Retail Pays For UMG's Price Cut

But Sales Gain Could Ease Pain

BY ED CHRISTMAN

NEW YORK—While the Universal Music Group's price restructuring for North America gives retailers the lower CD prices they have been clamoring for, the company's new policy also takes away one of retail's sacred cows: cooperative advertising funds.

Further, the UMG changes could take a swipe out of merchants' gross margin at a time when most are struggling.

In a pricing gambit that has electrified industry discussion, UMG is dropping its frontline suggested list price to $12.98 from the current $16.98. The new pricing, announced Sept. 3, will result in "a dramatic increase in sales," UMG president/COO Zach Horowitz predicts.

(Continued on page 68)

Latin Grammys Aim For 'Credibility'

BY LEILA COBO

MIAMI—The Latin Grammys launched a new chapter in their young existence with a heavily promoted TV show that was produced with major Latin input, staged in Miami and backed for the first time by a recently created Latin Academy of Recording Arts and Sciences (LARAS) board of trustees.

Organizers are hoping that the fourth edition of the awards, which aired live Sept. 3 on CBS and worldwide in nearly 100 countries, will...
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Quote of the Week
"I don't run around grabbing ass. I don't take advantage of all-access."

JOHN MAYER
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Sharing her views and experiences on the "HIP, HOP, DANCE" PANEL

CONFIRMED PANELISTS

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JASON BENTLEY, MACHINEHEAD
MAURICE BERNSTEIN, GIANT STEP
LESLEY BLEAKLEY, BEGGARS GROUP
ROBERT BOOKMAN, PESETSKY AND BOOKMAN
TODD BRABEC, ASCAP
LEE BRIDLE, MOST WANTED
BT, NETTWERK AMERICA
BILL COLEMAN, PEACE BISQUIT
LAMIN COPICOTTO, AURELIA ENTERTAINMENT
LYNN COSGRAVE, TRUST THE DJ
CHRIS COX, THUNDERPUSS
JOHNNY DEMARCO, ATLANTIC RECORDS
JAY DENES, NAKED MUSIC
ROB DISTERFAD, TWISTED RECORDS
DAVE DRESDEN, GABRIEL & DRESDEN
DEBRA ERIKSEN, ORANGE FACTORY
GARY ERIKSEN, ORACLE ENTERTAINMENT
DANIEL GLASS, ARTEMIS RECORDS
EDDIE GORDON, DJ IN THE MIX
HUSH GURELL, RCA MUSIC GROUP
KEVIN HEDGE, WEST END RECORDS
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PATRICK MIKEY, ULTRA RECORDS
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NORMAN SIEGEL, LAW OFFICE OF NORMAN SIEGEL
TOM SILVERMAN, TOMMY BOY RECORDS
ANGIE STONE, J RECORDS/RCA MUSIC GROUP
CHUCKY THOMPSON, LIFEPRINT PRODUCTIONS
CURTIS URBINA, QUARK RECORDS
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Los Solecitos: Ready To Shine

BY LEILA COBO

MIAMI—To travel from their Los Angeles home base to Miami, Los Solecitos need two airplanes: a cargo plane for their heavy costumes and a jetliner for the people who will wear them.

It’s one indication of the scope of Fonovisa Records’ new kiddie project, a series of eight albums titled “Los Solecitos”—the Little Suns.

Aimed at the 3- to 10-year-old audience, “Los Solecitos” claims to be the only U.S.-made, Spanish-language music collection targeting Latin children.

Moreover, while nearly all Latin children’s albums originate from TV series, soap operas or films, “Los Solecitos” is being launched as a purely musical project with visual components based on a group of eight costumed, sun-like characters.

This Fonovisa marketing director Roberto Arciniega says, makes “Los Solecitos” a challenging product.

“When you have an existing character, it’s easier,” Arciniega says. “Here, our starting point is the music.”

But Arciniega believes the project will be immensely appealing.

“To begin with, there aren’t many Spanish-language products for children in the U.S.—children who are focused on [English] but whose parents speak Spanish and who learn Spanish from their parents,” Arciniega says.

“That’s where the concept lies—in offering music that’s familiar to Latin mothers.”

The “Los Solecitos” albums will be released in several installments, and each disc will be “presented” by a member of the Solecito troupe.

The first three albums, which went to stores Aug. 26, are titled “Sol Amigo Presenta Muchas Populares,” “Sol Brillante Presenta Clasico” (featuring the songs of Cn-Cri, Mexico’s premier act for children) and “Sol Fronterizo Presenta Bailando Sin Parar” (featuring covers of well-known pop songs).

All tracks are new studio recordings of familiar music performed by children. Each album includes four single-instrumental tracks and a computer game.

While the characters and the music are designed to appeal to children, Fonovisa is also marketing directly to moms and dads familiar with the music.

To do this, the label has enlisted popular Mexican singer/actress Laura Flores as the “Los Solecitos” spokesperson. It is a particularly useful function, given that the members of Los Solecitos do not speak Spanish.

Flores is making the rounds at all Univision TV shows, using her clout as a well-known mother to explain why parents should buy “Los Solecitos.” The aim is to appeal to the kind of parents whose children watch “Sesame Street” and “Barney” and who want to impart values along (Continued on page 14)

RIAA Figures Show Continuing Decline

BY BRIAN GARRITY

NEW YORK—An accelerating decline in U.S. music shipments could signal more bad news ahead for the recording industry in the second half of the year and beyond, major-label and retail sources say.

With album sales expected to continue their struggle in the coming months, labels and retailers face the likelihood of increased pressure to cut overhead, insiders predict.

(Against this backdrop, Universal Music Group is making a bold move to boost sales by cutting its prices to retailers—see story, page 3)

Newly released figures from the Recording Industry Assn. of America indicate that album shipments to retail dropped 11% in the first half, falling to 552.6 million units from 233.7 million units for the same period one year ago.

Looking at the total music market (Continued on page 55)

Acts Still Skirt Sept. 11 Concerts

BY SUSANNE AULT

LOS ANGELES—Two years after the worst terrorist attacks on U.S. soil, touring acts are overwhelmingly staying away from playing gigs Sept. 11.

Although the numbers are not as high as last year, when only a handful of artists performed, among the top touring acts taking that day off are Live, the Black Keys, Bruce Springsteen, Fleetwood Mac, Steely Dan and Aerosmith.

“It’s going to be a while before we see artists have events on that day,” says Larry Vallon, senior VP at House of Blues Concerts. He predicts that widespread Sept. 11 shows will not happen “in my lifetime.”

HOB does not have a policy regarding shows on Sept. 11, but Vallon says the company does not (Continued on page 19)

Justin, McD’s Attack Global Market Together

BY MELINDA NEWMAN

LOS ANGELES—Can Justin Timberlake help McDonald’s sell burgers?

And, more importantly, can the fast-food company boost Timbaladee’s international profile and help his label, Jive Records, sell albums?

Timberlake is part of the new, two-year McDonald’s “I’m Lovin’ It” worldwide brand campaign, which will target consumers in 139 territories.

The multi-tiered partnership includes Timbaladee’s singing and making “I’m Lovin’ It” commercials in at least 10 countries.

Additionally, McDonald’s is sponsoring his 35-city European tour, which starts in November.

The campaign kicked off Sept. 2 in Germany (Continued on page 67)
Upfront

Colleges Institute
P2P Education
New Students Get Legal Primers

By Bill Holland

Washington, D.C.—Incoming freshmen at colleges across the U.S. are being targeted this month in an unexpected subject: The legal ramifications of file sharing.

It's a clear signal that last year's recording Industry Assn. of America initiative to work with leaders at U.S. colleges and universities on combatting campus peer-to-peer piracy is bearing fruit.

The conference call Sept. 2, the co-chairmen of the Joint Higher Education and Entertainment Group cited as a sign of progress the P2P education and enforcement policies adopted this year by university administrators across the country. The joint group kicked off last December.

Recent newspaper stories have documented freshman orientation programs that include P2P policies and warnings at several universities, including American University in Washington, D.C., and many University of California campuses.

Additions, Colby College, University of Denver, Stanford University, University of Utah, Columbia University, University of Rochester, University of North Carolina and Harvard and Yale have also instituted education initiatives or e-posted campus P2P policies.

"Just a year ago, you didn't see these efforts," says group co-chair Dr. Charles Green, Penn State University. "The progress in charting solutions and in awareness has been dramatic in recent months."

Sparier says chairmen responsibly with RIAA president Cary Sherman. The two attribute greater campus awareness of the issue to better communication between the RIAA and higher-education institutions.

"But certainly the greater respon-

siveness has been motivated in large part by the RIAA lawsuits this spring, some of which were directed at students on college campuses. Also, at least 10 universities have been served with subpoenas calling for the identity of egregious infringers.

"Universities don't want their students to be sued." Sherman says. "We're working hard to prevent that. We're also sympathetic to the losses in the music industry."

Sherman said he is gratified by the attendance copyright violations are denting on campuses. "There's a world of difference this year than just a year ago in terms of the seriousness [with which] universities are taking this (Continued on page 67)."

VU May Still Drop Music Holdings

By Brian Garrity

New York—The proposed merger of media assets between Vivendi Universal and General Electric leaves Universal Music Group out of the equation. But Wall Street analysts maintain the French company has not abandoned its ambitions.

Some Vivendi watchers predict that the company will hold on to UMG for another year or two in hopes of leveraging the music business experience a recovery and a good property market.

Drew Borst, an analyst with Sanford C. Bernstein in New York, says that Vivendi's strategy beyond piling down debt remains unclear. But he doubts that the company is interested in music in the long term.

"Vivendi is going to have to address the issue of what they want to be when they grow up," he says, predicting a disposal of music assets in the future.

Analysts say Vivendi appears to be positioning itself for the long term as a French telecom and TV company, with the assets of Geitel, SFR and Canal Plus as the cornerstones of the business.

Strategically, that likely leaves music and Internet assets on the outs. Vivendi is already in the process of divestitures, and it has sold its Internet holdings, including VUNet, home to mp3com, Ernuxx and rollingstone.com.

If all goes according to plan, the bulk of Vivendi's entertainment holdings will be merged with GE's NBC, forming a new movie and TV giant in which Vivendi will hold a 20% stake. GE will hold the remainder.

The company announced Sept. 2 that they had entered into exclusive merger negotiations. An agreement is expected by the end of the month.

Bob Wright, vice chairman of GE and chairman/CEO of NBC, would become the CEO of the new company.

On a pre-tax basis, the new company would have a 2003 revenue of $13 billion and annual earnings before interest, taxes, depreciation and amortization of $3 billion.

Vivendi Universal shareholders would receive $3.8 billion in cash and stock from GE. The deal would reduce Vivendi's debt load by $1.6 billion.
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Jägermeister Rocks Hard
Liquor Brand Expects Shot In Arm From Slayer Tour

BY RAY WADDELL

Through its association with bands that many sponsors fear, Jägermeister has built a highly successful marketing program while sidestepping traditional methods. This is a meeting of hardcore brand and hardcore bands. "A lot of big companies are afraid of bands like Slayer and we embrace them," says Rick Zeiler, director of marketing and brand development for the Sidney Frank Import Co., U.S. distributor of Jägermeister.

It is a symbiotic relationship and has produced tremendous results for the German liquor import. "Our overall business since we began these tours has more than doubled," Zeiler says.

French Music Sales Fall; SNEP Doubles Anti-Piracy Efforts

BY JAMES MARTIN

PARIS—The French exception to the global music industry downturn is a thing of the past—and piracy is the primary suspect.

Record shipments in France fell by 9% in value to $25 million euros ($571 million) in the first six months of 2003, according to national labels body SNEP. That corresponds to a 8.3% drop in volume to 73 million units.

Music product, excluding shipments of video products (mainly DVDs), dropped 11.4%. Clearly, despite a sales increase of 61% for this burgeoning category, "DVDs did not counteract the overall sales fall," says SNEP GM Hervé Rony, as they only represent 5.4% of total shipments for the six months.

Hardest hit were singles, down by more than 17% in value and unit terms, while album shipments fell 10.3% in value terms and 5.3% in unit terms.

Local repertoire's share of the market fell by 1.5 points to 59%—(Continued on page 18)

‘Lord’ Runs Rings Around Competition At DVD Awards

BY MARC SCHIFFMAN

New Line Home Entertainment's special-edition DVD release of “The Lord of the Rings: The Fellowship of the Ring” won four of the 15 trophies handed out at the sixth annual DVD Awards.

Hosted at the Universal City Hilton Aug. 29 in conjunction with the DVD Conference and Showcase, the ceremony honored technical and artistic achievement in DVDs.

The International Recording Media Assn. and United Media Entertainment produced the event.

"Rings" won for best authoring, best video presentation, best special edition and best in show.

The only other multiple winner was fantasy-genre rival "Harry Potter and the Chamber of Secrets." That title won two awards for Warner Bros. Home Entertainment: viewer's choice and best standard release.

On the music front, Pink Floyd's "The Dark Side of the Moon" won best Super Audio CD, while Queen's "The Game" took best DVD-Audio and Miles Davis' "Live in Munich" brought home the best DVD-Video music award.

The Universal City Hilton was also the site for the newly launched Aug. 21 Annual Entertainment Packaging Awards.

HBO series "Band of Brothers" got three honors: best entertainment retail marketing materials; best VHS package, multiple tapes; and best DVD box set.

"Pearl Harbor" took home two awards, tying with "Band of Brothers" on the DVD boxed set award and winning best CD or DVD decoration.

Winners are determined by a group of DVD journalists from around the U.S. A complete list of winners for both events can be found at billboard.com/awards.

DTS Entertainment and EMI Music have announced the DTS Signature Series, comprising surround-sound versions of various EMI label recordings on the DVD-Audio format. DTS Entertainment, which licenses, produces and markets DVD-Audio and 5.1-channel music discs, will handle production, though not multi-channel mixes, mastering and authoring. EMI will cover marketing, sales and distribution.

THE WEEK IN BRIEF

Sony plans to launch a digital music service in the U.S. and Europe next spring, sources say. The effort is being billed as a joint initiative among Sony Corp. of America, Sony Music Entertainment, Sony Pictures and Sony Electronics. Sony plans to launch hardware to support the service. Further details—including specifics about labels licensing music to the service—were not disclosed. The initiative was tipped by Howard Stringer, Sony Corp. of America chairman/CEO at the Sony Dream World conference in Paris. Sony currently offers consumers access to Rhapsody and Pressplay (soon to be Napster) through Sony's digital music portal, MusicHub.

BRIAN GARRITY

A federal appeals court Sept. 3 temporarily blocked the Federal Communications Commission's new media ownership rules from taking effect as scheduled Sept. 4. The three-judge panel of the Third U.S. Circuit Court of Appeals in Philadelphia issued an emergency stay preventing the FCC from loosening ownership rules on local TV and radio stations pending further proceedings.

"As a result of this stay, the FCC does not have an ability to proceed with those changes," the panel's chief judge said. "We do not have an ability for the FCC to move forward with its plan to give a fixed percentage of the available spectrum to local television stations for use in an emergency.

"Our overall business since we began these tours has more than doubled," Zeiler says.

ANDREW WERNICK THE NATIONAL ASSOCIATION OF RECORD COMPANY EXECUTIVES

The National Association of Recording Arts and Sciences, its chapter will present its Heroes Award Sept. 17 to Sen. John McCain, R-Ariz.; Rep. William Delahunt, D-Mass.; country star Martina McBride; and the Music Therapy Program at the Maryland School for the Blind. NARAS is honoring McCain for his commitment to broadcast diversity, Delahunt for his advocacy of intellectual property rights and McBride for her volunteer efforts offshore, notably with the Network to End Domestic Violence. The school is feled for using "proven methods of music therapy to work wonders," according to a recent NARAS newsletter.

BILL HOLLAND
Aretha Franklin So Damn Happy
Album in stores September 16th

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A Wise Move On FCC Rules

A federal appeals court in Philadelphia has hit the brakes on what had been a runaway train: the Federal Communication Commission’s decision to ease regulations on TV station ownership.

The FCC’s vote, which split 3 to 2 along party lines, was controversial from the outset as much for the way the issue was handled as it was for the substance of the decision.

The appeals court, it should be noted, avoided addressing the substance of the FCC’s decision. But it did what needed to be done. It delayed implementation of the new rules until they can be thoroughly vetted.

“Given the magnitude of this matter and the public’s interest in reaching the proper resolution, a stay is warranted pending thorough and efficient judicial review,” the court held. We agree.

It’s rare that a regulatory matter rises to a level of public debate quite like this. But the outcry that followed the decision—from both left and right and from the political spectrum—sent a clear message that more is at stake than economics.

At issue is control of the public airwaves. What appears to have been lost in the FCC’s rush to judgment is that TV and radio stations operate under a public trust. As such, any decision to increase media ownership can have profound implications on whether the public trust will be preserved.

The airwaves were partially deregulated in 1996, but not until in the years since, a few big players have emerged and have substantially increased the concentration of stations under their control.

The trend has obviously produced some benefits, but it’s also raised concerns, which was one of the puzzling aspects of the FCC ruling. While it relaxed the rules on TV-station ownership, it tightened the rules governing radio ownership.

Close to home, such groups as the Future of Music Coalition and the Recording Artists’ Coalition have raised important concerns about radio in the wake of the Telecommunications Act. Congressional critics have already launched efforts to reverse the FCC ruling, and now the court intends to conduct its own review.

Although some industry advocates say such a review could delay implementation for months, if not years, the court recognized that it’s better to address concerns before, not after, the fact.

“The court has done what the commission should have done in the first place,” said FCC Commissioner Michael J. Copps, one of the Democrats who voted against the decision.

But Andrew Jay Schwartzman, president of the Media Access Project, summed up our feelings best. “This action,” he said, “gives us the opportunity to convince Congress and, if necessary, the courts, that the FCC’s decision is bad for democracy and bad for broadcast localism.”

The key word is “opportunity.” That’s something the FCC never provided.

Opponents may succeed or fail, but thanks to the ruling, they’ll get their day in court—literally and figuratively.
Cher Signs Worldwide Warner Bros. Deal

In a little twist, Cher, who parted ways with Warner U.K. last year, has been picked up by Warner Bros. in the U.S.

After Cher split with the U.K. company (Billboard, Jan. 18), the U.S. division continued to work songs from her latest studio album, "Living Proof" (2002), to the dance format, where she scored a number of hits. That album has sold 488,000 copies, according to Nielsen SoundScan.

Then this spring, Warner Strategic Marketing released "The Very Best of Cher," which has sold 1.5 million units, according to Nielsen SoundScan.

All that action, coupled with Cher's never-ending Farewell Tour—which has grossed a staggering $118 million since its June 2002 start—led to Warner Bros. chairman/CEO Tom Whalley's decision to sign the superstar to the U.S. division in a worldwide deal.

"I had just gotten to Warner Bros. and was involved with my first Cher record ["Living Proof"]," Whalley says. "I got to see her perform, and I was equally amazed at how broad her audience was. In simplest terms, she's one of those timeless artists that you don't find every day. There's no way that I could not put every-thing I could into re-signing her."

He says there were "no politics at all" when it came to signing an artist that the Warner U.K. division had released. "I can sign whomever I want."

The actual process, however, took months because of her touring schedule, and, Whalley says, "there were a few issues that we had to clean up from the deal with the U.K.; some baggage we had to take care of. But [with] the commitment that Cher had toward Warner Bros. and me toward her, we committed very quickly to making the deal happen."

Cher remains on the road until the end of this month. Whalley could not confirm when she would return to the studio, although Billboard previously reported that she may begin working on a new album in the spring, with John Kalodner handling some A&R duties (Billboard, Sept. 6).

THE RAINMAN COMETH: The Fixx, Jefferson Starship, Kid Creole, John Kay & Steppenwolf and Alvin Lee are among the acts who have signed with new Beverly Hills, Calif.-based Rainman Records.

The label is owned by artist manager/industry vet Ron Rainey, who started Rainman partly out of necessity. "It's very difficult to find a deal, and sometimes, the ones you do find are, frankly, not that good," Rainey says. "I thought maybe I can try and take the acts I represent and other acts and find a place for them." Rainey's management clients include the Fixx, Kid Creole & the Coconuts and the Blasters.

The acts on Rainman own the masters to their recordings and are licensing them to Rainman.

"At this moment, I'm only interested in artists who have their masters," Rainey says. "I'm a small company. I don't have the budgets that some of the majors have to go out and sign new artists. If I'm successful, I'm going to look at signing people who could do well, new or established."

The first releases will be a new Fixx album, "Want That Life," out Sept. 23, as well as four Fixx catalog albums. A number of live albums from various artists on the label are (Continued on page 16)

Mavericks Enter New Territory With Sixth Set

BY PHYLLIS STARK

NASHVILLE—The Mavericks may still be based here, but they have long since outgrown the musical constraints of the country format.

The group will release its sixth studio album and its first for Sanctuary Records Sept. 23 in the U.S. and Sept. 22 in Europe. The self-titled CD from the Grammy Award-winning group was co-produced by Kenny Greenberg and Mavericks singer/principal songwriter Raul Malo.

Although the Mavericks never formally broke up, they had not recorded or performed together for three years prior to their reunion earlier this year. Three original members—Malo, bassist Robert Reynolds and drummer Paul Deakin—have been joined by new guitarist Eddie Perez (Billboard, March 28).

Malo says Perez brings "a positive energy" to the band, in addition to some stellar guitar work.

The split happened, Malo says, after touring became "a grind" and he began to feel like the group was "cheating our fans. My heart and soul were not in it."

After a solo set and what he calls a detour into some Latin music projects, Malo began writing songs that, he quickly realized, sounded like Mavericks music again.

Since reuniting, Malo says, "everybody is in a much better head space. When you're 24, you think you know everything. We were just idiots to some degree," he says of the band's early days. "We're still idiots, I don't want to discount that, but we're probably a little wiser for the wear."

Reynolds calls the group's early acclaim in the
Virgin is the entire project. My president/Solecitos Music will spend a lot of time on it; we didn’t spend like crazy. We think we’re being smart. It’s a long-term project. We understand what we’re creating is a career. Effectively, that’s the message: Keep the hype at bay.

Such a plan is being lauded by radio. “The initial success of this album is undoubted,” says Dave Adler, senior VP of product and marketing for Virgin Entertainment Group. “The fan base is huge, and the opportunity to take advantage of it certainly exists. The challenge will be to keep the momentum going through the crucial holiday season.”

STAMINA VS. SPEED

Additionally, because Mayer still has considerable traction at radio and retail with “Squares”—which is No. 53 on The Billboard 200 this issue—it’s not a marathon for a marathon rather than a sprint.

“We want to have a great fall and winter,” Aware Records founder Gregg Latterman says. Spreading out the campaign by spending 3- and 6-month blocks overseas, but definitely in Latin America. “We were definitely a fear of people going, ‘We’ve had enough.’” That meant sending “Bigger Than My Body” to radio only a few weeks before the album’s release and keeping the entire project largely under wraps. Promotions to hear the album before it is released are limited to mtvU and Mayer’s Web site. Both began streaming the album in its entirety Sept. 2.

The TV campaign begins with a segment on ABC’s “Prime Time” Sept. 18, followed by the season opener of “Saturday Night Live” Oct. 4 and appearance at the Dolphin Mall.

“This is a way to reach an audience that is craving something like this,” says Drew Waller, national events specialist for multimedia at the Borders Group. “These are songs people already like.”

Although Borders is known for its children’s programs, none of its previous musical events had been geared toward Hispanic children, except for the Virgil El Chichiculote, another Latin character, in Puerto Rico several years ago.

“This is the first time we’ll be able to interact with parents and children in a Hispanic, bilingual setting, which is something we’ve always wanted to do,” Waller says. “Now we have a Hispanic-based product we can market to children across the board.”

The in-stores for “Los Solecitos” consist of three 20-minute segments, each featuring one of the three characters associated with the initial releases. Each character performs and dances and then “signs” autographs by stamping kids’ hands with a custom-made rubber stamp. A big “Sun,” the father figure to the little suns, is always in attendance.

Waller says Borders is open to broadening the “Los Solecitos” in-stores, depending on how the first appearance goes.

And they’re both buyer for the Ritmo Latino chain, says he supports the product, although no in-stores are planned yet.

“If the concept is worked well publicity-wise, it could be a huge success,” he says. “I’ll support it if they do a TV campaign and if children request it. It’s a good children’s collection, and it’s been a while since anyone released a collection.”

“Los Solecitos” is the brainchild of Guillermo Santiso, the former president of Fonovisa who now runs his own Headliners Records.

Santiso came up with the concept, had a designer create the characters according to his specifications and had his own production team, headed by Sergio Kericó, supervise the recording of the album.

“The 3- to 8-year range is the most important for children to develop their minds,” Santiso says. “And they’re born to interact with everything that’s American culture. This concept establishes a reference for children that’s also close to their parents. The parents can transmit this to the children, and that’s very important. Hispanics tend to have big families, and this type of entertainment is nonexistent.”

Santiso took his idea to José Béhar, president/CEO of Univision Music Group, of which Fonovisa is a part. Béhar licensed the “Solecitos” project and, Santiso says, gave full support to its development and marketing.

The project is on the label Santiso used to head.

If “Los Solecitos” takes off, the next logical step for the project is a TV show, says Fonovisa and Santiso like the notion but do not currently have any plans in place.

“We have to take things one step at a time,” says Santiso.

The next “Solecito” release, “Sol Sonó No Cantando Navidad,” is scheduled for Oct. 14. The remaining albums will be released in 2004. “Los Solecitos” will also be launched in Mexico.

And while no TV show is in the works, Arciniega is exploring other ideas. Chief among them is featuring “Los Solecitos” during daily weather reports in newscasts around the nation.
National Stage Is Next Step For Ethel

Now that it has dazzled critics and hipsters around New York, the string quartet known as Ethel is poised to bring its downtown, genre-bending sensibilities to a larger audience.

The self-titled debut by Ethel—violinists Todd Reynolds and Mary Rowell, violist Ralph Parris and cellist Dorothy Lawson—will be released Oct. 14 by maxerick New York-based independent Cantaloupe Music. The disc comes on the heels of the quartet’s appearance at Italy’s prestigious Venice Biennale this month and in time for October performances at the Library of Congress and the Brooklyn Academy of Music’s Next Wave Festival.

The works chosen for the recording are audience favorites from Ethel’s live shows, in which the quartet deftly blends styles from classical and jazz to funk and rock.

But Ethel is no classical crossover gimmick. As Rowell notes, the group’s members want to “encourage composers from outside the strictly classical world to explore the possibilities of using the string quartet as a viable instrument.”

To that end, Ethel offers commissions by a diverse range of artistic voices. Among them is Reynolds, who penned the hard-driving “uh . . . it all happened so fast.” Also contributing are Phil Kline (“The Blue Room and Other Stories”), who is perhaps best-known for his experimental work with ambient electronics; bass clarinetist Evan Ziporyn (“Be-In”), who heads the music department at the Massachusetts Institute of Technology and is one of the world’s foremost players of Balinese gamelan; and John King, whose bluesy, dub-inspired “Sweet Hardwood” reflects his love of American roots music.

Cantaloupe label manager Ken Thomson calls Ethel “one of our highest priorities of the year,” label and group say this release signals the beginning of a long-term collaboration.

NONESUCH AT CENTER STAGE: Leaf through the brochure for the opening season of Carnegie Hall’s newest performing space, Judy and Arthur Zankel Hall, and you’ll find the Nonesuch logo scattered throughout its pages. That’s the result of a new and groundbreaking partnership between the legendary, majestic hall and the trend-setting label, appropriately dubbed Nonesuch at Carnegie.

Beginning with Zankel’s first concert on Sept. 12—conducted by a Nonesuch stalwart, composer John Adams (who serves as Carnegie’s composer-in-residence)—Nonesuch has a heavy presence at all three of Carnegie’s recital halls this season. More than 20 concerts feature luminaries from violinist Gidon Kremer to soprano Dawn Upshaw, as well as noted musicians from the jazz, world music, pop and musical theater worlds.

The partners have natural affinities, as both Nonesuch and Zankel are positioning themselves to appeal to savvy, sophisticated audiences who won’t be fenced in by genre or stylistic labels.

SPEAKING OF NEWCOMERS: I’m stepping into some big shoes here as the new Classical Score columnist. My hope is that this space can serve not only as an observation post for the classical music business but also as a forum to discuss where we stand as a community, what’s ahead and where we want to go.

You can reach me at atsioulcas@billboard.com or by mail at 770 Broadway, New York, N.Y. 10003.

Classical Score

By Anastasia Tsioulcas
atsioulcas@billboard.com

Congress and the Brooklyn Academy of Music’s Next Wave Festival.

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Mavericks

Continued from page 13

country format “a blessing and a curse. The blessing is that we had a home for a period of time in the 30s. Though we were still kind of a square-peg band for country music, we had a whole marketing network that was at our service,” he says referring to country radio, CMT and the major country awards shows.

“When it went away and the marketplace narrowed, and it was recognized that we were not necessarily part of the mainstream, it left us with the curse of being a band without a home,” he says.

Reynolds admits the band was not helped in those years by some derogatory comments Malo publicly made about the country format, but he says, “I don’t think Raúl’s or the band’s love for country music has diminished any, but our irreverence made us irrelevant.”

Preferring to be thought of now as an American band, Malo speaks from experience when he says that “pigeonholing really hurts. As an artist, you want to try different things and expand your musical horizons, and the moment that you do try to be adventurous, you might as well take a noose to your neck. At least that was our experience in Nashville.”

Despite that, the group has always been known for its evolving sound. “The Mavericks were always about change,” Reynolds says. “It was a migration rather than a set sound we could do forever.”

Among the changes on this outing, he says, are the “buoyant pop sounds of songs like ‘I Wanna Know’ and ‘Would You Believe.’ Those immediately feel like new territory.”

EMI writer Malo says the songs he penned for this album are “more personal” than previous work. “I really divulged more little secrets about myself than ever before,” he says. “I don’t want to make it sound like I’m a genius or anything, because it could all be crap.”

The album includes a duet with Willie Nelson on the Malo song “Time Goes By” and also features a cool cover of the Hollies’ “The Air That I Breathe.”

“Having made the decision to make another go of it, the Mavericks set out looking for a new label home following previous stints on MCA Nashville and Mercury.

The appeal of Storyteller, Reynolds says, was that “they are a bit disconnected from Nashville, and their disconnection gives them and us a freedom. They don’t have a preconceived notion of what will or won’t work. There’s certainly an open-mindedness there. If the whole deal with the record company was built around having a hit at radio, it would be a very fragile deal.”

Malo says, “The folks at Sanctuary reminded me of what a record label should be like: a company run by people who listen to and love music.” He says the label is “independent enough to feel like a small label, but not that small.”

While he’d like the album to sell well, Malo says that “the goal was to make as good an album as we could make. After that is an act of God. Luckily, we’re with a label that I know is preparing the troops to go out and sell this thing.”

Tom Lipsey, president of Sanctuary Records Group North America, says the Mavericks album is “definitely one of our priority releases for the fall season.”

He says the label will “avoid the whole debate” of trying to classify the group as either a rock or country band by starting them in the triple-A and Americana markets with the single “I Wanna Know.”

The group performed at a recent triple-A radio convention.

The release also features tracks that will be worked to country fans, and others may be worked to pop and AC radio.

“It’s ambitious and unusual to have all those formats on our radar screen, but that’s what this band and music dictates,” Lipsey says, calling radio “a starting point” for exposure.

Lipsey expects the album’s marketing to be “very press-driven. You’ll see the Mavericks on a number of TV shows around the release date. There is big pressure on us to really deliver a high media profile.”

The group will headline the Austin City Limits Music Festival Sept. 19. It will also tape an episode of the PBS series “Soundstage” in Chicago, scheduled to air next year.

The marketing plan also calls for substantial overseas press. “The U.K. is the No. 1 international territory for the band: luckily, that’s where our parent company is based,” Lipsey says.

The Mavericks will launch a U.S. tour this fall. They have already played several dates in the U.K., including an opening slot for Shania Twain at London’s Hyde Park in June.

The group is booked by Creative Artists Agency and managed by New York-based Danny Heaps, who recently became part of Sanctuary’s artist-management arm.

As for retail, Lipsey says, “A big part of our campaign is to make sure this record is very visible so that fans will tri"
Latin Grammys
Continued from page 3

who produced the Juanes album (Juanes is also signed to Sony, but produced by Don$.i.e. Anibal Kerperl) and also won for best pop instrumental album for his project "Big Band Tango Club".

Multi-cultural trio Flocáil, regional Mexican star Jean Sebastian and soul singer Juanes, an artist whom the Latin Grammy effectively launched when he garnered seven nominations in 2000 for his solo debut.

This time around, Juanes took home five awards. He won for album of the year and best rock vocal album for "Un Dia Normal," song of the year for "Es For Ti" and best rock song for "Nada Enmascarado." His songs are from "Un Dia Normal." The wins. Juanes said, "are very important to me because Colombia means a lot, and I want people to listen to different things from Colombia." Juanes said that he accepted his awards in English because producers asked him to use that language for the telecast and the sale of the awards. In a nod to the bilingual and bicultural nature of the show, he wore a T-shirt that read "Se Habla Español" (which means "Spanish is spoken").

In wins, with three awards, was producer Gustavo Santulliana.

Half of the audience has been tuned in to paying attention to what's happening in my life," said Bisbal, close to tears when he picked up his award. The sire was one of the winners of Spanish TV talent show "Operación Trinitario" and had the most successful solo album among the show's alumni. Although Bisbal's debut album, "Caro Nomita," has sold more than 1 million copies in Spain, it has only recently begun to garner sales in the U.S.

The "fun will help his career immensely," said Walter Kolm, Universal Music Latino VP of marketing. "It's our job to tell the world that he's the best new artist.

Retailers say Bisbal's performance might help them more than the actual win.

The beginning was different. We would see winners move from the shelves as soon as the program aired," says Monica Ricardez, national Latin market coordinator for Tower Records. "But lately, many nominated titles are not as fresh and people have been listening to the music for a period of time. On those grounds, I absolutely believe that performances are key for an artist's career and more significant than the actual nominations or wins.

Those performances, however, come at a steep price that many say is not compensated by the sales generated.

"It's very prestigious to perform, but as far as sales go, we've seen a step forward as a result, not a jump," one label rep says.

Labels have too the entire bill of showcasing an act at the Latin Grammys, including transportation, per diems and rehearsals. Depending on the level of production involved, costs can range from $40,000 to $100,000 and beyond per performance.

Additionally, performances have been a particularly sensitive issue for the Latin Grammys. This is because it is a predominantly English-language show that airs on an English-language network but honors Spanish- and Portuguese-language music.

As a result, the awards try to balance what could appeal to the masses with what is authentic to Latin audiences.

Although the inaugural Latin Grammys attracted 7.5 million viewers in 2000, according to Nielsen Media Research, ratings dropped almost half for the second show in 2002. (The 2001 edition was canceled after the Sept. 11 terror attacks.)

In the past, the show has also suffered from clichéd-repeated scripts and often-obnoxious pairings of Latin and non-Latin talent. This year, a TV committee entirely comprised of Latin artists produced the show.

Emilio Estefan Jr. produced the show with longtime producer Ken

Ehrlisch, Comedian George Lopez, who appears to both Latins and non-Latinos, was decidedly amusing, and the artistic pairings were down to two: Anodyne collaboration between Juanes and Black Eyed Peas, a telecast of one of Brazilian Alexandre Pires and Kelly Clarkson.

We need the TV show to be successful, because that will give us credibility," says Manolo Diaz, chairman of the Latin Grammy Awards.

Definitely gaining credibility was the city of Miami, which was finally able to host the awards show with ease.

Without the presence of thousands of Cuban protesters.

Cuban musicians who still live on the island won in several categories, but none were present at the show. Streightbt security measures since Sept. 11, 2001, have made it increasingly difficult for Cubans to get visas to travel to the U.S.

Although the mainstream Grammy Awards have a long-term agreement with CBS, the Latin Grammys are up for grabs each year, with CBS having first option.

Advertising for this year's edition reportedly sold out three weeks prior to the show. Sources say any other networks, including NBC, have expressed an interest in the Latin Grammys should CBS not exercise its option to air the awards next year.

The Latin Grammys are awarded in 41 categories for recordings made in Spanish or Portuguese and released between April 1, 2002, and March 31, 2003.

Winners are voted upon by members of LARAS and those members of the National Academy of Recording Arts and Sciences who have at least six production credits on a predominately Spanish- or Portuguese-language album.

**Music**

**Latin Grammys**

- Bacilos, singer/songwriter Jorge Villamizar has co-written a track for Paulina Rubio's upcoming album. Wife Sandra Uribe was his co-writer. Rubio will record English and Spanish versions of "Perversos.

Villamizar says that almost everything laid out in his song "Mi Primer Milón" has happened this year.

"Except for the financial part," he says with a laugh. "We're friends of Paulina [Rubio], Alejandro [Sanz] and Emilio [Estefan Jr.]. Everything we've dreamed of in Miami has come true. Unfortunately, there's so much pressure and the situation in Latin America is so tough that we hope that in the next 25 years, there will be a recovery and we'll be able to make our first million." After an injury put an end to Serena Williams' 2003 US Open hopes, she presented an award at the Latin Grammys. Has Williams considered a musical career?

"It looks a lot of fun there, but I think I work have cut out for me on the tennis court," Williams said. "I think I'll sing the national anthem and then change and play tennis.

- Efrain Lara, nominated for a Latin Grammy for "Acustico," says she has no plans for a new album of acoustic sounds, for now at least. Instead, the Ponce Rican singer is in Miami working on an upcoming studio album she describes as "gorgeous." Tommy Torres will produce again.

- David Bisbal, a product of Spanish talent show "Operación Trinitario," says that he realizes how lucky he has been (see story, above). "It's luck to have been chosen to be in the show and that people have been able to see you on TV. And now, it's in the studio to say 'yes' to all the work, because the train only comes by once.

Bisbal will kick off a Latin America tour in November in Argentina.

- Spanish rock/pop outfit Jarabe de Palo is in the midst of a Spanish tour promoting its album "Bonito." But the group found time to make it to the Latin Grammy Awards, where its album was nominated in the best Latin rock category.

**Seen And Heard At The Latin Grammy Awards**

- "It's a good excuse to come and have people remember us," handle Pau Donés says.

- Will the Latin Grammys go to New York next? Trombonist/singer/composer Willy Colón hopes so. As special assistant to New York Mayor Michael Bloomberg's tourism office, Colón says he wants to bring the Latin Grammys to the Big Apple. "It's our turn. We're 3 million Latinos waiting for the Latin Grammys to arrive.

- What is the meaning behind the words on the black T-shirt worn by host George López during one of the Latin Grammy segments? "Cuba B.C. stands for "Cuba Before Castro."

- T-shirts are sold in various Miami locales.

- Mano drummer Alex González addressed whether the band would ever sing in English. "We're not fighting with English. I think it's incredible that Mano has sold 18 million albums recording only in Spanish. It's important to see how many can get with our culture and language. And if you ever decide to sing in English to reach more people, that'd be great.

- Regarding the importance of the best Christian album category for the genre, Latin Grammy winner Marcos Witt said, "It's a genre that gets to the core of the music. It's a genre that's very, very, very chosen, and it brings a lot of faith, so it's very important, very significant to have a Latin Grammy category.

- I'm hoping it will allow the Christian artists who are out there to raise the bar of excellence."
Jägermeister

Continued from page 10

springs tour co-headlined by Saliva and (hed) planet Earth that played to 90% capacity in smaller venues. All Jäger tours feature local Jägermeister-sponsored acts in each market.

CCE books, routes and promotes the tours in conjunction with Jägermeister and booking agency Pinnacle Entertainment. Scott Sokol handles the day-to-day business for the latter.

For CCE, commitment to branding this tour contradicts a perception that the concert promotion giant "cherry-picks" tours by established artists rather than developing bands.

"I love projects like this," Levy says. "It’s profitable, but it’s a labor of love as much as anything. We could make more money doing one really big show than we do off this entire tour, but this is a necessary part of the business."

The Slayer-headlined tour is poised to be the most successful yet, with a more established band and larger venues.

"The larger venues reflect the difference in talent," Zeller says. "When we went out on past tours with Drowning Pool and Coal Chamber we played 1,000- to 1,500-capacity venues, because that’s the type of bands they were at that time. This year we were able to up the ante, play bigger venues and expose our product and tour to a much broader audience."

"We’re bringing in Slayer and Hatebreed is a dream come true," Zeller adds. "They have the ultimate cred in their genre, and we feel like we have the ultimate cred as well."

The Jägermeister Music tour will be Slayer’s first tour sponsorship.

"I’m not so much about being sponsored as just going out on tour with friends," says Slayer guitarist Kerry King, who has struck up a friendship with Zeiler and his wife/media relations director, Sarah. "And, oh yeah—I’m too familiar with Jägermeister."

Ticket prices will be in the $25-$29.50 range, as opposed to the $20 charged on past tours.

"That reflects Slayer’s stature, along with the fact that we put together a really strong package with Hatebreed and Arch Enemy," Levy says.

HOW TO BRAND A TOUR

Jägermeister’s involvement with live music dates back to 1994, when the brand started supplying redging indies with such dollars behind a radio campaign to advertise the tour. A new Slayer boxed set and DVD will bring in added promotion from American Recordings/UME.

Other sponsors are riding the tour’s wave. Peavey amps, Schecter guitars, Tama drums, and Coffin Case instrument cases are all on board, sponsoring product giveaways that lend radio presenters something tangible to latch on to beyond ticket freebies.

Beyond that, Levy says some sponsors are copying the Jägermeister model of music sponsorships.

“We’re seeing other brands tapping into this concept as a result of the success of Jägermeister,” he says. “There is something very valid and a lot of interest about working from the ground up.”

Zeiler says, “Companies like Budweiser and Pepsi spend millions of dollars trying to get bands to promote their products and look like they’re coming from a grassroots base. We’ve spent the past 10 years working with Joe’s bar band, trying to help them out. It’s a totally different approach.

It is an approach that has worked in a more restrictive environment than the national brands face because of the nature of the product.

“Jägermeister has so many restrictions to adhere to, and we do,” Zeiler says. “Liquor companies prefer the same-sized playing field as other products. At times we have to get very creative.”

French Music

Continued from page 10

a “worrying” development, according to SNEP president Gilles Bressand, as local radio is traditionally been one of our market’s strongest points.”

French repertoire’s radio rotations have also dropped, naturally to international artists’ advantage. Rony observes, “All market indicators are now negative.”

Indeed, the labels body expresses the French market to be down by 8%-9% at year end.

Bressand points out that the majors (which SNEP represents) anticipated this slowdown and became a lot more cautious, notably by reducing their advertising and marketing investments by 25% [21% for French and 35% for international repertoire]—not the best way to kick-start the market.

SNEP continues to see illegal downloading as the main cause of French industry woes. Bressand says that the market’s slowdown, which began in October 2002, coincided with “France’s broadband explosion.”

SNEP will accordingly “double its anti-piracy efforts,” assures Bressand, notably through the imminent launch of the French version of the International Federation of the Phonographic Industry-initiated anti-piracy Web site, pro-music.org.

SNEP also confirmed that it would broaden its pressure on the political community to lower value-added tax on music, despite the European Commission’s refusal to do so.

The organization is now pinning its hopes on the monthly ECOFIN meetings of Europe’s finance ministers and their potential debates on the notion of decreased VAT on recorded music from the current 19.6% to 5.5%—a decrease that Bressand insists “would have a minimal impact” on state fiscal revenue and would fuel a much-needed boost to a struggling industry.
Trucks Most At Home On The Road

BY RAY WADDELL

Despite his youth, Derek Trucks has logged millions of miles touring with such bands as the Allman Brothers Band, Phil Lesh & Friends, Frogwings and his own Derek Trucks Band (DTB).

A road warrior since his single-digit years, Trucks typically follows a stint with one band by going directly into a tour with another. In one particularly grueling year, he played more than 300 shows with the Allmans, DTB, Frogwings and Lesh. This year, with a new baby and his recent marriage to blues guitarist Susan Tedeschi to consider, 24-year-old Trucks is keeping it to a relatively sane 260 dates between the Allmans and DTB.

Considering both acts are working new records, including Truck’s own “Soul Serenade” on Columbia, the road is still where it’s at in terms of exposure. “When you’re doing anything outside the mainstream—which at this point is almost everything—you have to tour,” Trucks says. “We’re more than willing to go out and do what we have to do. I wish we had here to play music, not sell records, and if that happens, so be it.”

The road has pretty much been Trucks’ way of life. “It’s a different world out on the road, but there’s definitely freedom in it,” he admits. “I feel pretty lucky. There are a million other things I could be doing that would be a lot more difficult than this.”

Trucks started sitting in with the Allman Brothers at about age 10; he had an inside track, because Allman drummer Butch Trucks is his uncle. At 16, Trucks received a call to fill in for ailing Allman guitarist Jack Pearson. “It turns out that was my tryout,” Trucks recalls. “I got a call about two years later to join the band.”

Since he started playing with the Allmans, Trucks has been accompanied onstage by some of the top guitar players of the genre, including founding member Dickey Betts, Jimmy Herring and current Allman banjoist Warren Haynes.

“It’s been a roller coaster ride, but I wouldn’t trade it for anything,” Trucks says. He adds that Betts’ rather nasty exit from the band in 2000 was a lowlight in his tenure.

“There are definitely times I miss Dicky’s sound,” Trucks says. “I understood when it all went down, but on a musical level, I didn’t want it to happen.”

Trucks adds that Betts is “almost impossible to replace,” but the band has approached this year with renewed vigor. “Everybody is really wanting to get together and play. We’re having a lot of great nights.”

Trucks is also enthusiastic about his time onstage with the DTB, which comprises Trucks, Todd Smallie on bass, Yonrico Scott on percussion, Kofi Burbridge on keyboards and flute and Mike Madison on vocals.

“Me and Todd and Rico have been together for 10 years now, and we have an amazing synergy; almost like ESP!” Trucks says. “And Kofi is just this incredible player. I can’t say I’ve ever played with another flutist in this realm—or any flutist—quite like that, does what he does.”

The lineup is diverse demographically, particularly as it relates to age. “We’ve got a lot of decades covered,” Trucks says. “We’ve got people who are from the ’50s, ’60s and ’70s. We’re not hung up on age or social background.”

The band tours with some 50 to 60 tunes on call, and Trucks thinks they just keep getting better. “To me,Colorful text.

“The only way to create meaningful music is for everybody to endure the hardship of the road together,” he says. “You become family to each other.”

Already a seasoned road warrior, Trucks has “seen all the things that can break up a group. Sometimes you have to step back and remember why you’re doing this. The music you’re trying to put out there is bigger than your own personal motivations, and you have to keep that vibe in the group.”

For 2003, Trucks will play some 200 dates with the DTB and another 60 or so with the Allmans. With son Charlie now 1½ years old, Trucks always makes time to see the baby and Tedeschi, his wife since 2002.

Cashing the family can be tough, considering that Tedeschi, a respected singer/guitarist in her own right, is also touring. “We try not to be apart for more than a week at a time,” Trucks says. “In fact, they’re flying today.”

Trucks is managed by his former road manager, Blake Budney, and booked by Wayne Forte at Entourage Talent. “He’s one of the young guys I know,” Forte says. “And he has talent beyond his years.”

The Allmans are booked by Jonny Peddel at Evolution Talent.

Acts Still Skirt 9/11 Concerts

Continued from page 7

have any shows slated for that day at the 31 venues it exclusively books.

Some entertainment sectors have moved on from Sept. 11. Unlike the sweeping coverage of the first anniversary of the tragedies last year (Billboard, Sept. 7, 2002), few major TV networks are providing significant two-year-anniversary coverage. CBS, for example, is sticking with its usual “CSI: Crime Scene Investigation” and “Without a Trace” Thursday programming during prime-time that night.

But the concert industry is continuing to treat the date as one to avoid for a number of reasons, including lingering fear of more attacks on largely populated public places.

There are no events planned at the arenas managed by Global Spectrum, says John Page, senior VP of Comcast-Spectacor, the firm’s parent company. Among the 21 arenas Global Spectrum handles are the Wachovia Center (formerly the First Union Center) in Philadelphia and the Pargeodome in Fargo, N.D.

Page, whose company also does not have a blanket policy regarding Sept. 11 bookings, believes that concert activity on that date will significantly pick up five years from now. “We will see it open up more in the West than in the Northeast initially. People in the Northeast were closer to the [tragedies],” he adds. “I think that process will last longer in the states.”

Marc also believes that each passing year will usher in more acts willing to play Sept. 11.

“It might not get back to normal [immediately], but you will see increasing more shows on the 11th if there are no further incidents that would prompt one to avoid the date,” Marc says.

Another negative scenario for the date is possible soft ticket business. “It’s going to be a distraction for people wanting to buy tickets,” HOB’s Vallon observes.

Corey Meredith, president of event security firm Staff Pro, notes that Sept. 11 will be “a light day. . .because guests may realize it’s the anniversary and not feel comfortable going. There may not be good ticket sales on that day.”

Escalving these bookings in the long term is unlikely to be a financial strain, promoters and agents say, even now, when the date falls on a Saturday.

Since Sept. 11 happens to be right after Labor Day, it’s not good for concerts to start with Kids are going back to school,” Vallon says. “WMA’s Marc adds, “Labor Day is generally the time to avoid. Generically speaking, it’s not a good time to be working.”

THE SHOW MUST GO ON

As they did last year, some acts are playing Sept. 11. R.E.M has a show at the Thomas & Mack Center in Las Vegas, and Willie Nelson will perform at the Big Sandy Superstore Arena in Huntington, W.Va.

“Personally, being a Vietnam vet, I would like to forge ahead and not succumb to the pressures of terrorists,” explains Buck Williams, booking agent for R.E.M at Progressive Global Agency.

Daren Libonati, director of the Thomas & Mack Center, wanted to plan the venue’s 20th anniversary for sometime in September and chose the R.E.M show to celebrate. As a special promotion, most of the venue’s tickets are being sold for $20 to commemorate what they would have likely cost 20 years ago. “We need to create new memories around 9/11,” Libonati says. “Echoing Williams’ sentiments, “I don’t think people will stop doing the things they enjoy doing.”

By late August, about 2,000 tickets had been sold for the show. Much of the concert’s advertising push, Libonati says, comes closer to showtime. Elliott Munnick, GM of the Sandy Superstore, says it’s “thirsted for the opportunity” to score a Nelson date. His show at the arena will be Nelson’s first appearance in the market in several years.

Some live-event executives say it was more a coincidence than a deliberate decision to skip Sept. 11 on tour itineraries.

For example, Randy Phillips, CEO of AEG Live—which concert West division is promoting the Fleetwood Mac tour—says the band “has not consciously avoided playing at pre-9/11; I just happen to be taking off that week.”

However, he adds, “If Sept. 11 ever becomes a day of national remembrance or mourning, we [at AEG] would certainly respect and avoid any commercial endeavors on that day out of respect for those lost.”

Tom Consolo, manager for Steely Dan, says it was “a coincidence, totally” that the band goes on hiatus Sept. 11.

Everybody has their own way of dealing with sorrow and tragedy,” he says. “I think there was a lot we did go on and do what you do. But stop [at some point] and pay that moment of respect.”

Observing the current climate, Consolo adds. “Maybe some promoters don’t want to be booking the date. I bet acts say, ‘Don’t ever book me on Sept. 11.’”

Still, he continues, “it’s a personal preference. . .. I say we move forward and be fruitful.”
Toyota Center Works Out The Hiccups

Houston’s new Toyota Center, a 18,300-seat, $200 million showplace for the National Basketball Association’s Rockets, is set to open Oct. 6 with Fleetwood Mac. The arena’s in-house ticketing system weathered its first major on-sale Aug. 25 with some storm damage. The arena had previously gone up with Tony Hawk’s Boom Boom Huckjam, but the Mac attack was the first big test. And the system pulled it off, though not without some serious problems.

“As with any launch, we had our hiccups, but we overcame them,” says Doug Hall, GM for the building, which the Rockets operate through a long-term lease agreement. “Overall, it went well, and we’re looking forward to getting everybody out for our first event.”

The ticketing system operates through the building’s Web site, two phone centers and an outlet deal with Randall’s supermarkets. Among the hiccups, according to sources, were incompatibility with AOL users and Mac computers, a crashed system for one of the phone centers and printer failures at some Randall’s outlets.

A presale base of 2,800 prior to the public on-sale and 5,000 over the counter tickets was notched out of the gate, but the source says a 7,000 to 8,000 on-sale had been projected. Currently, the arena has 34 Randall’s as its ticket centers, with 20 more to come, says Hall, who comes to Houston from Mellon Arena in Pittsburgh. He adds that ticket sales for Fleetwood Mac were strong enough that “we anticipate a sellout.”

Concerts West is the promoter of the Fleetwood Mac show, and one would also expect Clear Channel Entertainment to be active in the building, considering that CCE’s Southwest Music president, Bob Roux, is based in Houston. The building will also promote in-house and co-promote; it has an in-house promotion of the USA Gymnastics Tour of Champions coming up and an AMG Most Wanted Live with Rascal Flatts on the horizon as a co-pro with TIA.

STILL IN TEXAS: In Austin, the Frank Ervin Center at the University of Texas is nearing completion of a major multi-phase, $55 million remodelation, according to building director John Graham. Phase one lasted three months during the summer of 2001. Phases two and three took place over most of last year, with the building open throughout.

“We added luxury suites, all new concessions, restrooms, a scoreboard, locker rooms—99% of what the public sees when they walk in the doors is new,” Graham says.

SOUNDS GOOD: Derek Trucks, wunderkind guitarist for the Allman Brothers Band and his own Derek Trucks Band (see story, page D1), is duly impressed with the quality of Instant Live, the on-demand concert CD program Clear Channel Entertainment has been offering since its concerts this year (Billboard, May 17).

“I was amazed,” Trucks says. “I listened to one of probably 10 minutes after we got off the stage, and I was shocked at how good it was. If I was at a show I really dug, I’d be more than willing to get one.”

The three-CD sets offer a one-of-a-kind testament to live performance in a form known for improvisation and experimentation. Trucks ponder what the impact would have been if such technology was in place when guitar gods like Jimi Hendrix and founding Allman member Duane Allman were creating their legends.

“You know, there’s only about an hour and 20 minutes of Duane footage out there,” Trucks says. “It makes you wonder if the myth of the guys like Hendrix and Duane might be better than they actually were. In some ways it’s better that there isn’t that much stuff out there, so you can perpetuate the myth. Your mind takes care of it.”

By Ray Waddell

BILLBOARD SEPTEMBER 13, 2003

Www.americanradiohistory.com

Bob Dylan, The Waifs, Mary Lee’s Corvette

Bob Dylan, The Waifs, Mary Lee’s Corvette

FLEETWOOD MAC: OPENS THE NEW TOYOTA CENTER

FLEETWOOD MAC: OPENS THE NEW TOYOTA CENTER

www.billboard.com
Six Labels Later, Hamilton Debuts

BY RASHAIN HALL

NEW YORK—Very few artists can say that it has taken them almost 11 years to release their debut album—and still smile about it. Having been signed to a host of different labels (Uptown, MCA, Harrell Entertainment, Soulife and Atlantic), Anthony Hamilton will finally get his shot with his So So Def Arist debut, “Comin’ From Where I’m From.”

“It’s been a blessing, but it’s also been frustrating at certain points of my life.” Hamilton says of the experience. “I’ve used my faith to get me through. It was working, but sometimes I couldn’t understand what was going on. I know I put a lot of hard work into my creativity and I feel like I’m blessed with a special voice, and that wasn’t catching on. It was definitely frustrating.”

The Charlotte, N.C., native first signed with Uptown in 1993. Two years later, the label folded into MCA. Hamilton recorded an album, “XTC,” for the label, but it was never released. He was eventually let out of his contract with MCA.

Hamilton signed with former Uptown chief Andre Harrell, who had launched Harrell Entertainment. When that deal stalled, Hamilton returned to Charlotte to regroup. “I just started writing songs and trying to do something, but nothing was happening,” Hamilton recalls. “It was like I had egg on my face. It was a struggle keeping my spirits up. I started to question my abilities. Then, there were days when I just knew that this had to happen.”

Hamilton reconnected with producer Mike Sparks from Uptown. Sparks brought him to Soulife Records in Los Angeles. While he was working on his Soulife record, he was offered the opportunity to join D’Angelo on the Voodoo tour. But when he returned from the tour, things began to go awry with Soulife.

“Eventually, Soulife crumbled, and I was stuck to Atlantic,” Hamilton says. “They were interested, but they didn’t know I had it.”

Hamilton found kindred spirits in labelmates the Nappy Roots. Atlantic senior VP of A&R Mike Caren told him about them. “I hadn’t really heard about them yet. When he let me hear it, I knew it sounded like my tribe,” Hamilton recalls.

“He played ‘Po’ Folks,’ and he asked me what I thought about it. I liked it a lot, but he told me it was missing something. So, I started singing along with the chorus. They didn’t even know that I was going to do the song. I didn’t meet them until the day of the video shoot in Kentucky.”

After guesting on the Nappy Roots song, there were countless other guest appearances. Despite the accolades and attention, Hamilton says he still didn’t catch a break at Atlantic. After a legal battle, he was released from his contract with the label.

The success of “Po’ Folks,” which was nominated for a Grammy Award, led to renewed interest in Hamilton. Shady Records, Elektra and So So Def were among the labels interested in signing him.

Meeting with So So Def CEO/Arista senior VP Jermaine Dupri, Hamilton “played him what I had been working on at Soulife—all those things they couldn’t feel—and he hasn’t stopped smiling since,” he says. “He was blown away. By the fifth song, he was amped. He was ready to do the deal immediately.”

Hamilton serves as Dupri’s first foray into R&B since joining Arista (Billboard, Jan. 25).

Due Sept. 23, “Comin’ From Where I’m From” is already receiving praise. Hamilton has been featured in MTV’s You Hear It First campaign and was named one of Rolling Stone’s 10 Artists to Watch.

Now that he’s receiving more attention is he worried that history will repeat itself? “It feels different,” Hamilton says. “This is someone who has done it for so long and has so much power. I’ve been on So So Def six months, and I’ve already done a video, BET, MTV, Rolling Stone, Q’ photo shoots and I’m about to buy a house. It’s my turn now.”

For more news about Hamilton, see World & Music on page 48.

Stone Adds Soul To ‘Sessions’

Sixteen-Year-Old Brit Bids For U.S. Success On S-Curve

If S-Curve Records, a Virgin subsidiary, has its way, the next big soul singer will be Joe Stone. The 16-year-old, Devon, England-based songstress is making her stateside debut with “The Soul Sessions.”

Due Sept. 16, the album also doubles as a prelude to Stone’s forthcoming album of original material, set for early next year. Many of the songs on the “Sessions” EP were produced by soul veteran and recent Billboard R&B Founders’ Award recipient Betty Wright.

“I was writing with Betty and Desmond Child for my album. [S-Curve president] Steve Greenberg is a huge fan of Betty’s, and they came up with the idea of an EP. We were thinking four or five tracks just to get people talking.”

But that concept grew into a 10-track album that dispenses classic and obscure soul cuts. Among them are Harlan Howard’s “The Chokin’ Kind;” the one exception is the White Stripes cover that’s been renamed “Fell in Love With A Boy.”

Stone also worked with the Roots, Angie Stone and such 70s soulsters as Timmy Thomas.

“I only knew a few songs,” admits Stone, whose commanding, goose-bump-raising vocals belie her age. “Many of them were completely obscure to me. But Steve has every single soul record that you will ever know. He made a list of songs, we listened to them and decided on six or seven. Then it grew from there.”

Despite her foray into classic soul, Stone says her full-length debut “will be more hip-hop soul.” Once again she is working with the Roots, as well as Salaam Remi and a host of U.K.-based producers. Stone will also make her U.S. debut Sept. 16 on “The Late Show With Conan O’Brien.”

FYL: Moore Flavor Entertainment (moooreflavor.com) signs singer Chinah Blac (Bilal, Lauryn Hill) and Houston male quartet Xclusive... Pitch Black Entertainment signs an imprint deal with Columbia/Sony; the first artist will be singer St. Juice... Magic Jones and Valley Apparel, official licensee of adidas America, launch their True School Authentic collection Sept. 7. The hip-hop-targeted line’s featured sports legends include Jim Brown, Clyde Drexler and Willie Davis.


SCREEN SCENE: Performing/production team Full Force (Lil’ Kim) and its Full Force Films has signed with Street Alien Pictures to develop a series of original film comedies. The first project under the four-pic deal is “National Lampoon’s Bouncers.”

Shooting this fall in New York, the movie will feature the six-member Full Force collective and Vivica A. Fox. A soundtrack is in the works.

Additional reporting by Rashaun Hall in New York.
DMC ‘Checks’ Out Classic Sounds

While the members of Run-D.M.C. may have decided to hang up their microphone as a trio following the death of group member Jam Master Jay, DMC has decided to launch a solo career. The Queens, NY, native has been working on his solo debut, ‘Checks. This Time I’m Rockin’ Bolt,’ for a while now—but don’t expect him to carry over the group’s classic sound to his new set.

“I listen to Creedence Clearwater Revival, Pink Floyd, the Rolling Stones—classic rock,” DMC says. “This music isn’t old to me. I never heard it before. For me to keep going, we’ve got to dominate the universe now. We’ve already dominated the world in the past and thought. I’ll talk about the music. I’m a little older now. I want to be the Bruce Springsteen, Roy Orbison of [rap] music. I’m going to keep going, but I want to try to make it better for everybody.”

DMC tackles the recent discovery of his adoption on “Kat’s in the Crack.”

Kelly’s “I Wish” remix and “Fiesta,” the Chicago-based duo signed with the singer in 1999. But as Kelly’s career continued to flourish, he soon realized that he couldn’t give the duo the full attention it needed. “R. Kelly had put his label on hold because he was doing a lot of writing and producing,” Gotti says. “We had been doing different guest appearances, so he suggested that we hire some of the cats we worked with and get about an idea. We talked to — Or so De CEO, Arista senior VP — Jermaine Dupri, [Murder Inc. president] Irv Gotti and [Cash Money CEO] Baby, who had a relationship with T-Pain. We talked to R. Kelly, and he suggested that we take it.”

CHOPPING IT UP: Having his SRC Universal debut album, “Mississippi: The Album,” open at No. 1 in June on the Top R&B/Hip-Hop Albums chart must not have been enough for David Banner. The Mississippi native is already prepared to release his second set, “Mississippi: The Chopped & Screwed Album.”

“Chopped and screwed” is when a [song]’s tempo is slowed down—that’s screwed—and at the same time the lyrics and the beats are chopped,” Banner explained in a statement. “I decided to do the chopped and screwed version of ‘Mississippi: The Album’ to bring light to the art form.”

Due Sept. 9, the album features chopped and screwed versions of all the songs from “Mississippi: The Album” and was produced by chopped and screwed veteran Michael Watts.

And that if enough, Banner is currently in the studio recording an album of new material, “MTA2: Baptized in Dirty Water,” due Dec. 23.

Music R&B & Hip-Hop

DMC SPRINGSTEEN FAN

billboard.com

Beats & Rhymes

By Raschaun Hall

mail@billboard.com
Son Latinos Excites European Dreams

BY HOWELL LLEWELLYN

TENERIFE, Canary Islands—The sixth annual edition of the Son Latinos festival further propelled the event as a platform for Latin music targeting the European market.

Spanish Academy Award winner Fernando Trueba (best foreign film, “Belle Époque,” 1992), who in 2001 produced the critically acclaimed Latin jazz film-documentary and album “Calle 54,” was so impressed with the setting of Europe’s biggest Latin music extravaganza that he wants to collaborate with the festival next year.

Martin Rivero, director of Guaguas Productions—which organizes Son Latinos—says Trueba would likely have artists on his own label perform at the event. Trueba is a diehard Latin jazz fan.

But others outside of Spain have also seized the possibilities offered by the Son Latinos event, which is held here on the Spanish Canary Islands off West Africa. Managers see the festival—which culminated with a 12-hour marathon of music Aug. 30—as a perfect opportunity for their artists to break into Europe via the Canary Islands, which is musically by far the most “Latino” corner of Europe. Executives from Spain’s biggest music radio group arrived to gauge the success of the many featured acts.

Jorge Pío, director of Cadena Musicales—the division of radio group Cadena SER that controls its five music networks, which account for some 75% of all Spain’s music radio—said, “I’m here because live music in Spain is very healthy—unlike record sales—and to ensure that success at Son Latinos is later reflected in airplay.

“After his amazing show, Carlinhos Brown should now take off through airplay and the media. He has to pass in Spain of his album ‘Tribalistas’ which has sold 1 million units in Brazil,” Pío adds. “Son Latinos goes beyond just here—it is a veritable hub for Latin music in the country.”

Juan Carlos Chaves, deputy director of SER’s Latin music network Cadena DIAL—Spain’s second-most-popular music station—said, “Success at Son Latinos is a yardstick for whether we play the artist’s music.”

Trueba’s enthusiasm follows the success at Son Latinos of the inaugural concert by Cuba’s multi-grammy Award-winning family of pianists: Chucho Valdés; his Swedish-based father, Bebo; and his daughter, Lyannis.

Buena had never had his granddaughter Lyannis before the Tenerife gathering, and it was Lyannis’ world debut concert. She has previously played only at small gatherings back in Cuba.

Quadroplatinum Grammy Award winner Son Latinos, founder of Cuba’s legendary Irakere formation, tells Billboard: “It has been simply incredible, bringing together three generations of my family for the first time. My papa had never met my daughter, and it was a debut concert, Son Latinos has been memorable for me.”

The Valdés family performed in front of 3,000 people on a south Tenerife beach Aug. 29. “It was a success as that concert on the same site that was headed by Venezuelan sonoro Oscar De León—who had fully recovered from his heart attack of a few weeks earlier—Mexican rockers Marias Marí, French/Spaniard Manu Chao and Brazil’s Brown, who is signed to Spain’s BMG Ariola label.

Police said 300,000 people attended the concert. Highlights of the event will be shown on Televisa’s TV networks, which are expected to be in broadcasting in 2001.

Singer/songwriter, who in 2000 had his sold-out world tour, had never performed in Cuba, but it was a debut concert, Son Latinos has been memorable for me.”

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Pablo said negotiations were under way to find a distributing label. The “distributing” label turned out to be something more. De Vita recently signed a multi-album deal with Sony.

The first album, set for release in early 2004, was originally slated to be an L.A. collection with one new track. That track, titled “Si La Vés,” was recorded with Mexican duo Sin Bandera.

“But that one track turned out to be so beautiful, now it’s become a whole album,” says Luana Pagani, senior VP of marketing for Sony Music International, Latin America.

Pagani said she was happy to have [De Vita] back here. He’s the author of many hits in our company, so we might as well have him as an artist.”

De Vita’s many tracks for Sony acts include this year’s Latin Grammy-nominated “Tal Vez.” performed by Riky Martin, and last year’s “Y Tu Te Vas,” performed by Chayanne. That song was the Billboard Hot Latin Track of the year for 2002. Its publishing is with Warner/Chappell.

As De Vita leaves Universal Music Latino for Sony, another former Sony Discos act departs for Universal Music Latino. Bolivian band Azul Azul will release its upcoming album, slated to hit stores late this year on Universal.

The deal, according to Universal Music Latino president John Echevarría, is for one album plus options.

Azul Azul is best-remembered for its party track and mega-hit “La Bomba,” which topped charts worldwide before finally making it to No. 1 on the Billboard Hot Latin Tracks chart in 2001.

Azul Azul’s success was short-lived, thanks to public dispute with label Sony Discos regarding an English-language version of the track. Azul Azul subsequently asked Sony for a contractual release but was bound to the label until late this year.

As former head of Sony/ATV Latin Music Publishing, Echevarría had Azul Azul leader Fabio Zambrano in his roster of songwriters.

De Vita contacted me when his contract with Sony Discos was ending, and I said, “Let me know when you have something ready,” Echevarría says. “There are always possibilities for future music.”

Azul Azul is not the only act out of Sony. Alejandro Montaner, Angel López (former lead singer of Son by Four) and Son by Four have all been given their release from the label. Sources confirm.

In turn, regional Mexican act Lupillo Rivera, previously on Sony, has been picked up by Universal Records for a multi-album deal. So has Adán Chalino Sánchez.

Finally, in a surprising move, singer Pilar Montenegro is parting ways with Universal Records, the label with which she became famous in the U.S. last year. Montenegro’s manager could not be reached for comment at press time.

WORDY, WORLDLY HOMAGE FOR GIL: The Sept. 2 Latin Academy of Recording Arts and Sciences dinner honoring Brazilian singer-songwriter Gilberto Gil was perhaps the most-attended person of the year dinner the academy has staged in its four years of existence.

For the first time, performing acts were invited to sing selections exclusively from the honoree’s repertoire. (Why this wasn’t the case before remains one of those mysteries of past administrations.) Also for the first time, a number of the performing acts had ties to the honoree. The result was a spectacular show featuring Ivette Sangalo, Alexandre Pires, Ziggy Marley (singing his father’s “Buffalo Soldier,” recently recorded by Gil), Danyel Decastro, Bézilias, Natalia Lafourcade, Rosario and Gian Marco, among others. All were accompanied by Gil’s hand, flown in from Brazil. The only song not from Gil’s repertoire was “Forgettable,” performed by Natalie Cole at Gil’s request.

A performance by Gil himself ended the show. To cap it all, Harry Belafonte presented Gil with his award.

The downside of everything? By the time Gil performed, a sizeable number of attendees had left. Too many speeches that were too long—added to the slowest table-waiting imaginable—made the evening drag out until almost 1 a.m.
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**GREATEST GAINER**

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**TOP LATIN ALBUMS**

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### TROPICAL AIRPLAY

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### HOT SHOT DEBUT

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**Notes:**
- This is a snapshot of the top Latin tracks and artists as of September 2003, based on Billboard Hot Latin Tracks charts.
- The charts are primarily based on radio airplay, sales, and streaming in the United States.
- Artists and tracks listed include a mix of Latin pop, tropical, and regional Mexican music.
- The data is from a Billboard compilation, which aggregates various sources for a comprehensive view of the most popular Latin music at the time.
Now Is The Time For Fonovisa’s Primavera

BY RAMIRO BURR

SAN ANTONIO—Conjunto Primavera has been riding a wave of popularity since its 1998 chart smash “Necesito Decirte.” The crest continues with the group’s new album, “Decide Tu.” It debuts at No. 3 on the Billboard Top Latin Albums chart. The Aug. 19 release is the latest success for the Mexican group, which was also nominated this year for two Latin Grammy Awards for best norteno album and best regional Mexican song for the album and title track “Perdóname Mi Amor.”

This time, the Fonovisa Records act has released a 12-track CD featuring norteno, ranchera, cancun, bolero and ballad tunes. Among them are norteno versions of the Ricardo Montaner ballad “Vuelve Conmigo” and Alvaro Torres’ “Hazme Olvidarla.” The album’s first single, “Ave Cau- tiva” (pened by San Antonio songwriter Ramón González Mora), debuted at No. 24 on the Billboard Regional Mexican Airplay chart.

In recent years, two Primavera tracks, “Necesito Decirte” and “No Te Podías Quedar,” received Nielsen Broadcast Data Systems (BDS) certifications awards for reaching a minimum of 50,000 spins on radio. No more than 30 of the act’s tracks, most of them regional Mexican, have been track of the year, male group. “It’s like the songs of Javier Solis or Freddie Martinez,” says Bird Rodriguez, DJ of KLEY San Antonio, explaining the appeal of Primavera’s romantic norteno songs. “The songs are simple, but they are melodic and touching. They have good lyrics and a message that hits home.”

As the members of Conjunto Primavera do not write their own material, their success has also proved a boon for the small publishing companies that represent the songwriters the band utilizes. Among the writers are Tocnal Music and Segsón Publishing in San Antonio, Oceha Music in New Mexico and Armenta Musical in Phoenix.

In the meantime, the group is active in its hometown of Ojinaga, where it has donated funds to build a high school and where proceeds from performances benefit various causes, including a daily breakfast program for 150 children.

According to lead singer Tony Meléndez, the group members, who are all from working-class families, feel it is their obligation to give back to their community. “A large part of what we have, we owe to the people who support us,” he says. “Why shouldn’t we give a little? There are artists who like to contribute to the community and the others don’t. We see it as a duty.”

Regional Mexican Boosts Market

BY LEILA COBO

MIAMI—Latin music has again fared far better than the overall U.S. music market, according to mid-year statistics released by the Recording Industry Association of America (see story, page 7). Its growth is a result of the surging strength of regional Mexican music in the U.S. marketplace, which now accounts for an astounding 68% of the total Latin market.

According to RIAA numbers, net shipments of Latin music from January to June 2003 decreased 4.5% compared with the same period last year, from a total of 18,878,514 albums shipped to 18,005,592. Although it is a significant decline, it is small compared with the 15% plunge registered by the market as a whole.

The album’s first single, “Ave Cautiva,” was the only norteno to score on the Billboard Regional Mexican chart, where it reached No. 3. Fonovisa Records was the only label that released a norteno CD in 2003, and the album was released in September.

The growth of regional Mexican music is particularly impressive because of the focus on the younger generation. Among the acts that are gaining popularity are Los Toccales, who released their debut album, “Mi Cauca,” in 2002, and Los Yampis, who released “El Corazón” in 2003. Both albums have sold more than 50,000 copies each.

In contrast to the overall Latin market, which has seen a decline in sales, regional Mexican music has experienced a surge in popularity, with sales up 15% compared to the same period last year. This growth is expected to continue throughout the rest of the year, as new releases from regional Mexican artists continue to make their mark on the charts.

Party Is Banging On CD, Documentary

New York’s little weekly party that could, Bang the Party (BTP)—presided over by Lorte Cava and DJ/producer Eric “E-Man” Clark—is celebrating its sixth anniversary with a CD (“Bang the Party: Volume One”) and a house music documentary (“Bang the Party: The Movie”).

Jellybean Recordings will issue the E-Man mixed CD Sept. 16. Included are such deep, funky and soulful tracks as Abibah Soul’s “Chuckie’s Turn,” the World’s Most Beautiful Featuring E-Man’s “I’m a Lot Like You,” Floyd Janis Featuring Lisa Randolph’s “Don’t Deny Love” and Johnon’s “Dream a Dream.”

The CD package also includes an interactive videoclip with live footage from BTP and a 10-page booklet. In the latter, words and photos detail the party’s relevance within New York’s deep house/underground club scene.

According to Cava, the documentary should be completed by year’s end. “We’ll begin shopping it early next year,” she says.

Through the years, BTP—which follows a similar musical path as revered, defunct New York clubs like the Loft and Paradise Garage—has been held at numerous intimate venues, including Opaline and Bak- tun. In August, BTP moved to its new home, the two-floor Duplex in Brooklyn.

SOUND BITES: Mute/Warner Bros. will simultaneously issue the 19-track CD “Hits! The Very Best of Erasure” and the two-disc DVD set “Hits! The Videos” Oct. 28. The DVD features $5 videos on one disc and “Top of the Pops” performances, short promotional films and live footage on the other. The U.K. counterparts will be issued Oct. 20. On Oct. 21, Sassy Jazz will release “Bird Up,” The Charlie Park- er Project.” The set finds artists like Mc’Shell Nigérdigénclo, Dan the Automator and the RZA.
**Billboard HOT DANCE MUSIC**

**Club Play**

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<td>Kartis Manohr Presents Chamonix</td>
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<td>MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)</td>
<td>Clear &amp; Present</td>
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<td>13</td>
<td>HOLLYWOOD (REMIXES)</td>
<td>Madonna</td>
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<tr>
<td>14</td>
<td>FOR THE MUSIC (T. Stone, F. Montaniz, Guido, V. Calderone Mixes)</td>
<td>Colorful Hearts Featuring Tara Jena</td>
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<tr>
<td>15</td>
<td>CAN YOU FIND THE HEART (Delsin Mixes)</td>
<td>Amanda Project Featuring Nicole O'Hara</td>
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<td>16</td>
<td>BUCKA BAG (P. RAUHOFER, R. H. VISION, &amp; J. VICIOUS MIXES)</td>
<td>Axwell</td>
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<td>17</td>
<td>FEEL GOOD TIME (BOIS &amp; BECK REMIXES)</td>
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<td>18</td>
<td>SINNERMANN (FELIX DA HOUSECAT MIX)</td>
<td>Nina Simone</td>
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<td>YOU SPIN ME ROUND (REMIXES)</td>
<td>Dead Or Alive</td>
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<td>PAVEMENT CRACKS (REMIXES)</td>
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<td>24</td>
<td>TALK ME TO YOUR FEET (BLUR, JAVERT, MIN)</td>
<td>Klass Featuring Kinase</td>
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<td>25</td>
<td>I NEED YOU (REMIXES)</td>
<td>Dave Gahan</td>
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**Dance Singles Sales**

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<td>HOLLAND (REMIXES)</td>
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<td>2</td>
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<td>TRACIE SPENCER</td>
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<td>I'M GLAD (REMIXES)</td>
<td>VERISHA MUSIC</td>
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<td>STUCK (THUNDERPUSS REMIX)</td>
<td>JEFFERIES CAT</td>
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<td>5</td>
<td>THROUGH THE RAIN (HEX HECTOR/MAC GIUELLE REMIX)</td>
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<td>6</td>
<td>LET IT GET TOGETHER (REMIXES)</td>
<td>THE JUNIORS</td>
<td>6</td>
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<td>7</td>
<td>NEVER (PAST TENSE)</td>
<td>THE JUICE BOX SINGERS/L. THOMAS</td>
<td>7</td>
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<td>THE DREAM HOUSE ALONE TONIGHT</td>
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<td>OJ REINER</td>
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<td>10</td>
<td>BEWARE OF THE BOYS</td>
<td>PAUL VAN Dyk Featuring Missy &amp; Jennings</td>
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<td>JAY U</td>
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<td>CRY ME A RIVER (DIRTY VEGAS, J. PASCO &amp; B. HANIEL MIXES)</td>
<td>JACQUES TEMPLE</td>
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<td>TOUR DE FRANCE 2003 (JERRY BISHOP/HERCULES VS. TUFF CITY)</td>
<td>Kraftwerk</td>
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<td>16</td>
<td>I AM WHAT I AM (DANCE MIXES)</td>
<td>JUICE J</td>
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<td>17</td>
<td>APPRECIATE ME (REMIX)</td>
<td>Amaks Featuring Sheila Brady</td>
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<td>JUST THE WAY YOU ARE (REMIXES)</td>
<td>HOMEBROOK</td>
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<td>20</td>
<td>MOVE YOUR FEET (DANCE VERSION)</td>
<td>JUNIOR SENIOR</td>
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**Billboard HOT DANCE BREAKOUTS**

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<td>ANYTHING (GABRIEL &amp; DRESDEN MIXES)</td>
<td>Lili Haywood &amp; Benjamin Diamond</td>
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<td>3</td>
<td>GIRLFRIEND</td>
<td>Black Riviera Presents Keytime</td>
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<td>SECRET SELF</td>
<td>Echo Sound</td>
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<td>THE GOLDEN PATH</td>
<td>The Delicious Path</td>
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<td>YOU ARE SLEEPING</td>
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<td>SUMMARY 1000</td>
<td>Rank 3</td>
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<td>WELCOME BACK COOPER</td>
<td>Lollith</td>
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<tr>
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<td>OFF</td>
<td>NAME</td>
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Music

‘Flower’ An Epitaph For June Carter Cash

BY JIM BESSMAN

What started out as “a little project” has become a veritable piece of American history.

So says Dualtone Records co-president Scott Robinson of June Carter Cash’s final recording project, “Wildwood Flower.”

The album, out through RED/Sony Legacy, is conceived by the country music legend as a means of returning to her Carter Family roots. But with her unexpected passing May 15, it now becomes as much a part of June’s own immeasurable legacy as that of her pioneering family.

Intended as a follow-up to her 1999 Grammy Award-winning album “Press On,” “Wildwood Flower” features nine Carter Family classics, including the signature title track. June’s original makes up the rest of the set along with collaborations with her husband, Johnny Cash. The most notable is “The Road to Kaintuck,” which he initially cut in 1965 on his “Ballads of the True West” LP.

The setting for “Wildwood Flower” is no less significant. June was invited to do the project last summer after journeying back to her parents’ house in Mace’s Springs, Va., and singing Carter Family songs with her husband and cousins Janette and Joe Carter.

“It really was amazing,” says June’s son John Carter Cash, who produced the album and marvels that his mother cut 14 songs in two days.

“We looked at the Carter Family boxed set on Bear Family [Records]—with 300 or so songs—and I found some of the more obscure ones that folks aren’t as familiar with.”

“Then she had some favorites, plus the two great classics that symbolize who she was: ‘Keep on the Sunny Side’—because she was always smiling and spreading bright side to everything and everybody—and ‘Wildwood Flower,’ because she was like a wildwood flower,” he says. “She was an Appalachian mountain lady who went out into the world and brought that love and beauty to everyone she ever talked to.”

Dualtone happened upon the “Wildwood Flower” project after acquiring “Press On” for reissue.

“June’s manager called us and said she wanted us to come to their house in Hendersonville [Tenn.] for lunch and to discuss making another record—and it was one of the most amazing afternoons,” Robinson recalls.

“I’d never realized what a beautiful, soulful, spiritual person she was, and after lunch she got her autograph out and played some songs . . . then Johnny walked in, and for the next half-hour we were able to make another record—and it was one of the most amazing afternoons,” Robinson recalls.

“We went up there with the crew and equipment and Johnny and [album backup musicians] Norman and Nancy Blake and other Cash family members, and I realized that I was involved in something that was more than a record,” he says. “She was so happy with it—and happy that we were happy—and then to all our surprise she left us, and it became even more reason to get it out to the masses.”

Dualtone videotaped the “Wildwood Flower” recording process. It is utilizing some of the footage as an enhancement to the CD and in the video to “Keep on the Sunny Side.”

“We’re working on a documentary and DVD project for next year,” Robinson says. He promises that “the big story” of June Carter Cash, “who so often lived in the shadow of John,” will be fully told.

But Robinson recognizes that the album “is not your typical label project” and one that is not responsive to the regular “radio and chart game.” Rather, it is a “marketing-driven” title.

“Look at all the Carter Family songs on ‘O Brother, Where Art Thou?’” he says. “Now we’re going deeper into Appalachian music roots with our record of the album that most people don’t know about. ‘Cold Mountain’; and a four-hour PBS special next year, ‘The Appalachians,’ with some of his music and in conjunction with a book.”

“Since Pictures is putting out a theatrical film about John and June next year, we’ll see a resurgence of historical interest in this music over the next 12 months.”

Sensing heightened market awareness, Dualtone has a campaign under way with iTunes using streams of the enhanced CD footage. Additionally, a one-hour radio interview disc relating to the album that month, “Cold Mountain.”

The husband, John Carter Cash and Rodney Crowell is being serviced to country, Americana and triple-A specialty programs.

Robinson says that the Tennessee governor’s office is recognizing June with a special proclamation as part of the Sept. 19 Americana Music Awards in Nashville.

“We’re working with the Virginia department of tourism in a year-long promotion focusing on June, and the Library of Congress next year is doing a special program around June and Johnny,” he adds.

Robinson also notes intense interest in “Wildwood Flower” from non-music press outlets as well as traditional media targets.

“As Rosanne says, ‘it’s more than just a body of work.’” Robinson says, paraphrasing the words of Rosanne Cash, whose eulogy for her stepmother is included in the book. “It’s part of American history that has influenced all genres of music.”

For Storm Gloor, music director of the Amaroillo, Texas-based Washoe retail chain, “Wildwood Flower” is a stirring epitaph. I think it will be a hit with the adult audience that has known this music for many years—and with folks who have come to enjoy Neil Young and old Southern gospel the past few years,” he says.

But John Carter Cash adds that aside from the historical context, it’s “just fun for people to listen to.”

“It’s a life statement from beginning to end and shows the unwavering tenacity of her spirit. She carried on to the right end with the same charm, beauty and laughter.”

Trevino Blends His Latin Roots With Country

The ups and downs of Rick Trevi- no’s career serve as a cautionary tale that musical success can be fleeting. But then he’s a human who has to contend with the fact that real talent can overcome many obstacles.

As an artist on Columbia Records for seven years in the ’80s, Trevino scored a handful of hits, including “Running Out of Reasons to Run” and “Love Is Like a Waltz.” But after the label dropped him in 1999, he also dropped out of sight. It was a heart-breaking time. Newly married with a new baby, Trevi- no’s tour dates began to dry up as his radio airplay dwindled. People had cared about stopped believing in him. His band turned to their own music to trade in his tour bus for a van, and Trevino had to drive it himself.

“I didn’t have to say, ‘Hey, let’s dismantle my career and start from scratch,’” Trevino says, “because it was pretty much over.”

But the stress had an interesting impact on Trevino, the son of a Tejano musician who had always studiously avoided the music on which he was raised. It made him delve further into his Mexican heritage and confront some demons.

Previously, he says, “I was a little embarrassed by it. I always associated it with parties for my family and some other things.”

Springer incident with Mexican music playing in the background.

Toward the end of his tenure with Columbia, Trevino had already begun to explore his musical roots. He won a Grammy Award for his work with Latin no supergroup Los Super Seven and later recorded a solo Spanish-language album on Vanguard Records.

Producer/Arranger executive Paul Worley had some of those Latin roots sounds into my music,” he says, calling it “the last straw for Columbia. They were not digging where I was going.”

He bears no ill will toward the label, saying it was “unfortunate that they signed me at a time I was still search- ing for myself musically. As they were trying to make me what they thought I should be, I was trying to figure out who I was.”

After his country career seemed to go bust, Trevino began to further experiment musically in weekly club gigs, blending Latin influences into his mainstream country approach.

Producer/Arranger executive Paul Worley met with Trevino during this time and encouraged him to write with Raul Malo, the frontman and creative force behind the Mavericks. Trevino would fly to Nashville from his Texas home to write with Malo for a month on writing appointments and would stay in Worley’s basement.

“Those sessions eventually led to Worley offering him a deal on Warner Bros. Now, Trevino is back in the mainstream country fold with an excellent new album, “In My Dreams,” due Sept. 9.

The set was produced by Malo, who “challenged me as a vocalist” says Trevino, whose Columbia work never hinted at his true vocal prowess. He says he spent the early part of his Sony years trying to sound like some one else in the studio. His Latin music helped him discover an “organic” sound.

Despite once again having a deal in the country format where he says he still feels the most at home, Trevino’s newly appreciated roots have not been forgotten. He closes the album with a cover of “Have You Ever Really Loved a Woman,” recalling the oft-mocked Bryan Adams ballad into a lovely country waltz with a plucky Spanish guitar and rhymes partly sung in the language of his father.

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ON THE ROW: Bill Velez has renewed his multi-year contract with SESAC, where he is president/COO. Velez also serves on SESAC’s board of directors. He has been with the Nashville-based company for 10 years. M adsley Entertainment Group has partnered with Stetson to market and distribute country music compilations. The first release, due in January, will be the two-CD collection “Stetson Salutes Classic Country.” It will include No. 1 hits from various artists.
### Billboard Hot Country Singles & Tracks

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<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>It's Five O'Clock Somewhere</td>
<td>Alan Jackson &amp; Jimmy Buffett</td>
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<tr>
<td>No Shoes, No Shirt, No Problems</td>
<td>Kenney Chesney</td>
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<tr>
<td>What Was I Thinking?</td>
<td>Dierks Bentley</td>
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<tr>
<td>Real Good Man</td>
<td>Tim McGraw</td>
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<td>Help Pour Out the Rain (Lacey's Song)</td>
<td>Buddy Jewell</td>
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<td>Forever and For Always</td>
<td>Shania Twain</td>
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<td>Red Dirt Road</td>
<td>Brooks &amp; Dunn</td>
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<td>Celebrity</td>
<td>Brad Paisley</td>
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<td>A Few Questions</td>
<td>Clay Walker</td>
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<td>Who Wouldn't Want Me Be</td>
<td>Keith Urban</td>
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<td>This One's for the Girls</td>
<td>Martina McBride</td>
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<td>Tough Little Boys</td>
<td>Gary Allan</td>
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<td>My Front Porch Looking In</td>
<td>Lucerne</td>
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<td>They're Playing My Song</td>
<td>Trace Adkins</td>
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<td>Beer for My Horses</td>
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<td>Wave on Wave</td>
<td>Rascal Flatts</td>
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<td>I Love This Bar</td>
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<td>She Only Smokes When She Drinks</td>
<td>Joe Nichols</td>
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<td>Lovin' All Night</td>
<td>Patty Lovett</td>
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<td>Billy Corinne</td>
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<td>Chickens Dig It</td>
<td>Chris Cagle</td>
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<td>Cowboys Like Us</td>
<td>George Snare</td>
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<td>Only God (Could Stop Me Loving You)</td>
<td>Emerson Drive</td>
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<td>Days Like This</td>
<td>Rachel Proctor</td>
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<td>I Can't Be Your Friend</td>
<td>Rathbun</td>
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<td>Hell Yeah</td>
<td>Maggie May</td>
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<td>Honesty (Write Me a List)</td>
<td>Redney Atkins</td>
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<td>Streets of Heaven</td>
<td>Sherrri Austin</td>
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<td>I'm Gonna Take That Mountain</td>
<td>Reba McEntire</td>
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### Billboard Top Bluegrass Albums

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<td>Blake Shelton</td>
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<td>Tennessee River Run</td>
<td>Daryl Worley</td>
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<td>Walking in Memphis</td>
<td>Lonnie Mack</td>
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<td>And the Crowd Goes Wild</td>
<td>Mark Wills</td>
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<td>Wrinkles</td>
<td>Diamond Rio</td>
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<td>I Wish</td>
<td>Jo Dee Messina</td>
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<td>Long Black Train</td>
<td>Josh Turner</td>
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<td>Drinkin' Bone</td>
<td>Tracy Byrd</td>
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<tr>
<td>I Can't Take You Anywhere</td>
<td>Scotty Emerick</td>
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<td>Can You Hear Me When I Talk To You?</td>
<td>Ashley Gearing</td>
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<td>Jimmy Wayne</td>
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<td>Half a Heart Tattoo</td>
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<td>Every Friday Evening</td>
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<td>Run, Run, Run</td>
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<td>I Think You're Beautiful</td>
<td>Sammy Kershaw</td>
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**Notes:**
- Records showing increases in sales are denoted by ▲. Records showing decreases in sales are denoted by ▼. Records showing no change in sales are denoted by □.
- Numbers in parentheses represent the number of weeks a song was at Number One.
### Top Country Albums

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<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II And Some Other Stuff</td>
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<td>TOBY KEITH</td>
<td>The Best Of Toby Keith: 20th Century Masters The Millennium Collection</td>
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<td>CRAIG MORGAN</td>
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<td>ELVIS COTTON</td>
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<td>DIERKS BENTLEY</td>
<td>No Shoes, No Shirt, No Problems</td>
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<tr>
<td>BLAKE SHELETON</td>
<td>From Here To Here: Greatest Hits</td>
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<td>DIKES</td>
<td>Red Dirt Road</td>
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<td>DIKES</td>
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<tr>
<td>WILLIE NELSON</td>
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<td>JOHNNY CASH</td>
<td>American IV: The Man Comes Around</td>
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<td>KEITH URBAN</td>
<td>Golden Road</td>
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<td>WYNONNA</td>
<td>What The World Needs Now Is Love</td>
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<td>GEORGE STRAIT</td>
<td>Hoskyville</td>
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<td>ALISON KRAUSEY</td>
<td>Union Station</td>
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<td>MARTINA McBREIDE</td>
<td>My Town</td>
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<tr>
<td>JIMMY JOHNSON</td>
<td>You've Never Been Crazy: A Tribute To Waylon Jennings</td>
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<td>ELVIS PRESLEY</td>
<td>Elvis: 30 #1 Hits</td>
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<td>Have You Forgotten?</td>
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<td>I've Always Been Crazy: A Tribute To Waylon Jennings</td>
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<td>RODNEY CROWEILL</td>
<td>Face's Right Hand</td>
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<td>CHRIS CABLE</td>
<td>The Truth About Men</td>
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<td>WILLIE NELSON &amp; FRIENDS</td>
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<td>TERRY CLARK</td>
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<td>JIMMY SCOTT</td>
<td>Put Your Head On My Shoulder</td>
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<td>ALABAMA</td>
<td>One Day At A Time: 22 All Time Favorites Vol. 1 &amp; II</td>
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<td>JOHN YORK</td>
<td>In The Mood: The Love Songs</td>
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<td>THE CHARLIE DANIELS BAND</td>
<td>Country Music Made Me Do It</td>
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ALBUMS

POP

SOUNDRACK
Underworld
PRODUCER: Danny Lobover
Lakeshore LKS 3378
RELEASE DATE: Sept. 2
The album that accompanied "The Crow" captures the dark, industrial tone of that hit 1994 film and set a standard for soundtracks of a gothic nature. The musical selections for "Underworld," however, are more diverse and interesting. The album features a variety of songs from different artists, including Tool, Seether, and Soundgarden, among others. Danny Lobover, the album's producer, has done a great job in capturing the mood and atmosphere of the film.

NAPPO ROOTS
Wooden Leather
PRODUCERS: various
Atlantic 83646
RELEASE DATE: Aug. 26
A few years ago, if someone had said that some of hip-hop's most innovative music would be coming from Kentucky, they would have been laughed at. But Nappy Roots are the only ones laughing now. The sextet of R. Prophet, Big V, Skinny De Ville, Salee, Ron Clutch and B. Stille follows up its platinum debut with "Wooden Leather." Celebrating their Southern heritage, the group borrows from the likes of Big Fish and the Damned Lovers, among others. David Bowie contributes the twisted music-box tune "Bring Me the Disco King (Loner Mix)." The much-missed Johnette Napolitano of Concrete Blonde offers "Suicide Note" with little more than her smoky vocals, and Lisa Germano does the same on "From a Shell." Perfect for welcoming the fall and all things Halloween.

DANCE/ELECTRONIC

LUKE DEVIITO
Ultra Dance 04
PRODUCERS: various
Ultra 1175
RELEASE DATE: Aug. 26
Two of the most recognizable dance bands have joined forces on "Ultra Dance 04." DJ Luke DeVito is the craftsman behind the latest Ultra Dance set and is sure to sell even better than the past three editions. The two-disc affair boasts popular club anthems on disc one, while the second CD is home to more adventurous titles. Artists on the first CD include BT, Deborah Cox and Dana Baiw (doing a nifty cover of Sturgis' classic "Object of My Desire"). Also on disc one is the much-loved Depeche Mode upset of Dami Im's "I Begin to Wonder." Andrea Doria's fierce hit "Bucci Bag" is included on disc two, along with Mac Quayle Peake's "Night of Tears for Fears' "The Hurting."-

COUNTRY

R/TOWN CROWELL
Fate's Right Hand
PRODUCERS: Rodney Crowell, Pete Coleman
DMR/Epic 00082
RELEASE DATE: Aug. 26
Throughout the course of a storied career, Rodney Crowell has done much more than just write his own songs and perform. He has also produced other artists, making "Fate's Right Hand" a collection of songs that feature a variety of styles and sounds. The album is a testament to Crowell's versatility as a musician and producer, and it is sure to be enjoyed by fans of country music.

R&B/HIP-HOP

YOU NGGLOO D
Drankin' Patna
PRODUCERS: various
No So De Arista 50155
RELEASE DATE: Aug. 26
If you have been to a hip-hop club this summer, the name "Youngblood" will surely ring a bell. The Atlanta-based duo's current single, "Damn," is one of the Southern hip-hop songs that has taken the genre by storm. Produced by and featuring Lil Jon, "Damn" is crunk music at its finest. Youngblood's Sean Paul—not the reggae artist—and J. Bo lay it down over a hypnotic, synth-driven bounce track. Like "Damn," much of their sophomore set is a brew of hip-hop and R&B, with the result being a mix that is both fresh and familiar. "2 Much" is a great example of this, with its thump-thunk club beats and catchy hooks.

CONTRIBUTORS:
Suzanne Ault, Bradley Bambarger, Jim Bessman, Keith Caulfield, Leila Cobb, Deborah Evans Price, Rashaan Hall, Chris Morris, Chuck Taylor, Bram Teitelman, Christa L. Titus, Phillip van Veck, Ray Waddell, Adrian Zupp. ESSENTIALS: Releas ed by the review editors to deserve special attention in the context of this album. VII TAL RE DUCES: Recommended albums of special artists, archival, and commercial interest, and outstanding collections of works by one or more artists. II DUCES: (a) New releases predicted to hit the top half of the chart in the coming months. (b) CRITIC'S CHOICES: (i) New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. at the time of the magazine's publication. Producers of albums reviewed receive a complimentary copy of the issue.

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bravely waxes introspective, taking an unabashed stock of his life on “Time to Go Inward” and “The Man in Me,” then turns poetically observant with “Ridin’ out the Storm” and showcases an enduring ability to laugh at himself on the gospel rouse-up “Preachin’ to the Choir.” He also summons some nagged optimism with the periphrased, triple-time “Come on Funkadelic” and gentle “Adam’s Song,” Fiercely personified, “Fate’s Right Hand” is also brilliantly human.—RW

NEW YORK

★ GHAZAL
The Rain
PRODUCERS: Kjell Keiler, Manfred Eicher
ECM 1840
RELEASE DATE: Aug. 26
During the past five years, world music super-duo Ghazal—Shojaei Husain Khan, an electrifying sarod virtuoso from North India, and Iranian Kayhan Kalhor, a virtuoso of the kamancheh (a high-nerved, gut-stringed fiddle)—has turned Western heads with a clutch of albums for Shanachie and several tours of the U.S. and Europe. These accolades have come with the reward of having the chance of wider exposure through art-house leader ECM, which offers this remixed concert recording from inside Radio as the group’s group’s debut. “The Rain” showcases the same singular brand of Persian/Indian cross-pollination as the previous studio disc: yet the three intensely contemplative live performances are stoked with more improvisational fire. In October and November, Ghazal tours the U.S., which is sure to also garner attention for Khan’s lovely solo disc of Indian folk songs, “Hawa Hava,” out Sept. 9, World Village/Harmonia Mundi.—BB

BLUES

★ VARIOUS ARTISTS
Exile on Main St.
PRODUCER: Randy LaBelle
Telarc 83571
RELEASE DATE: Aug. 26
With producer Randy LaBelle at the helm, Telarc blues artists take on the Stones’ “Exile on Main St.” The results are, for the most part, satisfying: Cajun blues guitarist Tab Benoit throws down a furry cover of “You Shook Your Head,” a song tailor-made for Benoit. Otis Taylor, with daughter Cassie singing backup, delivers a righteous version of “Vendilator Blues.” Frisco bluesman Tommy Castro is also well-matched here, taking on “Rip This Joint.” Debo-rah Coleman knocks off a cool cover of “Happy” and backs up her vocal with appropriately crunchy guitar solos. Jimmy Thackery does not sing “Rocks Off” but is a particular virtue, but when he unleashes his guitar, the song takes off like a ballistic missile.—PVV

CHRISTIAN

★ WARREN BARFIELD
Warren Barfield
PRODUCER: Mark Hambleton
Creative Tent Workshop CTVW002
RELEASE DATE: Aug. 5
Barfield is a newcomer of incredible depth and substance who looks sure to be one of this year’s breakthrough artists in the Christian industry. He has a warm, textured voice and easy-going conversational style that draws the listener into his meaty lyrics. The North Carolina preacher’s son wrote or co-wrote every cut on this collection. “My Heart Goes Out” is a shimmering anthem about offering hope to some-one in need. “Pictures of the Past” is a cleverly written, uptempo treatise on forgiveness. Other highlights include the poignant ballad “Grace,” the buoyant “Beautiful Broken World” and the acoustic love song “10 Hours.” Equal parts Steven Curtis Chapman and James Taylor with a dash of Spring-stein, Barfield is a world-class singer/songwriter on the brink of impacting the world.—DEP

SINGLES

Edited by Chuck Taylor

POP

BARENAKED LADIES Another Postcard (Chimps) (3:25)
PRODUCER: Reid O’Neil
WRITERS: S. Page, E. Robertson
PUBLISHERS: Treat Baker, SOCAN; WB, ASCAP
REPRIEVE 101203 (CD promo)
Few acts during the past decade have been able to maintain a good-time party image without ever turning into cartoon caricatures. Barenaked Ladies have managed to avoid such a blight, first, by consistently conjuring clever lyrical wordplay that exists between insanity and brilliance. They’ve also shown themselves to be a 10-million-plus-selling career that their star pres- ered and entertaining value, go way beyond the novelty of “One Week.” the band’s 1998 U.S. calling. card, “Another Postcard (Chimps)” doesn’t stay far Cry from past efforts, with Ed Robertson’s overwhelming lyrical sing- rap and a head-nodding chorus by bandmate Steven Page. In any case, it’s a sigh of relief to hear some light, non- aggressive pop music coming from an act with roots and panache. With the change of seasons could be one the public calls for. From “Everything to Everyone,” out Oct. 21.—CT

CHINGY Featuring Ludacris and Snoop Dogg Hollaide In (4:30)
PRODUCER: The Track Star
WRITERS: A. Lee, S. Daugherty, H. Bailey, C. Bridges
PUBLISHER: not listed
Disturbing The Peace/Capitol 17599 (CD promo)
While Chingy remains “right thurr” near the top of the R&B and hip-hop charts with his debut single, he isn’t spending any time reading his next effort. For his second single, the St. Louis native enlists the help of Disturbing The Peace chief Ludacris and Diplo to bring “Hollaide In” to your typical party track, replete with tales of freaky women, liquor, weed and other such indiscretions. What makes the Track Star-produced single stand out is its individual MCs. Chingy’s nasal flow and Ludacris’ booming voice work well to no end, while Snoop Dogg’s laid-back hooks bring it all together. While not as catchy or as fun as “Right Thurr,” the new single’s all-star lineup should lead it to the airwaves. It should also turn a few more fans on to his gold-certified debut, “Jump.” Check it out and check it out.—RH

NINO

First Interview (4:30)
PRODUCER: L.A. Reid
PUBLISHERS: EMI Apiana Gaye, ASCAP
Arista 82786-55949 (CD promo)
Brad Paisley’s Country Music Assn. Awards-nominated “Celebrity” also from his “Mind on the Tires” album, demonstrated the young singer/song- writer’s ability with a clever, uptempo rap and thus far has been one of his impressive gifts as a balladeer. Paisley doesn’t oversized, instead deftly phrasing each line and making the lis- tener feel as though he’s singing direct- ly to them. Then there’s the song itself—as fine a country ballad as has ever been written. The lyric perfectly captures the essence of what makes relationships really tight, those little moments when love shines through in unexpected/laugh and intimacy. With each successive single, Paisley continues to demonstrate the talent, integrity and depth of artistry that makes him capable of delivering more than such seasoned country traditionalists as Alan Jackson and George Strait.—DEP

ILL NIÑO
How Can I Live (3:09)
PRODUCERS: Bob Marlette, Dave Chavarrí
WRITER: Ili Niño
PUBLISHER: not listed
Roadrunner Records 10068 (CD promo)
Taken from the “Freddy Vs. Jason” soundtrack as well as Iliño’s upcoming debut album, “Confessions,” “How Can I Live” is the band’s attempt to claim a piece of the R’n’B-metal crown. While the opening riffs are vaguely bridge to the chorus are generic, it’s when the band lets up on the testosterone that the song comes to life. Vocalist Cristian Machado’s voice does the song more justice when he’s singing than when he’s yelling, and percussionist Danny Cotto adds a dimension that’s lacking in most hard music. The song has cracked rock’s top 40, and it’s the most radio-ready the band has ever sounded. Like the movie whose soundtrack it’s featured on, “How Can I Live” isn’t particularly innovative, but damned if it isn’t enjoyable regardless.—BT

R&B

★ YING YANG TWINS Naggae (4:18)
PRODUCER: Beat-In-Az
WRITERS: M. Croons, D. Holmes, E. Jackson
PUBLISHER: not listed
TVI 2481 (CD promo)
Coming off the success of Lil Jon & the East Side Boyz’s “Get Low,” arguably one of the biggest songs of the summer, Ying Yang Twins keep things cranky on “Naggae.” Serving as the lead single from forthcoming TVT debut “Me & My Brother,” “Naggae” says something that most men want to say at one time or another.

PUBLICATIONS

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Music Billboard Pick

(Continued from page 33)
Music To Babies’ Ears
Series Offers Classical Tunes Geared To Infants

BY MOIRA MCCORMICK

CHICAGO—The children's music arena has been awhirl with classical recordings aimed at parents of newborns since a much-publicized book in the late '90s called "The Mozart Effect" claimed that infants' intelligence could be increased through repeated exposure to classical music.

A new instrumental series for infants called A Playful Mind is standing out from the pack by changing a tried-and-true marketing pitch: It avoids using classical standards and makes no claim to improve intelligence.

Instead, it uses original music and purports to engage and stimulate children.

Released by creator/composer/performer Thomas Schoenberger in conjunction with entrepreneur Robert Miller, the Playful Mind titles—which have for the past year been only available in the San Francisco Bay area—are now going to mass-market retail.


Memphis-based wholesaler Select-O-Hits is leading A Playful Mind into such retail chains as Best Buy, Musicland, Target and Trans World.

The CDs consist of one- to two-minute, double-piano Schoenberger originals.

The packaging features a pop-out window into which a child's photograph can be inserted.

Miller, who formerly worked for toy manufacturing giant Mattel, says Schoenberger's compositions speak directly to infants as if the composer is "a Dr. Doolittle for babies."

"Thomas writes to the natural attention span of an infant," he says. "The tone, tempo, composition and timing all speak to the infant aesthetic—he can communicate with them at a special, preverbal level."

Schoenberger, who writes seven or eight new pieces a day, says he will let other people decide why the music has that effect.

"I don't pretend to be a neuroscientist, but my music's short duration, polyphony and melodic toning is probably very pleasing to a baby's ears," he says.

He points out that an infant is unable to understand a 30-minute Ravel piece and does not appreciate the discord featured in some of the classical pieces utilized in other classics-for-babies recordings.

Miller says that while Select-O-Hits is covering the mass merchants, he and Schoenberger are also working directly with other retailers, including Zany Brainy/The Right Start.

"By going direct, it takes them less time to create branding strategies and in-store promotional programs unique to a particular store's merchandising pattern.

One retail chain, for instance, wants a display (Continued on page 36)
Eagle Rock Entertainment Lands John Lee Hooker Titles

The estate of bluesman John Lee Hooker has signed a worldwide licensing deal with Eagle Rock Entertainment that will bring to the market some previously unreleased audio and video titles by the late singer/guitarist.

Hooker, who died in June 2001, had previously licensed his completed recordings to Virgin/Pointblank. According to Eugene Skrutowicz, manager of the Hooker estate, the change of executive regimes at Virgin in 2002 led the estate to shop the unreleased material to other labels.

The deal with Eagle Rock kicks off Sept. 30—two days after the premiere of PBS “Martin Scorsese Presents the Blues” (Billboard, Sept. 6)—with Eagle Rock’s release of “Face to Face.” The album, which was brought to completion by Hooker’s daughter and also release a Hooker DVD that will be compiled in collaboration with the estate.

LORD HAVE MERCY: A new Atlanta-based roots-reissue label, Dust-to-Digital, looks to make a splash with its initial release, the six-CD boxed set “Goodbye, Babylon.”

Neophyte label operator Lance Ledbetter, a former intern at Atlanta’s Table of the Elements, is clearly trying to one-up Revenant Records, which took home an armful of Grammy Awards this year for its Charley Patton boxed set. “Goodbye, Babylon” attempts a comprehensive survey of gospel music. The compilation, due in late October, will include 135 songs recorded from 1902-1960, plus 25 fire-and-brimstone sermons. It will also feature a 200-page book with 200 illustrations, complete lyrics and notes by such experts as David Evans, Tony Heilbut, Kip Lornell, Paul Oliver, Tony Russell, Dick Spottwood and Charles Wolfe.

The package is being art-directed by Susan Archie, who won a Grammy for her work on the Patton set. To date, Dust-to-Digital has not secured U.S. distribution for its ambitious how. Interested parties can contact Ledbetter at 678-702-7122 or at lance@just-digital.com.

RYKO ROLLS ON: Ryko Distribution has nailed down several new distribution deals.


Ryko has also sealed a non-exclusive pact with French label Naive, founded by former Virgin France CEO Patrick Zelnik and ex-PolyGram France CEO Gilles Paire.

Ryko will handle only Naive’s non-classical repertoire.

“California,” an album by U.K. artist Perry Blake, is due Sept. 23 as the first release. Naive’s classical releases are distributed by Naxos. Additionally, Ryko-distributed Penalty Associated Labels has acquired the output of Insomniac, an offshoot of the like-named hip-hop magazine. “The Mic Planet Sessions,” an anthology featuring Kool Keith, Badamidah and others, drops this month.

SIX DEGREES OF BOP: Another Ryko-distributed label, Six Degrees, is now handling the wares of David Byrne’s ecclectic imprint, Luaka Bop. Among select Luaka Bop catalog titles now available under the deal are Shugabun’s “Innovation Information” and titles from Venezuela’s Los Amigos Invisibles and Afro-soul unit Zap Mama.

Music For Infants

Continued from page 35

next to its cash registers; another wants listening stations.

Brandon Cruz, a San Francisco-based independent marketing consultant with Mecca Media Marketing, is working with Select-O-Hits director of special projects Missy Query on A Playful Mind. Cruz and Query are new to working on kids’ projects.

They inherited existing marketing strategies started by Schoenberger, which include co-branding with the Mondavi, Beringer and Silverado wineries. The winemakers spotlight and make Playful Mind CDs available in their catalogs.

A Playful Mind was also placed in Bay Area country clubs.

Schoenberger was “thinking way out of the box right from the start,” Cruz says.

Such alternative marketing as the winery and country club partnerships have helped generate support from mass merchants, Cruz says.

“That story generated from the alternative retail channels, and our proven sales history will give us a bit of leverage when requesting price- and-positioning programs,” he adds.

A Playful Mind is featured in Select-O-Hits’ fourth-quarter release catalog.

“People are real excited that this release does not get lost on the shelves,” he says.

“Consumers need to know this is not just another repackage of Mozart.”
Best Buy To Run Outsourcing Test With Handleman

Best Buy is testing to see if it can improve operations by outsourcing music fulfillment and merchandising and using outside firms to assist in purchasing, according to sources. This month, the Handleman Co., the giant rackjobber based in Troy, Mich., will get ready to conduct a test in which it would run music in 50 to 55 Best Buy stores. Handleman already handles deep catalog fulfillment for the chain as well as setting up new stores, sources say.

Some sources believe that Handleman will offer its typical rackjobbing services to Best Buy. But others suggest it will only do fulfillment and assist in purchasing and manage inventory.

Another test Best Buy is said to be contemplating could involve Detroit-based Vision Information Services, which specializes in vendor-managed-inventory systems. According to a company Web site, its systems have been installed in 10,000 locations. According to sources, while Vision already has some video accounts, Best Buy would be its first music test. The Vision software would enable music vendors to see their inventory in each store and make suggestions to Best Buy concerning stock.

While Best Buy is regarded as the best marketing chain in the industry and its buying department is also respected, sources suggest that its weak link on the music side is its operational capability, hence the tests. Best Buy declines to comment, as did Handleman. Vision did not respond to an e-mail inquiry by press time.

MEET THE NEW BOSS: With the departure of Eric Weisman from Alliance Entertainment Corp. to become president/CEO of The Musicland Corp., the giant wholesaler looked inside to replace him. As reported, it named chairman Tony Schnug as interim CEO and Alan Tuchman, president of distribution and fulfillment services, as president/COO. Schnug was unavailable for comment, but Tuchman stepped up to the plate. Weisman leaves behind the strongest one-stop in the industry and a growing contender in the vendor-managed-inventory category. While AEC has grown into a multi-faceted company, its distribution services—whether it be one-stopping, online fulfillment or vendor-managed inventory—are the heart of the company, and the man who kept the heart beating is Tuchman. He has been at Alliance since its inception in 1990. Before that, he served for five years at Bassin Distributors, the company that evolved into AEC.

“We are the only large, full-lined distribution company in the U.S. for music and movies, carrying 300,000 SKUs,” Tuchman says. While the one-stop business is doing well, he notes that it is moving away from music specialty retail toward the vendor-managed-inventory accounts like Toys “R” Us, Meijers and CVS, a growth area for AEC.

While the closure of record stores this year is a concern for manufacturers, Tuchman says AEC is responding by trying “to expose the reach of music” to retailers that do not normally carry it.

But he adds that the independent record stores are still vitally important to AEC. “These guys find a way to live; they are resilient, resourceful and valuable to our industry, and it is our responsibility to help keep them in business, so we are constantly fighting for them.”

While he is up to speed on the bulk of the company’s operations, including IDN, the independent distribution company (which he says is doing well), Tuchman says he has to get his “hands around the All Music Guide and Red Dot businesses.

All told, AEC has “had a pretty good [growth] run in the past few years, and we see that continuing,” he says. One way AEC is diversifying is by moving into what Tuchman calls “third-party logistics,” in which AEC uses its distribution systems to run someone else’s warehouse or it takes non home-entertainment software product lines into the AEC warehouse. “It depends on our customer’s needs,” he says.

For instance, a year ago, AEC applied its systems to the warehouse of the Beantalk Group, a licensing and promotion management company. AEC systems track and help Beantalk ship such inventory as apparel, chairs and premium mugs.

In anticipation of growth in that area as well as its traditional video and music distribution business, AEC plans to sign a lease to open another warehouse in the Louisville, Ky., area shortly, according to sources.

By Eric Weisman

Retail

Track

By Ed Christman

echristman@billboard.com

Eric Weisman

AEC has had pretty good growth

2nd-Session Standard

Continued from page 35

authoring house Metropolis to help create standards for content delivery through copy-protected discs.

Although no definitive projects have been named to date, Sexton hopes to deliver the blueprint for enhanced content to label executives by fourth-quarter 2003.

"From the consumer's viewpoint, the labels are going to have to sell them on the idea of copy protection," Metropolis president David Anthony says. "The second session inherently includes a multimedia experience. So the bad news is you've got copy protection. But the good news is you've got the opportunity to wow consumers with value-added content."

Anthony says Metropolis is working to better understand second-session technology in concert with its partner Sterling Sound, which handles premastering for most of Metropolis' DVD projects.

"Sun Comm and Macrovision both have second-session technologies that are very well thought through," Sterling president Mira Tuchman says. "Putting good, unique content in the ROM experience, not just the basic material we tend to see today, is key in getting consumers to buy a physical product. This is very possible to do within the second-session environment."
**Home Video**

**DVDs Increase Björk's Profile**

**BY JIM BESSMAN**

An ambitious slate of Björk’s video titles, which began hitting the shelves in June and will be complete in November, has served multiple purposes in furthering the prolific artist’s career.

The DVDs have been issued not only to fulfill Björk’s urge to make her extremely documented career available to her fans but also to capitalize on her eight-concert North American tour.

Perhaps equally significant is that the product has also been used to establish a domestic beachhead for One Little Indian, her U.K. label. According to Celli Hirschman, the label’s managing director for North America, One Little Indian U.K. acts as Black Box Recorder, Jeff Klein, the Finger, the Twilight Singers and Kitchens of Distinction will all have albums out this year in the U.S. through Navarre, the indie distributor that is handling the Björk DVDs.

The voluminous release of Björk DVD proclaims which has already entered five dates and a four-CD/single-DVD boxed set, which, on a high note with the Sept. 23 release of “Lipte With Jools Holland,” featuring live Björk performances from the BBC TV program, and the Nov. 4 “Minus-cule,” a behind-the-scenes documentary of her 2001 Vesperine tour. Björk has long been signed via One Little Indian to Elektra in the U.S.

“Because of Elektra’s graciousness, we’ve been able to satisfy her desire to put out all these DVDs in a short period of time and at a low cost,” Hirschman says. “It’s also afforded us the opportunity to release other material to the label in the U.S. who have new repertoire.”

The first three Björk DVDs were released in June. They were “Royal Opera House,” featuring Björk’s performance of “Vespertine” with a 56-piece orchestra and the Matmos Inuit choir; “Greatest Hits: Volume 1993-2003,” a compilation of 21 music videos considered to be the... (Continued on page 55)

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**Björk: DVDs Should Please Fans**

By Jim Bessman

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The DVDs have been issued not only to fulfill Björk’s urge to make her extremely documented career available to her fans but also to capitalize on her eight-concert North American tour.

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<td>20th Century Fox</td>
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*NR* not ranked; *PG* plays; *PG-13* plays-13; *R* plays-R; *WWW* wild world of themes.
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: Deane Marcus is named senior VP of operations for Zomba Recording and Jive Records in New York. He was senior VP of strategic planning and business development for Warner Music Group.

Mark Snider is named senior VP of radio promotion for Big 3 Records in St. Petersburg, Fla. He was senior director of pop promotion for MCA Records.

Dwele Finds His Way To Billboard

Neo soulster Dwele stopped by Billboard's New York office to meet the staff and discuss his new Virgin set, "Subject." Its lead single is "Find a Way." Pictured, from left, are Skip Dillard, R&B managing editor for sister publication Airplay Monitor; Johnna Johnson, Airplay Monitor senior account manager; Dwele; Minal Patel, Billboard R&B/hip-hop charts manager; and Rashaun Hall, Billboard staff writer.

Now, Hear This ... JEFF KLEIN

Artists to Watch

Austin-based singer/songwriter Jeff Klein is making waves with his forthcoming One Little Indian set, "Everybody Loves a Winner," which arrives Sept. 23. Issued earlier this year in the U.K., the album (which was produced by Matthew Ryan and features guest vocals by Patty Griffin) is already getting airplay on influential noncommercial KCRW Los Angeles and is highlighted by the surging rocker "Another Breakdown" and the sparse ballad "Five Good Reasons." Klein just wrapped a month of Tuesday-night gigs at the Living Room in New York (Norah Jones' former stompin' grounds). During those sets, he even chimed in his slowed, alt-country take on Guns N' Roses' "Mr. Brownstone."

L.A. Loves Mariah

Mariah Carey, second from left, recently sold out two nights at the Universal Amphitheatre in Los Angeles. Celebrating the accomplishment with the diva, from left, are Universal Amphitheatre GM Rick Merrill, House of Blues Concerts executive VP Alex Hodges and HOB Concerts talent VP Bob Shea.

A Surprise One-Off By The Purple One

Prince surprised a gathering of fans, celebrities, press, radio contest winners and industry execs Aug. 22 with a performance at an afterparty for a private screening of his new DVD, "Prince Live at the Aladdin Las Vegas" (NPG Music Club/Hip-O). More than 600 fan club members, as well as Brian McKnight, Morris Day, Nikka Costa and No Doubt's Tony Kanal, took in the hour-long set at B.B. King's Blues Club at the Universal City Walk in Los Angeles.
Among the many acts to filter into the press room to chat about their Aug. 28 MTV Video Music Award wins and other news were, clockwise from top, Lifetime Achievement Award winner Duran Duran, Missy Elliott, Justin Timberlake, Linkin Park and Beyoncé. Reunited and back on the road, the original members of Duran Duran were given their trophies by Kelly Osbourne and Avril Lavigne.

Beyoncé was one of the night’s big winners. She took home three trophies: best female video, best R&B video and best choreography in a video for “Crazy in Love,” featuring Jay-Z. Timberlake’s “Cry Me a River” was named best male video and best pop video, while his clip for “Rock Your Body” won best dance video. Linkin Park picked up Moonmen for best rock video for “Somewhere I Belong.” Elliott claimed the best video of the year and the best hip-hop video trophies for “Work It.” (Photos: Chuck Pulin)

A Very Hand-Some Collection

One fine day, Ritmo Latino founder and president David Massry walked into a Planet Hollywood and was struck by the handprints of stars displayed everywhere.

“Who on earth do you think I think was in my store?” he recalls.

Ten years later, Ritmo Latino—the biggest Latin music retailer in the U.S.—boasts what may be the biggest, and perhaps the only, collection of handprints from famous Latin musicians.

The prints—with accompanying autographs—can be found on plaques embedded in the facades of each of Ritmo Latino’s 42 stores nationwide. As may be expected, this draws the constant attention of passers-by.

But no handprints have elicited the kind of reaction garnered by those of Celia Cruz. Since the Queen of Salsa’s death July 16, fans have gathered around the Cruz prints displayed in various Ritmo Latino stores to pay homage.

Everything from flowers and candles to toys and medals are left daily in front of Cruz’s prints, in what amounts to a series of mini-shrines nationwide. “People started doing it spontaneously,” Massry says. “This had never happened with anyone before.”

The homage to Cruz’s prints matches her recent album sales. According to Ritmo Latino head buyer Alberto Uribe, from Cruz’s death until the week ending Aug. 24, the four top-selling titles in all his stores were Cruz albums. Cruz has also dominated the top five spots on the Billboard Top Latin Albums chart in the past six weeks.

Depending on which storefront fans pass, among other prints on display are those from Shakira, Enrique Iglesias, Vicente Fernández, Ricky Martin, Juan Gabriel, Tito Puente, Juanes and Chayanne.

Because the prints are on the wall, it is easy to place your hands against them. A Ritmo Latino employee takes his cement-filled tray wherever a celebrity may be in order to obtain the prints. The whole process takes maybe five minutes, autograph and all.

LEILA COBO
New Golden Gate Studio Rivals Big Guys

BY CHRISTOPHER WALSH

The dotcom revolution of the 1990s dealt a heavy blow to many Bay Area audio professionals and musicians. Soaring real-estate costs forced several recording and rehearsal facilities to close and encouraged an exodus of bands, individual artists and audio pros to more affordable cities.

Three years after the dotcom boom crested, however, there are signs of new life. San Francisco Soundworks, located in the city’s downtown area, is a new facility designed to accommodate both big- and small-budget, major-label and indie projects.

San Francisco Soundworks features three Pro Tools HD-equipped studios catering to demo production and writing as well as tracking, overdubs and mixing, according to founder Tony Espinoza.

While such an array is typical of modern studios—both commercial and personal—San Francisco Soundworks’ primary space is a more traditional, full-blown studio featuring a Solid State Logic (SSL) 9072 J Series console and a full complement of vintage outboard equipment and microphones.

Securing larger-budget projects while participating in artist development through a fledgling production company will keep the facility humming in the midst of a prolonged music industry contraction, Espinoza says.

“There’s been a continual drain of facilities and talent from the Bay Area for a long time,” he says. “I’m trying to provide a place where people can build their careers around a facility that’s going to have everything to compete with the studios in L.A. “Trying to cross-polinate the major-label guys who can afford to work in the SSL room with some of the up-and-coming folks who are designing beats and doing more creative songwriting in the smaller rooms is going to draw upon that you really can’t get unless you have a studio as a center of a community,” Espinoza adds. “A bunch of disparate Pro Tools home studios doesn’t accomplish that.”

A recent project illustrates the allure Espinoza believes his facility has for artists, producers and engineers: John Cale tracked and mixed in the SSL studio with engineer-producer Michael “Count” Eldridge (see story, page 43). Espinoza feels an SSL J Series console on the West Coast is “not in Los Angeles is a valuable asset.”

“John Cale came here instead of going to L.A., where he could have gone to a million of these things,” Partly, he came here because there was a talented guy he wanted to help produce this record. There are guys like Count who have to travel to do their work, but they’re residents here. Their inspiration and whole life is centered in San Francisco. The investment in the console in a room like this creates that center for them to do real work here and bring projects to the city.”

With an SSL J Series, three Pro Tools HD-based production studios and loft-style residences for clients, Espinoza is confident in the facility’s future. “There has been an interesting switch,” he observes. “There was this initial wave of people really falling in love with home studios, building really fancy Pro Tools rooms in their houses, and now things have evolved enough that people know what the limitations of a system like that are. So they know what key things they have to go into a studio to do.”

Sony Music Studios Prepares For SACD Production

Sony Music Studios in New York is set to install a new console from AMS Neve designed specifically for Super Audio CD production.

The digital console, the world’s first large format DSD (Direct Stream Digital) console, is based on AMS Neve’s existing Multimedia Console (MMC). Its creation was announced at the 114th Audio Engineering Society Convention, held March 22-25 in Amsterdam.

The first console of its kind went to Galaxy Studios in Belgium; Sony’s installation, scheduled for the week of Sept. 15, represents the first in North America.

The March announcement by AMS Neve demonstrated the manufacturer’s commitment to the DSD system, the one-bit recording process that uses a sampling rate of 2.8224 MHz employed in SACD creation.

As co-developer, with Philips, of the SACD format, Sony Music and Sony Music Studios are, of course, similarly committed. The console contains elements of the MMC’s DFC (Digital Film Console) and Logic 3 products—the last of which is the latest iteration of AMS Neve’s Logic series, explains David Smith, VP of engineering for Sony Music Entertainment.

“it’s got the surround capability of the film console, which is spectacular, and the sound of the Logic,” he says. The hybrid SACD—a multi-layer disc that allows high-resolution stereo and surround-sound mixes as well as a standard 16-bit/44.1kHz CD layer—is both forward- and back-compatible.

With an SACD player and surround-sound speaker array, consumers can take advantage of the sonic superiority and multichannel mix allowed by the format, while hybrid discs play in standard CD players.

Sony Music’s Columbia/Legacy label will release a series of 15 classic Bob Dylan albums in the hybrid SACD format (Billboard, Aug. 23), while ABKCO has similarly reissued recordings by the Rolling Stones and Sam Cooke.

The DSD console, Smith explains, “allows you to remain in the one-bit domain. It takes DSD in and puts DSD out. In other words, there’s no conversion to analog—it remains entirely digital.”
Patent Suit Could Slow E-Commerce In Europe

BY JULIANA KORANTENG

LONDON—A patent infringement suit by a U.S. company may be about to throw a wrench in the digital works for companies involved in Europe's progress toward establishing a legal music downloads market.

Long Island, N.Y.-based E-Data is suing U.K.-based digital music service provider OD2 and retailer HMV Group for allegedly infringing its patent of the commercial downloading procedure (which it claims through owning U.S. patent No. 4,528,643, the so-called "Freeny" patent). OD2 has taken a prominent role in establishing Europe's growing legitimate digital-music market.

E-Data president Tibor T. Tallos says: "The Web site of HMV, one of OD2's customers, specifically permits the consumer to burn downloaded music onto a CD or record it onto a portable playing device. We believe these activities are in clear violation of our patents."

E-Data, which acquired the Freeny patent in 1995, has filed suits against OD2, HMV Group—

as parent of online retailer HMV.co.uk—and Netherlands-based online news service Satellite Newspapers. All three confirm that they have been notified of the action by E-Data, although none will comment any further.

The Freeny patent was originally registered by U.S. inventor Charles C. Freeny Jr. in 1983. It covers the downloading and recording of information (including music, news articles and films) from a computer onto a blank object at the point of sale. That blank object could be recording tape, a CD or a sheet of paper. The suits against HMV and OD2 have been filed in the Patents Court of London, and the suit against Satellite Newspapers has been filed in the District Court of the Hague in the Netherlands.

Tallos says the lawsuits represent the first salvo in a campaign by E-Data to clamp down on all unauthorized Freeny users in the 10 European Union states where E-Data owns a similar patent.

OD2 has European digital rights to more than 200,000 tracks from the five majors and several (Continued on page 47)

Distribution Changes Take Canadian Labels To New Homes

BY LARRY LeBLANC

TORONTO—Canada has seen a string of switches in distribution for several key domestic labels and artists in recent weeks.

Among those acts affected by the changes are two that had been jewels in the crown of Warner Music Canada's domestic roster: multi-instrumentalist Loreena McKennitt and Cape Breton fiddler Natalie MacMaster.

Since establishing her own Quinlan Road imprint in 1985, McKennitt has maintained firm control over every aspect of her career, including the production and promotion of her recordings. Effective Sept. 23, McKennitt's eight-album (and one EP) catalog on Quinlan Road will switch from Warner in Canada to Universal.

"The plan is to release something in two years' time," McKennitt says. "It will take me the next year to research, write and begin recording and the following year to complete recording and build the marketing plans to get an album launched."

Regarding the deal, Universal Music Canada president/CEO Randy Lennox says, "We’re beyond delighted." He declines to reveal the deal's terms, but says, "Loreena takes great care in preparing her music. She has sold over 9 million records worldwide; regardless of how long she takes to make a [new] record, there is an audience waiting."

McKennitt has built a global fan base through her Quinlan Road albums, particularly with "The Book of Secrets" (1997). It reached No. 17 on The Billboard 200 in 1997 and reached the top 10 in Greece, Italy, Germany and New Zealand. In 1999, she released "Live in Paris and Toronto" to Warner on an interim basis, although the Quinlan Road/Warner deal lapsed with "The Book of Secrets." Warner Music Canada had been (Continued on page 46)
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<th>JAPAN</th>
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**HITS OF THE WORLD**

**SEPTEMBER 13, 2003**

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<td>NEVER LEAVE YOU—UH OOH, UH OOH</td>
<td>PAPY CHIULIO... TE TRAIGO AL MUMM</td>
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<td>DANCE (WITH U)</td>
<td>MARIA (I LIKE IT LOUD!)</td>
<td>I'M GLAD</td>
<td>SATISFACTION</td>
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<td>Genie in a Bottle/Save Yourself</td>
<td>SMILE</td>
<td>DANCE (WITH U)</td>
<td>BRING ME TO LIFE</td>
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**RADIOHEAD PARLOPHONE/EMI**

**SINGLES**

1. ARE YOU READY FOR LOVE
2. PRETTY GREEN EYES
3. DANCE (WITH U)
4. Genie in a Bottle/Save Yourself
5. ARE YOU READY FOR LOVE
6. POPPIE DANCE
7. Life Got Cold
8. I'M GLAD
9. DANCE (WITH U)
10. Genie in a Bottle/Save Yourself

**ALBUMS**

1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**
10. **NEW**

**HOT MOVES SINGLES**

1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**
10. **NEW**

**HOT MOVES ALBUMS**

1. **NEW**
2. **NEW**
3. **NEW**
4. **NEW**
5. **NEW**
6. **NEW**
7. **NEW**
8. **NEW**
9. **NEW**
10. **NEW**

**HITS OF THE WORLD TOP 20**

1. ARE YOU READY FOR LOVE
2. PRETTY GREEN EYES
3. DANCE (WITH U)
4. Genie in a Bottle/Save Yourself
5. ARE YOU READY FOR LOVE
6. POPPIE DANCE
7. Life Got Cold
8. I'M GLAD
9. DANCE (WITH U)
10. Genie in a Bottle/Save Yourself

**NEW** = New Entry  **RE** = Re-Entry

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**www.billboard.com**

**BILLYDO SEPTEMBER 13, 2003**
### Billboard EUROCHART

**The Netherlands**

#### SINGLES

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<th>Title</th>
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<td>WILD AT HEART</td>
<td>DAVID PIERSON</td>
<td>RSA</td>
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<td>2</td>
<td>CHASING RAINBOWS</td>
<td>GHOST BROTHERS</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>GET BUSY</td>
<td>SEAN PAUL</td>
<td>SONY VP/ATLANTIC</td>
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<td>4</td>
<td>SUMMER IN CAPE TOWN</td>
<td>INNOCENTS</td>
<td>BMG/EMI/SONY MUSIC</td>
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<td>SHAKE YOURisma</td>
<td>MONSTER RANCH</td>
<td>POLYDOR</td>
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**Sweden**

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<td>PER GONZALEZ</td>
<td>IMO</td>
<td>BMG/EMI/SONY MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>LASSE STEFANZ</td>
<td>DREAMER</td>
<td>BMG/EMI/SONY MUSIC</td>
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<tr>
<td>3</td>
<td>CAROLA</td>
<td>Fell For You</td>
<td>BMG/EMI/SONY MUSIC</td>
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<td>4</td>
<td>NEIL YOUNG &amp; CRAZY HORSE</td>
<td>BANDS OF COMRADEY</td>
<td>BMG/EMI/SONY MUSIC</td>
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#### ALBUMS

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<td>SONG FOR THE MOMENT</td>
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<td>KALE</td>
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<td>3</td>
<td>BABY'S ON FIRE</td>
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**New Zealand**

#### SINGLES

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<td>GEORGE MICHAEL</td>
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<td>TORREY</td>
<td>IF YOU'RE NOT IN IT FOR LOVE</td>
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<td>LASSE STEFANZ</td>
<td>DREAMER</td>
<td>BMG/EMI/SONY MUSIC</td>
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<tr>
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<td>SALMONDUR</td>
<td>DREAMER</td>
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<td>2</td>
<td>WALLY WESTEND</td>
<td>BMG/EMI/SONY MUSIC</td>
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<td>KONGA</td>
<td>BMG/EMI/SONY MUSIC</td>
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**Portugal**

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<td>SING FOR THE MOMENT</td>
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<td>BMG/EMI/SONY MUSIC</td>
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<td>LOSE YOURSELF</td>
<td>KALE</td>
<td>BMG/EMI/SONY MUSIC</td>
</tr>
<tr>
<td>3</td>
<td>BABY'S ON FIRE</td>
<td>DERRICK</td>
<td>BMG/EMI/SONY MUSIC</td>
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#### ALBUMS

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<td>EVANESCENCE</td>
<td>BMG/EMI/SONY MUSIC</td>
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<tr>
<td>3</td>
<td>TONY CARNABAY</td>
<td>BMG/EMI/SONY MUSIC</td>
</tr>
<tr>
<td>4</td>
<td>JOAO PARIS</td>
<td>BMG/EMI/SONY MUSIC</td>
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**Argentina**

#### SINGLES

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<td>Fallen</td>
<td>BMG/EMI/SONY MUSIC</td>
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<td>SEAN PAUL</td>
<td>Runaway</td>
<td>BMG/EMI/SONY MUSIC</td>
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#### ALBUMS

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<tr>
<td>1</td>
<td>BANDANA</td>
<td>BMG/EMI/SONY MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>50 CENT</td>
<td>BMG/EMI/SONY MUSIC</td>
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**UNKLE’s Back From ‘Never Never Land’**

Maverick U.K. hip-hop outfit UNKLE puts an end to a four-year album hiatus Sept. 22 with “Never Never Land” (Island). A beginning set mixing a range of experimental styles, ensemble is still waiting to return to Kaboul and tours Europe with Madness in October/November.

**SUPERSTAR’S RETURN: Oumou Sangaré,**

the woman-summer superstar once dubbed “Mali’s Madonna,” releases her first Western album in seven years Sept. 29 on World Circuit. Double-CD “Oumou” consists of tracks culled from Sangaré’s three World Circuit albums plus eight new tracks, compiled by label bossproducer Nick Gold and top U.K. label boss DJ Charlie Gillett. Sangaré, who divides her time between Paris and Mali, enjoys unrivaled status in her homeland, not only as an artist but also as an outspoken advocate of women’s rights in a society where arranged marriages remain the norm. Particularly potent among the new songs is “Magnamoumou.” I wrote this song about my mother and about how she was marginalized by society, Sangaré says. The album release will be supported by a European tour, which includes a headlining appearance Nov. 23 at the London Jazz Festival.

**FINKS AREN’T WHAT THEY USE TO BE:**

The city of Port Elizabeth is hardly known for producing chart-topping South African bands. But the Finksters are changing all that. A fun-loving trio that is definitely serious about its music, the Finksters (as they are widely known) are currently rising high on the popularity of their song “OO Me” (a reference to a super-fast, instant messaging service), which has secured positions on several radio charts, including SFR, the country’s national contemporary hit radio station. The song is from the Finksters’ debut album, “The Downing of a New Error” (Sovereign Universal), which mixes punk energy with a totally contemporary sensibility. The Finksters are also gaining critical praise for their live shows; they recently supported legendary South African rock act the Springbok Nude Girls. The video for “OO Me” has also made it onto MTV Europe. “There are so many stages that our career has to go through,” the band’s Gommer says. “We are building the foundation to do it the right way and take our time.”

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**COMMON CURRENCY**

Here's a weekly scored list of albums simultaneously attaining top 10 chart status in three or more leading world markets.

<table>
<thead>
<tr>
<th>Artist</th>
<th>USA</th>
<th>JPN</th>
<th>UK</th>
<th>GER</th>
<th>FRA</th>
<th>CAN</th>
<th>STHN</th>
<th>AUS</th>
<th>BRA</th>
<th>IND</th>
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<tbody>
<tr>
<td>MARY J. BLIGE</td>
<td>Love &amp; Life</td>
<td>1</td>
<td>6</td>
<td>8</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>COLDPLAY</td>
<td>A Rush of Blood to the Head</td>
<td>10</td>
<td>3</td>
<td>5</td>
<td>3</td>
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<td>3</td>
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<td></td>
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<td>8</td>
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<td>SEAN PAUL</td>
<td>Easy Me</td>
<td>5</td>
<td>4</td>
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**U.K.’s Spiritualized Still Innovating**

**BY ADAM HOWORTH**

LONDON—“The major labels are going down like lead balloons,” Spiritualized frontman Jason Pierce declares, “and the reaction is to throw records out like ballast. It’s become about, ‘How many chase records can we throw out?’ But it’s great music, and if it’s about the music, then people will buy into it.”

In a career spanning 20 years—from the influential avant-garde psychedelia of 1991’s *Liberation通* to the intricately composed electronic symphonies of his current band—Pierce has established a reputation for refusing to compromise. Spiritualized’s albums are well-known within the U.K. record business for the time they take to see the light of day; that meticulous attention to detail in the studio is mirrored by Pierce’s insistence on legendary, expensive packaging/artwork for the band’s albums.

The group’s fifth studio album, *Amazing Grace*, arrives internationally Sept. 8 through the band’s new label, Sanctuary Records. Although the recording process was a briefer affair than previous efforts, the packaging of the 11-track album is typically ambitious.

On Aug. 18, 25 and Sept. 1, Sanctuary put out a series of 12-inch EPs on vinyl—three separate releases of the whole of Spiritualized’s album, plus two non-album tracks by Rod Carramoa, rock and pop manager at HMV in London. “In the U.K.,” they’ve limited the release to 3,000 each; we’ve sold 1,000 on each of the two so far and will sell another 1,000 on the third one. It’s the first time an album has been done in this way.

Because of what Campkin describes as “great pre-awareness” among the band’s U.K. fan base, he believes the marketing of the EPs “won’t harm sales of the album—it will help. I think Spiritualized fans will buy all three vinyls and then, along with those who couldn’t get the singles, they’ll buy the CD album the following week.”

Jennifer Ivory, product manager at Sanctuary’s London headquarters, says the EP tactic was “costed out,” and it made sense for the label financially. To coincide with the third week’s release, Sanctuary will issue a CD single, “She Kissed Me (I Felt Like a Hit).” It includes a promotional video made by U.S. director Walter Stern (who has directed videos for David Bowie, Madonna and Massive Attack). Ivory describes the video as “a real piece of art.”

Pierce says the recording of “Amazing Grace” was inspired by his appearance at the 2004 Glastonbury Festival, where he performed with Spring Heel Jack. Everyone was introduced to the songs on the day we recorded them, and the energy and excitement went through the roof.”

Spiritualized’s first three studio albums were recorded for the BMG-affiliated U.K. label Dedicated, followed by a live album on BMG’s stable-mate label Deconstruction and the 2001 studio set “Let It Come Down” on Arista Sanctuary says that album shipped around 250,000 units across Europe.

Sanctuary Records U.K. CEO Joe Cokell explains that the act’s move from BMG was a relatively swift one. “It was about two months from our original conversations with Jason to everything being concluded. It was an unmastered record, it became available and we jumped on it pretty quick—in a matter of days, we secured the deal. We are rush-releasing the album, [and] we’re getting a fantastic reaction.”

Neither Cokell nor Pierce would comment on the exact nature of the deal with BMG/Arista that enabled the artist to walk away with his record. But Pierce says: “We found we could get off the deal and feel it was in our interests to do it, and Sanctuary were immediately there.”

Cokell confirms Sanctuary now owns the rights to “Amazing Grace” and has contracted the band for a follow-up album, with an option for another.

“On an act like Spiritualized, it’s not about how high we chart a single,” Cokell explains. “We attack through press, live, and if radio comes on board, that is the icing on the cake. We’re marketing the record to the core existing fan base and looking to bring back people who bought Spiritualized five years ago but didn’t buy ‘Let It Come Down’.”

Sanctuary U.S. VP of marketing Cory Brennan says that strong interest in the act has been generated by also releasing the three EPs in the U.S. prior to the Sept. 9 streeting of the album there—following a similar schedule to the U.K. Targeting of college radio with a three-song sampler has also paid dividends, Brennan adds. “Specialty radio has been very receptive,” Brennan reveals. “And following the press buzz in the U.K. has really helped. The video to ‘She Kissed Me’ is also exceptional and is getting played on MTV2 and the Fuse Network—so we’re on track to have the highest-debuting Spiritualized release in years.”

The band’s only entry on *The Billboard* 200 chart is “Let It Come Down,” which peaked at No. 133.

Spiritualized kicks off a month-long tour of the U.K. and Ireland Sept. 10, followed by shows in continental Europe. The band then visits the States Oct. 10 for six weeks. The act is booked in Europe by London-based Free Trade Agency and in the U.S. by New York-based Evolution Talent.

Pierce says he enjoys releasing the act’s U.S. visits. “It’s always been good there,” he says. “People recognize our sound’s coming from a lot of American music, [even though] it’s music they might not have thought of before.”

In a rockabilly act the Cramps and [Delta bluesman] Charley Patton.”

**Distribution Changes**

*Continued from page 43*

kee to renew the distribution pact. CEO/President Gary Newman says, “It was a very tough decision for Loreena to make, but it was a business decision. [It] wasn’t a reflection upon Warner Music.” But he says from the 80s by such Canadian acts as Chillylack, the Headpins and the Good Brothers.

Despite being courted by another major label while Hendson, president of Pickering, Ontario-based the Children’s Group, opted for an independent distributor after a five-year pact with Warner Canada ended.

One previous move was an affiliate of Nashville-based Naxos of America, began handling the company’s 25-album catalog, including 10 albums in Susan Hammond’s Classical Kids series. Naxos of America has handled the Children’s Group in the U.S. for 18 months, following a switch from Atlantic.

Hendson says, “We had excellent meetings with Universal, but the one concern I had is that Universal will be sold and there will then be worldwide changes at the company. I had to look at what’s best for the Group.”

Naxos of America president Jim Sturgeon expresses satisfaction at obtaining the Children’s Group distribution for all North America. “We’re very excited,” he says. “The Naxos brand is perfectly matched with the Children’s Group.”

Not all the distribution changes will see catalogs move. MacMaster, whose previous albums are licensed to Warner Music Canada, is slated to switch to BMG Music Canada, which will license future releases here. Warner retains the rights to previous repertoire, although some masters will eventually revert to the artist.

MacMaster’s seventh studio album, “Blueprint,” is licensed in the U.S. to Rounder Records, which will release it Sept. 9; BMG will issue the album in Canada on the VIK label in mid-October. “It was time for a change,” explains manager Tom Berry, of Toronto-based Alert Music. “We felt we should find a company where we are riding the new and bright. Here’s another Natalie record.”

Tener John McDermott, who made his mark at EMI Canada with 11 album releases during the past decade, is also switching distributors for future output. His first release at new distributor Warner is “Stories of Love,” due Sept. 30 on his own BunnyGe Music imprint. “John’s fan base still buys CDs,” Newman notes.

By the 90s, small Canadian-owned labels seeking distribution deals with Canadian-based major labels or distributors rarely had bargaining power, and industry figures were international breakthroughs of Canadian acts have become more commonplace—and major labels have stepped up their domestic signing and marketing of them. “Our rockabilly act the Cramps and [Delta bluesman] Charley Patton.”

**Patent Suit**

*Continued from page 43*

independents. It manages the rights payments and back-room technology for the sites of several European digital retailers, including Pan-European Internet service provider Tiscali, MTV Networks Europe and Dotmusic on Demand (a digital music store owned by British Telecommunications).

Insiders at the companies being sued told *Billboard* that they are dismayed by the litigation—and the potential costs—especially at a time when the intense battle against illegal downloading could be yielding dividends.

E-Data has previously used its North American rights to the patent to demand license fees from high-profile U.S. companies that include downloading in their sales process. Such major corporations as computer giant IBM and online software company Adobe Systems have previously agreed to pay up.

E-Data has appointed U.S.-based international law firm Howrey Simon Arnold & White to handle its European campaign. But London-based senior analyst Mark Mulligan of Internet research group Jupiter Media suggests that E-Data’s claim could be questionable; he says the concept of distributing content via telephone networks has numerous origins.

Nevertheless, Mulligan says, “OD2 will definitely have to fight this one; it doesn’t look so clean-cut as to be thrown out of the court. E-Data will use IBM and Adobe as a vindication, but there is no way our patent can be interpreted in the U.S. courts, let alone in the different EU countries where there are differences in the way patent is defined. There’s definitely uncertainty for many years to come and possibly high legal fees for OD2.”

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Universal Focuses On Locals

BY CHARLES FERRO

COPENHAGEN—Universal Music Denmark, the company that brought to listeners a global audience pop band pop band Aqua and dance act Saffi Du, has revamped its A&R and marketing strategy to give higher priority to local acts with international potential.

Universal managing director Jens-Otto Paludan says the company’s strategy is to allocate resources to a few select projects in order to reach the half-million sales mark internationally. The figure would qualify these projects for Universal Music International’s priority system.

Projects given UMI priority treatment benefit from additional marketing resources from the London-based structure, and frequently handle A&R and com- panies have a strong incentive to work these priorities.

“We want to identify artists who would have a priority in the system, ones who can sell in Denmark but who also have potential outside the country,” Paludan says.

Paludan says London-based UMI sen- ior VP of A&R and marketing Max Høle believes “500,000 is the magic number.”

Universal Music Denmark acts Saffi Du and Junior Senior are high on the 2003 priority list. So is Jay, a 13- year-old singer who has released a set of Michael Jackson covers. Kid will per- form for Jackson at his 45th birthday party in Los Angeles (Global Pulse, Bill- board, Aug. 30).

“We just got a release commitment in the U.S.,” Paludan says. “It was expected, but it’s still a thrill.”

Later this year, Universal will con- centrate on solo albums by former Aqua members Rener Dif and Soren Basted, as well as an Aqua’s greatest-hits set that will contain new material.

Part of the new strategy includes working with smaller units—at what Paludan calls “the street level”—which basically handle A&R chores. “They can do that job, and we can help with dis- tribution and marketing,” Paludan says.

Junior Senior is one example. The dance act was released in Denmark on the London-based label Cranio. Universal markets the act for the world except the U.S.

“When you have the heat and have the act, you can use our capacity more efficiently,” Paludan says.

Cale

Continued from page 43

produced a number of acts that proved highly influential, notably Patti Smith and the Stooges.

Classically trained, his solo career has ranged from orchestral pieces to mini- ni-opera. Wozencroft has also con- tributed to more than two dozen film soundtracks. At the core of his work, however, is a block of song-oriented albums, including “Paris 1919” (Reprise, 1973), “Pears” (Island, 1974), and “Music for a New Society” (Ze/Island, 1982).

“I’m amazed at the lack of sales suc- cess on some of those early records, because they are absolutely stunning,” Wozencroft admits. “I hope we can improve on that. John’s a fantastic song- writer, with this incredible voice, so it was important for me that he did hang on to the songs.”

Although Cale had released sound- track work in the intervening years in one-off indie deals, he had been with- out a label since parting company with Rykodisc in 1997. His manager, Nita Sjöö, who handles London-based PW Inc./MIA management—says: “Rykodisc, unfortunately, was not the right label for him. This time we were given the chance to work with a company that is interested.”

Neither EMI nor Scott would com- ment on the terms of the new deal, and details of the North American release were still being finalized at press time. “The thing he is bringing with him is to do new music for EMI’s owned specialist label Astralworks and Capitol specifically about the U.S.,” Wozencroft says. “Cale is reveling in being signed directly to a major label for the first time since leaving Warner/Reprise in 1973. “I’m just getting on with my work,” he says, “and I’m not letting me get on with my work. I’m quietly rejoicing in it.”

The 12-track “Hebo Sapiens” was co- produced by Cale with Nick Franglen of electron-pop duo Lenny Lemon, whose 2002 sophomore album “X-Rays” was released in the U.S. by KWI International’s priority label. Franglen’s involvement, Wozencroft says, “gave a real exuberance and energy to the record that wasn’t on the previous demos.”

Cale adds that the album was ready for mixing, but he wanted “somebody with an objective and more eccentric ear to come listen to it and strip out what was nonessential. I got more than that; I got some really nice grooves added.” Although he admits the album is “not easy listening,” Cale insists that “there’s a lot of humor in the songs. There’s also a lot of cinematic stuff in it.”

The release of the album was pre- ceded by the U.K. in the “Five Tracks” EP, released May 26. “It gave us a chance to start talking about John Cale again,” Wozencroft says. “We had really, really good [U.K.] press, TV and radio, then we had [U.K. Euro- pean] live dates, including Glaston- bury, in June and July. It’s been a really strong setup for the album.”

Brent Hansen, London-based MTV Networks’ Europe president/CEO and president of creative MTV Networks International, is a longtime Cale admir- er, saw him twice on the Calen Tour. “It was fantastic; so intense— really good reworking of the old mate- rial. And the new record’s very good,” Hansen praises Wozencroft’s atti- tude. “Signing someone because you love them and you believe in the music: that’s what labels should be doing.”

The album’s lead single, out in the U.K. Oct. 27, is “Things.” “Wozencroft is about the only way I know how to do it. That’s why the new [touring] band was put together.”

Cale is booked in North America through PW and in U.K./Europe through London-based Primas Talent. Scott says, “We’ll do a major-market tour in the States, probably in the fall, and then we’ll go back to Europe after the release of the album.”

Hansen sums it up this way: “I spend most of my life listening to young bands, but it gives you heart when someone you grew up listening to is still bringing something new to the table. John Cale’s one of the reasons I do what I do.”
Baez Turns To New Generation For Latest Songs

BY JIM BESSMAN

Her extraordinary career has been marked from the beginning by songs from the most important writers in American music.

With her new album, “Dark Chords on a Big Guitar,” Joan Baez now extends her discernment of the finest songwriters—which began with the likes of Bob Dylan, Pete Seeger, Woody Guthrie and Johnny Cash—to a new generation.

The album, arriving Sept. 9 on Koch, features songs by contemporary writers Ryan Adams, Greg Brown, Caitlin Cary, Steve Earle, Joe Henry, Natalie Merchant, Josh Ritter and Gillian Welch & David Rawlings.

“Working with younger songwriters gives the illusion that I’m younger than I am,” the venerable 62-year-old says. “But nobody in the world is as old as I am—except maybe Kris Kristofferson!”

But Baez stresses that she doesn’t feel old.

“A lot of components went into this album,” she says. “A lot of credit goes to [her producer/manager] Mark Spector. I said, ‘I’m a singer/songwriter who doesn’t want to write anymore. It’s your job to find the music.'

People want to have this image of me scouring the earth looking for songwriters when I’d rather write poetry.”

Baez, of course, has penned such estimable songs as “Diamonds and Rust,” “Honest Lullaby” and “Love Song to a Stranger.” Luckily, though, Spector introduced her to the Indigo Girls 14 years ago.

“They call me their matriarch, and I call them my whisper-snappers,” continues Baez, who included the Indigos on her 1995 album “Ring Them Bells,” which also featured Dar Williams, Janis Ian and Mary Chapin Carpenter.

“It has something to do with seeing the world through the eyes of the generation below me—and the one below that,” she says of her attraction to such younger songwriters.

“They write differently and see things differently. Like Josh Ritter’s [album track] ‘Wings’: I have no clue what it’s about, and if I did come up with an explanation, he’d deny it. But that doesn’t bother me at all, because its appeal has something to do with the imagery and poetry.”

Looking beyond her own past roots and political activism, she says her new song choices “have to be in some countercultural vein—a derivative of folk music of some kind. As with anything I’ve ever done, they could never be mainstream songs unless people happen to take them for what they’re worth.”

Earle’s “Christmas in Washington,” which pleads for Guthrie’s return in light of today’s program-

mers and politicians, “was like a balm,” Baez says. “He’s closest to me in age, and I had to have a song for concerts that’s an understatement but clarifies how I feel about the world in general.”

But Earle’s tune “is the only overtly political song,” Baez adds, “though Ryan Adams in ‘My Time of Need,’ which talks about hard times on the farm from the perspective of a much older person, is hardly non-political.

But it wasn’t meant to be a political album—and then we suddenly found ourselves in Armageddon.”

Baez chose not to change the relatively apolitical nature of the songs in response to current political crises.

“I wanted to stay with what I was doing,” she says. “Obviously, I’ve always had a platform to talk about politics, and with ‘Christmas in Washington,’ we have the kind of song that’s in what I call my ‘home base,’ musically. But I’m fascinated with those that aren’t in my home base: The question is, Can I sing them? With people half my age, there’s Josh Ritter and Britney Spears, and I know they’d be more comfortable with.”

Namely, she says, “it’s ‘countercultural folk’—not a bunch of dopey love songs, which are pretty much domi-

nating the top 40 as usual.”

But Baez is not pretending to be a “patron” or a mentor to younger songwriters.

“If it isn’t co-mentoring, it isn’t worth a shit,” she says. “If a mentor isn’t getting the same amount back, it’s phony. That’s the only way I look at it, so it’s hard to answer the question of me doing something for these people, because they’ve done it for me.”

Baez hopes that “Dark Chords on a Big Guitar” will encourage other writers to submit songs for future albums or write new ones expressly for her.

But she does acknowledge her limitations.

“I think rap is very important—whether we like it or not,” she says. “It speaks most clearly about the sector of this country that needs to be heard—and [rappers are] so desperate to be heard that the words often come out the way they do.”

She points out that “Time Rag,” a spoof on having to do publicity for a new album that she wrote for her 1977 album “Blowin’ Away,” “was a rap song before there was rap—and I didn’t know there was such a thing. But the fact that I appreciate music doesn’t mean I could do it—and I think that part of good judgment.”

Book Based On Lavin Tune Wins Protozoa Praise

A beautifully illustrated book version of Steve Goodman’s “City of New Orleans” was mentioned in this space last week, but it’s only one of many books to center on a song’s lyrics.

Indeed, Rutledge Hill Press has made a veritable cottage industry of such titles, including book/CD packages of songs like Brad Paisley’s “He Didn’t Have To Be” and even Dorothy Field’s pop standard “The Way You Look Tonight.”


Publication date is Oct. 7, but the book, based on Lavin’s song about the unseen musical recreation that takes place in a puddle of muddy water, has already earned not-expected praise from the Society of Protozoologists.

The society, according to past president Dr. John O. Corliss, is “certainly honored to be associated in any way with this unique enterprise. It is surely heaved for awards recognition of the most prestigious sort at national and world levels.

Young folks and adults alike will thoroughly enjoy the combination of imaginative artwork and the fun
Real Estate Thrives In Music Capitals

BY MATTHEW BENZ

Although the music industry is mired in the doldrums, the demand for luxury real estate in such major music centers as New York, Los Angeles, Nashville and Miami shows no sign of fizzling, according to brokers, bankers and music-industry execs.

"The market's really strong," says Pamela Liebman, CEO of New York real-estate firm the Corcoran Group. After a brief pause caused by jitters over the outcome of the war in Iraq, the real-estate market continued to push higher this past spring, as people began to believe that the economy had started to recover.

One big reason for the high-end land grab: After three years of dismal, double-digit negative returns in the stock market, people view real property as a sounder, safer investment. The lowest interest rates in more than 40 years have also fueled the real-estate frenzy, despite the recent rise in those rates.

But there are also more personal factors at play, such as the desires of recording artists and executives—who spend months on the road and long hours in the office—to relax at home in style.

In fact, the entertainment industry "seems to drive the market," especially when it comes to "tricked-out, high-end" homes. Los Angeles broker Gary Gold says.

In Los Angeles, where luxury properties start at around $2.5 million and rise quickly, "successful musicians and actors and actresses are looking for architecturally significant homes," says Randy Phillips, CEO of AEG Live in Los Angeles.

Phillips indulges his own passion for mid-century architecture by buying and restoring homes designed by, or in the manner of, architects Richard Neutra, Rudolph Schindler and A. Quincy Jones.

"In the early '90s, everything was bleached wood, blond wood," Phillips says. "Now everything's dark walnut, rosewood and the things they used in the '50s. The '50s are really big now—from Heywood-Wakefield furniture to Richard Neutra houses."

In New York, the price of real estate is a perennial topic of conversation. Liebman says. For example, she cites the sale by longtime Sony Music Entertainment head and new Casablanca Records honcho Thomas Mottola of an Upper East Side townhouse for a reported $20 million. Mottola is said to have paid DreamWorks principal David Geffen $13.3 million for the property in 1999.

But in general, Liebman says music personalities tend to look downtown rather than uptown, favoring condominiums rather than co-operative apartments. "Groupies are not welcome in co-ops, where people enjoy quiet living," Liebman quips.

Among those who call such downtown neighborhoods as SoHo and NoHo home are Lenny Kravitz, David Bowie, Britney Spears and Keith Richards. Downtown, "there is more anonymity," Liebman says. "You don't have to ride in an elevator with 200 people."

In Miami, property prices are supported by the city's emergence as the capital of Latin music.

"Some artists have lived here for years," most notably Gloria and Emilio Estefan Jr., says Alex Hernandez, who works in the Miami office of SunTrust Bank's music private-banking unit. "Now, as more labels have set up operations in town, "more industry executives are coming to Miami and making it their primary home."

Doug Yount, president of Columbia Title in Miami, says, "We are the gateway to the Americas. Everyone wants to own something in Miami."

Luxury homes start at around $1.5 million, brokers and bankers say, and go as high as $25 million. "Miami caters to all aspects of price range," Hernandez says.

Within the music industry, perhaps the most popular neighborhood is Miami Beach—home to many music studios and some major-label offices. Brokers say Rick Martin and Jennifer Lopez own homes close to one another on North Bay Road, which runs along Biscayne Bay on the west side of Miami Beach.

If proximity to voter is essential in Miami, then in the land-locked city of Nashville the top desire is getting acres of land. "There is a particular appeal in having a whole lot of land," notes Brian Williams, head of the Nashville-based music private-banking unit of SunTrust Bank.

While new-home building in such areas as Franklin, Tenn., is gobbling up much undeveloped land, plenty of good deals remain. Terry Stevens, a former record executive who now works for Friedrich & Clark Realty, says he recently showed a
Special Report

Location Just One Advantage Homes Offer

Here is a sample of noteworthy properties on the market at press time in the metropolitan areas of the nation's music capitals of Los Angeles, New York, Nashville and Miami.

**Beverly Hills, Calif.**

**$23.5 million**

The turrets of this villa (left), constructed three years ago, are reminiscent of the Beverly Hills Hotel, two-and-a-half miles to the south. With 10 bedrooms and nine-and-a-half baths, the 19,974-square-foot building surpasses some hotels in size. Other features include an exercise room, media room and wine cellar. The nearly four-acre lot contains a pool and a practice golf green. Gary Gold

Hilton & Hyland
(310) 858-5411

garygold@earthlink.net

**New York**

**$6.9 million**

Solio and its environs appeal to "a very international clientele," Corcoran Group CEO Pamela Liebman says. That might explain some of the features of a 4,800-square-foot, ninth-floor loft located at 704 Broadway: Peruvian walnut-plank floors, Venetian plaster walls and a 2,000-bottle wine vault. The two-bedroom, two-and-a-half bathroom apartment, which once belonged to David Bowie, also contains a home theater, a wood-burning fireplace and a double Viking stove in the kitchen. A terrace faces east, and five Juliet balconies face west. Viviane El-Yachar

the Corcoran Group
(212) 539-4973

viv@corcoran.com

**Yorktown Heights, New York**

**$950,000**

Public-radio personality Jim Metzner owns a farmhouse built in 1780, set on three acres some 45 miles north of New York. It has three bedrooms and four fireplaces and features wood-plant floors and exposed-beam ceilings. Ten years ago, Metzner built a recording studio out back, where, he says, "several CDs and over 1,000 radio programs" have since been produced. The studio also contains a bedroom, living room, kitchen and bathroom. Christine Byrne

Ginnel Real Estate
(914) 234-6519

byrne@ginnel.com

**Key Biscayne, Fla.**

**$4.5 million**

Rentable for $17,000/month

Dubbed Villa Firenze, the recently constructed, Mediterranean-style home (shown on page 1) is on a 14,500-square-foot lot on Biscayne Bay, in the Mashta Island section of Key Biscayne, 15 miles south of Miami and Miami Beach. (Mashta comes from the Egyptian word for "reed")

(Continued on page 53)

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GREENWAY DR.
Beverly Hills
French Manor 25K+ sqft per assr. 3bd+9ba. Gorgeous wd paneling & hand crafted wood bar. Stunning master; Lvg rm, fam rm, solarium, lb, Pl, guest house w/gym, cabana, terraced yd & vws. $8,995,000

SIERRA ALTA WY.
Sunset Strip Hollywood Hills
Great hilltop 10bd+9ba Villa up long prvct drive. Private 360° views from ocean to downtown. Large marble entry welcomes guests to 2 entertaining rooms w/walls of glass. $8,900,000

HAZEN DR.
Beverly Hills
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Beverly Hills
Gated 4bd+6ba estate crafted w/fine materials & quality on corner lot w/wtly views. Grand entry & soaring ceilings. Incred master; lb, fam rm w/fplc. Elevator; Pool & spa. $4,795,000

MAYTOR PLACE
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CHALON ROAD
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Real Estate
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client a new 5,000-square-foot
barn on 10 acres an hour drive from Music Row. It was
listed for less than $500,000.
"If you’re from Chicago, New York
or L.A.," Stevens says, "you think
you’ve won the lotto." Closer in,
Belle Meade and Brentwood remain
popular neighborhoods. But Nashville brokers and bank-
ers say the music industry’s troubles reverberate within the local
real-estate market. On Music Row itself,
"there’s a lot of real estate for sale," Stevens says. Meanwhile, as music
executives lose their jobs, they find
"they don’t need the palatial estate
to entertain anymore."
At labels whose fate has become
certain as a result of the down-
turn in music sales, "we’re seeing
the folks take a more conservative,
wait-and-see approach" to buying
homes and making other invest-
ments, says Lisa Harless, senior VP
in the private-client services unit of
AmSouth Bank in Nashville.
A by contrast, in Los Angeles, there are few signs of the current hard
times in the music industry, at least
not from the high-end home mar-
ket. Gold says $2.5 million may
secure a luxury house in a fashion-
able West Side neighborhood—such
as Brentwood, Santa Monica and
Beverly Hills—but it won’t be on
much more than a quarter-acre.
Furthermore, such high prices are
driving some artists over the
Santa Monica Mountains, into such
places as Encino, Gold says. There,
the same amount of money will buy
a larger house on enough land to
also hold a guesthouse, which can
double as a studio. The area is, or
has been, home to Tom Petty, Pat
Benatar, Annie Lennox and Dave
Stewart. Dave Grohl is said to have
been looking there recently.
The high prices commanded by
West Side homes are also giving
rise to less expensive but increas-
ingly hip neighborhoods, such
downtown Los Angeles and nearby
Los Feliz.
"As people made money, they
tended to buy on the West Side, and
it became the hip place to live as
people’s careers took off," Phillips
says. "Now, there’s a movement
east."

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BILLYBORE SEPTEMBER 13, 2003
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Location Just One Advantage

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“home by the sea.”) The villa’s 6,500 square feet contain six bedrooms, six bathrooms and staff quarters. Out back, a veranda overlooks a small pool, jacuzzi and the bay.

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ENCINO CONTEMPORARY: FEATURES INCLUDE A MEDIA ROOM AND A GYM

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Brentwood, Tenn. $779,000
In the Nashville area, “the dollar goes a long way compared to New York and Los Angeles,” notes local broker Terry Stevens of Fridrich & Clark Realty. Indeed, for less than $1 million, one could purchase this 1999 Colonial-style house that sits upon one acre in the suburb of Brentwood, 10 miles from Music Row. With 6,665 square feet of space, it has five bedrooms, six-and-a-half bathrooms and three fireplaces. There is also a three-car garage and a dumbwaiter that runs from the basement to the main floor.

Molly Edmondson
Fridrich & Clark Realty
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edmondsonm@realtracs.com

SEPTEMBER 13, 2003
McDonald’s

Continued from page 7

and will be unveiled Sept. 28 in the U.S. “It’s really a global opportunity for us,” says Julia Lipari, senior VP of special projects/marketing for Jive Records. “In the U.S., we’re up to our fourth single on Justin’s record; in other parts of the world, we’re not as deep, so it represents a great opportunity for many territories.”

“Justified,” Timberlake’s solo debut, has sold 2.9 million units in the U.S. since its Nov. 5, 2002, release, according to Nielsen SoundScan. It has sold close to 3 million in the rest of the world, according to Jive.

In perhaps the ultimate unoffical tie-in, a song called “I’m Lovin’ It” that Timberlake was working on for his next album with producers The Neptunes started leaking to radio July 29. The song was played on nine monitored stations the week of Aug. 27, according to Nielsen Broadcast Data Systems. Timberlake’s official new single, “Senorita,” was played on 164 stations.

But the song is not the same version that is being used in the commercials.

“Our original idea was to have two songs,” said Larry Light, McDonald’s global chief marketing officer, in a press conference. “The only musical element they[share]are the instrument and three words. We wanted to keep the authenticity of [Timberlake’s song]. Now, separately, we’ve written a song for the McDonald’s campaign.”

Timberlake is seen in the McDonald’s commercials in a musical setting. “What Justin is about is ensuring, going forward, that people always look at him as a musician,” says Mark Steverson, partner in Bald Egō, who negotiated the McDonald’s deal for Timberlake with the artist’s manager, Johnny Wright. “It’s everything we do, all our associations, are nontraditional. It’s not about him singing a jingle. You also won’t see him eating french fries, holding a burger or drinking a soda.”

The audio version of the single “I’m Lovin’ It” will be on Timberlake’s “Live in London” concert DVD, which will be released Nov. 18. The video of the song may also be included. The song may also be stripped on to a repacked version of “Justified” in some territories outside the U.S.

Worldwide comparable sales at McDonald’s dropped 2.3% in 2002, according to the company, which is relying on marketing to help jump-start sales.

In this way, Timberlake’s deal makes sense, says Peter Romeo, editor of Billboard sister publication Restaurant Business. “Timberlake speaks to a new generation and puts McDonald’s more in touch with the times,” Romeo says. “The classic fast-food customer is a blue-collar male. McDonald’s would like to reach beyond that into new areas. They’re looking to get the teens.”

A McDonald’s representative says, “Our ‘I’m Lovin’ It’ campaign [is] all about connecting with our customers in fresh, modern, relevant ways. Justin is relevant, his music is hip, and his global reach and cultural relevance is right in tune with our new direction.”

For Timberlake, “it comes down to Justin becoming associated with one of the top, worldwide brands in a cool, hip, and relevant way,” Stevenson says.

He adds that details are still being worked out on the tour sponsorship but that it will not include the typical signage associated with such deals.

Beyond the dollar value that Timberlake receives for the endorsement—The New York Times estimated its value at $6 million, but Stevenson is quick to comment—it’s difficult to measure the results of such a deal, Romeo says.

“All indications are that in the case of McDonald’s, they needed to do something contemporary, no matter what,” Romeo says. “I’d be surprised if this deal doesn’t help to some degree.”

Timberlake’s group ‘N Sync previously pacted with McDonald’s in a 2000 promotion whereby patrons could buy a McDonald’s-only ‘N Sync CD for $5 with the purchase of a meal. Lipari says there are currently no plans for a premium tie-in with the new deal. ‘N Sync also partnered with Chili’s in 2002.

McDonald’s spends $1.5 billion on global advertising, according to Billboard sister publication Adweek. Roughly half of that is spent in the U.S. McDonald’s declined to give a dollar figure for the new campaign.

Björk DVDs

Continued from page 38

For a label to launch itself in the U.S. with a series of eight pieces like this from a really quintessential artist is ideal—and the results have been nothing short of amazing,” Hirschman notes that the Björk DVDs will be repressed higher on Oct. 1, with the shorter-length titles (“Vol"umen Plus,” “Inside Björk” and “Later With Jouel Holland”) topping off at $13.98 from their initial $9.98 and the longer programs (“Greatest Hits,” “Royal Opera House” and “Vessel”) rising to $18.98 from $16.98. The “Live Box” packages at $50.98 and $49.98 retail, “Miniscule” will come in at $13.98.

“We wanted to be able to introduce these projects at a very low price [initially] for Björk’s rabid audience and slowly increase pricing to where they’re still below the standard price,” Hirschman says. “That keeps them both cost-effective and affordable.”
Infinity Changes Management

Infinity-Philadelphia market manager Don Bouloukos adds VP: Eastern duties as the group realigns, overseeing such midsize markets as Buffalo, N.Y., Charlotte, N.C.; Cincinnati; Cleveland; Columbus, Ohio; Greensboro, N.C.; Memphis and Rochester. N.Y. Infinity Eastern VP Scott Herman will still oversee large Eastern markets.

Infinity-Seattle market manager Lisa Decker adds VP: Western duties, overseeing such midsize markets as Fresno, Calif.; Kansas City; Las Vegas; Portland, Ore.; Riverside, Calif.; Sacramento, Calif.; San Diego; and Seattle.

Infinity eliminates its Central region, with VP Brian Ongaro shifting to executive VP: Western region, overseeing large markets west of Chicago.

In New York, Lee Davis, VP/GM of sports WFAN, adds similar duties for oldies WCBS-FM.

Current WCBS VP/GM Maire Mason becomes GM at sister WNEW (Blink 102.7).

In Los Angeles, Pat Duffy is named VP market manager of news stations, including KNX and KFWB.

Infinity/Detroit market manager Maureen Lesourd joins as VP/GM of oldies KRTH.

D.C. ROCKED BY NEW PDS: In the space of a week, rock programming in the Washington, D.C., market saw big changes. The vacant PD slot at modern WHFS is being filled by Infinity mod sister KROQ Los Angeles music director Lisa Worden. She replaces the recently exited longtime veteran Robert Benjamin. And lest Infinity have all the fun this week, Clear Channel's Buddy Rizer has left modern rival WWDC (DC101) after a 15-year career with the station, most recently as PD. Rizer's replacement is Joe Bevilacqua, who takes an operations manager title at DC101. He's been programming out of Clear Channel sister album WHJY Providence, R.I.

SIRIUS TAPS TRADES: Neo-music trade magazine CMJ has teamed with satellite radio broadcaster Sirius to present a two-hour weekly countdown show. The program will feature the top 20 albums from the CMJ New Music Report Radio Charts. The charts are based on airplay at more than 900 college stations.

CMJ's Mike Boyle and Brad Maybe are co-hosts of the program. For those of you keeping score at home, Boyle, Maybe—and I—are all veterans of trade magazine Friday Morning Quarterback.

And while we're talking about the link between trade magazines and Sirius, this would be a good time to point out that longtime Radio & Records editor-in-chief Ron Rodrigues joins Sirius as senior director of public relations.
Tongues Wag Over VMA Kiss

Whether it be Paul Reubens’ post-arrest visit to the 1991 Video Music Awards (VMAs) or Michael Jackson’s 1994 smooch with new bride Lisa Marie Presley, MTV’s annual bash usually starts off with a surprise. Many of them have been authored by the woman who owned this year’s kiss-and-tell moment, Madonna.

From the speculation that peppered the nightly entertainment shows leading up to the VMAs’ Aug. 29 cablecast through the numerous newspapers that ran photos of her locking lips with Britney Spears or Christina Aguilera, this was a classic stunt from the woman who has never lost her knack for manipulating media attention.

Consequently, Madonna’s “American Life,” which may end up being the slowest-selling album of her career, manages its first increase over prior-week sales since it bowed 19 weeks ago. Mind you, the 16% gain isn’t enough to bring the title back on The Billboard 200, but her VMAs stunt breathed at least some life into her latest album, an oomph that may get to her much-seen Gap commercial with Missy Elliott.

Not surprisingly, Madonna’s hits album “The Immaculate Collection” registers an even larger increase on Top Pop Catalog (48-26, up 26%). That album, which includes “Like a Virgin”—the song that opened the awards show—has an increase of about 1,000 copies, 300 more than the gain seen by “American Life.”

So, even in a week when new albums enter The Billboard 200’s top two slots, the MTV bash ends up being the talk of the charts, helping Coldplay earn Greatest Gainer honors on both the big chart (21-10, up 44%) and the catalog list (4-2, up 35%) and delivering increases to at least 10 other albums on this issue’s sales charts.

Among the night’s bigger Billboard 200 beneficiaries are Beyoncé (9-6) with a gain of more than 10,000 copies; Good Charlotte (31-22), Justin Timberlake (49-38) and the White Stripes (48-39), each with gains of 3,000-plus; Aguilera (37-26), up 2,500; and A.F.I. (65-76), up by almost 2,000 copies.

The hospitalized Johnny Cash, who was recognized by Timberlake when he won a trophy for which Cash had been nominated, re-enters the big chart at No. 91 with a gain of more than 13,000 copies, a burst that also moves him 30-15 on Top Country Albums. Paid downloads of “Hurt,” Cash’s Nine Inch Nails cover, increase more than five times over the prior week.

Mary, Queen Of Geffen

When the MCA label shut down earlier this year, Mary J. Blige was transferred to the Geffen imprint. Her “Love & Life” album enters The Billboard 200 in pole position this issue, making her the first female artist in the 23-year history of Geffen to have a No. 1 album.

After creating the Asylum label in the early ’70s, David Geffen took a job at Warner Bros. Pictures. He left after a year and was incorrectly diagnosed with cancer. Returning to the record business in 1980, he announced the formation of Geffen Records. In mid-June of 1980, Geffen announced his first artist: Donna Summer. Though she had three consecutive No. 1 albums on Cashan- ca, she never even made the top 10 with any of her Geffen albums.

Her best showing on the label was the No. 13 ranking of her first album for the company, “The Wanderer,” at the end of 1980.

The second act signed to Geffen was Elton John, and the third was John Lennon. Shortly after he was murdered, Lennon’s “Double Fantasy” became the label’s first No. 1 album.

In 1982, Asia’s self-titled debut set spent nine weeks at No. 1. Six years later, “Apetite for Destruction” by Guns N’ Roses was the third Geffen album to reach the top, followed by the group’s “Use Your Illusion II” in 1991. Aerosmith’s “Get a Grip” was next, in 1993. The Eagles reunited for “Hell Freezes Over,” a No. 1 Geffen album in 1994.

Blige’s “Love & Life” is the seventh No. 1 album on Geffen, though the label hasn’t been run by its namesake or charter staffers in years and is now an imprint of the Interscope family.

While Blige rules the chart, two other Geffen albums by a female artist debut this issue. Cher’s “Live: The Farewell Tour” (Geffen/MCA/Warner Bros.) is new at No. 40, while “The Very Best of Cher: Special Edition” enters at No. 83. The original pressing of “The Very Best of Cher” is her highest-ranking Geffen album, peaking at No. 4 in May.

THE ANSWER, MY FRIEND: Speaking of David Geffen’s Asylum Records, one of the label’s artists makes his best showing on The Billboard 200 since his second Asylum release in 1978. Warren Zevon’s “The Wind” (Artemis) debuts at No. 16, his highest ranking since “Excitable Boy” peaked at No. 8.

Zevon was last on the album chart with what can now be considered the ironically titled “Life’ll Kill Ya,” which went to No. 173 in February 2000. “The Wind” is Zevon’s first release since he announced last year that he is dying of lung cancer.

‘FATE’ RATES: Rodney Crowell’s ninth record to appear on Top Country Albums is the highest-debuting title of his 23-year chart career. “Fate’s Right Hand” (DMZ/Epic) is new at No. 29. It’s his first album to chart since “The Houston Kid” peaked at No. 32 in March 2001.

Crowell made his chart debut with “But What Will the Neigh- bors Think?” which went to No. 64 in 1980.

“Fate’s Right Hand” is the third-highest-ranking set of his career. His only albums to rank higher were “Diamonds & Dirt” (No. 8 in 1989) and “Keys to the Highway” (No. 15 in 1990).
The greatest sales gains this week. Recording Industry Assn.

- \text{FOUNTAINS OF WAYNE} - \text{UNIVERSAL SOUTH}
- \text{SOUNDTRACK EPIC 86157}
- \text{PRINCE} - \text{RAP-A-LOT (18.98 CD) OR DIE 14737/IDJMG 14737/IDJMG}
- \text{EVE 6} - \text{SOUNDTRACK 170285111.98/17.981M CD)}
- \text{GENTRY} - \text{CAPITOL 112.98/1898}
- \text{SOUNDTRACK} - \text{DEJA ENTENDU}
- \text{HOLLYWOOD} - \text{162377 (9.98 CD/EMI CAPITOL REPRISE 48435/EMI CAPITOL REPRISE 48435)}
- \text{SOUNDTRACK} - \text{THE CURSE OF THE BLACK PEARL}
- \text{THREE & MAFIA} - \text{Da Unbreakables 4/JOE 8653}
- \text{STACEE ORRICO} - \text{American Wedding 3/JOE 8653}
- \text{LUMIDEE} - \text{Almost Famous 22/JOE 8653}
- \text{BUDDY JEWELL} - \text{Buddy Jewell 13/JOE 8653}
- \text{BRAND NEW} - \text{Deja Entendu 63/JOE 8653}
- \text{SOUNDTRACK} - \text{2 Fast 2 Furious 5/MCA 189434}
- \text{SANTANA} - \text{It's All In Your Head 27/JOE 8653}
- \text{GEORGE STRAIT} - \text{Hankytownkille 5/JOE 8653}
- \text{VARIOUS ARTISTS} - \text{Nuestra Destine Latastra Escrita 95/JOE 8653}
- \text{INTOCABLE} - \text{Year Of The Spider 3/JOE 8653}
- \text{PASSION WORSHIP BAND} - \text{Sacred Revolution: Songs From OneDay31 107/JOE 8653}
- \text{MARTINA McBride} - \text{Greatest Hits 5/JOE 8653}
- \text{DO OR DIE} - \text{Pimp'in Ain't Dead 115/JOE 8653}
- \text{CONJUNTO PRIMAVERA PENSIOSO} - \text{Decide To 124/JOE 8653}
- \text{CHEVELLE} - \text{Wonder What's Next 14/JOE 8653}
- \text{CELENA CRUZ} - \text{Ragio Del Alma 40/JOE 8653}
- \text{THE DOORS} - \text{The Doors Legacy: The Absolute Best 63/JOE 8653}
- \text{THAIA} - \text{Thaia 11/JOE 8653}
- \text{THE PETER MALICK GROUP FEATURING NORAH JONES} - \text{New York 54/JOE 8653}
- \text{SOUNDTRACK} - \text{The Cheetah Girls (EP) 123/JOE 8653}
- \text{JAMES TAYLOR} - \text{The Best Of James Taylor 11/JOE 8653}
- \text{JOE NICHOLS} - \text{Man With A Memory 72/JOE 8653}
- \text{BARRY WHITE} - \text{The Best Of Barry White 20th Century Masters The Millennium Collection 100/JOE 8653}
- \text{JOE BUDDEN} - \text{Joe Budden 8/JOE 8653}
- \text{LED ZEPPELIN} - \text{How The West Was Won 1/JOE 8653}
- \text{DANIEL BEDFORD} - \text{Gotta Get This 41/JOE 8653}
- \text{SARAH MONTANA} - \text{Divas United World Tour 1999 (18.98 CD)}
- \text{LIVE} - \text{Birds Of Pray 28/JOE 8653}
- \text{FOUNTAINS OF WAYNE} - \text{Welcome Interstate Managers 150/JOE 8653}

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LEADING LADIES: While Madonna has tongues wagging, it is Mary J. Blige, the queen of hip-hop soul, and teen princess Hilary Duff who rule The Billboard 200.

For Blige, the opening stanza of 289,000 copies for "Love Life" is her second-largest Nielsen SoundScan scan week, topped only by "No More Drama," which rallied 294,000 when it started at No. 2. This is Blige’s second No. 1 on The Billboard 200, her fourth album to score a 200,000-plus week and her sixth No. 1 on Top R&B/Hip-Hop Albums. Her "Drama" would have also led the big chart had it not arrived the same week that news of Aaliyah’s death in a plane crash sent that singer’s 2001 album hurdling 19-1.

Duff’s sophomore album with impressive 204,000 copies, more than double the largest sales week for either the TV or movie soundtracks spawned by her Lizzie McGuire character.

"Lizzie McGuire Movie" sold 93,000 in one frame during the film’s theatrical run. It peaked at No. 6.

BEST YET: The first new album from Warren Zevon since he revealed last year that he is dying of lung cancer delivers his best Billboard 200 rank in 25 years (see Chart Beat, page 57), as well as his biggest Nielsen SoundScan week. He starts at No. 16 on 48,000 copes. Two other Zevon titles each charted for a single week since Billboard began using SoundScan data in 2000, with the 2000 outting "Life’ll Kill Ya” selling almost 7,000 copies when it hit the chart at No. 15.

Meanwhile, two hip-hop acts and a Latin pop star each score far and away the highest Billboard 200 ranks of their careers. Led by its first top 10 R&B/Hip-Hop Singles & Tracks hit, YoungBloodZ enter at No. 5, with Nappy Roots at No. 12 and Chayanne at No. 87. Their earlier peaks were, respectively, Nos. 92, 24 and 199.

BUY IN: Add buymusic.com to the list of download merchants that are providing sales data to Nielsen SoundScan. The Web site joins the Hot Digital Tracks panel, which includes iTunes, Rhapsody, Liquid Audio, MusicNet and Napster. Additionally, album bundles sold on BuyMusic will count toward SoundScan’s album tallies.

Over The Counter

Continued from page 57

him at No. 9 on Hot Digital Tracks.

Yet for all those sales spikes, Madonna—whose “Immaculate Collection” and “American Life” sell less than 10,000 units between the two of them during the sales week—is the talk of the show.

So, even though her current album might rate a disappoint-
ment compared with her own lofty standards —selling 372,500 copies since its April 22 release, according to Nielsen SoundScan—never underestimate her ability to captivate the media. While some pun-
dits have been eager to declare that Madonna is over, smart money says you can never count her out.
### Top Blues Albums

**Week Ending September 13, 2003**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Imprint &amp; Number/Region, Distributing Label</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>JON MELLENCAMP</strong> - EMI Records</td>
<td>Trouble No More</td>
<td>34,000</td>
</tr>
<tr>
<td>2</td>
<td><strong>VARIOUS ARTISTS</strong> - Sony BMG Music</td>
<td>Harley Davidson Motorcycles: Roadhouse Blues</td>
<td>33,000</td>
</tr>
<tr>
<td>3</td>
<td><strong>VARIOUS ARTISTS</strong> - A&amp;M Records</td>
<td>Get The Blues Vol. 2</td>
<td>27,000</td>
</tr>
<tr>
<td>4</td>
<td><strong>STEVE VAUGHAN &amp; DOUBLE TROUBLE</strong> - Sony Legacy</td>
<td>The Essential Steve Ray Vaughan &amp; Double Trouble</td>
<td>22,000</td>
</tr>
<tr>
<td>5</td>
<td><strong>INDIGENOUS</strong> - Sony BMG Music</td>
<td>Indigenous</td>
<td>21,000</td>
</tr>
<tr>
<td>6</td>
<td><strong>B.B. KING</strong> - Sony BMG Music</td>
<td>Reflections</td>
<td>20,000</td>
</tr>
<tr>
<td>7</td>
<td><strong>JOE BONAMASSA</strong> - Sony BMG Music</td>
<td>Blues Deluxe</td>
<td>18,000</td>
</tr>
<tr>
<td>8</td>
<td><strong>JOHNNIE TAYLOR</strong> - Sony BMG Music</td>
<td>There's No Good In Goodbye</td>
<td>17,000</td>
</tr>
<tr>
<td>9</td>
<td><strong>SUSAN TEDESCHI</strong> - Sony BMG Music</td>
<td>Wait For Me</td>
<td>16,000</td>
</tr>
<tr>
<td>10</td>
<td><strong>BUDDY GUY</strong> - Sony BMG Music</td>
<td>Blues Singer</td>
<td>15,000</td>
</tr>
<tr>
<td>11</td>
<td><strong>TYRONE DAVIS</strong> - Sony BMG Music</td>
<td>Come To Daddy</td>
<td>14,000</td>
</tr>
<tr>
<td>12</td>
<td><strong>THE ROBERT CRAY BAND</strong> - Sony BMG Music</td>
<td>Time Will Tell</td>
<td>13,000</td>
</tr>
<tr>
<td>13</td>
<td><strong>ETTA JAMES</strong> - Sony BMG Music</td>
<td>Let's Roll</td>
<td>12,000</td>
</tr>
<tr>
<td>14</td>
<td><strong>TAI MAHAL &amp; HULA BLUES BAND</strong> - Sony BMG Music</td>
<td>Homegape Dream</td>
<td>11,000</td>
</tr>
</tbody>
</table>

### Top Christian Albums

**Week Ending September 13, 2003**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Imprint &amp; Number/Region, Distributing Label</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>MERCYME</strong> - Provident Music</td>
<td>Almost There</td>
<td>59,000</td>
</tr>
<tr>
<td>2</td>
<td><strong>VARIOUS ARTISTS</strong> - EMI Gospel</td>
<td>Worship Together: I Could Sing Of Your Love Forever</td>
<td>56,000</td>
</tr>
<tr>
<td>3</td>
<td><strong>VARIOUS ARTISTS</strong> - Provident Music</td>
<td>Greatest Gainer</td>
<td>55,000</td>
</tr>
<tr>
<td>4</td>
<td><strong>VARIOUS ARTISTS</strong> - Sparrow</td>
<td>WOW Worship (Yellow)</td>
<td>54,000</td>
</tr>
<tr>
<td>5</td>
<td><strong>VARIOUS ARTISTS</strong> - Sparrow</td>
<td>WOW Worship (Green)</td>
<td>53,000</td>
</tr>
<tr>
<td>6</td>
<td><strong>VARIOUS ARTISTS</strong> - Sparrow</td>
<td>WOW Worship (Blue)</td>
<td>52,000</td>
</tr>
<tr>
<td>7</td>
<td><strong>VARIOUS ARTISTS</strong> - Sparrow</td>
<td>WOW Worship (Red)</td>
<td>51,000</td>
</tr>
<tr>
<td>8</td>
<td><strong>VARIOUS ARTISTS</strong> - Sparrow</td>
<td>WOW Worship (Purple)</td>
<td>50,000</td>
</tr>
<tr>
<td>9</td>
<td><strong>VARIOUS ARTISTS</strong> - Sparrow</td>
<td>WOW Worship (Black)</td>
<td>49,000</td>
</tr>
</tbody>
</table>

### Top Reggae Albums

**Week Ending September 13, 2003**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Imprint &amp; Number/Region, Distributing Label</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>RIP SONGS</strong> - Sony BMG Music</td>
<td>Legend (Deluxe Edition)</td>
<td>42,000</td>
</tr>
<tr>
<td>2</td>
<td><strong>VARIOUS ARTISTS</strong> - Reggae Gold</td>
<td>Reggae Gold 2003</td>
<td>39,000</td>
</tr>
<tr>
<td>3</td>
<td><strong>VARIOUS ARTISTS</strong> - Various Artists</td>
<td>No Holding Back</td>
<td>37,000</td>
</tr>
<tr>
<td>4</td>
<td><strong>VARIOUS ARTISTS</strong> - Various Artists</td>
<td>Rasas Jamaica</td>
<td>35,000</td>
</tr>
<tr>
<td>5</td>
<td><strong>ZIGGY MARLEY</strong> - Columbia</td>
<td>Dragnet</td>
<td>33,000</td>
</tr>
<tr>
<td>6</td>
<td><strong>BOB MARLEY &amp; THE WAILERS</strong> - Sony BMG Music</td>
<td>Bob Marley &amp; The Wailer Live At The Royal Saloon</td>
<td>32,000</td>
</tr>
<tr>
<td>7</td>
<td><strong>SHAGGY</strong> - Sony BMG Music</td>
<td>Lucky Day</td>
<td>30,000</td>
</tr>
<tr>
<td>8</td>
<td><strong>BOB MARLEY AND THE WAILERS</strong> - Tuff Gutter</td>
<td>Legend</td>
<td>29,000</td>
</tr>
<tr>
<td>9</td>
<td><strong>BUJI BANTON</strong> - Sony BMG Music</td>
<td>Friends For Life</td>
<td>28,000</td>
</tr>
<tr>
<td>10</td>
<td><strong>SIZZA</strong> - Sony BMG Music</td>
<td>Do Real Thing</td>
<td>27,000</td>
</tr>
<tr>
<td>11</td>
<td><strong>VARIOUS ARTISTS</strong> - Various Artists</td>
<td>Ultimate Reggae</td>
<td>25,000</td>
</tr>
<tr>
<td>12</td>
<td><strong>EASY STAR ALL-STARS</strong> - Sony BMG Music</td>
<td>Dub Side Of The Moon</td>
<td>24,000</td>
</tr>
<tr>
<td>13</td>
<td><strong>BEEHIVE MAN</strong> - Sony BMG Music</td>
<td>Tropical Storm</td>
<td>23,000</td>
</tr>
<tr>
<td>14</td>
<td><strong>VARIOUS ARTISTS</strong> - Reggae Pulse 2: Hit Songs Jacaman Style</td>
<td>Reggae Pulse 2: Hit Songs Jacaman Style</td>
<td>22,000</td>
</tr>
<tr>
<td>15</td>
<td><strong>VARIOUS ARTISTS</strong> - Reggae Man</td>
<td>Reggae Man</td>
<td>21,000</td>
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</tbody>
</table>

### Top Gospel Albums

**Week Ending September 13, 2003**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Imprint &amp; Number/Region, Distributing Label</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>SOKOJO NORREL</strong> - Sony BMG Music</td>
<td>I Need You Now</td>
<td>41,000</td>
</tr>
<tr>
<td>2</td>
<td><strong>VARIOUS ARTISTS</strong> - Word Entertainment</td>
<td>WOW Gospel 2003</td>
<td>39,000</td>
</tr>
<tr>
<td>3</td>
<td><strong>VICKIE WINANS</strong> - Word Entertainment</td>
<td>Bring It All Together</td>
<td>37,000</td>
</tr>
<tr>
<td>4</td>
<td><strong>SHERRIE CAESAR</strong> - Word Entertainment</td>
<td>Greatest Gospel Hits</td>
<td>35,000</td>
</tr>
<tr>
<td>5</td>
<td><strong>DONNIE MCCLURKIN</strong> - Word Entertainment</td>
<td>Greatest Gospel Hits</td>
<td>34,000</td>
</tr>
<tr>
<td>6</td>
<td><strong>KIRK FRANKLIN</strong> - Word Entertainment</td>
<td>In Christ There Is No Us Or Them</td>
<td>32,000</td>
</tr>
<tr>
<td>7</td>
<td><strong>VARIOUS ARTISTS</strong> - Word Entertainment</td>
<td>The Rebirth Of Kirk Franklin</td>
<td>30,000</td>
</tr>
<tr>
<td>8</td>
<td><strong>BYRON CAGE</strong> - Word Entertainment</td>
<td>站在 The Lord: The Platinum Collection, Vol. 2</td>
<td>28,000</td>
</tr>
<tr>
<td>9</td>
<td><strong>VARIOUS ARTISTS</strong> - Word Entertainment</td>
<td>Stronger Than The Storm</td>
<td>27,000</td>
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<tr>
<td>10</td>
<td><strong>VARIOUS ARTISTS</strong> - Word Entertainment</td>
<td>Set The Stage</td>
<td>26,000</td>
</tr>
<tr>
<td>11</td>
<td><strong>VARIOUS ARTISTS</strong> - Word Entertainment</td>
<td>Ultimate Worship Collection</td>
<td>25,000</td>
</tr>
<tr>
<td>12</td>
<td><strong>VARIOUS ARTISTS</strong> - Word Entertainment</td>
<td>Worship Together: I Could Sing Of Your Love Forever</td>
<td>24,000</td>
</tr>
</tbody>
</table>

### Top World Albums

**Week Ending September 13, 2003**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Imprint &amp; Number/Region, Distributing Label</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>SOUNDTRACK</strong> - Columbia Records</td>
<td>Frida</td>
<td>18,000</td>
</tr>
<tr>
<td>2</td>
<td><strong>GALIC STORM</strong> - Sony BMG Music</td>
<td>Special Reserve</td>
<td>16,000</td>
</tr>
<tr>
<td>3</td>
<td><strong>CIRUE DU SOLEIL</strong> - Sony BMG Music</td>
<td>Vauacai</td>
<td>14,000</td>
</tr>
<tr>
<td>4</td>
<td><strong>PANJABI MC</strong> - Sony BMG Music</td>
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<td><strong>ISRAEL KAMAKAWIWO OLE</strong> - Sony BMG Music</td>
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<td><strong>IBRAHIM FERRER</strong> - Sony BMG Music</td>
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<td><strong>RY COODER</strong> - Sony BMG Music</td>
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<td><strong>DANIEL D'ONNEILL</strong> - Sony BMG Music</td>
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<td><strong>DANIEL O‘DONELL</strong> - Sony BMG Music</td>
<td>Greatest Hits</td>
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<td>12</td>
<td><strong>DAVID VAISAN</strong> - Sony BMG Music</td>
<td>Bottoms Up</td>
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<td>13</td>
<td><strong>VARIOUS ARTISTS</strong> - Sony BMG Music</td>
<td>Salsa Around The World</td>
<td>200</td>
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<td>14</td>
<td><strong>THE CHIEFTAINS</strong> - Sony BMG Music</td>
<td>The Old Plantation/The Nashville Sessions</td>
<td>100</td>
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<td>15</td>
<td><strong>SOUNDTRACK</strong> - Sony BMG Music</td>
<td>Amelie</td>
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**Note:** Sales data compiled by Nielsen SoundScan. All rights reserved. SoundScan Inc. All rights reserved.
March and finally reached the mainstream top 40 chart and the Hot 100 in May. Four months later, "Remedy" finally cracks the top 10 at mainstream and makes its biggest move yet on the Hot 100, up 25-15.

Contrast that with "Baby Boy" by Beyoncé featuring Sean Paul, which ... ficials say. "Rhythm stations are [playing] their power songs almost 100 times a week, and they become familiar in the market. It used to be the adult top 40 station that shared so much music with mainstream, but now it is the rhythmic and R&B stations. Those high rotations, as well as higher ratings, also explain why songs from the R&B and rhythmic formats pull in more listeners than tracks from adult stations, which typically play their most popular titles less than 50 times a week.

The snail-like pace of detections. Songs with an increase in detections over the previous week are bolded regardless of chart movement. A song which has been on the chart for more than 25 weeks will generally not receive a notable increase, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 are removed from the chart after 25 weeks. © indicates the earned HitPredictor status in research data provided by Promosquad. © 2003 BMI Music, Inc. All rights reserved.
Industry insiders predict that labels will further re-evaluate head count, as well as other elements of their cost structures and business practices, as sales continue to struggle.

Meanwhile, much of specialty retail—which accounts for 20% of the industry's sales—remains in financial trouble. And mass merchants do not carry enough catalog to drive industry sales growth, critics contend.

Changes in the Pipeline

The drop in shipments is also, in part, indicative of shifting trends in how much music merchants carry in their stores and how they handle their pipelines.

Music retailers are shrinking music inventory to make room for other merchandise lines. Music merchandisers have also dramatically cut back on the amount of inventory they keep in warehouses—thanks to an increase in just-in-time replenishment capabilities.

"The pipeline is not as full as it used to be, but more importantly it doesn't need to be," one industry observer explains. "There is no reason why, with the efficiency of the supply chain now, that records should go out the way they used to." Dreese says music sales will not turn around until music specialty stores return to growth. And he says that cannot happen as long as high-box merchants carrying 1,500 SKUs continue to capture market share from merchants carrying 20,000 SKUs.

"The growth is in strong hands—but with very limited assortments, so we don't know what that means for the future," he says.

If music specialty merchants get stronger, Dreese believes it will be because of their moves into other product lines. That may result in a healthier account base but will not necessarily benefit music manufacturers, he adds.

The half-year declines are seen in almost every category tracked by the RIAA.

CDs were down 15.3% in total units shipped and 11.8% in total value, while cassettes continued their descent into oblivion, losing 54.3% of their total value.

The CD single was up 162.4% in units and 173.5% in value but represents a tiny piece of the market, with only 5.8 million units shipped.

Similarly, DVD was up 19.4% in units and 26.2% in value but totaled only 5.6 million units shipped.

The RIAA shipment figures also illustrate the pain being experienced in other segments of the market, particularly record clubs.

Total album shipments tracked by the RIAA—which include shipments to record clubs, mail-order merchants and direct-to-consumer TV sellers—are down 17% to 321.5 million units for the first half, compared to 387.2 million units last year.

However, taken alone, nontraditional sellers like record clubs suffered a 3.4% decline in album shipments. The clubs can be off by 6.8 million units for the nontraditional sellers in the first six months, compared with 103.5 million for the period last year.

The RIAA figures track the number, as well as the list-price value, of all units shipped to retail outlets and other music sellers, while Nielsen SoundScan reports final sales to consumers.
The price restructuring and accompanying policy changes will have a dramatic impact on the music retail landscape.

What’s more, the changes have potential ramifications for royalty payments to artists.

Indeed, the UMG makeover strikes at the heart of the current business model and changes it in profound ways beyond pricing.

For the plan to work for UMG, Billboard estimates the company will have to enjoy an album unit sales gain of about 15% to recapture the revenue lost to the lower pricing structure.

UMG executives would not specify what kind of sales increase they need or how the price cuts are expected to affect UMG.

With its broad sweep, the UMG initiative raises a series of concerns among accounts and competitors.

For music merchants, it appears to be an open invitation to a brutal price war. That could be a disaster for music specialty retailers, which also fear the impact of the loss of pricing and positioning dollars from cooperative advertising funds.

It is unclear whether the other majors will follow UMG’s lead in the long term. The labels will watch closely to see whether UMG will be able to promote its developing-artist titles without stores and may buy additional advantage of price and positioning.

In the short term, UMG’s rivals could use their current policies to gain market share at the expense of UMG during the upcoming holiday selling season.

For now, UMG’s competitors are taking a wait-and-see attitude toward the plan.

A distribution executive at another major acknowledges he is going to look for ways to gain some advantage over UMG’s policies for the upcoming holiday selling season. In January, that major can then study UMG’s results and decide if it wants to follow the same path.

UMG’s chairman/CEO Doug Morris sees an urgent need for change in the face of rampant file sharing.

“It’s the first time that there has ever been an industry impacted by illegal activity,” Morris said.

Peer-to-peer piracy and unauthorized CD burning were cited by the Recording Industry Assn. of America when it announced that first-half album sales were down 17% from the corresponding period in the previous year (see story, page 7). That comes on the heels of a 10.7% drop in album sales last year, as counted by Nielsen SoundScan.

As a result of shrinking sales, “thousands and thousands of jobs have been lost, and it is an untold story that no one has rallied behind. It is one of the saddest things I have ever seen,” Morris says.

As the market leader, UMG decided to “step out and innovate the market. It is a bold and audacious step,” Morris says of his company’s changes.

NEW PRICE POINTS

UMG’s new policy will drop reboot costs to $9.99 from the current $12.02 level and enable merchants to sell UMG titles at $9.99 and still make a profit. Superstar titles will carry the $12.98 list price but will cost a dollar or so higher, at a $10.10 boot box cost.

The company is also moving its midline list price to $9.99 from $11.98, except for classical and Latin titles. That catalog line will carry a boot box cost of $6.06, as will the company’s developing-artist line, Listen Up.

Cassette albums, likewise, will be priced at $8.98 from the current upfront pricing of $11.98 and $12.98, with boot box dropping to $5.25 and midline cassettes dropping to $2.25.

New titles coming out Oct. 7 will be the first to carry the new list price. Catalog titles will be available at the new price Sept. 29, although the company will not officially drop the catalog list prices until Jan. 1, 2004, to give retailers time to sell old inventory.

As part of the move, UMG is taking a strong stand on cooperative advertising, saying it will no longer pay co-op funds to retailers. The company is also eliminating all discounts, according to Jim Urrie, president of Universal Music & Video Distribution.

Although current catalog programs will remain in place at the end of the year, UMG’s Horowitz says that instead of allocating funds to retailers, UMG will step up its own advertising for titles: “We will triple our consumer advertising.”

To qualify for the lower pricing, music merchants must sign up for Jump Start—UMG’s name for its new sales policy.

To secure the lower prices, merchants must guarantee that UMG will get 33% of any in-store real estate, including hit walls, endcaps, A-frames and listening stations, as well as space in outside media advertising vehicles. UMG says titles getting positioning must be mutually agreed upon by both the retailer and UMG.

Also, the policy requires that UMG titles get 25% of overall bin space. With UMG’s total album market share standing at 28%, that seems fair, if all of its own-owned labels opt in.

But UMG’s current market share stands at 25.5%, so it looks as though the distributor is trying to use its clout to gain frontage beyond what its market share warrants.

If merchants don’t want to guarantee space under UMG’s terms, they do not have to sign up for Jump Start. For non-participants, frontline CDs will cost $11.50, superstar titles $12.50 and midline and developing-artist titles would cost $7.

Non-participants also will not get any cooperative advertising dollars or discounts.

While all pricing is lower than UMG’s current rates by 50-55 cents, these retailers would be at a disadvantage when competing with Jump Start participants.

If UMG finds participating accounts out of compliance, it will allow for a seven-day grace period to remedy the situation. Afterward, the accounts will be subject to the higher pricing until the accounts return to compliance.

UMG is also selling its online promotion strategy to UMG, such as Buena Vista Music Group and DreamWorks, have the option of signing on or sticking with current business models. Executives say they may have about two weeks to decide.

Those executives are concerned about whether they will be able to properly promote their albums under the new pricing model, with someone at UMG deciding which titles get positioning advantages.

If non-owned labels do not opt in, they can continue to use the lure of cooperative advertising dollars to buy positioning within stores.

TOO EARLY TO JUDGE

Most merchants contacted by Billboard are relatively positive about the Jump Start program until they have more time to evaluate the 29 pages of UMG policy changes.

However, John Stanbridge, chairman of Hastings Entertainment in Amarillo, Texas, has praise for UMG: “I think the industry model is broken, and it will take a radical move to fix it,” he says. “I don’t think we can any more rely on the labels subsidizing the mass merchants to drive traffic and thus destroy the specialty account base.”

Music Executives CEO Mike Dreese applauded UMG for stepping up and making profound changes but joined other retailers in reserv- ing final judgment.

Some retailers are taking a dim view.

“The UMG changes are certainly good for UMG, which will be the real winner, no matter who they are selling to,” one chain executive says. “It leaves the smaller retailers to ponder the meaning of the music specialty chains.”

That’s because the price war has forced most music specialty merchants to pocket cooperative advertising dollars instead of buying media to remain profitable.

The elimination of the cooperative advertising funds, if it turns into an industry-wide trend, would be a blow to retailers who need money losers and could burn those already in trouble, according to merchants and rival label and distribution executives.

UMD likely would argue that if the price reduction drives sales increases, retailers will benefit by finally making money from sales, instead of using the prop of coopera- tive dollars to show profits.

But that depends largely on what happens at the big-box discounters, including Best Buy, Target, Circuit City, Wal-Mart and Kmart. These operations could keep hit pricing at $9.99 and move catalog pricing down to that level from its cur- rent $13.99 threshold.

In that event, music specialty mer- chants would be forced to work on a 10% profit margin, which would be a major blow because overhead at those chains ranges from 22%-31%, depending on whether their stores are free-standing or mall-based.

If the discounters use the price reduction to bring in more customers and to say, the $7.99 level, it would be a catastrophe for music specialty store merchants, according to one such executive.

As it is, on paper the new UMG pricing would cut retailers’ margin on frontline titles from 36.5% to 30%, the lowest it has ever been.

UMG is also taking a margin hit on its purchases, with boot box costs dropping nearly $3. However, with nearly $556 million euros ($600 million) in operating income last year, retailers feel UMG is better positioned to risk taking a hit than financially strapped music specialty merchants. The special execution and pricing of most major labels will outdiscount with discounts and cooperative advertising dollars, UMG probably “netted out at about $10.45,” instead of the $12.07 boot box cost.

Since UMG plans to keep a $10.10 price point for about a dozen super- star titles a year and those albums are likely to account for more than 50% of UMG’s sales, the company isn’t taking as big a hit as the price reduction suggests,” he argues.

The jury is still out regarding the impact on artist royalties. Artists gen- erally are paid based on a percentage of wholesale price, but the law has the right to change their frontline pricing.

But contract restrictions usually apply when a company tries to move a title from a frontline to a mid- or budget label. UMG says it can’t do that without complicating the pricing sticker on catalog.

But merchants say that UMG has abandoned the industry’s traditional price-protection models. They feel they are byteing the large plan leaves them with their existing inventory devalued.

UMG has the option of revisiting its business model should Jump Start fail, Morris and Urrie indicate.

UMG’s merchandising strategies are already wondering if UMG will have to be more flexible, particularly concerning developing-artist titles, which appear to be the most at risk from brands.

“The key issue is what happens to the prosecutions of developing-artist campaigns,” one merchant says.

But UMG executives want accounts to focus on the reasoning behind the changes.

“We are trying to do something that is very pro consumer and reinvent the retail environment,” Horowitz says. “If we don’t have to pay mark-up (for our music) from the other choices consumers have for spending their dollars.”

Additional reporting by Gail Mitchell in Los Angeles.
Events Calendar

September

Sept. 8, Man of the Year Award Dinner honoring Bruce Landvall, presented by the Nordoff-Robbins MusiCArea Foundation, Essex House, New York. 212-707-8281.

Sept. 11, Fifth Annual Grammy Golf Tournament presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago. 312-786-1121.


Sept. 13, 25th Annual Georgia Music Hall of Fame Awards, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 770-594-9066.


Sept. 17-19, Second Annual Ear to Ear Day at streets Music Producer Conference, Graduate Center, City University of New York. 212-368-1628.

South Gospel Distribution Conference, HopeWell Baptist Church, Atlanta 800-261-3085.

Oct. 9, Spirit of Life Award Dinner Honoring Neil Portnow, presented by the City of Hope, Pacific Design Center, Los Angeles. 213-241-7286.


Oct. 16, Third Annual Shortlist Music Prize Award Show, presented by the Shortlist Organization, Wiltern Theater, Los Angeles. 310-434-9227.


Oct. 21, Songs for the Cause, presented by the N.J. Songwriters in the Round, benefiting the Susan G. Komen Breast Cancer Foundation, the Stanhope House, Stanhope, N.J. 908-852-4749.


Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Update

MarrIages

Kim Cooper to Scott Sperlich, Aug. 16 in South Portland, Maine. Groom is a production coordinator for Gateway Mastering Studios.

Janis Ian to Patricia Snyder, Aug. 27 in Toronto. Ian is a Grammy Award-winning songwriter.

Deaths

Floyd Tillman, 88, of leukemia, Aug. 22 in Bachil, Texas. The country singer/songwriter is best-known for penning the fatalistic “It Makes No Difference Now,” a 1939 hit for Bing Crosby that spawned several country covers, and “Slipping Around,” a seminal honky-tonk song that became a top five hit in 1949. The Country Music Hall of Famer’s other well-known compositions include “Drivin’ Nails in My Coffin,” “I Love You So Much, It Hurts” and “It Just Teases Me Up.” Tillman is survived by his two sons.

Jane New Dorsey, 79, of natural causes, Aug. 24 in Bay Harbor, Fla. Before appearing in the Samuel Goldwyn production of “A Song Is Born” with bandleader husband Tommy Dorsey, she danced in the chorus of The Ziegfeld Follies revival starring Milton Berle, eventually becoming a specialty dancer and understudy to the lead singer. Dorsey also danced in the chorus of legendary New York nightclub the Copacabana. She is survived by two children and five grandchildren.

Life Lines

/angetic Stone to Shake Up DMS Panel

J recording artist Angie Stone has been added to the list of panelists scheduled for the 10th annual Billboard Dance Music Summit, Sept. 22-24 at the Union Square Ballroom in New York.

Stone will participate in the Hip, Hop Dance panel along with RCA Music Group’s Hash Gregor, Marthe Reynolds of Island Def Jam Music Group, Denise Rich of Denise Rich Songs and Chucky Thompson of Lipton Productions.

Other panels will include representatives from Armani Exchange, Motorola, Soho & Tribeca Grand Hotels, ASCAP, BMI, Bug Music, Global Underground, Ultra Records and Astralwerks. Additionally, such artists, producers and DJs as Dr. Dre, Gabriel & Dresden, the Scummert, Galaxon and Lisa Shaw are confirmed to participate.

Also figuring into the mix are Michael Permutt, the music supervisor of Showtime’s hit series “Queer as Folk,” and Widoffle, the Canadian production duo responsible for creating the theme song to the Bravo/NBC smash “Queer Eye for the Straight Guy.”

Additionally, this year’s event will feature the U.S. debut of Darnell Minogue, the billboard Q&A with EJ, a special DJ edition of offshoreawards production “De La Guante” and the annual DJ meet-greet.

For more information on the Billboard Dance Music Summit, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Pappas at 646-654-4643. For sponsorship information, contact Margaret O’Shea at 646-654-4688.

Personnel

TuBIUcas

Music journalist and critic Anastasia Tsioulcas has joined the Billboard team as classical columnist. Based in New York, she will author the biweekly Classical Score column (see page 15) and contribute news and feature stories to the magazine.

Tsioulcas is a frequent contributor on classical and world music for such publications as TIME Out New York, Downbeat, Songlines, Global Rhythm and, The O predominantly. She also contributes to a number of public radio programs, including WNYC’s “Soundcheck” and Minnesota Public Radio’s “Savvy Traveler.”

She is creator, producer and annotator of the 2001 release “Bridges: The Best of Ravi Shankar on Private Music” and has annotated a series of recordings by Cesaria Evora for BMG Heritage. Tsioulcas also served as assistant A&R manager for the BMG Classical Music Service from 1998-2000.

Upcoming Events

BILLBOARD DANCE MUSIC SUMMIT
September 22-24 - Union Square Ballroom - New York City

BILLBOARD/HOLLYWOOD REPORTER Film TV MUSIC CONFERENCE
November 19-20 - Renaissance Hollywood Hotel - Los Angeles

BILLBOARD MUSIC AWARDS
December 10 - MGM Grand Hotel - Las Vegas

For more information: Michele Jacangelo 646-654-4660 - beevents@billboard.com

www.americanradiohistory.com
‘I’ll Play For Flukes, As Long As I Instinctively Believe They’ll Work’

BY WES ORSHOSKI

Two years ago, when Lost Highway sent critics advance copies of its first album by washed singer/songwriter Ryan Adams, enclosed was a personal letter from label chief Luke Lewis.

In the letter, Lewis gushed about Adams, noting how much the singer reminded him of one of his old friends, the late godfather of all-country Gram Parsons. It was a unique gesture: Label heads rarely extend that sort of personal touch to an album’s release.

In retrospect, it was indicative of the style with which Lewis has run the label. In its first two years, Lost Highway has not only become a home for all-country in the major-label world, but it has also helped launch Lewis into his expanded role as chairman of Universal Music Group Nashville, which comprises Lost Highway, MCA Nashville and Mercury.

Under Lewis’ watch at Mercury since 1992, Shania Twain became an international star. His Lost Highway highlights include the massive “O Brother, Where Art Thou?” soundtrack, two sets from Lucinda Williams and the latest Johnny Cash album.

“Luke is one of the most visionary and enthusiastic people in the business today,” says Ken Levitan, president of Nashville-based Vector Management and co-president of Combustion Music. Levitan recently signed longtime management client Lyle Lovett to Lost Highway in a co-venture with Curb Records.

“Lost Highway and Shania Twain are undeniable evidence of Luke’s talent and direction,” Levitan says. “In all the years we’ve known each other, we’ve worked together on several projects, and I can say the only thing that never varies is the individualized approach he gives each one.”

Q: What is your connection to Gram Parsons?
A: We went to a boarding school in Jacksonville, Fla., together for a couple of years. The Bolles School. We were there in the early ’60s, and we were best friends there. He played folk music then, and then we both went up North to college. He went to Harvard for—I don’t know—half a year, and he had a band up there called the Incredible Submarine Band that was sort of a predecessor to country rock, if you would. It was some kind of amalgamation of genres, sort of, which he was always prone to get into.

Q: Why did you start Lost Highway?
A: [Laughs] I was partially selfish. I wanted to make some records that were targeted at people with tastes like mine. I don’t want to say it was a hobby, and I was just going to make records for myself that I liked. I really believed that my generation—we’re still active music consumers—that people can make a living making music targeted at my generation. And also being a father, I’d love to think that the music that I like and that I make might appeal to my kids. That’s a really primal kind of thing that all of us feel. You always like to connect with your parents, your kids, musically. It’s sort of a magical way to hook up. I’m not going to make believe that I can play all the stuff on Lost Highway for my kids, but I think they understand the credibility of it.

Q: Lost Highway was intended to be a home for what type of music?
A: It wasn’t meant to be all-country, despite my connections with Gram and despite a bunch of the artists that we have. I guess if there was a guiding light, it was meant to be singer/songwriter-oriented artists that already had a base, either [a] critical or sales base [or a] touring base. I think we’ve made one exception to that so far, with Tift Merritt, where we had the sense that she didn’t really have a base. At any rate, that was sort of the criteria . . . Ryan called it once “Jive Records with pain.” [Laughs.] I thought that was pretty good. That was two years ago, when Jive was really hot, with all that happy music.

Q: You’ve outlined your criteria for a Lost Highway artist. Can you give an example of someone who would not fit on the label?
A: It would be easier to say to you that the dream artists would be Neil Young, James Taylor, Van Morrison. I could go on, and I’m talking about heritage artists all of a sudden when I do that. If I were to go back, I think John Mayer would have fit. I wish we would have signed the White Stripes, believe it or not. I think that one was brought up, actually. We were kind of aware of that before it happened.

There’s a kid named Connor Oberst [aka Bright Eyes] that is staunchly independent and makes brilliant music who I wish was on our label. We’re about to put out a sampler, and he’s on there. That sort of made me as proud as anything that’s happened lately. That and Johnny Cash is happy with his record label. You don’t know what that means coming from a guy who has been involved with a whole lot of them.

Q: Did you model Lost Highway after any particular label?
A: Shelter was probably the most prominent. I was a fan of Asylum and Island in [their] early days. There’s a lot of labels, because I was a music junkie, and I was prone to sort of look for that. And since then, I watched the success of niche genres, things like Windham Hill . . . My favorite record label when I was a kid—when I first figured out labels—was Stax; that was the first one. But Shelter had Leon Russell, Freddie King, Tom Petty, J.J. Cale.

Those artists and those records—Leon Russell and J.J. Cale probably had more influence on me than Parsons ever did. Those guys took me down the path with Joe Cocker & the Mad Dogs. Enormous influence. I loved that music, and I loved that label. I would sometimes say. "Shelter! I tried to buy the logo and the name from EMI back when we started this label, but they, probably wisely, didn’t want to part with it."

Q: I’ve always been struck by your passion for music. What was the most passion-based decision you’ve ever made, in terms of a particular album or artist?
A: When I did the “O Brother” deal, I thought it might have been reckless and done out of passion.

Q: Why was the deal that expensive?
A: No. It wasn’t cheap, and it wasn’t expensive—if you make an assumption than the kind of record that you expect to work in the marketplace today is going to cost you a million bucks, by the time you record it and market it and all that stuff. A new country act, anything, if you’re playing in the mainstream. And so, I don’t know if that was the number for “O Brother,” but you know, you’ve got to figure they’re a million dollars. We’ve got a much lower kind of threshold, average-wise, at Lost Highway, obviously, because we’re not having to go to radio to drive everything. And radio winds up being one of the most expensive things: videos, too. It’s mostly press- and tour-driven.

But the “O Brother” thing, I’ve got to confess to [sitting] around going, “Are we going to sell the 200,000 we need to break even?” We sold 7 million. I wish I could sit around and say, “I saw that coming.” There’s no way. That felt like a risky move at the time, I was going to do it anyway. A couple people backed out before I got involved.

Q: Having gone through with it, what did you learn from the success of “O Brother”?
A: Trust your instincts.

Q: What would you say to those people who call it a fluke?
A: I’ll play for flukes, as long as I instinctively believe they’ll work. It’s better than a crap table, just because I’d been around a while. I don’t know if I’ve got golden ears, but I’ve got some kind of gut feeling for things . . . “O Brother” is full of superstars in niche formats. All those people were at the top of their game, and all of those—or nearly all of those songs—were hits. They might have been hits 70 years ago, but they were hit songs. And I don’t know that everybody was conscious of that.
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 rewards of the sparse use of music in the discussion at The Hollywood Reporter/Billboard Film & TV Music Conference, held Oct. 10-12 at the Renaissance Hollywood Hotel.

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 a good idea for a composer to read the script before you see the movie.”

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