared to be an imminent Chapter 11 filing from Musicland.

Now, the company has a new owner, Sun Capital Partners, which appears to know what it is doing: a $200 million revolver that should get Musicland through the holiday selling season with change to spare; and a new, impressive management team in the form of Eric Weissman, formerly of Alliance Entertainment Corp., as CEO, and Mike Madden, formerly of Trans World, as president.

Considering the previous alternative, you would think that vendors would be rushing to support the reconfigured Musicland. Alas, that is not the case. One major still has the chain paying cash up front. Two others, although they are giving traditional credit terms in the form of early payment discounts and 60 days' dating, are nevertheless getting weekly installments instead of the traditional monthly ones.

In the latter case, it is unclear if that was Sun Capital's or the two majors' idea, because both sides claim credit for instigating the shortened payment scheme. The major claim behind the reluctance of the three majors to resume normal trading terms is that Sun Capital has "no skin in the game," in the parlance of Wall Street. You see, Best Buy, Musicland's previous owner, in effect gave Sun Capital the chain.

Consequently, the three majors have been using their position as major suppliers to try and get Sun Capital to infuse some equity into Musicland. That way, if things go south, Sun Capital will be in the same dire straits as the majors for extending credit. The majors are also demanding that they be secured behind the banks, although that has not been such a good position to occupy in such recent Chapter 11s as those of National Record Mart and Music Network, where only the banks are likely to enjoy recovery.

In light of that, the major suppliers have found out how much fun it is to wait in line with all of the other creditors with their hands out, only to wind up grabbing nothing in the end. (In case you are wondering how much fun that is, choose the door labeled "Take a stick in the eye.")

Thus, we see the ongoing reluctance on the part of some music and video suppliers to embrace the new Musicland.

Sun Capital's patience is wearing thin. "In the two months, we have made great progress at Musicland and have done everything we said we were going to do," Sun Capital managing director Marc Leder notes. "Yet some still are asking credit-related questions, and we should be beyond that. We want relations with all suppliers but will reward in the long term the ones who are the most supportive in the short term."

does not appear to be any short-term risk, it will support the chain and "let the new owners have a chance to turn things around."

While that source indicates that the supplier has already resumed normal trading terms with Musicland, other sources indicate that the supplier is waiting for the sign-off on the major vendors getting security behind the banks.

Still, other vendors are sitting on the fence.

While the revolver appears to give Musicland the liquidity it needs to get through the holiday selling season and beyond, there is still the matter of the 300 stores that Sun Capital says it must close. Despite the $25 million Sun Capital has allocated to buying Musicland's way out of those leases, some suppliers still fear that the only way to close those stores is through a Chapter 11 filing.

In Retail Track's view, Sun Capital cannot afford to do that, even if that proves to be the only way out of the leases. The financial firm has painted itself into a corner with all of its denials about a Chapter 11 real-estate strategy, so if it did it now, it likely would be pushed out of Musicland by a bunch of irate creditors in the ensuing bankruptcy proceedings.

Also, it might not be too long before Sun Capital Partners fulfills the majors' main requirement. All it would have to do is best out other bidders and buy Whereshouse—up for sale as part of its Chapter 11 process with a going price said to be in the range of $30 million to $40 million—and merge it with Musicland. And voilà: skin in the game.
Monty Python DVD Is A Holy Grail For Fans

BY CATHERINE APPLEFELD OLSON

Packed with hours of bonus content created by the original Monty Python team, Universal Studios Home Video’s Set 2 world premiere release of the special-edition DVD “The Meaning of Life” is turning out to be the full Monty.

From a new introduction by Monty Python’s Eric Idle to “The Snipped Bits,” a gaggle of deleted scenes accompanied by candid commentary from the Pythons, the two-disc set rolls from one hilarious sequence to another, unabated Monty Python style. It has a suggested retail price of $26.98.

The idea that the motherlode of bonus content would come from the tireless comic minds ofIdle, John Cleese, Graham Chapman, Terry Jones and Terry Gilliam was a request Universal was only too happy to accommodate.

“They had a very clear vision of what they wanted to see for the special-edition DVD,” says Ren Graefo, Universal executive VP of marketing. “They are still very much in touch with their fans, so they were the ones who could best understand what their fans would want, what would make it funny.”

According to Idle, in 1983, then-Universal Studios chief Tom Mount greenlighted the original film, even though the only particulars the Pythons would reveal were their planned $9 million budget and a 12-line poem Idle wrote that also kicks off the special-edition DVD, “We had total control over the [content],” Idle notes. “It’s just a part of the deal.”

The special features include a “Scoundrel for the Lonely,” an audio commentary for people watching the DVD alone, and the 50-minute “The History of the Meaning of Life.” The latter is guided by animated versions of some of the film’s maskap characters, such as Mr. Creosote, A Fish, the Headmaster and the Man in Pink.

There’s also a new Cleese-created trailer for the movie, a contemporary parody of a British school that is rife with sex-education scandal, and loads of new interstitials. Plus, a brilliant where-are-they-now segment peeks into the lives of the children from the “Every Sperm Is Sacred” sequence and the topless runners seen in the series. “DVD is lovely for the ability to add so much [material],” Idle says. “There is no time constraint when watching, and you also have many different audiences. We’ve always liked to recycle and re-embellish things. The material changes and does something different each time.”

DVD-ROM content includes the original screenplay, lost scenes, song sheets of music from the film, Creosote cooking tips and the Python’s “Good Death Guide.”

“John Goldsmith, who produced the original movie, coordinated the whole thing,” Cleese says of the year-long bonus-content-creation process. “As usual, we were scattered all over the globe, so most of the communication was by fax or e-mail,” Cleese continues. “So, for example, Michael sent me a couple of pieces he’d written, which I thought were funny, and I asked Michael if I could rewrite a bit, and he said, ‘Fine,’ because he was going to the Himalayas the next day.”

Cleese adds that revisiting the movie provided a fresh perspective on its core content. “Surprisingly, it seems a lot more relevant than most of the old rubbish we keep recycling,” he says. “If you watch the old TV shows, there are mentions of Jack Nodell, Reggie Maudling, Dawn Palethorpe, etc. . . . I haven’t seen them in People magazine lately.”

Graefo says, “Support has been unanimous among all the retail chains. There is a large base in the speciality stores, but this DVD is highly anticipated by all retailers—even the mass merchants—because of the nature of the film.”

Best Buy spokesman Brian Lucas says, “The Monty Python movies have a strong cult following, so we anticipate a great deal of interest in the special-edition release of ‘Meaning of Life.’ This is a movie that fans like to watch over and over again, so it’s a natural for DVD,” he says the bonus features really helped.


“People have been waiting for more Monty Python titles,” says Kevin Moser, video buyer for the Independent Records & Video chain. “And for fans of this movie, they’re going to love the bonus content.”

“Python’s strong consumer identification with everything culturally British, we highly anticipate strong sales upon release and right on through the holidays,” says Vince Seyboldt, director of product at Virgin Entertainment Group, North America. “Virgin sold the original, stripped-down version very well, and we plan on doing even better with this version.”

Aside from a bevy of in-store activity and consumer magazine ads, Universal is also touting the title through several online avenues, including a live chat on msnchat.com on street date.

Album-Rock-Oriented Brit Series Makes U.S. Debut

BY JIM BESSMAN

The U.K.’s legendary ’70s and ’80s live rock-performance TV series “The Old Grey Whistle Test” (BBC Video) arrives on DVD Sept. 16. But getting consumers to look past its name to its treasure trove of classic performances will be a challenge.

The $24.98 disc contains 28 performance clips from such varied talents as John Lennon, U2, the Police, the Ramones and Bonnie Raitt, along with interviews with such luminaries as Lennon, Elton John, Mick Jagger, Keith Richards and Robert Plant.

Also included is an Artists Gallery of stills of the artists on the show, an audio commentary by series producer Mike Appleton and sleeve notes by DVD producer Jill Sinclair, who joined the show in 1977 as a production assistant.

“It was fantastic revisiting my youth,” Sinclair says. She explains the distinction between the series’ album-track slant and the U.K.’s hit-oriented “Top of the Pops” program.

“It was devised as the antidote to ‘Top of the Pops,’” she says. “In the early ’70s, lots of bands like Led Zeppelin were emerging that didn’t want singles and wanted to be seen as ‘album bands.’ But there was nowhere on television you could be unless you had a hit single until ‘Whistle Test’.”

Bands did need to have an album available, though. Sinclair notes that this policy “came back and bit the program in the backside” with the advent of punk rock in the late ’70s. As some punk bands did not have albums at the time, the series “came a bit unstuck for a couple of seasons but then regained its compo- sure,” Sinclair says. “But a lot of people say its heyday was the beginning of the 70s, when it was the only place on the world you could see the artists who were on this TV.”

Indeed, as Talking Heads drummer Chris Frantz relates, “The Old Grey Whistle Test” was the first major non-cable TV show the band played.

“We were considered pretty edgy at the time,” says Frantz, who appears on the DVD in his band’s performance of “Psycho Killer.” “So it shows how open the times were in the U.K. that we would be invited to perform.”

“The Old Grey Whistle Test” ran from 1971 to 1987. The BBC Video release was compiled from a two-disc “best-of” set previously issued in the U.K. to commemorate the 30th anniversary of the show’s debut. “It’s taken this long to get permission for stateside release,” Sinclair says, adding that two more DVD volumes are in the pipeline, both domestically and in the U.K.

“Old Grey Whistle Test” is an institution in the U.K., but except for the most rabid Brit-pop or rock fans, it’s completely unknown here,” Sinclair says. “A big marketing challenge.”

The packaging, which offers a five-disc set, features commentary from inside the sleeve. “The Old Grey Whistle Test” is an institution in the U.K., but except for the most rabid Brit-pop or rock fans, it’s completely unknown here,” Sinclair says. “A big marketing challenge.”

Then, was the packaging, which offers a five-disc set, features commentary from inside the sleeve. “The Old Grey Whistle Test” is an institution in the U.K., but except for the most rabid Brit-pop or rock fans, it’s completely unknown here,” Sinclair says. “A big marketing challenge.”

A major print ad campaign is targeting key national- and major-market music, general interest and alternative-counter-culture publications including Rolling Stone, Spin, People, Time, EW, The Onion and The Village Voice. Additionally, BBC Video is launching a radio giveaway promotion on classic rock stations in 15 major markets.

“We have a treasure trove of mostly never-before-seen early performances from an amazing list of great artists, as well as the Wailers with both Bob Marley and Peter Tosh and a piece John Lennon did specifically for the show in New York when his green-card issue hadn’t been resolved,” Sinclair says. “It’s truly unique.”

“Chinese cooking” adds the ones “I love the most.”

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And there’s something about the Edgar Winter Group that transports me to a time in my life when it was OR to wear clothes like that—and 10-minute solos were absolutely a requirement.”
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**TOP DVD RENTALS**

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*Note: All prices are in USD.*
The Sound Kitchen Finds A Partner In Weston

Weston Entertainment, a San Antonio-based conglomerate with holdings in real estate and media ventures, has acquired a major stake in Franklin, Tenn.-based Sound Kitchen, one of the largest recording facilities in the Southeast. Sound Kitchen owners John Harrison, Chris Athens, and Dino Elefante will remain involved in day-to-day activity at the studio but will move their 3.1 Productions company—in which they have invested—under Weston's umbrella.

Harrison, Athens, and Elefante were advised by attorney David Schwartz, CEO of entertainment development company Powered Ideas Media. "Technology has allowed artists to take control of their destiny, which is a good thing," says Sayadian-Dodge, a veteran of studio management, sales and public relations.

"It may seem a little daunting at times, because it's a big world and it's a lot to do. Regardless, one thing that seems to be missing in all these panels and workshops is the business basics. We're trying to fill that void and empower the artist to learn about and get comfortable with business and marketing tools. It's such a competitive world, and they need to be able to at least present themselves in the right way so they can have more opportunity.

Topics to be addressed include "Aligning Your Creative, Financial and Personal Goals." "The Seven Links in the Marketing Chain" and "How to Plan, Optimize, and Track Your Business Progress.

The session, Sayadian-Dodge says, will focus primarily on audio professionals. Guest speakers will include 11-time Grammy Award-winning engineer/producer Al Schmitt and Ron McCarrill, president/chief marketing officer of entertainment/media company DHI Studios. Schmitt, with engineer/producers Elliot Scheiner and Ed Cherney of Pop City Records, a joint venture with DHI Studios, in 2002.

"We thought [the presentation] would be followed by a conversation on how to start a label," Sayadian-Dodge says. "In my experience with studioexpresso in the last year or two—having so many collaborators, mix engineers, recording studios and artists (featured)—they're launching their own record label. I know several artists who have been doing it, who have released 10, 12 records themselves, and are doing well. They're not selling millions, but if they get to keep 50% of it or more, it's not bad.

Once established through independent releases, Sayadian-Dodge says, "you become more attractive to majors, and people put offers on your table. To me, it's a great way for a new artist to test-market themselves and enjoy the experience, because they're full owners at that point."

Key to reaching that point, she emphasizes, are the "business chops" covered in the seminar series. "In the first one, we're focusing mostly on the studio, studio operators, producers and all independent people in music. The second one is going to be more oriented to the musician."

"Business Chops for the Independent" will be videotaped, Sayadian-Dodge adds, though distribution, via stream or physical media, for example, has not been determined. The next Business Chops seminar is scheduled for November, also in Los Angeles.
'Dead' Revives Rasmus
Finnish Band's Fifth Set Hits Top 10 In Europe

BY PAUL SEXTON

LONDON—Europe's newest rock sensation is one that's been percolating in Finland for seven years. But now, it shows every sign of spreading worldwide.

With the band's fifth album, Finnish quartet the Rasmus is the hottest guitar-driven graduate of the European Top 100 Albums chart with its latest set, "Dead Letters." It was No. 7 on European Top 100 Albums in Aug. 30 issue of Billboard. Its single "In the Shadows" is also hot at No. 9 on the corresponding Eurochart Hot 100 Singles.

The success represents an early blossoming of a deal struck in April between the Malmo, Sweden-based Playground Music, to which the Rasmus is signed, and Motor/Urban/Def Jam Group in Germany. Under the latter company, the act is licensed worldwide to Universal Music International outside Scandinavia and selected other territories.

Germany is an early campaigner. At press time, sales of the single there were at 168,000, and the album had moved 85,000 units, according to Playground.

The Swedish company releases the Rasmus in Scandinavia and secured No. 1 sales rankings for the single and album in Finland in first-quarter 2003. Playground has other licensing deals for the band with Edel in Italy, Legend Recordings in Greece and Sony's Dance Paradise in Russia.

But the UMI association brought a fresh bloom to an act that learned much from its earlier major-label association with Warner Music Finland, according to lead singer Lauri Ylönen.

"Our first three albums were only released in Finland and Japan," the vocalist says. "But if we got a little attention in Japan, they would not send us there. Now it's more likely that a company will realize they have to bring the artist to the place [where there is interest]. We learned from that.

"Things have changed a lot in Finland in the last five years, and now record companies have a bit more courage. Going to Playground in Sweden was a new beginning, and, also, the production of our last two albums ["Dead Letters" and 2001's "Into"] was much better.

"The Rasmus' current European breakout is centered on the Germany/Switzerland/Austria market—most notably Germany, where both single and album have hit No. 1.

(Continued on page 52)
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<td>ARISTA</td>
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<td>POLYDOR</td>
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<td>3</td>
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### Common Currency

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

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### Lovefield Achieves ‘Vivid’ Debut

A time-honored mix of rousing melody and big-scale production comes to fruition on Lovefield’s newly released debut Polydor single, “Vivid,” produced by the in-demand Trevor Horn, fresh from his success with international chart-toppers TaTu. But for the album of the same name, London-born writer/ keyboardist Norman Levene, who is joined in the band by singer Andrew Pearce and guitarist Mark McEwan, he sold out all but three tracks himself: “I like the idea where you have a Beatle-ish, ELO-type backing and put a solo singer at the front of it,” says Levene, who signed a development deal with Polydor in 1998. He put Lovefield together three years ago after the name was inspired by both the Elvis Costello song and Arthur Lee’s legendary band, PAUL SEXTON. This third tale: Cameron singer/songwriter/multi-instrumentalist Richard Bona, known as “the African Sting,” has been signed to Universal France, which will release his new album Sept. 23. Called “Muna” (as “the tale” in Bona’s Douala dialect), it closes a trilogy of albums that started with the Sony-released “Scenes From My Life” in 1997. “Scenes” sold more than 30,000 copies in France. This third album is a continuation of the first two records,” Bona says. “They explore the tales and the culture my grandmother handed down to me.” The soulful-voiced Bona blends world music and jazz idioms to create joyfully rhythmic songs. Guests include Salif Keita and saxophonist Kenny Garrett. Bona first gained recognition playing bass with the likes of Paul Simon, Pat Metheny and Herbie Hancock. He tours Europe this fall and will perform Nov. 5 in Paris.
Rasmus
Continued from page 49
Playground head of international John Cloud says he has confirmation of release commitments (which are yet to be scheduled) from the U.K. on Island/Def Jam and with details on a label to be decided. “Dead Letters” is also set for release through UMI in most central European markets, including Finland and Turkey. Ylönen agrees that this career-breaking European presence for the band—which debuted with the 1996 album “Peep”—is partially because Wind-up/Epics’s Emancipation has helped pave the way for the band’s melodic rock style. But he also credits individual label supporters. “The money [from the UMI deal] is always good to have, because you can make good videos,” he observes. “But in this case, the deal works really well, because if [Playground] signed the Rasmus, we were only their fourth signing, and it’s better for us being in a small company as a priority, and a bigger company can market it around the world. I have to say there’s many great people who found us, such as Daniel Lieberberg [head of A&R at Motor/UrbanDef Jam Group in Germany], who’s been working hard, going by himself to radio stations to talk about us.”
Cloud also credits Motor/UrbanDef Jam Group head of international Silke Hoekler for her work on the Rasmus. He adds that the relationship with the major is working well. “It’s like the best of both worlds,” Cloud says. “Daniel is a like-minded A&R guy who understands labels doing good A&R and sees the opportunity to capitalize on that.”
Folk Vet Lightfoot Praises ‘Beautiful’ Tribute

By Larry LeBlanc

TORONTO—Canada’s foremost folk troubadour of the past four decades pronounces himself “delighted” about the upcoming album release “Beautiful” tribute to Gordon Lightfoot.

“I love this tribute,” Lightfoot tells Billboard in a rare interview. “Some of the artists have done out me on songs. “There are so many great takes,” he continues. “The performances are energetic—and I appreciate it being done.”

The 15-track album includes performances by such leading Canadian acts as Bruce Cockburn, Jon Snow, Cowboy Junkies, the Tragically Hip and Blackie & the Rodeo Kings, as well as U.S. vocalist Maria Muldaur.

The album is a joint project between two Canadian independent labels, Ottawa-based, blues-styled NorthernBlues Music and Toronto’s folk-based Borealis Recording Co. It will be released Oct. 7 in North America, distributed by the upcoming distribution in Vancouver and in the U.S. by Big Daddy Distribution in Kenilworth, N.J.

Lightfoot, 64, has been quiet since rushing to the hospital in August 2005 with an undisclosed stomach illness, just hours before he was to perform in his hometown of Orillia, Ontario. Refraining from commenting on his condition, Lightfoot says he is completing a new album, which will be issued independently in early 2004.

“The timing is perfect to pay tribute to Gordon Lightfoot,” says NorthernBlues Music owner Fred Litwin, who came up with the album concept. “I’m delighted with the album. I can’t stop listening to it.”

Borealis co-owner Gint Laskin adds, “We’re thrilled with the record. We feel like we’ve created a piece of Canadian history.”

Lightfoot greatly influenced a generation of Canadian performers. Acts as diverse as Elvis Presley, Bob Dylan, Marty Robbins, Johnny Cash, Sarah McLachlan and June’s Addiction have all recorded his compositions.

Tragically Hip bassist Gord Sinclair marvels at Lightfoot’s career vision. “He’s the real deal for us Canadian musicians that have followed in his footsteps. He’s a breed that doesn’t exist anymore.”

Blue Rodeo singer/guitarist Greg Keeler agrees. “Talk about a great career. He is such an amazing guitar player, and his enunciation is so beautiful.”

Overseeing the tribute during the past year were Litwin, Laskin and Borealis partner Bill Garrett, plus producer/guitarist Colin Linden. Despite Lightfoot’s repertoire of more than 100 songs spread across some 19 albums, Linden says it was often difficult to match artists to songs. “Gordon casts such a big shadow,” he explains. “It’s hard for another singer/songwriter to do something that wouldn’t pale in comparison.”

By choosing to cover Lightfoot’s “Rich Man’s Daughter,” Cockburn says he had to contend with both the artist’s 1965 original and Robbins’ version, which topped the Billboard Hot Country Singles chart the same year.

“With Robbins’ version being so brilliant and still be respectful of the song,” Cockburn says. “I played it on the bari- tone guitar, and it’s more mournful than Lightfoot’s version.”

Cockburn says Lightfoot’s uncharacteristically political song “Black Day in June” from 1968 (chronicling the aftermath of Detroit’s 1967 race riots) was “an easy choice” for him. He explains, “When I was a fourth-year student at Queen’s University [in Kingston, Ontario] in 1984, I did a term paper based on that song.”

Seven songs on “Beautiful” are from Lightfoot’s ‘60s folk period, in which he recorded five albums for United Artists in the U.S. At the time, Lightfoot worked extensively on the North American folk circuit, but his popularity was primarily in Canada, where he was lionized by the media. Among the early Lightfoot songs represented are “Canadian Railroad Trilogy” (James Keelaghan), “The Way I Feel” (Cowboy Junkies), “For Lovin’ Me” (Terry Tufts) and “Home From the Forest” (Murray McLauchlan). Particularly noteworthy are “Black Day in July” (the Tragically Hip) and “Go Go Round” (Blue Rodeo), as Lightfoot has rarely performed them through the years.

“I love what Lightfoot did in the early days,” Cockburn says. “He was finger picking and doing the type of songs I hadn’t heard other Canadians do. Plus he was the best complete in itself and not part of a scene.”

As the popularity of folk music waned in the late ‘60s, Lightfoot signed with Reprise Records in 1970. During the course of the 11 albums he released on Reprise until its shutdown in 1998, he’s gone on to an adult contemporary style. He also scored hits with “If You Could Read My Mind” (covered on the tribute by Connie Kaldor), “Sundown” (covered by Jesse Winchester) and “The Wreck of the Edmund Fitzgerald.”

Other Reprise-era songs that are featured are “Summer Side of Life” (Blackie & the Rodeo Kings), “Song for a Winter’s Night” (Quarterflash), “That Same Old Obsession” (Muldaur), “Bend in the Water” (Harry Manx) and “Dirters” (Sesssmith). Additionally, there is one non-original, “Lightfoot,” performed by the legendary singer/songwriter Aangus Finnan.

Lightfoot marvels at how deftly the tribute covers his career. “It took Blue Rodeo to breathe life into ‘Go Go Round,’” he jokes. “It’s also a wonderful performance of ‘Canadian Railroad Trilogy,’ [and] I like ‘Bend in the Water,’ too. Quartercut is just wonderful; another that knocked me out.”

As Bruce Cockburn, the Tragically Hip really went after ‘Black Day in July’ with a lot of gusto.”
Germany’s Phonoline Offers Legit Downloads

BY LARS BRANDLE and WOLFGANG SPAHR

COLOGNE, Germany—German industry executives are uniting to propose a creative solution to that market’s crippling online piracy problems. After months of deliberation, the industry is preparing to launch Phonoline, a digital music distribution service set to go live this fall, with an agenda to tempt users away from rogue download sites.

“This is crucial for us; all the illegal offers which are available on the net are killing us,” says Gerd Gebhardt, chairman of German recorded music association BPW and the German affiliate of the International Federation of the Phonographic Industry.

“The only way to fight this is to have a special legal offer, which we’re now creating,” he notes. “You only can fight the illegal downloads if you offer something different.”

The platform, unveiled Aug. 14 during the opening session of the Popkomm trade fair, claims to be the first joint service from the music industry to offer an extensive range of music from majors and independents on a single technical platform.

“It’s a good start,” BMG Germany/Switzerland/Austria president Thomas Stein observes. The platform was originally scheduled to start in April, but it was delayed because of differences of opinion regarding the technical and business conditions.

Market leader Universal apparently preferred a partnership with Germany’s main telecoms operator Deutsche Telekom, with which it works on its Popfile online platform. But other companies involved in the project were concerned about the telecoms giant’s fees.

Warner Music Japan’s hire of one of Sony Japan’s most highly rated execs, Takeshi Yoshida, has been greeted with surprise by Japanese industry insiders. Yoshida has taken the new position of president/representative director. He was previously president of Sony Music Entertainment (Japan) label DeSTAR Records. During the past six years, Yoshida developed DeSTAR into one of the hottest record labels in Japan—and a major money-spinner for SMEJ. One highly placed industry source suggests Yoshida is seen as WMJ chairman/CEO Hiroshi Inagaki’s long-term successor as chairman of WMI. Industry insiders also suggest that Yoshida may lure one or more DeSTAR acts to WMJ. Yoshida reports directly to Inagaki, with dotted-line responsibility to Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford. Inagaki, himself a former SMEJ executive, says: “Yoshida’s 18 years’ experience as a manager involved in marketing, promotion and A&R will significantly strengthen our company.”

MTV Networks Europe president/CEO Brent Hansen, who recently added stripes as president of creative for MTV Networks International (MTNI), has made three recent moves in the programming, music and creative fields. London-based Harriet Brand, who was senior VP of talent and music at MTV Europe, takes the same title at MTNI. Bill Flanagan adds the title of senior VP/editorial director for MTNI to his current role as senior VP/editorial director for MTV Networks Music Group. He remains based in New York. Cristian Joffe is promoted to senior VP creative director of MTNI. In January 2004, he will move to London from Miami, where he has been serving as VP of marketing/creative director for MTV Networks Latin America. All three report to Hansen in their international roles. Flanagan continues to report to MTV Networks Group president Judy McGrath for his U.S. responsibilities.

Oz Confab

Continued from page 49

“There is a mass opportunity for everybody,” veteran Australian manager/music publisher John Woodroof assured delegates.

But keynote speaker Woodroof—who runs Rough Cut launched Savage Garden internationally in the late 1990s—also warned: “To break America, you need bandwidth. He stressed that remixes of individual tracks by local acts could be important to make domestic repertoire more appealing to U.S. broadcasters.

Ideas for improving the lot of the Australian music business were discussed during the event. Among them were:

• setting up a program where up-and-coming artist managers could meet radio programmers face to face on a monthly basis;
• making local online companies create a code of practice to deal with piracy; and
• educating consumers about how much money the music industry spends on developing artists each year in an attempt to raise awareness of the value of music.

Another keynote speaker was Los Angeles-based producer/author Moses Avalon. Avalon suggested that the music industry follow Hollywood’s example and learn to publicize how much a record costs to make and how much superstar artists earn from their hits.

“We don’t do that, and we then wonder why consumers assume that music should be free and has no value,” Avalon said.

During an opening-day seminar on downloading, ARIA CEO Stephen Peach and Michael Speck, ARIA’s Music Industry Piracy Investigation unit GM, shared the stage with Kevin Bermeister, Sydney-based president/CEO of Kazaa-affiliated commercial file-swapping service Alnet.

Bermeister accused record companies of being slow to embrace the potential of digital delivery and suggested they learn from Alnet’s business model. But Speck countered: “That’s not a business model—it is a modus operandi!”

Elsewhere during the event, Sebastian Chase, managing director of independent distributor MGM Distribution, claimed that the platinum success (70,000 units shipped) in Australia of local indie acts the Whillans. He and John Butler Trio was proof that Australian artists “no longer have to sign to a major label to get marketing and distribution clout.”

Peter Bond, outgoing president of Universal Music International for Australia. New Zealand and Africa (and chairman of Universal Music Australia), was a keynote speaker on the second day of the conference. Bond claimed that there was an identifiable consumer trend moving from preformatted pop “to the great music from dream weavers who inspire us.”

Effective Aug. 31, Bond will manage Universal Australia singer/songwriter Candice Alley. He is also in the process of setting up an A&R production house in Sydney for new Australian artists (Billboard Bulletin, July 25).

The Australian Trade Commission used the conference to announce that it would allocate $20,000 Australian ($13,000) in funding to promote Australian music at the March 2004 South By Southwest Music Conference in Austin.
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Will R&B Survive?
Continued from page 25

you still need classic (R&B) music.
While the future of R&B is open to debate, there is no question that 50 Cent is on top in hip-hop. But who—and what—will follow him is anyone's guess.

"Music is always youth-driven, and mainstream media and the general public are always a step behind. So hip-hop is always being perceived as hot. We’ve signed 10 new R&B acts," says Rick Nuhn, assistant music director/air personality at KHIT Los Angeles (Hot 92 Jamz).

"There is a little bit of a drought going on at the moment. 50 Cent was refreshing for a second. Now Three 6 Mafia and some of the 'conscious' artists are real cool. The Missy Elliott/Timbaland crew are hall of fame. But there isn’t a lot of real memorable hip-hop music being made, as in past decades."

Some believe that the recent success of such Southern MCs as David Banner and Bone Crusher could be an important new influence.

"I look for rap music to get back to basics," Peppermint Music's Brooks says. "And that is hard beats combined with tight lyrics. The South will continue to germinate and develop new artists, with several more independent artists and labels inking with majors."

The alliances that R&B and hip-hop form with other genres also hold future possibilities.

"One of the trends that resurfaces every 15 to 20 years is the blending of black music and dance music," Jive Records senior director Jeffrey Sledge says. "I’m talking about what Soul II Soul did in the late ‘80s and early ‘90s. Groups like that were making R&B records, but they had a dance/club edge to them."

"I know [Bad Boy's Sean Combs has been experimenting with dance music already," Sledge continues. "I haven’t heard what he’s done. But the fact that he is willing to do it shows there is something going on."

Sledge also believes that as hip-hop's first generation grows older, it will become more open to other musical genres.

For Trans World Entertainment music buyer Jim Stella, independent artists and labels hold the key to the future for R&B and hip-hop.

"The biggest thing for us is our consignment process," Stella says. "We started the process last year. The process we’re seeing just from dealing with these local independent R&B and rap artists from all over the country is impressive. Some of our consignment artists have already signed deals with majors—not just because we carried their product but because it was decent. We see that as a huge opportunity on a regional level."

"Now you have artists like Ja Rule, Jay-Z and DMX, among others, saying their next album is their last album. The reality is we need to find the new, fresh, undiscovered talent that is out there."
Burt: The World Needs Him Now

Legendary songwriter Burt Bacharach is experiencing a TV revival. His classic song "What the World Needs Now Is Love," which he co-wrote with Hal David, is currently featured in TV commercials for Sandals Resorts and Calvin Klein's Eternity.

Earlier this year, the second-season finalists of "American Idol" recorded a cover version of "What the World Needs Now Is Love," and it became a No. 4 hit on the Billboard Hot 100. Singles Sales chart.

In addition, several of Bacharach's songs are performed regularly on "American Idol." Last year, the songwriter made a guest appearance on the show as a vocal coach.

Now Bacharach will be honored with his own TV special, "McCormick Presents Burt Bacharach Tribute on Ice," which will air the tribute at 4 p.m. ET/PT Dec. 29.

Bacharach, Aretha Franklin, Michael McDonald and James Ingram are set to perform on the two-hour special, which will be taped Sept. 20 at HP Pavilion in San Jose, Calif.

The artists will sing several of Bacharach's songs and will be accompanied by performances from such ice-skating stars as Brian Boitano, Rudy Galindo and Nicole Bobek.

Franklin will tape a new Bacharach penned song, "Falling Out of Love," which is on Franklin's next album, "So Damn Happy," due Sept. 16 on Arista Records.

McDonald will perform "On My Own" and "Make It Easy on Yourself." Bacharach is scheduled to sing "Alfie," and Ingram will do his version of "A House Is Not a Home."

Bacharach tells Billboard, "A lot of the songs had to be re-recorded because the skaters had to have [re-recorded tracks] to do their routines. The rest of the songs we'll do live."

As for "American Idol," Bacharach says, "The show is very good for music and the music business. The masses watching TV get caught up in the drama of it all, and they buy the records. You're also hearing live music on TV, which is great."

Bacharach's upcoming projects include working with the Isley Brothers on an upcoming album from DreamWorks Records.

Later this year, Bacharach will begin working on a solo album. He says 70% of it will be instrumental.

MUSIC AT THE MTR: Johnny Cash and the Beatles are the latest music icons to get special screening exhibitions at the Museum of Television and Radio (MTR) in New York and Los Angeles.

Cash will be the subject of a career retrospective series, titled "Hello, I'm Johnny Cash." It will run Oct. 16 to Dec. 20.

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Neptunes Ride No. 1 Wave

After contributing to No. 1 albums by several other artists, the production/songwriting team known as the Neptunes gets its own. With a first-week total of 249,000 copies, "The Neptunes Present... Clones" easily leads The Billboard 200, with a 91,000-unit margin over last issue’s chart champ, Alan Jackson.

The Neptunes' album is one of five new albums to enter the top 10, four being from the hip-hop camp. Also representing the genre are new sets by Bow Wow and newcomers T.L. and Juelz Santana, at Nos. 3, 4, and 8, respectively. On Top R&B/Hip-Hop Albums, where the order sometimes differs because it is determined by a subset panel of core stores, the Neptunes are followed by T.L. Santana and Bow Wow, respectively, with those new titles locking up that chart's top four slots.

With all the star power from contributors like Busta Rhymes, Ludacris, Snoop Dogg and Clipse, "The Neptunes Presents..." turns out to be a much bigger deal than last year's N.E.R.D album, which also featured Neptune partners Pharrell Williams and Chad Hugo. That outing, "In Search Of...", peaked at No. 61 and clocked 20,000 in its biggest week; it has sold 563,000 copies to date, according to Nielsen SoundScan.

Of course, it also helps that the new album’s lead track, Williams' catchy “Frontin',” which features Jay-Z, has been a winner at radio, holding the No. 1 slot on Hot R&B Singles & Tracks for four weeks. The song bullets at No. 7 on the all-format Hot 100 Airplay list.

Chart-wise, Bow Wow is bigger than ever—and that’s not just a reference to him losing “Lil” from his moniker, because his previous Billboard 200 peak was No. 8, scored in 2000 by his first album. This is not his biggest sales week, though, because his second set began with 319,500 copies, when it entered at No. 11 during Christmas week 2001.

GIVE ME FIVE: Aside from the hip-hop titans that invade The Billboard 200’s top 10, pop belter Jessica Simpson makes the scene, too. Her 64,000-copy opener puts her at No. 10, a bigger number than her first-day sales had suggested. Figure that TV juice from “Total Request Live,” her own MTV series with husband Nick Lachey and a stop on “The Late, Late Show With Craig Kilborn” helped pad her total as the sales week progressed.

This is not a milestone week for Simpson, as her second (Continued on page 60)
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<td>SONY BMG MUSIC INTL (14.98 CD)</td>
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</table>
album started at No. 6 with 120,000 copies sold in its 2001 opener. It is, however, a banner week for The Billboard 200, as it is the fifth time this year that five or more new titles have entered the top 10. That ties the chart’s record set when there were five such weeks in all of 2001 (Over the Counter, Billboard, Aug. 9). With lots of hot releases scheduled for the last 18 weeks of the year, it seems likely that 2003 will top that record, perhaps as soon as next week (see also Look Ahead, page 5).

TOP INTERNET ALBUM SALES... Continued from page 57

The battle of the retail heads continued this week as consumers switched from “Spider-Man” to another soundtrack release, “Lilo & Stitch.” At No. 17, “Lilo & Stitch” bowed at 60,000 copies sold, while “Spider-Man” dropped to 47,000 copies sold. The battle of the retail heads continued this week as consumers switched from “Spider-Man” to another soundtrack release, “Lilo & Stitch.” At No. 17, “Lilo & Stitch” bowed at 60,000 copies sold, while “Spider-Man” dropped to 47,000 copies sold. The top 10 saw four new titles enter the week’s top 10. No. 16, F. Gary Gray’s “The Curse Of The Black Pearl,” bowed at 50,000 copies sold.

Over the Counter

Continued from page 57

That’s Chicago: We have often seen the video release of a movie spurn a soundtrack spike, but none as big as the one earned by this week’s Greatest Gainer, “Chicago.” Growing by more than 63,000 copies, the album sold 99-6. A combo deal at Best Buy’s stores—where consumers could buy the movie for $15.99, the soundtrack for $11.99 or both for $20—fed that increase. Consequently, the chain held a 63% market share of the 75,000 sold during the frame. "We were surprised by the consumer response," says Gary Arnold, Best Buy senior VP of entertainment. "It blew out." Other soundtrack releases have larger video-induced chart jumps. Within the past 10 months alone, home video Bowen’s 100-plus-week-old studies for the albums from "Spider-Man" (184-53), "Sweet Home Alabama" (174-57) and "Lilo & Stitch" (161-56). Of those, the largest sales gain belonged to "Lilo," which had an increase of 146,000 copies, or 56% of the soundtrack’s weekly sales. In contrast, the No. 1 hit "American Idol" had a sales increase of only 10,000 copies, or 14% of the album’s weekly sales. The "Lilo & Stitch" release was the largest sales gain among the top 10 albums for the week ending July 19, 2003, according to Nielsen SoundScan.

COUNTRY FRESH: Dierks Bentley’s No. 4 debut on Top Country Albums is the second debut set to bow inside the chart’s top 10. This week, only the second time in the Nielsen SoundScan era that more than one new artist has bowed inside the country top five in any calendar year. Bentley’s set joins Buddy Jewell’s eponymous debut at No. 1 in the July 19 issue. The country chart hasn’t seen a pair of new artists’ debuts arrive in the top five during the same calendar year since Wynnonna’s self-titled debut and Billy Ray Cyrus’ blockbuster “Some Gave All” both bowed at No. 1 in 1992. At that time, the former was hardly an unknown, as she already had scored four chart-toppers as a member of the Judds.

FEAST FEASTS: pun band Rancid sets a new high for its Billboard 200 rank and a Nielsen SoundScan week, entering at No. 15 on 51,000 copies. "Life Won’t Wait" held the band’s prior mark, when it entered at No. 35 on 39,000 units in 1998. This is the sixth Rancid album to reach the chart... Alto sax vet David Sanborn’s old-country chart debut Top Jazz Albums for a 10th consecutive week, the longest streak by an instrumentalist since chart started using SoundScan data in December 1993. That doubles the prior record-holder, Herb Ellis’ "Gentlemen’s World," which scored five weeks together in 1998. Sanborn’s 1993 album, "Pearly," had 13 weeks at No. 1 but not consecutively... Shania Twain’s "What’s New, Pussycat?" peaked at No. 1 (34-19 on the big chart, up 70%) and "Come On Over" (17-3 on Top Pop Catalog, up 95%). The show drew 8.9 million viewers and ranked 21st among the top 30 TV programs... Four Neil Young albums, issued on CD for the first time, entered Top Pop Catalog (Nos. 2, 12, 21 and 34). The reissues were timed to coincide with the new "Greendale," which enters The Billboard 200 at No. 22. Combined, the five titles sold 74,000 for the week. Prior to now, "Harvest" was the only Young set to reach the catalog list.
### September 6, 2003 Top Pop Albums

**Artist**

1. **BOB MARLEY AND THE WAILERS** - Legend
2. **NEIL YOUNG** - On The Beach
3. **SHANIA TWAIN** - Come On Over
4. **COLDPLAY** - Parachutes
5. **THE BEATLES** - 1
6. **PINK FLOYD** - Dark Side Of The Moon
7. **BOB SEGER & THE SILVER BULLET BAND** - Greatest Hits
8. **Kenny Chesney** - Greatest Hits
9. **METALLICA** - Metallica
10. **TINA MCGREGOR** - Greatest Hits

**Label**

- **DECCA**
- **DEF LEPPARD** - Epic
- **CURB**
- **ELEKTRA**
- **CAPITOL**
- **BROADWAY**
- **ISLAND**
- **ELEKTRA**
- **BROADWAY**
- **ELEKTRA**

**Titles**

- **KINGS OF LEON** - Youth & Young Manhood
- **THE DANDY WARHOLS** - Welcome To The Monkey House
- **COCOON CAFÉ MIVARAVERA** - Decide To
- **LOS BUKIS** - 25 Joyas Musicales
- **FOUNTAINS OF WAYNE** - Welcome Interstate Interstate
- **HOT HOT HEAT** - Make Up The Breakdown
- **JOSH KELLEY** - For The Ride Home
- **ROONEY** - Rooney
- **TEN STATION** - Say It Like You Mean It
- **BIG GIPP** - Mutant Mindframe
- **VARIOUS ARTISTS** - Van Wamped Tour 2003 Compilation
- **BIG BAD WOLVES**
- **METALLICA**
- **ROONEY**
- **VARIOUS ARTISTS**
- **DECCA**
- **DEF LEPPARD**
- **CURB**
- **ELEKTRA**
- **BROADWAY**
- **ISLAND**
- **ELEKTRA**
- **BROADWAY**
- **ELEKTRA**

**Notes**

- Old albums.
- New labels.
- Sublime
- Sublime
- A Decade Of Songs
- A Decade Of Songs
- A Decade Of Songs
- A Decade Of Songs
- A Decade Of Songs

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### September 6, 2003 Top Heatseekers

**Artist**

1. **AKWIDO** - Projecto Awkido
2. **VENDETTA RED** - Between The Never And The Now...Or Stayed
3. **VICKY WINSAN** - Bringing It All Together
4. **JUANES** - Un Dia Normal
5. **THREE DAYS GRACE** - Three Days Grace
6. **LUNAY & NOBREGA** - Mas Flow
7. **ROBERT RANDOLPH & THE FAMILY BAND** - Unfiltered
8. **INTERPOL** - Turn On The Bright Lights
9. **CONTROL** - La Historia
10. **MIKE FRANTI & THE FAMILY SOUL** - Surrender To Love

**Label**

- **ELEKTRA**
- **CAPITOL**
- **BROADWAY**
- **ISLAND**
- **ELEKTRA**
- **BROADWAY**
- **ELEKTRA**
- **BROADWAY**
- **ELEKTRA**
- **BROADWAY**

**Titles**

- **The Starting Line**
- **The Heatseekers**
- **The Heatseekers**
- **The Heatseekers**
- **The Heatseekers**
- **The Heatseekers**
- **The Heatseekers**
- **The Heatseekers**
- **The Heatseekers**
- **The Heatseekers**

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### September 6, 2003 Top Independent Albums

**Artist**

1. **DASHBOARD CONFESSIONAL** - If It Breaks I'm Coming With You
2. **LIL JON & THE EAST SIDE BOYZ**
3. **THE PETER MUCK GROUP FEATURING NORMAN JONES**
4. **EVA CASSIDY**
5. **HOT HOT HEAT**
6. **VARIOUS ARTISTS**
7. **BIG GIPP**
8. **VARIOUS ARTISTS**

**Label**

- **ARTISTS AND LABELS DISTRIBUTING**
- **ARTISTS AND LABELS DISTRIBUTING**
- **ARTISTS AND LABELS DISTRIBUTING**
- **ARTISTS AND LABELS DISTRIBUTING**
- **ARTISTS AND LABELS DISTRIBUTING**
- **ARTISTS AND LABELS DISTRIBUTING**
- **ARTISTS AND LABELS DISTRIBUTING**
- **ARTISTS AND LABELS DISTRIBUTING**

**Titles**

- **DASHBOARD CONFESSIONAL**
- **LIL JON & THE EAST SIDE BOYZ**
- **THE PETER MUCK GROUP FEATURING NORMAN JONES**
- **EVA CASSIDY**
- **HOT HOT HEAT**
- **VARIOUS ARTISTS**
- **BIG GIPP**
- **VARIOUS ARTISTS**

**Notes**

- Worldwide
- Only
- For
- For
- For
- For
- For
- For

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### Billboard September 6, 2003

**Website**

- [www.billboard.com](http://www.billboard.com)
### The Week Ending September 6, 2003

#### **Billboard Top Jazz Albums**

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<td>VAUGHN JAMES</td>
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<td>DAVID SANBORN</td>
<td>Sacred Rhythms</td>
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<td>VINCE GALLARDO</td>
<td>The Charlie Brown Suite &amp; Other Favorites</td>
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<td>4</td>
<td>DIANA KRALL</td>
<td>Live In Paris</td>
<td>4</td>
<td>2003</td>
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<td>5</td>
<td>PETER CINCOTTI</td>
<td>A Little Moonlight</td>
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<td>HARRY CONNICK, JR.</td>
<td>Other Hours: Connick On Piano 1</td>
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#### **Billboard Top Classical Crossover**

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<td>3</td>
<td>2003</td>
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<td>Prelude: The Best Of Charlotte Church</td>
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#### **Billboard Top New Age Albums**

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**About the above data:**

- **Billboard** Top Jazz Albums, Top Contemporary Jazz, Top Classical Crossover, and Top New Age Albums are based on the number of albums sold, as reported by Nielsen SoundScan. These charts reflect the performance of albums across various formats, including physical and digital sales. The data is compiled from a variety of sources, including record labels, retailers, and digital music services. The charts are updated weekly and reflect the most recent sales data available. For more detailed information, please visit [www.billboard.com](http://www.billboard.com).

**Notes:**

- Album sales data is exclusive of sales made through direct digital download of songs from consumer Web sites. Music sales data includes sales of all physical media formats, including CD, cassette, and vinyl, as well as digital downloads.

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**Additional Information:**

- **Top Jazz Albums** is a chart that ranks the most popular jazz albums in the United States, compiled on a weekly basis by Billboard Magazine. The chart is based on sales data provided by Nielsen SoundScan.

- **Top Classical Crossover** is a chart that ranks the most popular classical crossovers, which are albums that blend classical music with other genres, in the United States. The chart is also compiled on a weekly basis by Billboard Magazine and is based on sales data provided by Nielsen SoundScan.

- **Top New Age Albums** is a chart that ranks the most popular new age albums in the United States, compiled on a weekly basis by Billboard Magazine. The chart is based on sales data provided by Nielsen SoundScan.

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**Related Resources:**

- [Billboard](http://www.billboard.com)
- [Nielsen SoundScan](http://www.nielsensoundscan.com)
- [American Radio History](http://www.americanradiohistory.com)
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**Additional Notes:**

- The table includes various songs by the same artists, indicating the versatility of the production and collaboration efforts.
- The rights and labels associated with each track offer insights into the distribution networks and copyright management practices.
- The table format helps in quickly identifying common themes and variations across different collaborations and genres.
“Shake Ya Tailfeather” by Nelly, Diddy & Murphy Lee climbs 3-1 on The Billboard Hot 100, displacing Beyoncé Featuring Jay-Z’s “Crazy in Love” after an eight-week stand. “Tailfeather,” the lead single from the "Bad Boys II" soundtrack, posts 116.8 million listener impressions, a gain of 10 million for the week.

"Tailfeather" is the fifth multi-artist title to reach No. 1 this year. With four months to go in 2003, that total matches 2001’s tally as the most No. 1 collaborations in a calendar year during the Nielsen Broadcast Data Systems/SoundScan era (1991-present). Nine songs have topped the chart thus far in 2003, so more than half have been multi-artist efforts. From 1991-1994, there was only one No. 1 song per year to feature more than one artist.

The rise of hip-hop is the most glaring reason for this trend. Besides the collaboration of two or more rappers on a project (like "Tailfeather"), R&B and pop vocalists to space up their recordings by turning to hip-hop artists and vice versa. During the past five years, the only non-hiphop/R&B collaborations to top the Hot 100 belonged to Santana, who had Rob Thomas and the Product G&B provide vocals on his No. 2 hit.

In 2003, though, the trend has not been confined to the hip-hop world. The female-fronted Evanescence had Paul McCartney add some testosterone to No. 1 Modern Rock hit, "Bring Me to Life," while Hot Country Singles & Tracks has had joint efforts on two recent No. 1s: "Beer for My Horses" by Toby Keith & Willie Nelson and this issue’s chart-topper, "It’s Five O’clock Somewhere," by Alan Jackson & Jimmy Buffett.

ANGELS HEARD ON HIGH: Train’s second No. 1 on the Adult Top 40 chart, "Calling All Angels," unseats Matchbox Twenty’s "Unwell" after 18 weeks—the third-longest run in the chart’s seven-year history. This streak is surpassed only by "Smooth" from Santana Featuring Rob Thomas (of Matchbox Twenty) at 25 weeks and the Calling’s "Wherever You Will Go" with 23 weeks. During its long run at No. 1, "Unwell" posted its one-week detection record, with 3,945 spins in the June 21 issue.

YES YA’AM: An increase of 225 detections pushes Martina McBride’s "This One’s For the Girls" 14-10 on Hot Country Singles & Tracks, marking the first time in nearly one year that two solo females simultaneously occupy country’s top 10 (Billboard, July 5). McBride joins Shania Twain’s "Forever and For Always," which gains 34 detections and steps 5-4. Coincidentally, the ladies were also the last two to hit the top 10 concurrently, when McBride’s "Where Would You Be" and Twain’s "I’m Gonna Getcha Good!" were No. 9 and No. 10, respectively in the Nov. 16, 2002, issue. Twain’s single is now the highest-charted title by a solo female on the country tally since Terri Clark’s "I Just Wanna Be Mad" rose to No. 2 in the Feb. 22 issue.

BOYS OF SUMMER: Nearly two months ago, "Summertime" by Beyoncé Featuring Ghostface Killah—a song not included on Beyoncé’s solo album, "Dangerously In Love"—was sent to radio without a label affiliation. This week, "Summertime" moves 51-44 on the Hot R&B/Hip-Hop Singles & Tracks chart.

The ubiquitous P. Diddy has been added to the track listing, as Columbia serviced an "official" version to radio. Both versions are receiving airplay.

FOR THE RECORD: Alan Jackson & Jimmy Buffett’s "It’s Five O’Clock Somewhere" is the first country radio-only track to reach the top 20 of the Hot 100. It climbs 19-17 this issue. Aaron Tippin’s "Where’s the Stars and Stripes and the Eagle Fly" was available as a CD single.
The Blues

Continued from page 1

genre, which accounts for only 1% of the U.S. music market, according to Nielsen SoundScan.

Ben Manilla, co-producer of the "Blues" radio series, says, "I've been doing Blues radio since the 70s when I was in college, and never in my lifetime has this kind of opportunity happened for blues music. This is the shot in the arm that it needs.

Now the public are going to take this, how they're going to react. I have no idea. But I do know that nothing like this has ever happened before, and it probably is not likely to happen again."

Iglauer also is uncertain of the full impact of the series. "Will it help benefit individual artists or labels? That's hard for me to tell," he says. As its market share suggests, the blues could use a shot in the arm. Few releases in the genre—even those from longtime luminaries—sell large numbers.

Megahits by blues superstars can happen: The B.B. King/Eric Clapton 2000 summit meeting "Riding With The King" (Diving Duck/Reprise/Warner Bros.) has sold 2 million units to date, according to Nielsen SoundScan, and dominated the Billboard Top Blues Albums chart for more than two years.

The current top title on the blues chart (unpublished this week) is an anomaly: Rock singer John Mellencamp's blues-skewed "Trouble No More" (Columbia) has sold 171,000 units to date.

Elsewhere, the current chart's biggest sellers are a pair of 2002 releases: Susan Tedeschi's "Wait for Me" (Tone-Cool/Artemis), with 211,000 units sold, and "The Essential Stevie Ray Vaughan & Double Trouble" (Legacy/Epic), which has moved 120,000 units to date.

None of the other albums on the current 15-song chart that is sold in excess of 40,000 units. Even titles by established stars have sold relatively modest amounts: Etta James' "Let's Roll" (Private Music) has reached 36,000, B.B. King's "Reflections" (MCA) has moved 35,000, and Uuddy Guy's "Blues Singer" (Silvertone/Zomba) as hit 29,000.

'Blues Isn't Jazz'

"Blues Isn't Jazz" may see potential for the Scorsese series to help blues sales in the same way that the 2001 series "Ken Burns Jazz" boosted interest in jazz (Billboard, Feb. 10, 2001).

"At Lawrence, VP at Hip-O Records—which is 'clearing UME's 'Blues'-branded titles—says, "Blues has become a small department in most music stores, and our hope is that, in the same way that folk fans in the '60s spurred whole blues revival then, maybe enough has passed and we can get the next generation of fans into this music."

"But the 'Blues' and the Burns series have little in common in terms of their approaches to the music at hand."

Documentarist Burns ("The Civil War," "Baseball") surveyed jazz in rigorous chronological fashion in his 20-hour series, which relied on his easy-to-digest mix of still photos, archival footage and talking-head interviews to tell the story.

The 'Blues'—which comprises individual 90-minute films by Scorsese, Charles Burnett, Richard Pearce, Wim Wenders, Clint Eastwood, Marc Levin and Mike Figgis—eschews a unified point of view and chronological storytelling and is structured as a rambling "musical journey."

As Scorsese explained via a satellite hookup at a July press conference in Los Angeles, "We thought it might be interesting to do six or seven films, with individual filmmakers, with their own perception, their own impression of the music... Everybody who worked on these things had their own unique vision of this world."

Series producer Alex Gibney says, "It seemed far more provocative, and creatively fulfilling, to allow these filmmakers to explore the territory on their own in a very personal and impressionistic way."

Some of the films, such as Pearce's "guitar" (S.P.) documentary "Blind Eye Blues," Figgis' love letter to British blues, "Red, White & Blues," take a fairly straightforward documentary look at their slices of blues history.

Others take a more offbeat tack. Burnett's 'Warming the Devil's Fire' is a fictional narrative involving a Mississippi family and the tension between the blues and gospel music. Wenders' idiosyncratic "The Soul of a Man," which offers portraits of bluesmen Blind Willie Johnson, Skip James and J.B. Lenoir, begins, literally, in outer space.

"There were no rules," director Pearce says. "This was the opposite of a kind of comprehensive story. It is between Blind Willie Johnson and... [Scorsese]... very much respected that each filmmaker was going to make his own film."

RUSH'S JUDGMENT

All that sounds fine to singer Bobby Rush, who has featured a role in Pearce's film. Rush is among those who stand to reap the most from the PBS exposure.

During a 50-year career on the Southern circuit, Rush has watched as his stature has garnered little attention outside of the club and juke joints that are his bread and butter. "I believe in my heart that this will give me a chance to cross over," Rush says. "It's a chance to get Bobby Rush exposed, and this is what I want. I want to get accepted on both sides of the fence."

This ain't 'bout no black-and-white issue, but I want to cross into the white clubs." He adds, "If this does what I think it's gonna do, not only will it help me, it'll help other black artists... I think it'll also entice young black men and women to the festivals and to be involved in the blues. When you go to festivals [now], let's face it, it's almost 90% or 90% white audiences."

Because of the non-linear and sometimes rarefied style of "The Blues," the cross-marketing of the series' ancillary materials—the book, radio shows and CDs—takes on a critical significance.

"This is something that must be seen in a holistic way," Gibney says. "In addition to the films, there is a larger project, and the project was carefully designed so that other elements would be complementary to the films and fill in gaps that the films might have left, for those who want to explore the blues in a more systematic way."

The companion book for "The Blues" approaches the music in much the same manner as the films.

Designed as an illustrated literary anthology rather than a coffee-table book, it mixes introductions by the filmmakers, historical essays, archival material, interviews, song lyrics and pieces by such literary lions as William Faulkner, James Baldwin and Eudora Welty.

"What we really wanted to do was try to mirror the vibe and the kind of visceral quality of the films," book co-editor Holly George-Warren says. "They were not going to be this encyclopedic, chronological, straightforward narrative. [The book] is much more a way for the people watching the films, to submerge themselves into the vibe of the blues, the sound of the blues, and to experience it on a different level."

Other pieces of the campaign take a more conventional tack. The radio series, hosted by contemporary bluesman Keb'Mo, walks listeners through blues history from its origins in Africa to today, using a mix of narration, music and archival and newly conducted interviews.

Manilla says, "As the project crystallized, it became clear that it was important to have somebody tell the story of the blues. What [the directors] are doing is a wonderful entrance to the blues, but it's not a Ken Burns documentary. There was a feeling that somehow, some way, we had to tell the story of the blues."

Executives involved in the marketing of the companion CDs say that titles like the "Best of the Blues" compilation and the boxed set will appeal to neophyte listeners.

Legacy Recordings senior VP Jeff Jones says, "The boxed set is a fairly easy thing to explain and for people to understand. The 'Best of the Blues' record is very simple to get... I think what will be harder to understand and translate [to consumers] will be the individual film soundtracks."

Hip-O's Lawrence says of the boxed set, "There was a decision to go chronological, but most of these songs do appear in at least one of the seven movies. Some of them we just felt were so important that if you're telling the story of the blues over 80 years in music, they've just got to be on there."

Lawrence adds, "I hope that these various elements sort of feed off of each other and build something larger. A lot of consumers will connect the dots."

READY FOR THE RESPONSE

Retailers are gearing up for the imminent avalanche of "Blues" titles, as well as concurrent releases not tied to the series.

The BMAs Iglauser says, "I'm certainly seeing an unprecedented flow from the majors... They can always go back to their catalogs, which is the main way they work with these types of events."

Among upcoming or recent high-profile blues releases are Shout Factory's "Blues Story" DVD and CD (Billboard, July 28); Capitol's six-title "Blues Kingpins" series, devoted to such legendary performers as B.B. King and John Lee Hooker; and Hip-O's two-DVD set "American Folk Blues Festival," featuring rare and astonishing 1962-66 footage of a cavalcade of American blues greats, drawn from German TV shows.

Borders Books & Music plans a campaign featuring the "Blues"-branded titles that will run through the holiday season. The 420-store, Ann Arbor, Mich.-based chain, in addition to promoting some 80 other blues titles in October, according to Susan Scott, product manager for Borders.

PAYOFF PROGNOSIS MIXED

I think [the response will be] very similar to 'Ken Burns Jazz,'" Scott says. "I think you'll see a huge explosion—it'll re-energize the whole category, absolutely."

She adds that thanks to the declaration by Congress that 2003 is "the Year of the Blues," awareness is already high: "We've seen already that sales have started to ramp up. Especially in the last 60 days, we've seen definite sales increases, significant over last year, compared to a number of other music categories."

Allen Larmann, head buyer at the Rhino Records retail store in Los Angeles, hesitates to view the "Blues" series as a "Ken Burns Jazz"-style bonanza.

"I ordered pretty heavily on [the "Blues"] titles, just not to be caught short," says Larmann, who also hosts a weekly blues show on public radio station KCSN Northridge, Calif. "I've been trying to beef up the blues section in anticipation of it and make sure we have all the classic titles."

But, he continues, "I'm not so convinced about how well it's gonna do. I think the blues is different than jazz... Blues sales have really gone down the last few years. People who already want that stuff have it. You used to see kids go buy blues records. You haven't seen that in a long time."

Keb'Mo is also taking a wait-and-see attitude. The artist will gain significant exposure from his participation in "The Blues." In addition to narrating the radio series, he appears in Scorsese's film "Feel Like Going Home" and has a branded compilation coming from Columbia/Legacy.

But he says, "I'll hit who it hits—you never know. You put it out there, and if your intentions are in order, it'll speak to somebody. It'll speak to who it's supposed to speak to. In a world where we're always looking at the bottom line, the bottom line being sales or those kind of things, my bottom line is, 'Did I get the message over? Did I communicate?'"
of radio conglomerates using heavy-handed tactics in their relationship with recording artists," he says.

Under Powell's new quarters of the radio industry for June's rewrite of the station ownership rules, FCC Chairman Michael Powell announced Aug. 20 the formation of a task force to determine "how the FCC can foster more localism." Powell's initiative also calls for the licensing of more low-power FMs and scrutiny of voice-tracking's effect on community service.

Voice tracking enables a DJ to record the vocal breaks for an airstream ahead of time. These vocal bits and the music are then integrated by automation. This allows a jock to host a shift at any station within the parent company's chain. It also reduces the amount of hours a person needs to work. Elements for a four-hour shift can be assembled in one hour.

In a press conference following the announcement of his initiative, Powell said the study also is "expected to address how the FCC can set longstanding areas of license renewals."

Broadcasters may be sharply divided about voice-tracking and its long-term effect on radio's localism, but most oppose any regulatory attempt to mandate localism again. For many broadcasters, that conjures up a long-gone era where a station's news and public-service content were scrutinized and could make a station vulnerable to a license challenge.

Some fear this latest move puts the FCC in the crosshairs again, with more and more content regulation. Others point to increased costs of operating stations without voice-tracking.

The notion of legislating localism is "rightful," says executive VP Steve Goldstein. "The notion of practicing localism is simply good business."

Not surprisingly, many of the GMs, program directors and owners interviewed by billboard sister publication Airplay Monitoring questioned whether government intervention was necessary.

"Stouthearted has always required that its stations do specified amounts of public-affairs programming, so an FCC-imposed minimum standard probably wouldn't affect us," senior VP of programming Rick McDonald says. But he says, "arguing that voice-tracking per se diminishes local service is like arguing that cars cause unsafe driving."

WRHT (Hot 104.5) Knoxville PD Russ Allen adds, "Any time the government gets active in things that don't involve national security, I get nervous."

**ENFORCEMENT ISSUES**
Rosa City/Portland, Ore., director of programming Mark Adams says, "You might as well attempt to legislate quality programming, common decency standards and the number of songs played per hour."

Beyond that, "defining localism is a gray area, so who decides what is right?" says Jim Jamen, director of programming at Clear Channel/Phoenix. "It would be as amiable as some of the rules the [Canadian government] has about artists and content."

Broadcasters offer numerous examples of just how gray an area localism is. "Clearly you can't stop a company from using one-in-house person using different air names, voice-tracking three or four stations in their market," said Clear/Syracuse, N.Y., operations manager Tom Mitchell. "It's all local, right?"

WLHT/WTTR/WFGR Grand Rapids, Mich., PD Bill Bailey adds, "How much of a voice-tracked program do you consider to be from outside the market when only the voice is from somewhere else, the other elements surrounding it are from inside the market and the computer puts it together?"

Key market VP of programming Frank Bell adds, "If my talk station in Ohio chooses to explore a topic like the California governor's race, will we somehow be penalized?" Bell thinks the FCC should "...say clamp down on ownership limits."

Cushman wonders, "Is localism talking about the new drug store being built on the corner of First and Main, or is it talking about what your listeners were talking about?"

Clear Channel's radio properties have been a focal point in consolidation-related controversies, especially for its use of voice-tracked air shifts. But Clear Channel programming executive Marc Chase counters, "All Clear Channel radio stations thrive by targeting the needs of the local audience. Our programming and advertising mentions are all geared toward servicing our local consumers—listeners and advertisers."

"We locally entertain and inform local listeners, and we help local merchants deliver goods to people locally every day," Chase says.

Rob Dawes, PD of Clear Channel's WBAI, says, "It's a community-oriented radio station and cluster. The FCC is only telling us to do something we already do."

Clear Channel/Utica, N.Y., operations manager Steve Schantz says, "That he was as amiable as some of the rules the [Canadian government] has about artists and content."

Within that中小 domain, notes Chase, "heard about a massive interstate tie-up in one of her voice-tracked markets. Minutes after the news hit the station, they had the information on the air. It's this sort of commitment and dedication that is necessary, not more legislation."

'A MORE LEVEL PLAYING FIELD'
Not every broadcaster was violently opposed to FCC scrutiny of localism. "I hate paperwork and government bureaucracy, but, frankly, it's deregulation that has hurt this industry and turned it from a commodity of pride and passion to a bean-counter's way of making money," says Paul Goldman, president of Burlington, Vt.'s Saxon Broadcasting.

"These suggestions would put the way we operate on a more level playing field," Goldman says. "We have almost as many full-time employees for two stations as Clear Channel has for a dozen in our area."

David Israel, operations manager of Cox's WPLC/WPM Miami, says, "Last I looked, the Federal Communications Act of 1934 was still in effect, which does mandate that stations operate in the public interest, convenience and necessity." He sees the license renewal process that is already in place as providing redress against those stations that do not serve the public.

And one PD who asks not to be named also believes that "it is certainly within the FCC's jurisdiction to legislate localism and community service. Most stations should be required to provide live, local programming, perhaps 12 hours a day. Exceptions could be made for stations demonstrating economic hardship."

But even that PD says that news "is a different issue. Some stations no longer air news, which is their audience's preference. Most markets have plenty of outlets for news, and listeners are smart enough to find it."

K.J. Bryant, PD of Citadel's WVL's Bringhamton, N.Y., adds, "I'd like to see the news quantity defined by format. Top 40 listeners want news, but not as much as country or classic rock."

As for the potential economic difficulty that any "live and local" mandate might cause, few broadcasters anticipated any, often because most believed that their stations were minimally automated already. But Archway/Columbus, Ga., operations manager Bob Quick does say, "That mandate would be a hardship [and] would only harm smaller stations more than voice-tracking ever could."

Bryant says, "Overall, we would increase part-time hours if he had to do this."

In Grand Rapids, Bailey says, "we would be forced to add another body to the airstaff."

But he says that "hiring qualified people, full time, can only be good."

Throughout the recent debate on deregulation, many broadcasters have maintained that public opposition to consolidation is based in perception, not reality.

"I personally do not believe any of these concerns are based in fact," Chase says. "What our industry needs to do is a better job of educating our legislators on what really makes radio tick."

John Christian, director of programming for Citadel's WKIN/JOY St. Louis, says "voice-tracking abuse is the biggest example of why the industry is dying." The latest attempt by Michael Powell to form a committee is just another demand, says Christian, with no clue. We don't need committee:

we need someone that understands what is wrong with radio to start attempting to fix it," he says.

But, he adds, "It is a very curious strategy for the chairman to change the rules in a way that will dramatically damage localism and then, nearly three months later, propose a process to examine how those rules might affect localism," he says.

Dorgan adds, "It is a classic example of putting the cart before the horse. The concern about localism, the time to study that issue was before the new rules were issued, not after."

Meanwhile, one of the two Democrat FCC commissioners, both of whom voted against the deregulation, characterized Powell's announcement as "a day late and a dollar short."

**MTV Awards**
Continued from page 1

"Cry Me a River" and "Crazy in Love" were contenders for the Viewers' Choice award, but the results in that category were unavailable at press time.

Missy "Misdemeanor" Elliott led the nominee list with eight nods for her "Work It" video (Billboard, Aug. 21). "Work It," ultimately won two awards: best video of the year and best hip-hop video. 50 Cent's "In Da Club" received the prizes for best rap video and best new artist in a video.

Chris Rock hosted the awards show; he previously hosted the MTV VMAs in 1999 and 1997. Performers at the 2003 MTV VMAs included 50 Cent, Christina Aguilera, Beyoncé, Mary J. Blige, Coldplay, Good Charlotte and Metallica.

Following is a partial list of winners:

**TOP VMA AWARD WINNERS**

<table>
<thead>
<tr>
<th>Category</th>
<th>Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best pop video</td>
<td>&quot;Cry Me a River&quot;</td>
</tr>
<tr>
<td>Best new artist in a video</td>
<td>&quot;In Da Club&quot;</td>
</tr>
<tr>
<td>Best video from a film</td>
<td>Eminem, &quot;Lose Yourself,&quot; from &quot;8 Mile.&quot;</td>
</tr>
<tr>
<td>Breakthrough video</td>
<td>&quot;The Scientist.&quot;</td>
</tr>
<tr>
<td>Best choreography in a video</td>
<td>&quot;Crazy In Love.&quot;</td>
</tr>
<tr>
<td>Best special effects in a film</td>
<td>Queens of the Stone Age, &quot;Go With The Flow.&quot;</td>
</tr>
<tr>
<td>Best art direction in a video</td>
<td>&quot;Radiohead, &quot;There There.&quot;</td>
</tr>
<tr>
<td>Best direction in a video</td>
<td>&quot;The Scientist.&quot;</td>
</tr>
<tr>
<td>Best editing in a video</td>
<td>&quot;The White Stripes, &quot;Seven Nation Army.&quot;</td>
</tr>
<tr>
<td>Best cinematography in a video</td>
<td>Johnny Cash, &quot;Hurt.&quot;</td>
</tr>
</tbody>
</table>

For a complete list of winners, visit billboard.com/awards.
Billboard "MTV's Grade to Speak At Teen Conference"

MTV’s Grade to Speak At Teen Conference

Brian Graden, president of programming for MTV, will deliver a keynote address at 'MTVs Want Teens' New conference focusing on marketing to teenagers ages 12 to 17 using music, movies and the media. The two-day event, co-hosted by Billboard and sister VNU Business Media publications Adweek, Brandweek, Mediaweek and The Hollywood Reporter and presented by The WB, will take place Oct. 27-28 at the Fairmont Miramar Hotel in Santa Monica, Calif.

What Teens Want will deliver a range of innovative marketing and sales strategies through keynotes, general sessions, dialogues with top executives, feedback from teenagers, panels targeting critical niche marketing issues and networking opportunities.

Among the panel sessions will be "Doing Business With the Music Business," moderated by Billboard Information Group executive editor Ken Schlager; and "Finding and PRing the Next Big Teen Thing," moderated by Billboard/West Coast bureau chief Melinda Newman. Other timely panels will examine teen lifestyles and attitudes; information sources for teens; special strategies for reaching teen males; and shifting teen demographics. A special "Teen Panel" will feature a group of teens giving candid opinions on music, movies and media.

The early-bird registration deadline for 'MTVs Want Teens is Sept. 12. For more information, visit www.whatteenswant.com or call 888-536-6536.

Billboard "What Teens Want Marketing to Teens April 14 to 17 Using Music, Movies & The Media"

What Teens Want Marketing to Teens April 14 to 17 Using Music, Movies & The Media

MTVs Want Teens Conference April 14 to 17
Using Music, Movies & The Media

Noted jazz writer Dan Ouellette has joined the Billboard team as author of the biweekly Jazz Notes column. His first column appears in this issue, on page 22.

Ouellette is a prominent writer on the current jazz scene. He will continue as a jazz and pop contributor to such respected and varied publications as Down Beat, the San Francisco Chronicle, the New Yorker and Stereophile. He is a co-founder and former jazz editor of the monthly magazine Schwan's Inside (formerly published by Valley Media) and also served as features editor for the quarterly Schwan's Spectrum.

Ouellette's articles also have appeared in Salon, Business 2.0, Vibe, Wired, numerous daily newspapers and in program guides for the Berlin Jazz Festival, the San Francisco Jazz Festival, the Monterey Jazz Festival and the JVC Jazz Festival. He is the author of "The Volkswagen Bug Book: A Cultural History of the Beetle" (Angel City Press, 1999).

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Billboard "Upcoming Events"

BILLBOARD DANCE MUSIC SUMMIT
September 24 - 25, Mandalay Beach, California
BILLBOARD/HOLLYWOOD REPORTER FM & TV MUSIC CONFERENCE
November 19 - 20, Renaissance Hollywood Hotel - Los Angeles

BILLBOARD MUSIC AWARDS
December 10 - MGM Grand Hotel - Las Vegas
For info: 844.654.4600 • billboardmusicawards.com
BY MICHAEL PAOLETTA

Since the mid-’90s, U.K. dance/electronic producer/composer/DJ Matthew Herbert has recorded albums and singles under various aliases, including Doctor Rockit, Herbert and Radio Boy.

As a remixer/produser, the classically trained Herbert has worked with such revered acts as Björk, Moloko, Terra Deva, Charles Webster, Zero 7, Perry Farrell and Matmos.

In addition to scoring music for British TV (“The Trip”) and films (“Human Traffic”), Herbert is at the helm of a handful of independent dance/electronic labels, including Accidental, Soundslike and Lifelike.

In all of his endeavors, Herbert truly follows the beat of his own drum. In fact, he works under a self-imposed code of ethics, which he calls the Personal Contract for the Composition of Music (PCCOM). According to this written contract, “the use of sounds that exist already is not allowed, [Only] sounds that are generated at the start of the compositional process or taken from [Herbert’s] own previously unused archive are available for sampling.”

His new swing jazz-influenced album, “Goodbye Swingtime” by the Matthew Herbert Big Band, puts the PCCOM to good use.

Newspaper clippings detailing the war in Iraq were made into musical instruments for the track “Misprints.” Elsewhere, Herbert incorporated sounds from anti-war rallies in London into the mix.

“Herbert is an amazingly adept sonic manipulator and musical interpreter,” says Atlanta-based producer Chris Brann, who records as Ananda Project, Wamdue Project and P’taah. “He has an extensive appreciation and insight into the multidimensional language of music.”

Conversely political, “Goodbye Swingtime,” recorded at Abbey Road Studios in London, features such guest vocalists as Arto Lindsay and longtime Herbert collaborator Dani Siciliano. According to the artist, the album was influenced by the writings of Noam Chomsky, John Pilger, Michael Moore and President George W. Bush.

Q: What prompted you to go down the big-band road?
A: It has an absolute logic for me. I knew I could always write music in this way. I just never had the financial or physical possibilities of doing it before. I was motivated by the need to expand the ambition of both my music and electronic music. To bring it out of a dark room and to engage more with the community. For me, that community aspect is the most vital and rewarding part of the record.

Q: When you say “community,” what are you referring to?
A: The fact that there are 30 people playing on the record. There isn’t any musical nostalgia on the album. I didn’t want that. But if there is a nostalgia there, it is for craftsmanship. For example, guys in this band have played trombone for over 60 years. For them, it’s a craft, a trade, a skill—that modern society doesn’t hold to be as important as in earlier times.

Q: Many electronic artists do not look to the past in the same way. It is as if they believe that doing so will tarnish their music.
A: They have this fascination—like a fetish—with computer software. It tells you a great deal about a society. It’s interesting: The more reliant they’ve become on technology, the more they’ve lost the natural rhythm of music.

Q: Is this what prompted you to create the PCCOM?
A: Electronic music became a music that was clearly defined by the technology. Consequently, you go into a studio and you are led by the way the software and the technology operates. I want to see in the same way that Mozart might have seen the harpsichord as a liberation or a new possibility. I wanted to see technology as tools at my disposal; I wanted to reclaim the technology. When I walk into a studio, everything is empty: the samplers and the computers. The minute I put [my] samples into my sampler is, for me, the beginning of the composition process.

Q: What was involved in the recording of “Goodbye Swingtime”?
A: We literally recorded the music as big-band pieces. I was very clear that any sounds added would be for specific reasons: either to inform the meaning of the sound or samples of the band itself.

For example, the song “The Three Ws” is based on the School of the Americas (at the U.S. military base) in Fort Benning, Ga., and its involvement in Latin American dictatorships. For me, this points out the fundamental hypocrisy in the idea of war on terrorism, when America, Britain and several European countries have been consistently involved and actively encouraging various terrorist activities around the world.

So, I went to a Web site that tracks these activities—soaw.org—and I printed out pages detailing these crimes against humanity. I used the sounds of the printing to generate all the percussion noises in the track.

I took something that’s banal and mundane, like a printer that sits in the corner, and I politicize it. I wanted this to be an organic dialogue with what I had created with the band. I wanted the two to co-exist and inform each other, without either taking center stage. I wanted to make a record with a big band, rather than a big-band record. Of course, now whenever I turn on that printer, I think of General Pinochet and Henry Kissinger.

Q: How did the writings of Noam Chomsky, John Pilger and Michael Moore make it into the recording?
A: They were just books I had read over the past year, particularly in the run-up to the war. Books that informed me and gave me my passion, which is where the music came from. These songs are about relationships—whether between me and the state or me and George Bush. I hate the fact that almost every song I’ve written in the last two years has been about Bush. I hate the fact that he has had that much impact on my life. But I don’t feel I have any choice.

Q: As an artist, is your job to entertain or to point out the difficulties of the world?
A: What we do says a great deal about ourselves. The fact that Britney Spears is not singing about Iraq tells you a great deal about the kind of world she exists in and the things that are important to her. That she sings about boyfriends at a time when her tax money is being used to kill people on the other side of the world probably makes her the most political artist of our time, in many ways. And then there is someone like Madonna, who recently came out with a very unclear message. It’s a very telling point in history when artists consider their record sales or how much money they make to be more important than their principles.

Q: How do you measure commercial success?
A: When enough people buy the record for me to be able to make the next one. I’d be happy if we sell 20,000 copies of “Goodbye Swingtime,” because that’s our break-even point. On top of that—and apart from film stuff—I own everything that I’ve ever done. To me, that is commercial success. That means I’m in control of decisions. Nobody can stick my music on an advert for a SUN without my approval.

Q: When you look at the popular music landscape, what do you see?
A: The main thing I see is my generation losing a lot of faith in the people we have empowered.

Q: Who has most inspired you through the years?
A: I hate to say this, but it’s probably Donald Rumsfeld. The way he lives his life is the exact opposite of how I wish to live my life. I can’t think of anything more inspiring.
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