Cash: He Walked The Line

Reported by Chris Morris in Los Angeles and Ray Waddell in Hendersonville, Tenn.

He was a rebel innovator, a socially conscious songwriter and a charismatic performer.

The music world lost a giant with the death of Johnny Cash.

He died Sept. 12 in a Nashville hospital of respiratory failure stemming from complications from diabetes. He was 71.

"He was loved by people all over the world," Cash's longtime friend Kris Kristofferson tells Billboard. "The man stood for everything we admire: truth, integrity and justice."

Cash had been in ill health in recent years and had been hospitalized repeatedly in the months preceding his death. His wife of 35 years, singer

(Continued on page 81)

Euro Execs See Gains In 2nd Half

BY EMMANUEL LEGRAND
and GORDON MASSON

LONDON—It's shaping up to be another tough year for the European music industry.

Several key markets are posting double-digit declines in shipments, but executives remain optimistic that a flow of strong releases coupled with new industry initiatives will help bolster second-half sales.

"I am hopeful for the rest of the year," says Rick Dobbis, president of Sony Music International (SMI). "As a company and as an industry, we have adjusted to the new market conditions quite substantially."

Sales in most European markets were down in value and units in the

(Continued on page 84)
Welcome to the digital music revolution. 10,000 songs* in your pocket.
Works with Mac or PC. Over a million sold. The new iPod.
## Top of the Charts

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The Milken Archive of American Jewish Music selects 600 works to be released on 50 discs.

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## Quotes Of The Week

"My alter ego, with a cigar in his mouth, a drink in his hand and women around him—that's placement."

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**Note:** The screenshot shows a page from Billboard magazine, listing various charts and features. The page includes rankings of albums, singles, and artists, along with supplementary text and images. The information is presented in a structured format with tables and lists, providing a comprehensive overview of the music industry as of September 27, 2003.
SLAYER DVD
IN STORES NOW

SLAYER DVD
IN STORES NOW


www.americanradiohistory.com
Aretha Franklin So Damn Happy
ALBUM IN STORES SEPTEMBER 16TH

New Booking Information: Crown Booking
P.O. Box 2137, Birmingham, MI, 48012 / Office: 248.745.1823, 248.745.1824 or 248.943.6445 / Facsimile: 248.858.9453

www.americanradiohistory.com
Arenas Await Q4 Tours

BY RAY WADDELL

With no new blockbuster tours on the horizon, arena managers are hoping that outings by Simon & Garfunkel, Shania Twain, David Bowie and others will keep seats warm this fall and winter.

Also filling arena seats in the coming months will be the Eagles and Fleetwood Mac, both of which have extended their summer tours.

Additionally, it is understood that Kiss and Aerosmith will stage individual tours this winter. Holden also is in place for limited runs by Phish and Dave Matthews.

Still, there are no megatours in the offering along the lines of Paul McCartney, Billy Joel/Elton John, the Rolling Stones or Neil Diamond.

That situation could change by late winter. Billboard has learned that tours are being prepared by Sting, Prince, U2, Metallica, Britney Spears, Bette Midler, Rod Stewart and Gloria Estefan.

But for now, arena managers must stay in the loop with agents and promoters as the entire industry deals with the seasonal slim pickings.

Early indications are that the Simon & Garfunkel tour is shaping up to be a home run (Billboard, Sept. 20), which is good news for arenas both in timing and business.

"We just put up Chicago and St. Paul [Minn.], and they sold out within minutes and are adding second shows," says Jerry Micikon, co-president of Chicago-based promoter Jam Productions. "Simon & Garfunkel is going to be a blockbuster, but I'd say other than that, it's pretty light."

Likewise, Bowie's A Reality tour (Continued on page 62)

Hip-Hop Revisits Dancefloor Success

BY MICHAEL PAOLETTA

NEW YORK—R&B and hip-hop acts are returning to the dancefloor. Led by such influential producers as the Neptunes, Sean "P-Diddy" Combs and Mark Ronson, R&B/hip-hop artists are scoring successes on the Billboard dance charts.

Among those expanding their audiences with new beats are Missy "Misdemeanor" Elliott, Jill Scott, Angie Stone, Beyoncé and Kelis.

"Musical hybrids are happening all the time," Ronson says. "Look at how many people are attempting to clone the Neptunes' progressive club sound. We're seeing more and more hip-hop artists and producers play around with funky electro grooves—and the tempo is increasing."

While these risk-taking artists are stopping short of creating straight-up, progressive house tracks, they are offering upbeat and uptempo music that fuses hip-hop sensibilities with dance/electronic overtones.

J Records artist Stone—who reached the summit of the Billboard Hot Dance Music/Club Play chart with "Wish I Didn't Miss You" last year—likens it to "revisting hip-hop with a lot of the old-school heads."

Stone credits the Neptunes with paving the way. "They are reviving that whole era of dance music," she says. "And the kids in the clubs are going crazy."

(Continued on page 67)
More Heat Over RIAA Subpoenas

BY BILL HOLLAND

WASHINGTON, D.C.—Many in the copyright law community say that challenges to the informational subpoena process used by the Recording Industry Assn. of America are headed to the Supreme Court.

“There’ll be an effort to take it to the Supreme Court,” says David Hayes, a copyright attorney who represents several Internet service providers and tech companies.

“Whether they take it up yet is another matter,” he adds. “Verizon is the first challenge. SBC Communications has refused to honor subpoenas, so you can expect litigation there. The court traditionally likes to wait for an issue to bubble up in several different lawsuits in several appellate decisions.

But Hayes continues, “If the court thinks there are legitimate constitutional issues—privacy, whether there is sufficient due process [in the subpoena process] or the fact that there are no judges involved in granting the subpoenas—they may decide to do so.”

Hayes also says this court has a history of taking on landmark copyright issue cases. The court ruled against the challenge to the Sonny Bono Copyright Term Extension Act last year.

Michael Remington is a copyright lawyer who works with music industry clients in D.C. He believes the case between the RIAA and Verizon will eventually be appealed to the Supreme Court. “Whether the Supreme Court will take it up depends whether the conflict is about statutory construction [the Digital Millennium Copyright Act’s wording of the provision] or constitutional issues.

“And if the pending Grokster appeal avoids what we would see in the lawsuit challenging the district court ruling that the RIAA can employ the subpoenas under the DMCA.”

The same day, Sen. Sam Brownback, R-Kan., introduced a bill that would take away the information subpoena from the RIAA as an enforcement tool.

On Sept. 16, a three-judge appellate panel here heard oral arguments in the RIAA lawsuit challenging the district court ruling that the RIAA can employ subpoenas under the DMCA.

The day same, Sen. Sam Brownback, R-Kan., introduced a bill that would take away the information subpoena from the RIAA as an enforcement tool. On Sept. 17, the Senate Commerce Committee heard industry and ISP officials debate the constitutionality of the DMCA.

At the hearing, chaired by Brownback, RIAA president Cary Sherman defended the industry’s employment of the subpoenas.

Sherman said Congress had carefully crafted a balanced arrangement of rights between content owners and ISPs. Verizon executive VP/general counsel William Barr countered that the subpoenas, which can be obtained from court clerks, violate due process.

Barr characterized RIAA’s lawsuits as a “jihad against 12-year-old girls.” Sherman said that Verizon has been lax in copyright education efforts and points its customers to the fee-free P2P services.

James D. Ellis, executive VP/gener al counsel of SBC—which supports Brownback’s bill—said it would require the alleged copyright owner to “reasonably investigate his claim and expose his claims to the light of day, pursuant to the protections of Federal Rules of Procedure.

“It would provide Internet users basic notice and an opportunity to be heard,” he added.

Brownback said he supports “strong protections of intellectual property” and said his bill, S.1621, would restore a balance of rights. Instead of using informational subpoenas to gain the identities of alleged infringers, the RIAA would have to file “John Doe” lawsuits and present evidence of infringement to a judge. The bill has no co-sponsors.

Few questions plumbed Zimmerman’s contention that by avoiding court inspection, the subpoenas could endanger privacy and free speech.

The oral arguments were lively in Verizon’s appeal of the U.S. District Court ruling that the RIAA can employ informational subpoenas to get the identity of alleged infringers from the ISP. The three judges heard business lawyers representing the RIAA and Verizon with questions. Many questions focused on the difficulties in interpreting the statutory language of the DMCA.

Few questions plumbed Zimmerman’s contention that by avoiding court inspection, the subpoenas could endanger privacy and free speech.

But the judges indicated their frustration that the DMCA subpoena language was written before the emergence of peer-to-peer file sharing.

Judge John Roberts also tweaked Verizon president Donald B. Verrelli by saying, “You make a lot of money off premium services” such as broadband that showcase P2P services. Verrelli responded that any suggestion that Verizon is promoting online piracy is “a canard.”

WMG, BMG Talk; EMI Lurks

BY GORDON MASSON and LARS BRANDLE

LONDON—The probability of five majors becoming four appears more likely than ever, with some industry observers expecting the announcement of a deal within one month.

The exclusive period for negotiations between BMG and Warner Music Group has lapsed, according to sources close to the deal. But the two compa nies are continuing their discussions.

EMI, which has expressed interest in purchasing BMG, is now expected to play a role for the company. “Are they talking today? I don’t know, but it’s fair to say that they will be in there and wanting to talk to Warner,” a source says.

Rumors of a deal between AOL Time Warner—known once again as Time Warner following a board decision—and Bertelsmann declined to comment.

But an insider at the German media group’s headquarters in Gütersloh tells Billboard: “In regard to the management [of a merged entity], some principles have been agreed.”

To date, Bertelsmann has not officially confirmed the existence of talks on a merger. The source described as “unreliable” published reports that Ber telsmann would pay $150 million in compensation. “It’s not only about numbers: there are also other topics in the background.” An agreement to operate their music publishing businesses separately has apparently been reached.

Regarding EMI entering the fray, one observer notes that it would make sense for EMI Recorded Music chairman/CEO Alanelnikoff: “He’s done a lot of the cost-cutting that he can, but he still obviously wants to deliver bigger and better results. He can do that by folding Warner in with EMI.”

Talk among financial institutions about EMI waiting in the wings has increased since the London-based major announced plans Sept. 15 to offer 10-year senior notes worth around 300 million euros ($338 million), less than a week after raising $243 million from a convertible bond issue.

An EMI spokesperson says the proceeds will go toward refinancing existing debt, not increasing debt level.

But one London-based analyst says that given the nature of EMI’s current debt, “it doesn’t really make a great deal of sense to restructure that debt, so [the senior notes and bonds] literally just increase the company’s facilities and the amount of money that it has at its disposal.”

But the company has also maintained its stance of not commenting on industry buzz, a spokesperson adds: “Our No. 1 objective is to build a strong music company.”

But the company has also maintained its policy whereby it will look at consolidation, on the right terms, if such a move would help it achieve that goal.

Regardless of the outcome of merg er talks, the players involved will still have a considerable task ahead of them in persuading competition authorities that consolidation will not adversely affect the markets or harm competitors or consumers.
JOHNNY CASH 1932-2003  HERE WAS A MAN.
**Upfront**

**BY BRIAN GARRITY**

NEW YORK—BMG and other labels are about to begin making a case for the concept of "personal use" as they begin testing commercial deployment of CDs that do not allow unlimited digital copying and sharing of music.

On Sept. 23 Arista Records will be the first BMG-owned label in the U.S. to release a commercial CD with copy-management technology. The title is "Comin' From Where I'm From," by singer/songwriter Anthony Hamilton.

The CD will feature technology from Unisys that enables owners of the album to transfer the music to a secure portable device and burn three CD-R copies.

Those who purchase the album will also be able to download the tracks and listen to them for 10 days.

The album will carry a $13.98 suggested list price and will be labeled to inform consumers of the technology.

Record labels are looking to dictate CD usage rules in response to rampant digital piracy from CD burning and peer-to-peer trading of music online.

The commercial rollout of secure CDs comes in the wake of the recording industry launching hundreds of copyright infringement lawsuits against individual consumers engaging in digital piracy.

“We want consumers to become more accustomed to the concept of personal use,” BMG chief strategic officer Thomas Hesse says.

However, the labels have been hesitant to release CDs in the U.S. that completely block copying and that cannot be played on a computer.

Until now, BMG’s U.S. labels have used copy-protection technology only on promotional CDs.

The consumer experience is BMG’s top priority,” Hesse says. “Consumers who purchase this CD will have broadflanking, including the ability to listen to it on a whole range of devices and players, and the right to burn copies.”

Hesse points out that the CD cannot be mass copied, thanks to the development of “second-generation” technology. “It is now possible to offer consumers the level of flexibility to which they have become accustomed while beginning to better protect our artists’ rights,” he says.

Second-generation technology enables two versions of a recording to be compressed onto a single CD—therefore allowing consumers to listen to music on both regular CD players and PCs.

Other major labels are also expected to begin releasing a limited number of CDs featuring the technology in the coming months.

Whether consumers will agree that the technology is “friendly” remains to be seen.

However, the move is being met with some support at Capitol Hill.

“The use of copy-management technology is a step in the right direction,” says Rep. Lamar Smith, R-Texas, chairman of the House Judiciary Committee on Courts, the Internet and Intellectual Property.

“Technology developed in the marketplace, rather than a government mandate, is the best and most effective way to fight piracy.”

Retailers, who have been calling for the adoption of copy-protection technology, are likewise supportive of the move by BMG.

Music retail trade group the National Association of Recording Merchandisers (NARM) said in a statement, “We have adopted a copy-management approach, rather than simple copy-protection. NARM has encouraged this approach to address both the copyright holder’s needs and the needs of retailers and their customers. They have found a way to not only protect their content from piracy, but to recognize that some copying by consumers and retailers is legal and appropriate.”

**BPI Ponders RIAA Suits**

**Suing Downloaders Could Be A ‘Matter Of Survival’**

**BY GORDON MASSON**

LONDON—The British Phonograph Industry has not ruled out suing individuals that illegally download its members’ repertoire, despite the uproar such moves have caused fellow trade bodies in the Recording Industry Assn. of America.

That was just one of the messages BPI executive chairman Peter Jamieson delivered Sept. 14 to delegates at the In the City trade show in Manchester, England.

He also urged the music industry to stop its infringing and the governments to hasten moves on copyright issues.

Admitting that the BPI would “hopefully not” follow the RIAA’s strategy of suing illegal peer-to-peer file traders, Jamieson said, is prevent-such a strategy “if it is a matter of survival for the business I love, because we need an honest majority to make the things work across the board.”

But litigation, he said, would have to wait until the EU Copyright Directive is adopted into U.K. law—the delay of which, he claims, is preventing British record companies from pushing ahead with their own online offerings.

“For whatever reason the U.K. has been slow to implement the EU Copyright Directive,” he says. “Until the new framework is in place, record companies have been understandably cautious about making definitive moves to make their repertoire available online or to embrace new business models.”

But he also reserved criticism for his membership and others involved in the U.K. business.

“We need to get things into perspective,” he says. “Compared with the seriousness of the common challenges we face, we might be in danger of fiddling while Rome burns.”

**In response to retail concerns, Universal Music & Video Distribution has issued a policy letter on its new Jump Start sales-price-reduction program, slightly altering some of its terms. In a letter to customers dated Sept. 17, UMVD says that the low-price sticker it is applying to albums will not carry a manufacturer-suggested retail price. Also, it is revising space requirements, allowing accounts to choose between giving UMVD a commitment of 27% of total marketing opportunities or 33% of major-label marketing opportunities. Finally, accounts are no longer required to sign an agreement to participate in Jump Start, but they needed to phone in a response by noon Pacific Coast time Sept. 19.**

**NEWSLINE**

**THE WEEK IN BRIEF**

**Rep. Tom DeLay** says the House majority leader, says he will refuse to allow a resolution of disapproval passed by the Senate Sept. 16, regarding the new Federal Communications Commission ownership rules, to be brought before the floor of the House. He said the measure “worthless” and “dead on arrival.” The Republican-controlled Senate passed the resolution that would effectively roll back the June 2 media ownership ruling by the FCC. The vote was 55-40, which would not be enough to override an expected White House veto.

**The European Parliament** voted on the proposed Enforcement Directive to clamp down on intellectual-property theft that has been pushed back until November. The hold-up with the Enforcement Directive is a result of the delay in French European Parliament member Janelly Fournou—wife of Vivendi Universal chairman/CEO Jean-René Four- nou—completing her report on the draft directive. Meanwhile, European finance ministers meeting in St. Peter’s, Italy, emerged from conclusive talks concerning the lowering of value-added tax on music.

The record industry will have to wait until at least Oct. 7, when EU finance ministers meet in Luxembourg, to find out whether they will lower the sales tax on CDs.

**BPI** says it is putting extra resources into its jurisdiction and lobbying efforts. Blagman works for government relations law firm Greenberg Traurig.

**The National Academy of Recording Arts and Sciences** announced Sept. 18 that it will increase its lobbying presence on Capitol Hill as part of a new Grammy Cultural Policy Initiative to advance the rights of artists through dialogue both in and outside Congress. They are affecting the announce- ment at the New York, D.C., chapter’s annual Heroes Award presented, president Neil Portnow said he plans to harness the strength of academy membership nationwide and develop programs and seminars with all 12 chapters. The D.C. chapter’s senior executive director, Daryl Friedman, will continue to spearhead efforts on Capitol Hill. He is tapping the services of Diane Blagman to assist with legislative initiatives and lobbying efforts. Blagman’s works for government relations law firm Greenberg Traurig.

**Apple Corps has sued Apple Computer** for breach of contract, according to reports. In an action filed in London’s High Court, the Beatles’ company claims that the computer maker’s iPod portable player and iTunes Music Store violate its trademark. According to the reports, Apple Corps previously sued Apple Computer over the corporate name, winning a cash settlement and a promise that the Apple name be used only for computers—not for music products.

**The House of Representatives** overwhelmingly passed legislation Sept. 17 that permanently bans Internet access taxes as well as prohibiting states and localities from imposing multiple and discriminatory taxes on electronic commerce. H.R. 49, the Internet Tax Nondiscrimination Act, now moves to the Senate for consideration. A temporary ban on these taxes will expire Nov. 1 if Congress does not act. The bill does not exempt Internet retailers from collecting and remitting sales taxes to the states. It is “techno-neutral” by providing tax freedom in all forms of Internet access.

**Mediaguide** has launched with a service for tracking airplay of music and commercials. Publishing rights organization ASCAP is one of the magna’s first supporters, with interactive media and interactive music distribution systems. The latter offers consumers information about the song and artist they are hearing and can offer a means to purchase that music online. Mediaguide claims it currently monitors 2,200 radio stations in 200 U.S. markets.

**BILL HOLLAND**

**LEO CENDROWICZ and MARK WORDEN**

**LEO CENDROWICZ**

**X To Mark The No. 1 Spot**

**BY GEOFF MAYFIELD**

LOS ANGELES—First-day numbers cited by music chains suggest that the fifth album by rapper DMX will sell 325,000-350,000 copies, a sum that will place him well ahead of the pack on next week’s Billboard 200.

The bow of “Grand Champ” (Def Jam) will extend a chart record, as DMX is the only act in the history of The Billboard 200 to bow at No. 1 with each of his first four albums.

Following John Mayer’s current No. 1, “Heavier Things,” next issue will mark the second straight week that a new title leads the big chart with a 300,000-plus sum. That is a sure indication that the march toward Christmas has begun, when a host of high-profile artists seek the traffic of the gift-giving season.

Aside from DMX, the Sept. 16 slate also brought new albums from A Perfect Circle (Virgin) and Eyekah Badu (Motown/Universal). The former appeared headed for a start of around 250,000, bigger than the 188,000 copies that the Tool off- shoot rang when its debut album arrived in 2000.

Badu should start in the range of 150,000. Her three earlier albums also had 100,000-plus starts.

New sets by three other acts might approach 100,000 copies: Sheek Louch (Universal), Bubbie Sparxxx (Beast Club/Interscope) and Thursday (Island).

If each of these titles hit their marks, it will be the sixth week in 2003 when five or more albums bow inside the top 10, which would set another Billboard 200 record.

**BILLY KERZMANN**
Sandwiches Will Never Taste Quite The Same

We'll miss you.
The Critical Battles Ahead

The recording Industry Assn. of America got everything it could have wished for and more out of its decision to sue 261 individuals who have allegedly downloaded music illegally through file-sharing services. The organization took a high-risk public relations gamble and won. But that’s all this really amounts to—a great public relations play.

The RIAA was able to push what had been largely a backwater music industry story into mainstream American consciousness. Suddenly it became what it should have been all along, a morality play about right and wrong. It could very easily have gone the other way. It’s hard to think badly about gray-haired grandmothers and enterprising honor students like the ones named in the RIAA suits. But fortunately society still disdains a thief.

That’s no small thing, but let’s make this out to be more than it is. Even if a thousand lawsuits are filed, downloading will continue. In fact, programmers are already designing software to take the business underground.

The real value out of this is a tremendous boost in public awareness about piracy. So, now that the industry finally has the public’s attention—and at least for the moment, its sympathy—the question becomes how to best capitalize on it.

The more important battles still lie ahead to tame, if not slay, this beast. As we’ve said all along, the industry needs a public solution and a legislative solution to this crisis.

The more important battles still lie ahead to tame, if not slay, this piracy beast.

On the legal/legislative front, the industry got a significant boost from U.S. Register of Copyrights Marybeth Peters. At a Senate hearing Sept. 8, she delivered the strongest statement yet in support of the RIAA’s efforts. If it’s safe to assume that she speaks for the Bush administration—and she likely does—then her remarks suggest that the administration will support legislation to curb illegal file-sharing.

As we all know, Congress follows where it rarely leads. So hopefully such expressions of support from the public and Peters will finally convince lawmakers that requiring file-sharing services to police content is in the public interest.

Such a law would help level the playing field, but the critical battle, of course, will be fought where it should be, in the marketplace. There’s good news on that front, as well.

Apple is likely to roll out its iTunes service for Windows computers as early as next month to catch the Christmas buying season. Universal Music Group’s move on music prices and co-op advertising sets the stage for a much-needed realignment of the industry’s business model.

Another promising sign is the continued development of new formats, such as Super Audio CD and DVD-Audio. That will give the industry a premium product worth of an $18.95 price to go along with CDs priced at $9.99.

The point is to give consumers what they want at a reasonable price. Do that, and rest assured, they’ll beat a path to your door.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.
‘I Fear The Neutron Bombs That The Major Labels Will Deliver’

A Small-Store View Of UMG Plan

For the past four weeks, I have seen articles in Billboard that have had me compering letters of response in my mind. The [Sept. 13] issue has finally compelled me to put pen to paper, or more accurately, fingers to key-pad. Of course, I am referring to the article discussing the Universal Music Group pricing structure plan.

Let me preface this response by informing readers that I am a 25-plus-year veteran of the music retail wars. In 1995, I opened my first Everyday Music store in Portland, Ore., and currently own seven stores throughout Portland and Seattle. Everyday Music has been profitable since the second week after we opened for business.

While my income is hardly Richard Grasso-type money, nor even Doug Morris-type money, my wife and I are afforded that middle-class American-dream lifestyle: a house, two cars, dog, cat, etc.

I employ some 80 people, and they too have benefited from our successes.

In those 25 years, I have lived through events and crises in the business too numerous to count. Obviously, file sharing is the crisis du jour, and perhaps, as many say, this is actually the nuclear bomb that will finally obliterate the music industry as we’ve known it.

Frankly, I’ve never been much of an alarmist, and, like many other of our ilk, figure we’ll find a way to survive through it all. If not, I suppose the world could always use another coffee shop.

What file sharing has done is make everybody think radically outside the box, or outside the box, as the case may be. It is seen as the primary reason music sales are dropping and is held responsible for imparting the consumer notion that CDs are overpriced.

Upon first hearing of UMG’s price reduction, my reaction was one of resignation—since it was the simplest of solutions, it was inevitable. Mass merchants have used low prices to gain market share, so it should work for manufacturers, too. Simple! But upon reading more about the details, it became apparent that the plan was much more devious than I had initially perceived it to be.

In eliminating co-op advertising, UMG has eliminated a large chunk of costs.

This has no immediate effect on my business, as I have never used nor relied on co-op dollars. Our reasoning has been to use our limited product budget to buy titles that customers will buy, not what the labels want to push. But many retailers do rely on co-op dollars, and ones that were marginally profitable before are going to be pushed to the brink if they now have to find their own ads dollars. I must say, it’s payback to the retailers who charged labels for end-caps and上市 stations. I knew that when that practice started it was wrong and downright greedy.

However, for UMG to charge non-participating retailers a penalty is unfair, but in light of current practices in other businesses, particularly food retailing, it is hardly surprising.

How this can or will be policed remains to be seen, but I have a feeling that the degree of policing a particular account is subjected to will bear an inverse relation to the size of the purchase orders it can deliver.

Since Everyday Music is not a UMG account, “Operation Jump-Start” will not have an enormous impact on us . . . or will it?

What was not detailed in the article were the ramifications for one-stops. Discounts are to be eliminated—more cost reductions for UMG—and that can mean only one thing for us small guys: higher costs, on all products and at all price points.

One thing Morris does specify is an anticipated increase in unit sales of 15%. Well, that’s great! That gets us back to pre-file-sharing days, right?

I’d like to be, but my calculations—based upon the $12.02/$9.09 costs (my actual costs are higher)—indicate that to do the same profit (not sales but profits), my unit sales at $12.99 will need to increase more than 50%; that reflects a gross-profit-margin decrease of only 3%.

And, if I am compelled by competition to sell at $9.99 and rake in those whopping 9% margins, I will need to increase unit sales by more than 50%. I don’t anticipate those kinds of increases.

Needless to say, all those calculations become meaningless when Wal-Mart, Best Buy, Target and the others start selling UMG hit product at $7.99! Which is the real crux of the biscuit.

Customers perceive a diminished CD value because enormous volumes of CDs and DVDs are being sold at ridiculously cheap prices, often times less than cost (certainly my cost). And I am afraid this program will encourage more and cheaper CDs to be sold.

It is disingenuous for UMG to claim this program is customer-driven, but that is unfortunately the state of business, and not just the record business.

It’s for lower consumer prices that manufacturing jobs are sent to third-world countries. It’s for lower consumer prices that people acquire less than inferior quality products. It’s for lower consumer prices that people accept diminished levels of customer service.

That’s the environment we’re in, and it’s my job to find ways to succeed in this given environment.

This year was an expansion year for us, and I anticipate the same in 2004. I hope new CD unit sales do increase 15%, because it will mean there will be 15% more used CDs in the marketplace.

Our future successes at Everyday Music will come despite the actions of the major labels, not as the result of their actions.

An aside to fellow Portlander and recent Billboard contributor Terry Curren (Billboard, Aug. 16): When are you going to stop sending those checks to the National Assn. of Recording Merchandisers? Like most retailers, I don’t like file sharing. It is hurting our sales and it is changing the music business—not for the better—but I don’t perceive it as a nuclear bomb poised to destroy our beloved industry. I fear the neutron bombs that the major labels will deliver: those that leave the buildings intact but annihilate the people.

Morris cites job losses in the industry as “one of the saddest stories.” I will be very curious to see how much sadder the story is next year.

Scott Kuzma is the owner of Everyday Music in Portland, Ore.

Missing Tracks Mean Fewer U.S. Album Sales

Over the years I have noticed a trend that never gets written about: Why European and Japanese versions of hit albums import to the U.S. carry extra tracks that their U.S. counterparts are left without.

For example, the U.K. version of Mary J. Blige’s new “Love and Life” comes with two bonus tracks, “Never Been” and “If I Don’t Love You This Way,” the latter easily ranking as one of the album’s standout songs.

The European and Japanese versions of previous Blige albums, “Mary” and “No More Drama,” also came equipped with bonus tracks. One was a stellar duet with George Michael, which became a top 10 hit overseas.

Many other artists with international appeal, such as Celine Dion, Sheryl Crow and Seal, have also had their non-U.S. albums padded with extra tracks.

Even more bewildering is that some of these songs left off the U.S. versions are actually hit singles overseas.

Madonna’s 2000 album, “Music,” was released overseas to include her popular version of “American Pie,” which, in the U.S., can only be found on the disposable soundtrack to “The Next Best Thing.”

Marvin Manson scored an international No. 1 hit with his version of “Tainted Love,” which, overseas, anchors his latest album, “The Golden Age of Grotesque.”

Amazingly, “Tainted Love” was left off the U.S. edition of this album, which, to me, makes no sense at all. Wouldn’t the inclusion of “Tainted Love” have made the U.S. version much more appealing to American consumers across various music venues?

Instead, “Tainted Love” was wasted on the entirely forgettable soundtrack to “Not Another Teen Movie” and wasn’t even issued as a single in the U.S.—whereas it was a No. 1 hit overseas.

The European version of Beyoncé’s smash “Dangerously in Love” includes her top 10 duet with Jay-Z, “03 Bonnie & Clyde,” as well as her contribution to the “Austin Powers” franchise (“Work It Out”). Both songs were left off the U.S. edition.

Nowadays, with the Internet, all a consumer has to do is go on amazon.com’s overseas Web site to compare tracks from the U.S. and international versions of albums. (It has become more difficult to dupe enterprising consumers.)

As a consumer, when I see more tracks on an international version—as on the Blige albums—I order that one, especially if it contains bona-fide hits, such as with the Beyoncé and Manson tracks. This results in lower domestic album sales.

It is rather ironic that for a consumer to get the full product, he or she has to order the international version, as opposed to the one on the market in his or her own country.

What are we to make of this? Why are U.S. consumers constantly being shortchanged? Why are European and Japanese consumers being given more for their money?

Could this be playing a role in the predominance of music swapping? Perhaps Americans are becoming tired, or will grow tired, of paying more for less.

José Promis
Research Associate
AF of M Film Musicians’ Secondary Markets Fund
Studio City, Calif.
As Jean-Pierre altered her hemline, Anna paused from practicing her speech to ponder just how much the post award revenue would alter her take.

Last year alone 4,025 entertainment awards were handed out in 564 separate ceremonies. And while it may appear the industry just can’t seem to congratulate itself enough, award nominations and wins are increasingly serious business. How do they affect a star’s marketability? Or post-nomination revenue? Only one source provides industry leaders with the fuel for thought they need to win. The Hollywood Reporter.
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Beth Hart Looks To The ‘Light’ On Healing, Revealing Koch Set

BY CHUCK TAYLOR

Beth Hart feels like she has returned from the dead.

“I’ve been in some dark, dark places, man. I was so terrified of becoming successful—that people would see who I thought I was, as not good enough or strong enough,” she says. “I just let the fear take me down. I’m a champion of self-sabotage.”

It has been a long road with many lessons learned for the confessional singer/songwriter, whose raw, profoundly personal songs reveal the tortured soul of a woman who has been to hell and back more than once.

Now clean and sober after repeated bouts with substance abuse, Hart is ready to show the world all that she is capable of accomplishing, through the Koch Entertainment release of her third album, “Leave the Light On,” due Oct. 21.

The 11 songs showcase an uphill journey, marked by the raucous down-and-out enthrall of “Bottle of Jesus” and metallic garage rock anthem “Broken and Ugly,” countered by the stunning beauty of the hopeful piano-driven title track and the soft ode to reliance, “I’ll Stay With You.”

“Music has been my loyal friend,” 29-year-old Hart says. “No matter how freaked out I was, I could still sit down and write on the piano. I’ve been able to work out a lot of the sadness, but more so examine the awe of talking about things in a positive way.”

BRUSH WITH SUCCESS

Hart’s first brush with success came with the 1996 release of “Immortal” on Atlantic, which attracted the attention of such producers as David Foster and Hugh Padgham. The album was not successful, but the label stuck by for 1999’s “Screamin’ for My Supper,” which featured the adult top 40 hit, “L.A. Song,” a gripping story song about moving past failure and deception.

The first single on the new album is the title track, which, like “L.A. Song,” is produced by Oliver Leiber. The lyric addresses the universal need for security against the unknown.

“I had finished recording all of the songs for the album, and I was trying them out at the Mint,” an intimate club in Los Angeles, Hart says. “Then I wrote ‘Leave the Light On,’ and people started reacting to it immediately. So Leiber and I worked on it for a couple days, and it turned out to be a beautiful thing.”

PERFORMING WITH PASSION

The single reached the top 10 this summer in New Zealand, where Hart has a deal with Warner Bros. She toured the territory in June with David Gray.

James Soukissian, managing director of Warner Bros. New Zealand, recalls the first time that Hart came to the country for a showcase in 1999:

“Picture a quiet piano bar in the foyer of a five-star hotel,” he says. “People were coming up from all around to see who was performing with such passion. I don’t think I have ever heard applause so loud in that kind of environment.”

“L.A. Song” went on to hit No. 1 on the airplay charts in New Zealand.

“No. I’m listening to the songs for her new album,” Southgate says, “and if anything, the passion has intensified. Beth just has an amazing talent. When she gets you, she really gets you.”

Back in the U.S., Hart’s base also swells wherever she performs. “Her following in New York alone is tremendous,” says Scott Shannon, PD of adult top 40 WPLJ New York. “Beth has been on our morning show live five different times, and every single performance was a classic. She’s an incredible songwriter and a hypnotic performer.”

Koch president Bob Frank adds, “She pulls you in to whatever she’s feeling, which not every artist can do. After you sit through one of her shows, you’re winded. You feel like you’ve worked out.”

Hart’s return, however, was precipitated by an intensive period of solitary searching.

After her run with Atlantic ended, she retreated behind her tears, developing an addiction to the anxiety medication klonopin. “I really thought I had to be (Continued on page 21)
Timberlake, Elliott Receive Multiple AMANods

Kid Rock, Justin Timberlake, Shania Twain, Luther Vandross, Celine Dion, Toby Keith, Tim McGraw, Missy Elliott and Sean Paul are among the artists receiving multiple nominations for the American Music Awards (AMAs). “American Idol” second-season runner-up Clay Aiken also received his first award nods, with a nomination for favorite pop/rock male artist.

The AMAs, which present 20 awards in eight musical genres, will be held Nov. 16 at Shrine Auditorium in Los Angeles and televised live on ABC. Jimmy Kimmel will host the three-hour show.

Winners are selected by a poll of 20,000 music fans. There are actually two AMA ceremonies this year. Normally held in January, the show decided to move its proceedings from January to November. The switch came, in part, because the Grammy Awards moved its ceremony from late February to early February in order to not compete with the Academy Awards, which move next year from late March to late February.

Sources told Billboard in April that the move to November and to a Sunday was in the works before the Grammy shuffle.

“ABC has wanted the AMAs to move back to November so the show could air during sweeps, but the problem was always ‘Monday Night Football,’ ” the source says. “And there was no way the show could air during the February sweeps period because of the Grammys.”

To accommodate the new timetable, for this year only, the eligibility period for projects was shortened to a 10-month cycle. For a complete list of nominees, visit billboard.com/awards.

EVERLASTING LOVE: Everlast has signed with Island Def Jam and is expected to release his label debut in early 2004.

The artist, whose real name is Erik Schoddy, first gained prominence as leader of House of Pain. The hip-hop group’s self-titled 1992 album sold 1.9 million copies, according to Nielsen SoundScan. Everlast then had tremendous success with his solo debut, “Whitey Ford Sings the Blues.” The 1998 Tommy Boy Records release has sold 2.9 million copies in the U.S., according to Nielsen SoundScan, and included the hit “What’s It Like.” Its 2000 follow-up, “Eat at Whitey’s,” sold 345,000 copies.

Everlast is managed by Eric Bellman at Azoff Entertainment.

The Beat

By Melinda Newman

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Zwan Song: Billy Corgan’s latest project, Zwan, has called it quits. The first sign of trouble was when the band canceled a summer tour. Then bassist Paz Lenchantin quit the band in August to join Papa M, an act helmed by Zwan guitarist David Pajo. Corgan confirmed the group’s split Sept. 15 in news_talk WGN Chicago.

The group released its Reprise Records debut earlier this year. “Mary, Star of the Sea” debuted at No. 3 on The Billboard 200. It has sold 297,000 copies in the U.S., according to Nielsen SoundScan. A representative for Reprise could not comment by press time whether the label would release an additional Zwan material in the vault.

PARTY ON: The lineup and location for the twice-postponed All Tomorrow’s Parties, Los Angeles, a three-day music event, have been set. The concert is now scheduled for Nov. 8-9 on the Queen Mary, which is docked in Long Beach, Calif. Curated by “The Simpsons” creator Matt Groening, the fest was postponed from its original June dates because of poor ticket sales. It was then bumped again from its September date because of Rosh Hashanah.

The new slate, which includes some of the artists from the original bill, features Iggy Pop & the Stooges, Sonic Youth, Elliott Smith, Built to Spill, Cat Power and Mike Watt, among others.


Tickets are $50 for a one-day pass and $65 for two days.

STUFF: Benny Tarantino, formerly director of publicity at Jive Records, switches to senior director of publicity at Columbia Records, effective Sept. 22. He will be based in New York. “All You Need to Know About the Music Business”—a book that sits within arm’s reach of virtually anyone in the music business or of those aspiring to get into this biz—will be reissued Oct. 20 by Free Press. Written by top music entertainment attorney Don Passman, the fifth edition of the book has new chapters on digital downloading and music piracy.
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There’s no thinking small for the Milken Archive of American Jewish Music. Established in 1990 by philanthropist Lowell Milken and led by a prominent scholar, artistic director Neil Levin, the project’s mission is, as Levin says, “to capture virtually all aspects of the American Jewish musical experience.”

To that end, the Milken Archive amassed thousands of compositions spanning the last three centuries. Working with a distinguished panel that includes composers Lukas Foss and conductor Gerard Schwarz, Levin culled more than 600 works to be released on 50 discs. The titles will be issued by Naxos during the next several years through its “American Classics” series. Notable participants include the Juilliard String Quartet, Sir Neville Marriner and the Vienna Boys Choir.

The works range from synagogue music to Yiddish vaudeville songs to works by such composers as Stefan Wolpe, Leonard Bernstein and Philip Glass. “What we wanted,” Levin notes, “was real diversity in artistic representation.”

The archive’s first releases arrive Sept. 23. The initial titles are a sampler, “Introducing the World of American Jewish Music”; an exploration of theater music from the 1920s to 1940s, “Great Songs of the Yiddish Stage, Vol. 1”; a disc of klezmer-inspired showpieces featuring clarinet virtuoso David Krakauer; an album highlighting composer Mario Castelnuovo-Tedesco; and the world-premiere recording of complete scenes from Kurt Weill’s musical pageant “The Eternal Road.”

All of the series’ recordings are new; most are either world premieres or first commercial recordings, dovetailing neatly with Naxos’ emphasis on underappreciated repertoire. The archive has unearthed some exciting discoveries, including a previously unknown string quartet by Darius Milhaud.

The archive’s activities extend to an oral history project, an academic conference and an educational curriculum (details at milkenarchive.org). As A&R adviser and director of marketing Paul Schwendener says, “We wanted to make sure this music becomes living repertoire—that it is performed, heard and appreciated.”

NEWS FROM SANCTUARY: In a sudden move by the Sanctuary Group board, two longtime ASV label executives—managing director Richard Harrison and head of A&R Pawina Bednarz—have departed Sanctuary Classics.

They are replaced by a new head of classics, Chris Craker, who previously helmed Black Box. The former independents ASV and Black Box were acquired in 2001 to create Sanctuary Classics.

Looking forward, Craker says, “One of our main priorities is stepping up our U.S. presence.” To that end, Sanctuary has enlisted New York publicity firm 21C Media Group.

Distribution will continue to be through Port Washington, N.Y.-based Koch Entertainment. Key upcoming releases include another ASV volume of the Lindsays’ Beethoven string quartet cycle and an album of works by the young British composer Graham Fitkin for Black Box.

TRADING SPACES: One of the highlights of Deutsche Grammophon’s recent flurry of signings is 23-year-old American violinist Hilary Hahn, who made her move from Sony Classical after recording several award-winning albums.

Hahn’s first Yellow Label release, a collection of Bach violin concertos with the Los Angeles Chamber Orchestra and conductor Jeffrey Kahane (which was released Sept. 9), is already winning critical praise. The young violinist is set for extensive European and American tours in early 2004, ensuring continued commercial interest in this album.
Beth Hart Looks To The ‘Light’

Continued from page 17

perfect and always on the ball,” Hart confesses. “I was trying so hard to be someone else, and God forbid anyone see who I truly am. The only way I could deal with it was to be numb.”

One night, Hart mixed alcohol and drugs and made the mistake of getting behind the wheel: “The cops pulled me over, and I spent the night in lockdown. I figured I was either going to kill myself or be this jailhouse chick. It was good for me to see that side, because [the police] don’t give a shit about your woes. It was time to fight for my life. It was the last time I ever took klonopin.”

In rehab, “I had two trauma specialists trying to figure me out. I was really crazy for a while. Forgetting about working—I couldn’t watch or talk.”

Fortunately, Hart had good people on her side, including roadie friend Scott Guertakow. “He is a walking fucking miracle,” she says. “He took me in, fed me and loved me long enough to love myself.” Today, the two are married.

MORE THAN BUSINESS

In March 2001, feeling stronger, she called faithful manager David Wolff, who discovered Hart as a street singer a decade ago. She told him, “OK, I blew the whole music thing. Maybe we could take another shot?”

Wolff says, “Beth is an amazing human being with so much talent and energy and so many feelings. This is so much more than business to me.

There was never any doubt that he would fight another round for Hart. “Beth is a healer. People at her shows stand mesmerized watching this ball of emotion give every ounce as a human being,” Wolff says. “She’s real, and she moves you. The world will be a better place if she can just reach the masses.”

Wolff linked Hart with producer Mike Bradford, with whom she instantly connected. “Beth came to my studio and played song after song,” he says. “It was like hearing Janis Joplin accompanied by Elton John. I fell in love with her music the day that I met her. She is truly one of a kind.”

The process of recording the album, Hart says, “was long but amazing. I’m humble, older. I’m a new person, the way I look at things and my perceptions. I realized what a privilege it is to be alive and to have this gigantic world full of hope. I have a fucking disease called alcoholism, and it has to with kicking the shit out of yourself and getting in your own way,” Hart says. “But you just have to look fear in the eye and show up and do it anyway, whatever it takes. Life’s not perfect—but now it’s OK that it’s not perfect.”

CATHARTIC EXPRESSIONS

Her signing to Koch followed the residency at the Mint in Los Angeles. “This is an artist who writes incredibly deep songs that we feel can be a major star,” Frank says. “She has been through such hell in her life, and she has been able to turn that into these cathartic expressions that are so impactful. Every song has a story—there’s no filler.”

Hart hopes that the songs on “Leave the Light On” will serve as an example to those battling their own demons. “I want to tell people what I’ve been through and inspire them to go for their dreams. It’s OK to be who they are and not hide,” she says. “It can be a horrible and dark world, but there are so many angels out there waiting to help people. There’s way more great shit than bad shit.”

The gospel, hand-waving “Sky Full of Clover” personifies the hope that now infuses Hart, with its nod to the glory of faith. The soulful hymn was commandeered by Bradford, who produced more than half of the set. Likewise, the psychedelic “Lay Your Hands On Me,” produced by Danny Saber, explores the sensuous, primal side of being in love.

Producer Leiber says, “Beth’s combination of this little girl vulnerability with a street urchin mentality gives her such a unique point of view and way of expressing herself. She puts herself out there and wears her pain on her sleeve, but she’s not looking for pity. It makes her very endearing.

Wolff, who is aiming to ink deals in other countries, thinks the time is right for the masses to discover Hart’s voice. “The whole album is a great ride,” he says. “We’ve been taking this walk together for 10 years, trying to break the code. I think this is the time for her—writing and singing her own songs—to cut through.

“It has been an amazing journey,” Hart says. “I’ve never sold a million records. I’ve never become a star, but I’ve got something better. I’ve got myself.”

‘Underworld’ Album Boasts A Diverse Roster

Just like the Screen Gems horror thriller “Underworld,” the film’s soundtrack has been positioned as somewhat dark and mysterious.

To prevent Internet piracy of the album, Lakeshore Records—which released the “Underworld” soundtrack Sept. 2—kept a tight grip on advance copies.

Although many of the soundtrack’s songs are not in the movie, Lohner says it was because “Underworld” director Len Wiseman preferred to have the music in the film be based primarily on a timeless score instead of a parade of hit songs.

Lohner says of forming the Darming Well: “I kept running into Wes Borland, and we knew we eventually wanted to work with each other. I had written a song that [Nine Inch Nails leader] Trent Reznor was going to work on, and that song turned out to be ‘Awakening.’ I always liked Richard Patrick’s voice, so he was a natural choice to do the song.”

As for Keenan’s contributions to “Underworld,” Lohner tells Billboard, “Maynard and I watched a rough cut of the film, and that was the reason why he wanted to get involved. He and I have been friends for a long time.”

As for juggling the dual responsibilities of soundtrack producer and performer, Lohner says that he have tons of money in a huge recording studio to do this kind of soundtrack. “20 of the music was recorded at my home studio.”

Lakeshore VP/CMG Brian Melinis says, “Besides the rabid fan bases for the acts on the album, another major selling point for the soundtrack is that it consists entirely of previously unreleased tracks or remixes.”

Navarro-distributed Lakeshore has joined forces with Screen Gems parent Sony Pictures to market the soundtrack, including a promotion with the Spencers retail chain for in-store play of the album in about 900 of its stores.

Retail chain Hot Topic is also part of the Sony/Lakeshore plan to market the “Underworld” movie and soundtrack to a young demographic.

WORLD SOUNDTRACK AWARDS:

With three nods each, Elliot Goldenthal and Howard Shore top the list of nominees for the 2003 World Soundtrack Awards, to be presented Oct. 12 as part of the Flanders International Film Festival in Ghent, Belgium.

Goldenthal’s score for “Frida” and Shore’s score for “Gangs of New York” earned them nods for soundtrack composer of the year and best original soundtrack.

In the category of best original song written for a film, Goldenthal was nominated for co-writing “Burn It Blue” from “Frida,” while Shore was nominated for co-writing “Gold” from “The Lord of the Rings: The Two Towers.”

Maurice Jarre will receive the Lifetime Achievement Award at the ceremony.

A nominees list may be found at worldsoundtrackawards.com.
Older Buildings Refuse To Fade Away

BY SUSANNE AULT

LOS ANGELES—The introduction of a new facility into a city can create tough competition for more mature buildings in the market. But operators of older facilities often find innovative ways to keep their buildings vital in the face of new neighbors.

The state-of-the-art Staples Center opened in 1999 with the Los Angeles Lakers, Los Angeles Kings and Los Angeles Clippers as permanent residents. This left an event void at the teams’ previous home, the loss of which, 36-year-old Forum. Also in 1999, the top-flight American Airlines Center lured away the Miami Heat from the Miami Arena, built in 1989.

Both the Forum (formerly Great Western Forum) and Miami Arena have been negatively affected by changes. But management for the two venues is not throwing in the towel.

“We want to improve the financial performance of the building. We want to take it back to a position of prominence,” says Glen Mon, senior VP of stadiums and arenas at SMG, which began managing the Forum in June. The Faithful Central Bible Church, owner of the Forum since 2001, hired SMG to turn around the venue’s fortunes.

Mon continues, “From a maintenance standpoint, it’s in outstanding shape. The building definitely has a previous personality [from its Lakers’ past]. Our challenge is to make it a viable venue again.”

Agents see benefits in older buildings: They can often score cheaper rental rates for their acts at such facilities. “If you want to keep your tickets low, you can’t play the Staples Center,” says Little Big Man agent Larry Webber, who booked Avril Lavigne into the older Long Beach Arena for some economic reasons earlier this year. However, old buildings do not always survive as live entertainment suppliers when more modern venues are built in their neighborhoods.

This week, the Houston Rockets will move into the city’s new Toyota Center. In November, the Lakewood Church takes over the lease of the Rockets’ old Compaq Center home from Padres. Lakewood will strictly host religious services because of a non-compete clause for live events forged between the basketball team and the city of Houston, which has an ownership stake in both Toyota and Compaq.

Such mature venues as Seattle’s Kingdome and Cincinnati’s Cinergy Field have been torn down to make way for Seahawks Stadium and the Great American Ball Park, respectively.

The difference between saving a building and bringing in the wrecking ball is the ability “to find other ways to generate revenue,” explains Neil Sultes, regional VP at venue management firm Global Spectrum. Additional money can pour in from various sources, Sultes and other venue executives note. Beefing up signage opportunities and creative bookings can spunk up older buildings.

Since becoming managers of the Fargodome in Fargo, N.D., in July, Global Spectrum has invested $4 million in video screens to attract advertising dollars. It also spent $532,000 on a theater configuration, built inside the Fargodome, which will bring theater productions into the arena for the first time starting in October.

While not terribly wrinkled, the 11-year-old Fargodome does compete with the 2-year-old Alerus Center in nearby Grand Forks, Sultes says.

Since the Alerus Center does not yet have a similar theater-curtaining system, he thinks that “the Fargodome will have a major advantage for a while.”

Mon also believes new revenue can flow into the Forum through aggressive programming. With the exception of Faithful Central Bible Church’s weekly Sunday services, the arena will start delivering Latin and Indian concerts, he says. Currently, real Staples Center does not provide many of these regional shows.

“Staples is a great facility, but they also have a lot of permanent activity with the Lakers, Clippers and Kings games,” Mon says. “Their availability for bookings is somewhat limited.”

Focusing on Latin touring acts is also part of the Miami Arena’s strategy to reverse its $1 million in annual losses since 1999. The losses are mainly a result of the Heat’s split to the American Airlines Arena.

“At one time we were the only game in town. But we had to re-strategize the building,” Miami Arena GM Jim Jenkins explains. “We looked at what strengths we had—we are an acoustically designed building, have an intimate setting and have a strong Latin [audience] base.”

Jenkins is bringing in a new minor league hockey team, the Miami Mana- tees, to maintain a sports presence for the building. He also has plans to introduce arena football.

Yet managers believe the future for struggling buildings is potentially bright.

“We are able to achieve most of the [revenue] goals we’ve set for ourselves,” says John Page, senior VP of Global Spectrum parent Comcast-Spectacor and manager of the Wachovia Spectrum. Another secret, note booking agents, is that the unique histories tagged to certain buildings make them must-stops for certain acts.

“We like the feel of them,” says Chip Hooper, the band’s agent at Monterey Peninsula Artists. “With a [12,600-seat capacity] the Hampton Coliseum [in Hampton, Va.] is much smaller than places that they normally play. In a small venue, you can see the audience’s reactions.”

“People see more competition, it cuts into everyone’s profit margins.”

“With stadia, we have been a better-than-break-even building for seven consecutive years. You won’t find that everywhere.”

Summer Tour Affirms Metallica’s Drawing Power

BY RAY WADDELL

Making a case for hard music, stadium tours in general and Metallica’s own status as a headliner, Summer Sanitarium 2003 goes down as a winner, taking in $46.4 million and drawing 685,472 headbangers to 19 dates.

The tour reaffirms the box-office clout of Metallica, which is currently in the planning stages of an extensive headlining tour next year, tentatively set to begin in March.

Metallica last toured in 2000, taking in $49.5 million from only 20 shows. About a dozen of those concerts were Summer Sanitarium dates, featuring Kid Rock, Ramm and others.

This year’s Summer Sanitarium lineup featured Limp Bizkit, Linkin Park, Mysaye and the Deftones, in addition to Metallica, and was one of only two stadium tours for 2003. (The other was Bruce Springsteen & the E Street Band on a limited run.)

While the Sanitarium lineup was powerful, Metallica was clearly the linchpin act in a summer crowded with multi-act hard music tours. Whether the competition was Ozzy Osbourne’s $23.7 million ($14 million), Sanitarium easily came out on top, according to Billboard Boxscore.

That’s good news for an industry where longevity and consistency are valuable commodities. “Metallica qualifies themselves once again as the best hard rock band on the planet!” says Rick Franks, regional VP for Clear Channel Entertainment and promoter of the July 4 Pontiac (Mich.) Silverdome date that took in $2.5 million.

In a season of few home runs, Summer Sanitarium averaged 35,972 in attendance and $2.4 million in gross per night, topped by a whopping $4.1 million date Aug. 9 at the Los Angeles Coliseum.

In Canada, the tour grossed $2 million July 5 at the Skydome and $2.2 million July 20 at Parc Jean Drapau in Montreal, the latter gig drawing 41,738 people.

“It was a huge, impressive show, and production was over the top,” says Nick Parkas, executive director of talent for Montreal-based promoter Gillette Entertainment. “It was the most people we’ve ever done for a paid outdoor show in Montreal.”

“Indeed, successes were plentiful. “We had some very big dates and some very big grosses, and I think this tour certainly confirmed that Metallica is still the king of their genre,” says Dennis Arfa, president of Artists Group International, booking agency for the band.

“I think this tour also shows—as does the Springsteen tour—that stadium tours can still be successful, providing you have the right artists and the right elements,” Arfa adds. “It’s still very limited, and it has to be special.”

Parkas says the success of the tour is also evidence of hard rock’s power. “We see the entire metal/hard rock genre is having a huge resurgence,” he says. “Even so, there are very few bands you can put out there that will generate these kinds of numbers. It’s very encouraging that people would pay $85 [Canadian ($62) for general admission to see a concert in a field.”

Meanwhile, as Metallica preps for its headlining tour, the stage seems set for another winner. Metallica is a band that cut its teeth in arenas, and it is likely fans will relish a chance to see the group on its own in this environment.

So would Parkas be interested in promoting an arena headlining date with Metallica? “Definitely,” he says.
Johnny Cash was a presence in my life from my early childhood, moving to my hometown of Hendersonville, Tenn., when I was 7 years old. Separated by only a few miles but a lot of money, I nevertheless encountered this imposing man fairly often around town: Wild-eyed and disheveled in the grocery store, dropping $100 bills in the collection plate at our church and arriving late, like Mom and me, with wife June to see Julius Caesar at the movie theater.

Dad first pointed out Cash’s house from Old Hickory Lake while we were fishing. Much later in life, my wife was surprised to accidentally bump into Cash—he was wearing flip-flops and shorts, no less—at our local Wal-Mart. The man never let fame stop him from doing what he wanted to do.

When told these stories, his longtime friend and disciply Kris Kristofferson readily agreed. “He didn’t separate himself from people,” Kristofferson told me the afternoon before he so eloquently eulogized Cash, who died Sept. 12. “He was a wonderful human being.”

I’m fairly sure the only album my father ever bought in his life was “Johnny Cash at Folsom Prison,” and the intensity of that record still impresses me today. Though he helped more people than I’ll ever know, one can’t ignore Cash’s legendary hell-raising; he certainly never denied it. As Kristofferson said in his eulogy, Cash could be a “holy terror, like Abraham Lincoln with a wild side.”

Shortly after he said those words, Kristofferson’s microphone zapped out, prompting Kristofferson to quickly yell over and ask, “Is that you, John?”

One of Cash’s famous ex-sons-in-laws, Rodney Crowell, also spoke fondly of Cash. He recalled how, when he wanted to sleep in the bedroom of Crowell’s ex-wife Rosanne Cash at her father’s years, until health issues forced him off the road. For many years he was country music’s top touring attraction, and he was the first country artist to sell out Madison Square Garden in New York. He broke European markets—a desperately difficult task out of Nashville—to the point where his star shined almost as brightly as it has in the States. He played everywhere and was loved everywhere.

His longtime manager, Lou Robin, who was first his promoter, worked countless dates with Cash. His touring band was populated by Carters and Cashes, more family than band.

When preparing his first album with Rick Rubin, Cash played Los Angeles’ Roxy Theatre club with just a guitar. In an interview, Cash said he’d never done a date like that and was nervous; he need not have been, as that date is now legendary. While I saw him all my life, I first shook the Man’s hand in Southern California after he played live—for free—at a fair convention in the late 1980s. I was struck then by how large and strong he was, an imposing yet gracious presence.

The last time I met with Cash was last October, when the International Entertainment Buyers Assn. honored him with its Pioneer award. Cash greeted a small group back-stage, and even seated he was still imposing. His grip was strong, his eyes were sparkling and he won more by his ways as impressive than ever.

The preacher that conducted Cash’s funeral service was Brother Courtney Wilson, a plain-spoken, comforting reverend I’ve known all my life and the same man who buried both my mother and father. Johnny and June Carter Cash rest together in the same cemetery as my parents. I know my Dad would get a kick out of that. Johnny Cash moved in close to him again.
By Gail Mitchell

Stax Records veteran Al Bell is back. You’ll find the larger-than-life label executive in his native Arkansas, 15 minutes from downtown Little Rock in Bryant. He works with his son Jonathan and the younger Bell’s associates at A.R.E. (which stands for Artist Relationship Enterprises) Distribution Services. The company also includes independent label Alpine Records.

For Bell, the 3-year-old venture provides an overdue solution to a longtime black music dilemma: understanding the ins and outs of distribution.

“We’re attempting to do isn’t just distribution; it’s distribution services.” Bell says.

The former radio DJ and Motown executive describes himself as the company’s “spokesperson, consultant . . . the guiding light if you will. I see distribution as the ability to distribute records, or maybe a channel that you have to understand how it works.

Distribution is selling, shipping, billing, collecting.” Bell continues. “We can take a label and put it with an existing national distributor, conduct on manufacturing or in some instances help with financing and marketing. We provide the services that many of these entrepreneurs don’t have the expertise for.”

To date, Bell says A.R.E. distributes 15 labels, working with both established and new artists. And Bell notes the company is “ready to step up the tempo.”

Among those heading up the established ranks are the Mannhattans—the album “Even Now” is on member Blue Lovett’s Love Lee Records—and the Bar-Kays through JEA/RIGHT NOW! Records owned by Bar-Kay members Larry Dodson and James Alexander. The Bar-Kays’ new album is due in October.

“The Mannhattans’ ‘Even Now’ had been in the marketplace for two years but wasn’t successful,” Bell says. “We heard it and started working it in the South. Now it’s getting airplay from D.C. to L.A., across the bottom of the map.” The album recently debuted at No. 83 on the Top R&B/Hip-Hop Albums chart.

New on A.R.E.’s distribution slate are rapper Pistol through Platinum Plus Music and gospel singer Moses Tyson Jr. through Gospel World Class Gospel.

“My operative word as it relates to artists is [the music] has to be unique,” Bell adds.

Bell definitely knows something about what makes a dime. As the flamboyant counterpoint to Stax co-founders Jim Stewart and Estelle Axton’s conservative mindset, Bell (a his Was Isbell) worked with Otis Redding, the Staple Singers, Isaac Hayes, among others. He joined Stax in 1965 as national sales director, moving into promotion and later advancing to president.

“I’ve been off the radar, down in the trenches burning the midnight oil,” Bell says of his current endeavors. “More emphasis has been placed on the marketing of looks and style rather than the song.”

Add to that a period of unbridled acquisitions and record companies becoming more corporate as opposed to developing artists.

“I’m not anti-corporate,” he continues. “I’m pro-creative. I came up in an era with guys who had business savvy but were also creative.

He applauds Universal Music Group’s recent $12.99 price policy.

“The industry is guilty of overpricing. We need to bring our product more in line with what the consumer can and desires to pay. To make it more competitive with all the other entertainment components out there. The rest depends on the product.”

Son Jonathan is teamed with three others in A.R.E. Distribution: Herron Hickingbotham comes from the family that formerly owned TBQV, a 25-year veteran VP of Merrill Lynch and Walter Ebel is partner in the law firm of Friday, Eldridge & Clark in Little Rock.

“I feel like a 25-year-old, ready to challenge the world with great new music,” Bell says. “We’re helping to build a fab club. The industry’s latest blood comes from the indie: new trends and new artists are born from here. We want to provide opportunities for entrepreneurs to get their product effectively released and distributed in the marketplace without spending a lot of money.”

In addition to previously announced releases by such R&B fixtures as Stephanie Mills and Freddie Jackson, be on the lookout for newly issued albums from the Manhattans (“Even Now”), Love Lee Records/A.R.E. Distribution (and Elopine Laws (“Secrets, Scepterstein Records)). Also set to release albums are Alexander O’Neal (“Saga of a Married Man”), Eagle Records, Sept. 23.

Gerald Levert (“A Stroke of Genius,” Elektra, Oct. 28) and Ron Isley (an album of Burt Bacharach classics, DreamWorks, Nov. 11).

On the Record: YahZarah, the Erykah Badu backup singer who recorded the ear-catching 2002 Keo Music set “Thee Man” (Billboard, April 20, 2002), is back Sept. 23 with her three Keys debut, “Blackstar.”

Tamia’s new single set, originally set for August, is now due in early 2004, along with albums by Tweet and Wanda Adams. Congrat/R&B singer songwriter Belle Winans and his new Nashville-based label, the Movement Group (TGM), has inked a deal with Hidden Beach Recordings. The latter’s new inspirational division, Still Waters (Rhythm & Blues, Billboard, Aug. 23), will release TGM projects. The deal will be inaugurated in early 2004 with the release of Winans’ “Dream.”

Production Watch: Noni Gaye is wrapping up work on her forthcoming Epic album. On the production crew is Presidential Campaign (Brinza Dimilo and Anthony President), who recently redid the vocals to the Freckles–penner track “Don’t Say a Word.” Morris Day (the Time) signs with Hollywood Records, working with producers Whole 9 and Bishop on “ Ain’t a Damn Thing Changed.” All of the aforementioned producers are with Edmore Entertainment subsidiary e Management . King Britt will remix the Isley Brothers’ “Footsteps in the Dark” for a 2004 Brothers remix CD.

Screen Scene: Aji Jill Scott’s name to the growing list of music artists tapping into their acting muse. She’s co-starring in Showtime’s “Caved wellers” as the band member-friend of the lead character played by Kyla Segwick. The film bows in 2004.

On the roster is no stranger to acting: She started in Broadway’s “Rent.” The follow-up to her 2000 Hidden Beach debut, “I Wish I Was,” is due next year.

SAN JUAN, Puerto Rico—A new generation of Latin-flavored bands is creating a brand of multietnic music that combines the band members’ many cultures with the street sounds that surround them.

These groups have attracted widespread media attention for their sound and background, as well as for their live shows. Now, the bands and their labels are hoping that sales will follow.

Latin-rooted Yerba Buena and Arobate orchestra Antibalas are leading the way. Both groups are based in New York and signed to indie labels.

Yerba Buena, which has been featured in the TV series “Third Watch,” and will be seen in the film “Havana Nights,” has fused such rhythms as Sonoran boogaloo, Cuban rumba, Colombian cumbia and Pan-American soul with hip-hop, Motown soul and Nigerian Afrobeat. The group’s debut, “President,” on Fun Machine/Razor & Tie, was released early this year and received positive reviews. The band’s six core members hail from Venezuela, Cuba, St. Thomas and New York.

Similarly, the 15 members of Antibalas are Latino, Caucasian, African-American, African and Asian-American, with musical backgrounds spanning jazz, rock, improvised music and traditional drumming from Cuba and Brazil. Their two albums, “Liberation Afrobeat Vol. 1” and “Talkatif,” both on Ninja Tune, feature a modern expression of the Nigerian rhythm called Arrobeat (which mixes jazz, funk and traditional African elements) with lyrics in English, Yoruba and Spanish.

Such groups are a result of the increasing cultural integration in large cities. “America is becoming one world, with new influences, sounds and musical forms that reflect the evolution of the times,” says Alex Kadan, manager of Antibalas.

Michel Vega, VP at the William Morris Agency and booking agent for Yerba Buena, adds, “It’s the expression of traditional rhythms as seen by this generation. You have musical elements that make sense side by side but have not been [put] together until now.”

According to Vega, Yerba Buena has played approximately 60 concerts during the past year, including one in September as part of the Latin Grammy Awards festivities in Miami. Despite the excitement generated by its shows, Yerba Buena, like Antibalas, has so far failed to dent the Billboard Top Latin Albums chart. But the hope is that a new level of promotion will change that.

Because these bands are making distinctive sounds, their respective labels and management teams have thus far used a different marketing strategy. Playing live is a priority, and promotion is done through street teams, press and word-of-mouth. Commercial Latin radio is not a priority in the marketing mix.

“The strategy has been to expose [Yerba Buena] live to as many different audiences as possible,” Vega says. “[But] we consciously have not addressed the typical Latin market because this band can appeal to a wider audience.”

Now, he says, “it’s time to go to the next level, which is radio promotion and video.”

Other bands on that path include Miami-based DJ Le Spam & the Spam All Stars, who mix such DJ-produced dance rhythms as Miami bass and hip-hop with live musicians playing a variety of Afro-Latin music and free jazz. Despite negligible sales, their latest album, “Pucauta Live,” on Elegua Records, garnered the Latin Grammy for best pop instrumental album.

In Puerto Rico, 11-piece Bayangar combines African-rooted Caribbean rhythms such as salsa, ska and reggae with Brazilian batucada and samba. The group recently released its self-titled debut on RAS Records/Santuario Records.

Multicultural groups making multicultural music are, of course, not new. The most prominent example at an international level is French/Spanish act Manu Chao, while statewide, Los Angeles-based Ozomatli has great success locally and on the sales charts.

Today’s crop of acts seeks to capitalize on that open door and on the intermingling of cultures in large metropolitan areas and the increasing influence of the ever-growing minorities. To a large degree, these are the same factors helping an Anglo audience understand the new sounds.

“The hottest Yerba Buena shows have been for non-Latino audiences,” says Andrés Levy, the Venezuelan producer and manager of Yerba Buena.

Yerba Buena’s musical diversity has allowed it to open for artists as diverse as Dave Matthews Band, Willie Nelson, the late Celia Cruz and Café Tacuba.

“[Yerba Buena] appeals to so many audiences: the young Latin crowd, the club community, the urban hipster, the roots jam band crowd, the college crowd and the world-music-appreciating audience,” explains Milo Pernos, senior product manager at Razor & Tie.

As for Antibalas, founder and sax player Martin Perna says the group has been well-received in places as diverse as Canada, Alabama and Nebraska, and it has a support base in Europe.

These bands could be considered ambassadors of cultural integration, because they are helping a growing number of listeners understand that the power of music relies on it being a language of its own.

“The barriers of music are created by record labels and radio,” Levin says. “We have to give respect to the public if they want to listen to something, even if it is not in their [original] language.”

Latin Indies’ Pricing Strategy Also Fights Piracy

What does it take to move CDs these days?

Universal has made a splash with its retail price cut, but it’s hardly the first label to do so.

More important, the three-packs are selling like hot cakes, according to Velasco. Mass merchants are the primary clients.

Since last year, Balboa has released more than 150 different three-pack combos, featuring material culled from the Musart/Balboa catalog. At least 30 more titles are expected by year’s end.

The packages come in several combinations. Some feature a single artist, while others feature two or three artists.

And although the profit margin for the label is very small, the collections have allowed Balboa’s sales to level off instead of dip.

In addition, Balboa has also been releasing single-CD collections at budget prices.

The biggest sellers include Joan Sebastian’s “Colección de Oro,” currently No. 27 on the Billboard Latin Albums chart, and “Cuisillos: “Las Románticas de Pacho Barrana” at No. 17 and “Las Románticas de Cuisillos” at No. 23.

Sebastian, who has a new studio album coming this fall, won Latin Grammy Awards earlier this month for best band album and best regional Mexican song.

Balboa is not alone in aggressively pricing its catalog.

Others on the same wavelength include BMG U.S. Latin. This month, the label released almost 100 titles in its Nanarina Económica series.

The collection consists of reissues that retail for $5.99 and are stickered with a bright orange logo.

The series was initially released in Mexico in August, and draws from BMG’s and RCA’s vast catalog.

“Mass merchandisers particularly like these aggressively priced titles for the fourth quarter because they generate impulse buying,” says Anthony González, strategic marketing manager for BMG U.S. Latin.

POPULAR VOTE RULES IN FAN AWARD: Voting is under way for the fifth annual El Premio de la Gente Awards. Set to take place Oct. 16 at the Mandalay Bay Resort and Casino in Las Vegas, the awards show, which since its inception has been associated with Ritmo Latino, now has Chevrolet as its title sponsor.

As in past years, finalists for the awards are determined by Nielsen SoundScan numbers, but winners are determined by popular vote. Votes can be cast online at yahoo.com and Yahoo en español and via links found on individual artists’ websites.

Fans can also vote at Von’s and Safeway supermarkets and Virgin Megastores nationwide.

“This is done to encourage people to vote online and offline,” says Louis Medina, executive producer of the show. “We want to show the reality of the market.”

This year’s awards, which will air at a later date on Telemundo, will feature tributes to Celia Cruz, Mexican rock band El Tri and legendary Mexican bands La Sonora Santanera and La Orquesta de los Hermanos Flores.

In addition to Chevrolet, other new sponsors this year include Bank of America and Técate beer.

RANCH VOICES: Regional Mexican act Voces del Rancho, formerly with Sony Discos, has signed a multi-album deal with EMI Latin. “De un Rancho a Otro,” the group’s first album under its new label, will be released in November.

“Voces del Rancho is the new sound of Norteño music to originate from Los Angeles,” says Jorge A. Pino, president/CEO of EMI Music U.S. Latin. “Their signing solidifies our highly successful regional Mexican roster.”

ON THE CHARTS: The pop triad of Diego, Chayanne and Alejandro Sanz continues at Nos. 1, 2 and 3, respectively, on the Billboard Top Latin Albums chart, with Chayanne and Sanz losing more sales than Juanes. Also holding steady is rap band Alvarado at No. 11.
JOAN SEBASTIAN
WINNER OF TWO LATIN GRAMMY AWARDS
BEST BANDA ALBUM & BEST BANDA SONG OF THE YEAR FOR HIS ALBUM "AFORTUNADO"

Joan, your family at Balboa Records congratulates you

www.balboarecords.com
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**GREATEST GAINER**

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**TROPICAL AIRPLAY**

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SGAE is honoured to congratulate our 2003 Latin GRAMMY® Award Winners.

**CAETANO VELOSO**
Best MPB Album
_Eu nao peco desculpas_

**DAVID BISBAL**
Best New Artist

**IBRAHIM FERRER**
Best Traditional Tropical Album
_Buenos Hermanos_

**MANA**
Best Rock Album by a Duo or Group with Vocal
_Revolución de Amor_

**MOLOTOV**
Best Music Video
_Frigerio_

**PEPE DE LUCÍA**
Best Flamenco Album
_Hégado de los hombres_
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**LATIN POP ALBUMS**

| 1 | JULIET | AMOR DE NACIMIENTO (LATINO) |
| 2 | CHAYANNE | CONFESSIONES... (LATINO) |
| 3 | OLGA TANON | CONFESIONES... (LATINO) |
| 4 | CHAYANNE | AMOR DE NACIMIENTO (LATINO) |
| 5 | ALEJANDRO FERNANDEZ | AMOR DE NACIMIENTO (LATINO) |

**TROPICAL ALBUMS**

| 1 | MAX    | AQUI MISERECORDIA     |
| 2 | MAX    | AQUI MISERECORDIA     |
| 3 | MAX    | AQUI MISERECORDIA     |
| 4 | MAX    | AQUI MISERECORDIA     |
| 5 | MAX    | AQUI MISERECORDIA     |

**REGIONAL MEXICAN ALBUMS**

| 1 | LA CONQUISTA | LA CONQUISTA |
| 2 | LA CONQUISTA | LA CONQUISTA |
| 3 | LA CONQUISTA | LA CONQUISTA |
| 4 | LA CONQUISTA | LA CONQUISTA |
| 5 | LA CONQUISTA | LA CONQUISTA |

**BEST SELLING ARTISTS**

| 1 | CHAYANNE | CONFESSIONES... (LATINO) |
| 2 | OLGA TANON | CONFESIONES... (LATINO) |
| 3 | CHAYANNE | AMOR DE NACIMIENTO (LATINO) |
| 4 | ALEJANDRO FERNANDEZ | AMOR DE NACIMIENTO (LATINO) |

**BEST SELLING SONGS**

| 1 | "AMOR DE NACIMIENTO" (LATINO) |
| 2 | "AMOR DE NACIMIENTO" (LATINO) |
| 3 | "AMOR DE NACIMIENTO" (LATINO) |
| 4 | "AMOR DE NACIMIENTO" (LATINO) |
| 5 | "AMOR DE NACIMIENTO" (LATINO) |

**BEST SELLING ALBUMS**

| 1 | "AMOR DE NACIMIENTO" (LATINO) |
| 2 | "AMOR DE NACIMIENTO" (LATINO) |
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**TOP SONGS**

| 1 | "AMOR DE NACIMIENTO" (LATINO) |
| 2 | "AMOR DE NACIMIENTO" (LATINO) |
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| 5 | "AMOR DE NACIMIENTO" (LATINO) |

**BEST SELLING ARTISTS**

| 1 | CHAYANNE | CONFESSIONES... (LATINO) |
| 2 | OLGA TANON | CONFESIONES... (LATINO) |
| 3 | CHAYANNE | AMOR DE NACIMIENTO (LATINO) |
| 4 | ALEJANDRO FERNANDEZ | AMOR DE NACIMIENTO (LATINO) |

**BEST SELLING SONGS**

| 1 | "AMOR DE NACIMIENTO" (LATINO) |
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**BEST SELLING ALBUMS**

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**TOP SONGS**

| 1 | "AMOR DE NACIMIENTO" (LATINO) |
| 2 | "AMOR DE NACIMIENTO" (LATINO) |
| 3 | "AMOR DE NACIMIENTO" (LATINO) |
| 4 | "AMOR DE NACIMIENTO" (LATINO) |
| 5 | "AMOR DE NACIMIENTO" (LATINO) |
Congratulates It's 2003 Latin Grammy Winners!

**JUANES**
- Record of the Year: *Es Por Ti*
- Album of the Year: *Un Día Normal*
- Song of the Year: *Es Por Ti*
- Best Rock Solo Vocal Album: *Un Día Normal*
- Best Rock Song: *Mala Gente*

**MICKY HUIDOBRO of Molotov**
- Best Music Video: *Frijolero*

**BEBU SILVETTI**
- Producer of the Year
Ritmo Latino’s Growth Stars At Its L.A. Confab

BY LEILA COBO

LOS ANGELES—Bucking the current trend at traditional retail, the Ritmo Latino record chain is growing.

At its sixth annual convention, Sept. 9-11 here, the chain formally announced that it would open three new stores by year’s end.

More than 500 attendees, including some 350 Ritmo Latino employees, representatives from more than 50 labels, distributors and media converged on the Universal Hilton for what Ritmo Latino president David Massry termed an “educational” gathering.

“We want the Ritmo Latino staff to be familiar with the product [we sell] and vendors [to be] able to reach the salesperson who handles their product,” Massry said.

The hands-on approach, he suggested, is a crucial element in his chain’s continuing expansion. While most music retailers have contracted in recent years, Ritmo Latino, the country’s biggest Latin-themed retail chain, has been posting steady growth.

This year, Ritmo Latino has opened a new store in San Ysidro, Calif., bringing the number of stores nationwide to 45. There are plans to open new outlets in Dallas—a new market for Ritmo—and in Hollywood, Fla., by the end of 2003. In addition, the chain’s landmark downtown Los Angeles store will reopen this month in a bigger locale a few blocks away.

“We’re generating enough sales to expand,” Massry says. Last year, he says, Ritmo Latino’s sales see-sawed, but overall, the chain ended the year with a slight surge in sales over the year before. In 2003, sales to date are up still further.

The chain’s strategies for growth have included eliminating cassettes from stores to make room for DVDs. The chain has also expanded its book section; 25 of its stores now feature one.

Several stores also feature game arcades, and five of the chain’s stores are Ritmo Rock stores, dedicated solely to Latin and non-Latin rock and alternative music.

In new locations, Ritmo has been known to launch aggressive cost-cutting campaigns to get clients into stores. Currently, the chain’s Miami store has a promotion featuring Latin Grammy Award winners at discount prices.

“In new markets, we’re willing to sell at cost to generate traffic,” head buyer Alberto Uribe says.

Clients attending the Ritmo Latino convention say the chain is increasingly important.

“There’s the largest Latin retailer,” says Jeff Young, executive VP of sales and marketing for Dista Records. “We’ve lost the ability to break new artists. But [Massry has] been very supportive of our artists.”

As Ritmo Latino has grown, so has the scope of its convention. Originally conceived as an internal affair, it grew to enable direct contact between vendors and clients.

In recent years, the convention has also developed an important exhibition and showcase component, where different labels introduce new acts. Featured artists this year included WEA singer Yahir (an alumna of Mexican reality TV show “La Academia”), Univision Records’ rapper A GVid and Jae-P and Balboa’s Axé Bahia.

*BACILOS*  
*MOLOTOV*  
*JOAN SEBASTIAN*  
*OLGA TANON*
We Congratulate Our
Latin Grammy BMI

Cartando Veloso
BEST MÚSICA POPULAR BRASILEIRA ALBUM

Anibal Kerpel
2 AWARDS
RECORD OF THE YEAR
ALBUM OF THE YEAR

Molotov
BEST MUSIC VIDEO

Gustavo Santadalla
3 AWARDS
RECORD OF THE YEAR
ALBUM OF THE YEAR
BEST ROCK SOLO VOCAL ALBUM
BEST ROCK SONG

Jorge Villamizar
BEST TROPICAL SONG

Baciños
BEST POP ALBUM BY A DUO OR GROUP WITH VOCAL

Jimmy González y el Grupo Mazz
BEST TEJANO ALBUM

Atrapado
BEST GRUPEO ALBUM

Pablo D’Rivera
BEST LATIN JAZZ ALBUM
BEST CLASSICAL ALBUM

Juanes
5 AWARDS
RECORD OF THE YEAR
ALBUM OF THE YEAR
SONG OF THE YEAR
BEST ROCK SOLO VOCAL ALBUM
BEST ROCK SONG
DON'T MISS...

R&B/HIP-HOP ARTIST
ANGIE STONE

SHARING HER VIEWS AND EXPERIENCES ON THE
"HIP, HOP, DANCE" PANEL

PLUS,

MICHAEL PERLMUTTER
SHOWTIME HIT SERIES "QUEER AS FOLK" MUSIC SUPERVISOR

WIDELIFE

CANADIAN PRODUCTION DUO THAT CREATED THE THEME FOR THE
BRAVO/NBC SMASH "QUEER EYE FOR THE STRAIGHT GUY"

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Collections Testify To Act’s Chemistry

BY MICHAEL PAOLETTA

DJs/producers Ed Simons and Tom Rowlands have been friends for nearly 15 years. They have recorded together as the Chemical Brothers for a decade.

To celebrate, the Brothers’ label, Astralwerks, is releasing separately a greatest-hits CD (“The Singles ‘93-’03”) and DVD (“Retrospective”).

It was interesting to go through all the music and videotapes and rediscover things we had forgotten about,” Simons says. “These songs are full of memories for us.”

The CD includes classic tracks like “Song to the Siren,” “Setting Sun,” “Star Guitar” and the Grammy Award-winning “Block Rockin’ Beats.” It also spotlights two new tracks: “Get Yourself High” featuring Canadian rapper K-OS and lead single “The Golden Path,” a collaboration with the Flaming Lips.

The CD will initially arrive as a two-disc set. A limited-edition bonus disc will feature B-sides, rarities and never-before-released tracks.

For the vinyl purist, the label is issuing less than 2,500 heavy-gauge vinyl four-pack box sets.

“Retrospective” includes 10 Chemical Brothers music videos, interviews with such directors as Spike Jonze and behind-the-scenes tour footage.

Unlike numerous other artists, the Chemical Brothers say they are not embarrassed by their earlier recordings. To illustrate, Rowlands and Simons point to the fact that they still often open their DJ sets with “Song to the Siren,” which the duo released in 1993 under the guise of the Dust Brothers.

For Rowlands, this is important. “It tells me that what we were doing then still connects to what we’re doing now,” he explains. “These collections show a cohesion running through our music.”

Indeed, even though the Chemical Brothers have collaborated with numerous guest artists—Björk, Orton, Gallagher, Richard Ashcroft, Bernard Sumner and Hope Sandoval, among others—their musical output reflects the aural likes of its two members.

At the same time, the music does not sound dated; this is not always the case with dance/electronic music, which thrives on the here and now. Perhaps this can be attributed to the duo’s belief that timely produc-


dance and commercial alternative radio earlier this month.

The track’s Chris Milk-directed video has been accepted by MTV2, which will begin airing it Sept. 22.

The Sept. 26 edition of MTV2’s “Subterranean” show will focus on the Chemical Brothers.

Coinciding with the album’s release will be 30- and 60-second ads appearing on several key cable stations.

And for the past few weeks, hardcore fans have been flocking to the act’s official Web site (thechemicalbrothers.com), which has been “revisited” with a retrospective theme.

Sites like vh1.com and aol.com are also highlighting the act with music and video streams.

“We’re approaching these two releases as if we had a new studio album from the duo,” Astralwerks label manager Glenn Mendlinger explains.

Also figuring into the campaign is “The Golden Path Ticket.” According to Mendlinger, a one-of-a-kind, Willy Wonka-like golden ticket is inside one of the limited-edition CDs. The buyer of this CD will win “a New Year’s Eve getaway”—an all-expenses-paid trip for two to wherever the Chemical Brothers are performing Dec. 31.

Prior to this date, Rowlands and Simons will be kept busy plying their DJ daces around the world. The duo is confirmed to play four U.S. dates in late October.

When not on the road, the Chemical Brothers will likely be laying down new tracks for their fifth studio album, which is scheduled for release next year.

“Compiling ‘The Singles’ and ‘Retrospective’ has given us a newfound focus,” Simons says. “It’s like we have closed the decks.”

Rowlands adds, “This has been very liberating for us. These collections give us a fresh start. In a way, we are now at ground zero—still enjoying the process.”

When the Chemical Brothers were calling it quits at the end of 2009, the duo’s reaction was “I Don’t Want U”—that gets a great reaction in the clubs, as well as on the radio.”

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Beat Box

By Michael Paoletta

mpaoletta@billboard.com

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Aviance Gives It Up

For Mainstream

Kevin Aviance is no stranger to clubland. The New York-based performance artist has scored a handful of dancefloor hits, including two No. 1 on the Billboard Hot Dance Music/Club Play chart: the tribal-dripping “Din Da Da” in 1997 and the anthemic “Alive” earlier this year.

Now armed with a new single—the hook-laden, top 40-primer “Give It Up”—Aviance inches ever closer to a mainstream crossover.

In fact, several radio stations, including WKTU New York, are already championing the Giuseppe D./Warren Rigg production.

“In the Air Tonight:” To help market and promote his new chill-out compilation, “Isola D’Amore,” producer Ernie Lake has partnered with American Airlines and Sirius Satellite.

Beginning next month, American Airlines will feature five album tracks, including lead single “I Need You” (featuring G&B), on its inflight music programming.

And those that purchase the CD will have the opportunity to receive a month of Sirius free of charge.

FYI: Sirius is home to “The Ernie Lake Chill-Out Show.”

Ryko-distributed A440 Music Group will release “Isola D’Amore” Sept. 23.
Club Play

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<td>GET IT TOGETHER</td>
<td>Weekend Players</td>
<td>1</td>
</tr>
<tr>
<td>BLINDSIDED (DANCE MIIXES)</td>
<td>Lucy Woodward</td>
<td>2</td>
</tr>
<tr>
<td>MY TIME IS UP (DANCE MIIXES)</td>
<td>Tamiya</td>
<td>3</td>
</tr>
<tr>
<td>SEND YOUR LOVE (DANCE MIIXES)</td>
<td>Roundabout Street</td>
<td>4</td>
</tr>
<tr>
<td>I LOVE YOU</td>
<td>George Power</td>
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</tr>
<tr>
<td>APPRECIATE ME (P. RAOHER &amp; AL B. RICH MIIXES)</td>
<td>Arika Featuring Sheila Brady</td>
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<tr>
<td>FEEL GOOD TIME (BOSUS &amp; BECK MIIXES)</td>
<td>Columbia/Posit</td>
<td>7</td>
</tr>
<tr>
<td>CRAZY IN LOVE (J. VASQUEZ &amp; M. JOSHUA MIIXES)</td>
<td>Colonia East</td>
<td>8</td>
</tr>
<tr>
<td>DO IT YOURSELF</td>
<td>Dace Haven</td>
<td>9</td>
</tr>
<tr>
<td>SUNDAY BE WITH YOU</td>
<td>Simple Red</td>
<td>10</td>
</tr>
<tr>
<td>A BETTER WORLD</td>
<td>Apollis Featuring Jocelyn Brown &amp; Leslie Holloway</td>
<td>11</td>
</tr>
<tr>
<td>RANIN</td>
<td>Vivian Green</td>
<td>12</td>
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<tr>
<td>SOUL SLOUGHING</td>
<td>Cude Promo</td>
<td>13</td>
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<tr>
<td>DEEPE J. VASQUEZ, DAUDE, RIVA, &amp; H2 MIIXES</td>
<td>Laura Turner</td>
<td>14</td>
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<tr>
<td>WHAT U DO (DANCE MIIXES)</td>
<td>Boonkist</td>
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Dance Singles Sales

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK ENDING SEPTEMBER 27, 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>RUBBERNECK (PAUL OAKENFOLD REMIX)</td>
<td>Elvis Presley</td>
<td>1</td>
</tr>
<tr>
<td>STICK (THUNDERPUSS REMIX)</td>
<td>Stacie Orrico</td>
<td>2</td>
</tr>
<tr>
<td>THE DISTRICT SLEEPS ALONE TONIGHT</td>
<td>The Postal Service</td>
<td>3</td>
</tr>
<tr>
<td>AMERICAN LIFE (REMIXES)</td>
<td>Madonna</td>
<td>4</td>
</tr>
<tr>
<td>NOTHING BUT YOU</td>
<td>Dave Gahan</td>
<td>5</td>
</tr>
<tr>
<td>I NEED YOU (REMIXES)</td>
<td>Dave Gahan</td>
<td>6</td>
</tr>
<tr>
<td>SUNLIGHT</td>
<td>DJ Sammy</td>
<td>7</td>
</tr>
<tr>
<td>AMERICAN LIFE (REMIXES)</td>
<td>Madonna</td>
<td>8</td>
</tr>
<tr>
<td>BEWARE OF THE BOYS</td>
<td>David Bedingfield</td>
<td>9</td>
</tr>
<tr>
<td>CRAZY IN LOVE (J. VASQUEZ &amp; M. JOSHUA MIIXES)</td>
<td>Beyonce</td>
<td>10</td>
</tr>
<tr>
<td>DAY (REMIXES)</td>
<td>Amuka Featuring Sheila Brody</td>
<td>11</td>
</tr>
<tr>
<td>WE ARE NOT THE ONES (REMIXES)</td>
<td>Paul Van Dyk Featuring Hemmick &amp; Jennings</td>
<td>12</td>
</tr>
<tr>
<td>THE DISTRICT SLEEPS ALONE TONIGHT</td>
<td>The Postal Service</td>
<td>13</td>
</tr>
<tr>
<td>INTUITION</td>
<td>Jovell</td>
<td>14</td>
</tr>
<tr>
<td>BEWARE OF THE BOYS (MUNDAN TO BACH KE)</td>
<td>Prince MJ</td>
<td>15</td>
</tr>
<tr>
<td>A LITTLE LOUDER</td>
<td>DJ Hevy</td>
<td>16</td>
</tr>
<tr>
<td>I AM WHAT I AM (DANCE MIIXES)</td>
<td>Linda Eder</td>
<td>17</td>
</tr>
<tr>
<td>CRIME ME A RIVER (DIRTY VEGAS, J. RASO, &amp; H. HAMEL MIIXES)</td>
<td>Justin Timberlake</td>
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Dance Breakouts

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK ENDING SEPTEMBER 27, 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUST SO YOU KNOW</td>
<td>Roxy Fatally</td>
<td>1</td>
</tr>
<tr>
<td>NO NO NO</td>
<td>Minnie Feat. Mekupa &amp; Lil T</td>
<td>2</td>
</tr>
<tr>
<td>GET YOURSELF TOGETHER</td>
<td>John Arnold</td>
<td>3</td>
</tr>
<tr>
<td>SEND YOUR LOVE</td>
<td>Sheikh Muhammad</td>
<td>4</td>
</tr>
<tr>
<td>WHERE YOU ARE (I FEEL LOVE)</td>
<td>Llevo</td>
<td>5</td>
</tr>
</tbody>
</table>

Dance Singles Sales

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK ENDING SEPTEMBER 27, 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANCE DESIGN</td>
<td>Energy Positive</td>
<td>1</td>
</tr>
<tr>
<td>DANCE DESIGN</td>
<td>Energy Positive</td>
<td>2</td>
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<tr>
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<td>Energy Positive</td>
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<td>DANCE DESIGN</td>
<td>Energy Positive</td>
<td>4</td>
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<td>DANCE DESIGN</td>
<td>Energy Positive</td>
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<tr>
<td>DANCE DESIGN</td>
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<td>DANCE DESIGN</td>
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<td>DANCE DESIGN</td>
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<tr>
<td>DANCE DESIGN</td>
<td>Energy Positive</td>
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</tr>
<tr>
<td>DANCE DESIGN</td>
<td>Energy Positive</td>
<td>10</td>
</tr>
</tbody>
</table>

Note: The image contains a list of songs with their respective artists and labels. The list is not comprehensible in its current state due to the lack of table structure and formatting. The data is presented in a textual format that requires manual conversion to a more readable and organized format. The text is not translatable into a table structure as presented in the image.
Diversity Is Always In Oakenfold’s Mix

BY MICHAEL PAOLETTA

England’s Paul Oakenfold wears several hats in the dance/electronic music landscape. He is a label owner (Perfecto Records), a recording artist for Madonna’s Maverick imprint (“Bunkka”), a film composer (“Swordfish”) and an in-demand producer/remixer. Oakenfold’s producer/remixer résumé includes such names as Madonna, Happy Mondays, U2, Justin Timberlake, New Order, Massive Attack, Jennifer Lopez, M People and Eliza Presley.

In the lucrative compilation market, he helmed and mixed such titles as “Tranceport” (1998) and “Perfect Presents Another World” (2000). He is also one of the world’s most popular and successful DJs, touring the globe more than once—in the ’90s, he toured with U2, among other groups. Earlier this year, he manned the turntables at a party at the Great Wall in China. In August, he completed a six-month trek of Europe and North America.

“I’ve been very lucky,” Oakenfold says with a laugh. “I never thought I’d see the world for a box of records.”

In the early ’90s, you were one of the first club DJs to tour internationally. How have things changed?

When I started out, it wasn’t the norm for international DJs to play in places like Singapore and Vietnam. You may not think Singapore has a thriving club scene.

Dealing With Online Demand

BY MICHAEL PAOLETTA

Dance and electronic enthusiasts are a particularly computer-savvy bunch. Whether declaring their likes and dislikes on message boards or sharing MP3 files, they are serious about their music. So serious, in fact, that they want their music now, not later—regardless of whether or not they are paying for it.

While many artists, producers and labels perceive this as a big problem, not everyone regards it as a threat to their livelihood.

“The Internet made the track happen,” says Josh Gabrielson of hot production/remix duo Gabriel & Dresden, referring to “As the Rush Comes,” which the pair recorded under the Motorcycle guise.

“The track received the lion’s share of its hype from the message board and file-share culture,” Gabrielson’s musical partner Dave Dresden adds. Consequently, the pair signed the track to revered U.K. imprint Positiva.

Gabriel & Dresden, as well as many others in the industry, are proving that digital technology is not all gloom and doom. It does offer, like a Doris Day film, rays of sunshine.

In fact, those in the trenches of dance and electronic music—a singles-oriented, time-sensitive genre—are well-poised to benefit from digital delivery. They simply need to understand that today’s enthusiasts want their music on their terms.

Artwork and the physical disc are not important. Today’s fans have been raised on a steady diet of music files. For them, that’s what music is about—
Oakenfold
Continued from page 39

scene, but it does. Chile has a great dance scene, too.

Now, it is not uncommon for DJs to tour around the world. Of course, since 9/11, traveling has become much more difficult, especially in the U.S. There are fewer flights available, more delays and increased security.

Does it surprise you that dance music is so popular around the world?

It still surprises me how big some of the shows are. In Chile, for example, I played to 7,000 people. In America or Europe you would expect big parties like this, but not in Chile. But the crowds are also huge in New Zealand, Peru and Columbia—even in Warsaw.

Have dance crowds increased or decreased through the years?

Generally, the numbers have increased, but the scene is not as big in Europe as it once was. But internationally, it is growing. I recently played in Memphis on a Monday night, and 1,500 people showed up. It was amazing. I know I'm in a fortunate position. If you only play in a town two or three times a year, chances are good that a lot of people will show up. If you played there all the time, maybe there wouldn't be as many people.

Why do you think you are in such a fortunate position?

It comes down to the music and people, specifically, the connection between the two. For me, it's always been about the clubbers.

What was one of the biggest lessons you learned from touring with U2?

I learned the importance of being professional and remaining responsible. People pay good money to see you. They want a good time. You must provide that. I take that seriously. I always say, "You're literally as good as your last show."

In the mid-'90s, the DJ-as-rock-star phenomena took hold. You were one of the jocks in the spotlight. Are DJs still rock stars?

You still see the hype of the DJ. There is pressure that comes with the job. As a DJ you're expected to give people the best time of their lives every time you play. I don't complain about that, though, because I always try my best. It helps that I enjoy what I do. I've never seen this as a job or a career. It's more like a hobby—and I know it won't last forever.

Are you working on a follow-up to "Bunkka"?

I've been writing songs for the past several months. I hope to record it by the end of the year and have it out next year. But if the songs aren't there, we won't record. Because I'm not a singer, it's harder for me when it comes to writing songs.

What elements are lacking in the world of dance music?

For dance music to flourish in America, acts need more radio play. That's what happened in Europe. For the scene to develop, it needs faces and characters and songs. That's one reason why hip-hop is as popular as it is.

Is hip-hop becoming the dominant musical force in the U.K., like in the U.S.?

Absolutely. There is a major shift in U.K. music, and hip-hop is dominating. Lyrical, young British kids can't really relate to Eminem or 50 Cent, but they're connecting with the music. And in Ibiza [Spain] this summer, there were hip-hop parties for the first time; the crowds were going crazy.

Might this be reflected on your next album?

"Bunkka" was a very melodic record. It represented my growth in the industry, I've actually worked with many hip-hop artists. That may continue on my next album, but I don't really know who I want to work with on it. I have already recorded with Pharrell Williams and Billy Corrigan. What I'm really looking for, though, is new talent. Ultimately, I will push the boat on the next record. I have to grow as an artist.

You took a long break from remixing. Recently, we have started seeing your name everywhere, from Justin Timberlake to Madonna to Jennifer Lopez. Why this renewed interest in remixing?

It's true. I did take time off from remixing. It was a conscious decision. I had been in the studio for a long time, working on the "Swordfish" soundtrack and completing "Bunkka." I simply needed time away from the studio. So, I threw myself back into DJing until the end of last year. Three months into this year, I felt the creative impulse to return to the studio. And I'm more excited than ever to be doing remixes.

In the U.S., when labels ask for remixes, are they more concerned with club or radio play?

I always use a 12-inch mix and a dub. And right away, the label will ask for an edit. I find I'm doing more remixes for radio and video—any way for the label to break the act or song.

You wear several hats—label owner, artist, producer, remixer and DJ. How does the Internet play into that diversity?

"Bunkka" was on the Internet six weeks before it was released. The Internet is good for certain things, like bringing awareness to the club scene. With downloading, I like what Apple is doing with its iTunes Music Store. I don't think it's fair when people take things for free. It affects everyone, from the guy in the mail room at the record label to workers in the pressing plants to musicians in the studio.

You recently remixed Elvis Presley's "Rubberneckin." How did that come about?

The label came to me. I must admit, I'd never heard of the song. So, I listened to it and saw it as a big challenge. I wondered if I could do an out-and-out pop mix for the world. I figured I could keep the integrity of the original track, while giving it a current feel—something that could work in clubs and on the radio. While it was a big challenge, I believe it could be a big pop record.

Are you working on any soundtracks?

To score a film properly, you must take at least two months off and focus solely on the film. These days, I'm too busy with touring, remixing and my next album. But I want to keep my hands in film, because I enjoy it. Last year, I did two-to-four-minute scenes in "The Matrix Reloaded," "The Bourne Identity," "Signs" and "Austin Powers." In the future, I would like to score a film that would require me to go into an area musically that I haven't been to before. I like that kind of challenge.

How does scoring music for films differ from producing music for dancefloors and radio?

Well, you want the music to reflect the various scenes in a film. So, in that sense, it's easy, because you are told what to do, in theory. With my own record, it's a blank canvas; you are capturing the emotion of how you feel when you enter the studio. But I was inspired by a film when I recorded "Ready, Steady, Go." That track was designed for a trailer of a film that doesn't exist. Also, "Starry Eyed Surprise" includes a musical line that was inspired by the movie "Midnight Cowboy."

Did it surprise you when "Starry Eyed Surprise" took off in the U.S.? Yeah, I was a bit uncomfortable, actually. I found myself in an unfamiliar area. I was playing Madison Square Garden alongside Destiny's Child and Justin Timberlake. I was playing to these huge crowds—and not as a DJ. It was crazy seeing all these kids singing along. I'm flattered that people like the record. We've [sold] nearly a million albums worldwide.
Online Demand

Continued from page 39

not how it is packaged.

“We have a computer-savvy and youthful audience,” Astralwerks GM Errol Kolosine says. “The physical manifestation of product doesn’t matter to them. Today’s kids have been raised in a virtual world.”

Thus, they desire music that they can take everywhere. “They also want it unconditionally,” Kolosine adds.

While illicit peer-to-peer (P2P) file sharing may never go away, legal digital download services like Pressplay, BuyMusic and Apple’s iTunes Music Store prove that people are willing to pay for the music they want.

On recent visits to the iTunes Music Store, tracks by Junior Senior, Jennifer Lopez, Moby and Massive Attack, among others, were in the top 10 of the site’s dance and electronic charts.

Remixes of tracks by such acts as Annie Lennox, Jewel and Sugar Ray have also been available for sale at the site.

Labels like Astralwerks, Ultra, Twisted and Tommy Boy will soon make their respective catalogs available on iTunes. K7 is the first independent European label to do so.

Recently, New York-based independent label West End made its entire catalog available for digital purchase. Individual tracks—priced between 79 and 99 cents—are sold at the label’s official Web site, westendrecords.com.

GETTING ON BOARD THE NET

Former Tommy Boy artist Amber says labels fought the Internet for far too long.

“They needed to get on board years ago, instead of thinking the Internet would just go away,” she explains. “These days, you need to be proactive.”

This helps to explain why artists like Amber believe that now’s the time to take matters into their own hands. Amber says her next album, which will self-release, will be carried by both traditional and online distributors.

And if Amber has remixes of her songs done, rest assured they will be available for sale. This is not always the case with remixes of dance and electronic tracks—many are done solely for promotional purposes.

Therefore, club DJs and dance/electronic enthusiasts not on the receiving end of promotional material will do what it takes to secure music that is not available commercially.

The birth of P2P file sharing leveled the playing field. “It allowed all DJs access to music that was previously only available to the elite few who receive promotional discs,” one club DJ explains.

Doing business in this manner has created an atmosphere of total disregard, the DJ adds. “The average person thinks, Why buy the cow if the milk is free? There needs to be a system where digital downloads are available and purchasable.”

That said, the music needs to be available and for sale the moment promotional copies are sent to club DJs and radio programmers. If not, illicit MP3s will proliferate.

that every kernel of music must be made available to fans. Giving people the chance to own this stuff is a win-win situation for all involved,” Fowler notes.

Still, it comes down to making the music available for sale immediately. Otherwise, bedroom DJs will continue to swap MP3s.

Such swapping or sharing, though, could potentially assist labels and artists in determining future hits. Release a “virtual promo” and see if and how it spreads. If it explodes on the Web, a hit may be on the horizon.

This is precisely what prompted the formation of Prom0H3, the virtual dance/electronic promotional company helmed by OH Music founder, DJ-producer George Calle.

Since forming nearly one year ago, Prom0H3 has delivered one dozen tracks to a mailing list comprising 250 individual members and 21 record pools. Calle estimates that each e-mail—which includes a direct link to the Prom0H3 site where a specific track can be downloaded—is forwarded twice.

In June, the link for Dee Robert’s “The Greatest Love (I’ve Ever Known)” received 3,500 hits, Calle notes.

Currently, this service is free to DJs and tastemakers, who can be added to the mailing list by e-mailing prom0h3@aol.com. But, Calle says, it will slowly evolve into a membership-based, password-protected model.

Calle says saving money as another reason for starting Prom0H3. “I just couldn’t justify pressing up vinyl for my releases on my Oh Music label,” he explains. “With record sales way down, my postage costs to send out promotional vinyl was not making sense. Why should I spend $5 to mail out one promotional 12-inch with a virtual promo?”

Recently, Prom0H3 is primarily used as a tool for Calle’s own label. But unsigned artists like Aymie Ramirez (“Cream”) and Francesca Gramm (“Instant Gratification”), as well as labels like Henry Street (Krista’s “Let Me Be Your Angel”), are using the promotional service.

DJS IN THE MIX

Unsigned acts and independent labels are also discovering DJTheMix.com. London-based Eddie Gordon, formerly of Neo Records, launched the digital promotion (Continued on page 42)

LENNOX: PAVEMENT CRACKS PROMPTED MORE AGGRESSIVE DIGITAL DISTRIBUTION


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Billboard Dance Summit Celebrates 10th Anniversary

BY MICHAEL PAOLETTA

This year, the Billboard Dance Music Summit celebrates its 10th anniversary. This milestone will be marked by a conference that will educate, enlighten and empower. The summit’s tagline—Old School. New School. Our School.—speaks volumes.

In New York for the third consecutive year, the summit takes place Sept. 22-24 at the Union Square Ballroom. In previous years, the event has brought together hundreds from the international dance/electronic music community—encompassing label executives, radio programmers, artists, DJs, producers, remixers, managers, lawyers and music distributors, among others. This year’s summit promises to be no different.

During the course of three days, summit attendees will have ample time to learn, laugh and party. The daily panel discussions are designed to tackle today’s industry issues, from remixing and file sharing to money management and shopping a demo.

The Billboard Q&A, which takes place the afternoon of Sept. 23, promises to be a highlight of the summit. A one-on-one interview between BT and this writer should provide much food for thought. Since embarking on a career more than 10 years ago, BT has proven himself to be a deft and visionary producer/remixer/DJ/composer/artist.

Classically trained, BT has worked with numerous acts, including Madonna, ‘N Sync, Sarah McLachlan, Tori Amos and Seal. He has also scored several films, such as “The Fast and the Furious” and “Under Suspicion.” Recently, Netwerk America issued BT’s fourth proper artist album, “Emotional Technology,” which debuted at No. 1 on the Billboard Top Electronic Albums chart.

On Sept. 22, the summit kicks off with a timely and panel, “All Mixed Up and Nowhere to Go: The Art of the Remix.” The session will examine the current state of the remixing business. Producer/remixers Ellis Miah (of Orange Factory), the Scumfrog, Peter Rauhofer (of Star 69 Records) and Thunderpuss’ Chris Cox are confirmed to participate.

Later that day, label presidents will preside over the “Hail to the Chief” panel. Executives including Cory Robbins of Robbins Entertainment and Lynn Cosgrave of Trust the DJ will discuss the realities of running a business in today’s ever-changing marketplace.

Elsewhere, DJ/producers D-Fuse and civil rights/civil liberties lawyer Norman Siegel will participate in the “Nightlife Regulated: Not Enough or More Than Enough?” panel discussion, while J Records recording artist Angie Stone will offer her opinions on the “Hip, Hop, Dance” panel.

Of course, nightly parties will complement the daily panel discussions—putting the spotlight on artists and DJs. Making her U.S. debut is international dance-pop artist Dannii Minogue. On Sept. 24, she will deliver a full set, from past hits (“This Is It”) to new offerings, such as “Put the Needle on It” and “I Begin to Wonder” from her latest album, “Neon Nights.” A hit overseas, “Neon Nights” will be released Oct. 7 in the U.S. by Ultra Records.

Also highly anticipated is a special edition of the off-Broadway show “De La Guarda,” a high-octane, power-packed production that must be seen to be believed. This edition of the show will feature guest DJ Barry Ashworth, aka Dub Pistols.

Online Demand

Continued from page 41

company July 4.

Gordon explains that DJInTheMix is first and foremost a promotional tool for labels and artists to target the DJ community. In addition to spotlighting music, the site houses a DJ community board and DJ chart system.

Labels are charged between $350 and $600 per track for the service, which is far cheaper than the costs incurred in vinyl pressing, distribution and postage.

Traditionally, after pressing and mailing, it could take a label two months to receive feedback on a particular track. With a site like this, Gordon says labels and artists receive feedback within 48 hours. “Reaction is part of the downloading process,” Gordon notes.

There are now 1,500 DJs registered with the free service, including such international jocks as Roger Sanchez, Pete Tong, Judge Jules, John Digweed and Paul Oakenfold.

Strictly promotional, Gordon acknowledges that the site “may evolve into a sales territory. But we’re walking before we start running.”

Artists, especially those on independent labels, wholly support such promotional services. “This is the cheapest, easiest and quickest way to get a record heard by many DJs,” Colin Thorpe says.

Thorne, formerly of production/ remix outfit T-empo, produced Autumn Groove featuring Ataklan’s house track, “Sun Starts to Rise” (Soulstorm Records), which has been featured on DJInTheMix.

“The DJ is the conduit to the public,” Thorpe says. “You need the DJ to champion the music and the public to buy the record.”

Virtual promotional music may very well become the best medium to communicate directly with club DJs, confirm label owners like Patrick Moxey (Ultra) and Rob DiStefano (Twisted).

“But we’re still a couple years away from this being the norm,” says Moxey, who adds that his label has sent virtual promos to radio programmers to great effect.

Berlin-based Tosh Cocoey, founder of the Twelve Hundred Group—which provides technology services to European labels like K7, Tresor, Plus 8 and BBE—concurs.

“All white-label promotional 12-inches will eventually be replaced by virtual MP3s,” Cocoey says. “This critical mass should occur in about two years.”

Until then, people like Gordon will continue to press on, so to speak.

Gordon says, “We said this at last year’s Billboard Dance Music Summit, long before the iTunes Music Store arrived. Digital distribution is the only way forward.”
ALBUMS

ESSENTIAL REVIEWS

Edited by Michael Paletta

POP

DAVE MATTHEWS
Some Devil
PRODUCER: Stephen Harris
RCA 51617
RELEASE DATE: Sept. 23

Good news for fans: Dave Matthews does not stray far from the signature Dave Matthews Band sound on his first solo effort. Largely an extension of the act’s latest release, “Busted Stuff,” “Some Devil” is also produced by Stephen Harris. Matthews continues to magically turn simplistic songwriting into touching tracks. On “So Do You and Mathews’ velvety voice infuses the generic “Oh,” a lyrical God chorus with vitality. Too-cute lyrics about a broken relationship cannot disrupt the gorgeous musical end result of “Stay or Leave.” That said, as a whole, “Some Devil” plays like a one-off-side project. Fash’s Troy Anastasio and frequent Matthews collaborator Tim Reynolds are capable replacements for the regular DMB players. But, too often, the melodies are lacking here, making the album feel as if something is missing.—SA

LUCY LOVELESS
On Your Way Home
PRODUCER: Emory Gordy Jr.
Epic 86620
RELEASE DATE: Sept. 16

During the past decade or so, few country artists have been as consistently excellent as Lucy Loveless. After paying homage to her bluegrass roots, Loveless now opts for a more modern approach. To frequently stunning effect. Cheatin’ songs abound on this primarily acoustic-based set. Waiting fiddle and a twang-o-rama vocal power prop “Druggin My Heart Away,” while the haunting “Nothing Like the Lonely” spotlights the artist at her soulful best. Loveless is absolutely brilliant on the Ronnie Samsone/Natraza Berg penitent title cut and emotes a peer-less wounded quality on “I Don’t Wanna Be That Strong.” Likewise, “Higher Than the Wall” is an event long forgotten by Loveless’ hands, and the Rodney Crowell gem “Lovin’ All Night” is loaded with personality. With unmatched tune and timbre, as well as passion for days, Loveless is at the top of her game.—RW

PATTY LOVELESS
On Your Way Home

JAZZ

GLORIA ESTEFAN
Unwrapped
PRODUCERS: Gloria Estefan, Emilio Estefan Jr., Sebastian Yuso
Epic 89760
RELEASE DATE: Sept. 23

With the majority of the lyrics penned by the artist herself, Estefan’s first English-language studio album in five years is easily her most intimate and passionate recording to date. Yes, “Unwrapped” is Estefan at her full-frontal best, the unplugged vibe of “A Little Push” finds the singer/songwriter overcoming the world with fire and desire, while the lively, Latin-inflected “Te Amare” and lead single “Wrapped” find desire giving way to belonging. In the heartfelt “I Wish You,” Estefan forges—with out setting the score. The downtown “Into You” features Stevie Wonder on harmonica and backing vocals. And Estefan’s duet with Christy Hynde (the emotional “One Name”) surprises and delights. When Estefan sings, “Lives would apart/What could they ever have in common,” she could very well be referring to people’s initial reactions to this magical pairing.—MP

R&B/HIP-HOP

ERIKYAH BADU
World Wide Underground
PRODUCER: Frequent Tom McBride
Motown 8000739
RELEASE DATE: Sept. 16

Erykah Badu has always marched to the beat of her own drummer. With her latest set, “World Wide Under-ground,” she continues to do so with a little help from some drum program ming. Best-described as a mini-album, the stark, beat-driven set is more groove than lyric. Lead single “Dang- er,” replete with blaring horns and a driving breakbeat, is a sequel to sorts of “Mother Side of the Game” from the artist’s debut album, “Baduizm”). The minimalist set features contributions from Angie Stone, Queen Latifah and Bahamadia, who each drop a verse on the funky “Love of My Life Worldwide,” which is a remix of “Love of My Life (An Ole to Hip Hop)” from the “Brown Sugar” soundtrack. Produced by Frequent (a production team consisting of Badu, James Poyser, Rashid “Ringo” Smith and R.C. Williams), “World Wide Underground” is a departure for Badu, and it is one trip well worth taking.—RW

DANCE/ELECTRONIC

VERVE/REMIXED 2
VARIOUS ARTISTS
Verve 0000598
RELEASE: Sept. 9

Like its predecessor “Verve Remixed,” “Verve/Remixed 2″ finds today’s DJ/producers remixing and reinterpreting classic recordings from Verve’s legendary vaults. The stellar collection opens with the Funky Lowell’s“ruber of dizzy Gillespie’s Afro-Cuban-infused “Manteca”—with the source material being a 1961 live recording from Carnegie Hall. From here, it’s who’s who of the international club scene: Felix da Housecat restructures Nina Simone’s “Sinner-man”; Matthew Herbert revisits “Brother Where Are You!”, by Oscar Brown Jr.; and notably, two tracks from Moby and Fuel’s Fitzgerald’s “Slop That Bass” with a slyly house vibe. Also in the mix are Metro Area, DJ Spinna, Layo & Bushwacka!, Les Gamins and Fila Brazilia, among others. A companion disc, “Verve/Unmixed 2″ features the original versions of the songs reconstructed here.—MP

COUNTRY

JUNE CARTER CASH
Wildwood Flower
PRODUCER: John Carter Cash
Dualtone 01142
RELEASE DATE: Sept. 16

On the last recording of a life well lived, June Carter Cash revisited the music she knew best, the songs of the Carter Family. This is an unequalled cannon, including A.P. Carter’s classics like the optimistic “Keep On The Sunny Side,” the panonic “Storms Are On the Ocean” and the beautiful title track, “Wildwood Flower.” Julie and Helen and Anita collaborated on the redemptive “Kneeling Drunkard’s Plea.” As evidenced by Carter’s own strange odyssey, “Alcatraz” and “Big Wyand Peaches” (which begins with a weird yet hilarious tale about Lee Marvin), the act was big on laughs, and a spirited duet with her husband on “Temptation” is special beyond words. Indeed, beyond the obvious, this collection ranks high for its treasures, from Rosanne Cash’s liners to son John Carter Cash’s loving, gentle production and the participation of numerous fans and family members. “Will You Miss Me When I’m Gone” is touchingly prescient, and the answer is yes.—RW

JAZZ

OMAR SOSA
A New Life
PRODUCER: Omar Sosa Osa 101
RELEASE DATE: Sept. 9

Cuban-born artist Omar Sosa is the most consistently arresting pianist in jazz today. His virtuosity as an ensemble leader has been well-established with his last four CD releases. His third solo effort, “A New Life” references the birth of Sosa’s son, Lonue. Said in fact, the 16 improvisations are dedicated to his new child. As a group, the tunes are elegant, precise compositions and as melodic as anything Sosa has ever recorded. He plays with an impressive economy, but that in no way limits the imaginative and emotional scope of his performance. The listening experience is delightful and resonant. “A New Life” references the pianist’s 16 variations on a theme. Track 17—which finds Sosa improvising to a recording of his son’s heartbeat and first flight of the day—is a graceful piece of a momentous jazz album, tucked in the U.S. by Harmonia Mundi.—PPV

(Continued on page 44)
NEW AGE

**KITARO**
Sджед Royal Certery of Ku-Kai Volume 1
PRODUCER: Kitaro, Gary Garthorne
DEAL: 73022
RELEASE DATE: Sept. 7
Emotionally moved by the events of Sept. 11, 2001, and initiated during a five-day detour to Honolulu while in transit at that time, Kitaro has emerged with his most thoughtful and evocative album in years. “Sacred Journey” takes the story of Ku-Kai, a Buddhist holy man, as he makes the traditional pilgrimage to the 88 temples of the Japanese island of Shikoku. Making the pilgrimage himself, Kitaro has sampled bells from each temple and used them in his compositions. Perhaps the sacred tone of the bells or the contemplative moods of the temples has modulated Kitaro’s more business and exonerating spiritual leanings, as he sculpt a music that balances between pastoral and deep space environments, desert flute melodies and acing synthesizer solos. “Sacred Journey” retains the classic Kitaro sound of the 1980s but it is played now with a renewed spirit.

VITAL REISSUES

**BOB DYLAN**
Blood on the Tracks
PRODUCER: Bob Dylan Columbia 00223
RELEASE DATE: Sept. 16
Bob Dylan’s brilliant 1975 masterwork gets the hybrid Super Audio CD (SACD) 5.1 multichannel treatment here, to stunning effect. It is truly Dylan like never before, immediately apparent from the first chords of “Tangled Up in Blue.” So panoramic sacagasm as that and “Lily, Rosemary and the Grass,” the heart of Heartbreakers work particularly well in the format. Ditto for more subtle pieces like the gentle, swaying “Buckets of Rain,” the whimsical “You’re Gonna See Her, Say Hello” and the blissful “Meet Me in the Morning.” Dylan is in a zone here, tossing out classics like Mardi Gras beads: the sneering “I’ll Be Gone,” the bittersweet “You’re Gonna Make Me Lonesome When You Go,” the romantic “Simple Twist of Fate” and the timeless “Shelter From the Storm.” Sharply drawn characters abound, and instrumentation is crisp and never intrusive. This release is part of an ambitious 15-SACD reissue project on Dylan that must impress even fans. Fans without SACD players can rejoice, too, as the fully remastered albums sound great on regular CD players.

SINGLES

Edited by Chuck Taylor

**THALIA**
Baby I’m in Love (3:54)
PRODUCER: R. Donchitza, T. Bell
WRITERS: K. Dioga, R. Roche
PUBLISHERS: K’Smitt/Manuliti/BMI, BMG
Virgin 813023 (CD track)
The English-language version of "I Want You," featuring Fat Joe, could have easily been the latest single from Jennifer Lopez, with its focus on a mindless rap that you have to just get to the catchy chorus. But it did exactly what it needed to, earning the sexy Latin siren a place in the Top 40—a near impossibility for a new artist these days. Second single “Baby I’m in Love”—commandeered by crackerjack pop team Rlic Wake, Kara Dinaglar and Guy Roche—is another well-crafted song with a super-catchy pop melody and contemporary production—and thankfully, it’s all about Thalia, who is clearly taking the stage well enough to stand on her own. Sophomore singles from new acts are an uphill battle for labels in 2003, but Virgin has a well- traveled artist in Thalia, who certainly knows the ropes from the Spanish side of the business. Let’s hope that together, they can continue to make beautiful music. While Lopez wipes her tabloid tears, this song deserves its place on the airwaves.

**ELTON JOHN**
Are You Ready for Love (3:33)
PRODUCER: Thom Bell
WRITERS: L. Bell, T. Bell, C. James
PUBLISHER: Warner Chappell Music Ultra 1177 (CD single)
Hits like this rarely happen. Elton John recorded “Are You Ready for Love?” in 1972 with producer Thom Bell at the helm. It was one of six songs featured on John’s 1979 “The Thom Bell Sessions,” which peaked at No. 53 on The Billboard 200. In the U.K., “Are You Ready for Love?” failed to crack the top 40, Fast forward 26 years: This club community reversion of the disco-drenched danceme, Fatboy Slim releases the track on his Southern Fried label; it debuts at No. 1 in the U.K. Now, with a nod to label Ultra Records is issued the track in the U.S. Of course, one has to wonder whether Americans also will enjoy this synth-fueled jump-up Philly disco jam. It is time for, but surely lies its charm. Also included on the single is a bonus track, “Three Way Love Affair” (a different version of the same recording session), and the video for “Are You Ready for Love?”

R&B

**BAD BOY’S DA BAND**
Bad Boy This Bad Boy That (3:20)
PRODUCER: Sean "P. Diddy" Combs, Tony Darta
WRITERS: T. Dosta, R. Hill, F. Watson, L. Wiley, L. Mathis
PUBLISHER: not listed
AFTERSHOOCK 6077 (CD promo)
After two seasons on MTV, fans finally can hearing “Making the Band” 2 creation Bad Boy’s Da Band through “Bad Boy This Bad Boy That.” The group has lead single to forthcoming debut, “Too Hot For TV.” the song is just the type of party anthem you would expect from Bad Boy. Producers Sean “P. Diddy” Combs and Tony Dosta have crafted a fluted-accented upempo track as the backdrop to the group’s roll call. M.C’s Bars, Ness, Young City (formerly Chopper) and FreddieFick all bring their A-game, but the single falls short because of the exclusion of R&B chanteuse Sarah and reggae toaster Dylan. As a result, listeners don’t get the full force of the group. While the show was a ratings winner, radio has been slow to pick up the single. Only time will tell whether fans tuned in for the music or the mayhem.

**HILL HANNAN**
(Bad Boy/DeathRow/Thornton/Meat 301219 (CD promo)
Chicagoland Kill Hannah has built a rabid following in his hometown through a series of indie releases, a reputation for great live shows and accolades from none other than Zwvan/Smashing Pumpkins frontman Billy Corgan, who calls the band “the future of Chicago rock.” “Kenny,” from the group’s major-label debut, “For Never and Ever,” channelled Crystal Method-like beats through the synth and drum-looped pop sheen of Garbage’s first album. If all of these sounds like a mid-’90s revival, it’s not in the best way possible: Vocalist/guitarist Matt Devine’s lyric “I wanna be a Kennedy, I wanna be a Kennedy, I wanna be a Kennedy” is already too much for the entire world, and you’d see it on television.”

ROCK

**CLAY AIKEN**
 Invisible (3:56)
PRODUCER: Desmond Child
WRITERS: D. Aikin, C. Bradie
PUBLISHERS: Desmond/Denton, ASCAP
Warner Chappell, PPS
RCA 55600 (CD promo)
Since first single this is The Night/ Bridge Over Troubled Water/Rock Music, The Billboard Hot 100 and became 2003’s best-selling single thus far. “American Idol” runner-up Clay Aiken has electrified the Internet with dozens (scary) fan sites and stormed the country with the sold-out “I’ll” tour. And that was just the beginning. New single “Invisible” is one of the great British pop imports of the year (after the song scored overseas for Irish boy band B-Soled), with its scorching power-pop chorus and radiant production. Aiken’s vocal is potent, colorful and another reminder that you don’t have to be “Idol” to be its real victor. Hilary Duff’s No. 1 on The Billboard 200 illustrates that there are plenty of bright young things. Will it be fascinating to see how corporate radio responds to millions of requests for a song that is neither hip-hop nor hard rock “Invisible” deserves to be No. 1, on airplay alone.

NEW & NOTEWORTHY

**FEE DOBSON**
Take Me Away (3:33)
PRODUCERS: Jay Levine, James McCollum
WRITERS: F. Dobson, J. Levine
PUBLISHER: SOCAN
Island 150400 (CD promo)
Newcomery Fee Dobson says she channeled influences in the studio ranging from Nirvana/Janet Jackson/Avril Lavigne this is not the Toronto bred singer/songwriter’s first U.S. single, “Take Me Away,” rocks steady with a siren assault of hyper kayak guitars, women with a lyric of romantic idealism and a salsa/singing vocal in this engaging 18-year-old’s island intro. Dobson’s move to solo status may not have been a risk-free. It has, however, the label should be highlight this refreshing change of pace amid a homogenized top 40 landscape. In any case, Dobson, who co-wrote her upcoming duet with producer Jay Levine, hints at being a lot more Pink than Avril and a far, far cry from Ashanti. Going by this potent introduction, her potential is limitless. Besides, how could you not love a woman named Fete?—CT
BY ED CHRISTMAN

The music industry is going through a painful downsizing as a result of dwindling album sales, and Mike Dreese, CEO and co-founder of Newbury Comics, is willing to admit that the bloom also is off the rose for his chain.

Make no mistake, the chain is still profitable. What’s more, Newbury Comics remains an innovative retailer. Its merchandising moves are years ahead of its competitors, and its vision is now leading other merchants to dry land as they imitate the Newbury game plan.

Twenty-five years have passed since Dreese and company co-founder John Brusger hauled boxes of comics for sale into their first shop on Boston’s Newbury Street. The 24-store company has since evolved into what John Marmaduke, president/CEO of the Hastings Entertainment chain, calls “one of the most creative music retailers in America.”

Similarly, the chain is held in high esteem by its label partners.

“Wuat a wonderful account they are,” says Rusty Clarke, national sales for the New York-based Beggars Group and Matador Records. “They don’t get much better than Newbury. They are always moving forward with the times, faster than the majority of their competitors.”

Burt Goldstein, president of Big Daddy—an independent distributor based in Kenilworth, N.J.—says, “Hopefully, [Newbury Comics] is the future of the music business. Their staff is terrific to work with. Dreese is brilliant and I would loan money to Newbury anytime, because they pay very well.”

Despite these comments, Dreese recognizes that the chain no longer enjoys the explosive growth it once did. During the past 18 months, growth has stagnated and profits have declined. According to Dreese, the Newbury chain made $5.5 million pre-tax on $75 million in sales last year. He expects revenue and margins to be flat in the current year. The industry downturn is one reason that growth has slowed, but a self-imposed boundary is also playing a role. Dreese has decided not to open stores outside Newbury Comics’ current trade area (see Q&A, page N-3). So where will future growth come from?

“We are headed toward a stronger exploitation of our core competency, which is sourcing broad-based pop culture,” Dreese says. “We will figure out ways to leverage that either through business-to-business markets or through strategic partnership and the Internet.”

In order to do that, “we need to be a shape shifter,” Dreese says. “We don’t tear change. We have continually embraced it.” When the chain was founded, it derived 100% of its inventory from comic books. It then diversified into music before evolving to become a lifestyle merchant.

Now, according to Dreese, Newbury Comics is working on new concepts, superstores, online and wholesale.

“We have yet to find the real estate we need to execute a superstore concept, but that day is coming,” Dreese says.

Given that Dreese does not want to expand outside the company’s trade area, that presents a problem for its current real estate, existing stores. But Dreese admits that he would rather cannibalize his existing stores than allow a competitor to come in and do it. On the other hand, he doesn’t want to take stores just to keep competition out. That’s why three years from now, the 24-unit Newbury Comics may have four superstores and a balance of regular-size stores.

Currently, Newbury Comics’ biggest push is Web-based activity. Dreese says. That’s quite surprising, as Newbury Comics was one of the first music retailers to open an online store—and the first to close one. Or, as Dreese puts it, “we were the first to realize the irrational behavior of everyone else. We pulled the plug before we lost too much money.”

NEW ONLINE OPPORTUNITIES

Newbury Comics is getting back into the online music scene, but it also plans to bring its experience as a lifestyle merchant to the Web. “Some of the specialty manufacturers we deal with are desperate for a qualified account to do online sales. They get tons of inquiries, but they can’t send the customers anywhere,” Dreese says. For example, Japanese anime action figures aren’t likely to be found at ToysRUs.com. That presents a perfect opportunity for Newbury Comics.

More importantly, Dreese wonders why the lifestyle component of Newbury Comics should align with other music merchants. For instance, if iTunes sells a Metallica track, why shouldn’t it also offer that customer the opportunity to buy a Metallica shot glass? Dreese asks.

That could lead to a wholesale operation, where Newbury Comics would fill the role for lifestyle merchandise for Web merchants in the same way that Alliance Entertainment Group is the back room for online music and video stores. “I am pretty sure that iTunes doesn’t want a warehouse filled with things like Metallica shot glasses,” Dreese says. (Continued on page N-16)
Thank you Mike and John

for your Passion,
Leadership,
Intelligence,
and Generosity.

Love,
the entire Newbury Comics Family
We Have All Had To Grow Up A Little’

A Q&A With Newbury Comics Co-Founder Mike Dreese

BY ED CHRISTMAN

Billboard interviewed Mike Dreese of Newbury Comics five years ago for the chain’s 20th anniversary, and while it seems as though practically everything about the music industry has changed, some things haven’t. Just like last time, Billboard caught up with Dreese just before he was on his way out to engage in one of his favorite pastimes: poker.

How would you describe your company today in comparison with five years ago?

Economically, it is in the same position it was then, but the momentum is completely different now. However, economically, our peak was three years ago. The last time you [did a Q&A with me] was five years ago. You talked to us on the way up, and now [we’re] on the way down.

Explain what you mean by that.

[We’re going] down in terms of sales growth and comp-store sales and profitability. For the last two years, our profit has declined modestly, which is a source of concern. Our growth has stagnated over the past 18 months. Prior to that, Newbury had been a classic growth company with at least 20% growth each year for 20 years in a row. We had three years in a row where growth was 60% or 70%. The growth has stopped because we reached saturation of the obvious market.

What is Newbury’s market?

It’s about a three- or four-hour drive from the distribution center [in Brighton, Mass.]. A lot of what we have accomplished is related to logistics [of our supply chain].

How?

A lot of retail structures don’t work past scale due to the cost of distribution and cost of execution. Look at Starbucks. They are great with coffee but their food is crap, but that’s what you have to do when you have 5,000 locations. For them, it’s better to have consistent medium quality in a lot of locations. If you look at the music retail consolidation that has occurred, a lot of the old regional chains failed because they grew too large.

Where does that leave you?

Just in time in terms of logistics, because we have restraint of geography. We own six trucks, so most of our stores get resupplied every other day, and some get it four or five times a week.

Why don’t you have a store in upstate New York, near Albany?

We probably would have gone there if it wasn’t the home of Trans World. I never thought it wise to put a store next to one of the most feared buying offices in the land.

Unlike Musicland, Trans World can learn new tricks, especially in terms of merchandising. I give them credit. Look at their move into lifestyle items. They certainly knocked off the best 10 or 20 of our items. Trans World is attempting to learn how to do new things.

Are you afraid to take on the challenge of building an infrastructure that can handle growth outside your trade area?

I don’t have designs for a broad-based geographic expansion, at least not until we have double-digit comp-store growth again. Unless your stores are growing handsomely, the core mission is to focus on comp stores, not new stores. Retail is highly leveraged to comp-store contribution. A 5% increase in field profits could double your profits.

Where do you go from here?

We will stay in our market. But I can’t imagine that we will go further than 50 miles away from the distribution center. I don’t want to build stores to block competition. I think a lot of chains [have done] that, took C and D stores to do that, and it come back to bite them in the ass.

I know you pride yourself on Newbury’s corporate culture. How has it changed during the past five years?

I think we have all had to grow up a little. The biggest issues as you grow or as business stagnates is that you begin to focus on your operation and see that a lot of flaws have built up over the years. So, it is a little bit painful to discover things that need changing and have been that way since time began. But when you have the heat of mediocre results burning your ass, you focus on these things.

What changes have you made?

Up until two years ago, we had no labor payroll budget. Now, stores are receiving guidance from the district managers. The field is way better managed now. Also, store personnel go out and audit each other, so we now have much (Continued on page N-12)
You Learn By The Bonehead Mistakes

BY ANNIE ZALESKI

When college roommates John Brusger and Mike Dreese—a chemistry major and a student of economics and management, respectively, at the Massachusetts Institute of Technology—opened the first Newbury Comics in Boston’s Back Bay in 1978, their shop bore little resemblance to the independent music retail chain that is a New England fixture today.

For starters, the duo didn’t sell music at all, instead using their store to hawk Brusger’s extensive comic book collection.

“I had a big collection of comic books,” Brusger remembers. “Originally, we would just peddle them at the comic conventions they had on the weekends, just to raise a little extra money. But Mike wanted to get into some sort of business startup, so it just kind of came together that way.”

The pair set up shop a few blocks away from Massachusetts Avenue, in a small space on Newbury Street. Now a bustling commercial area near the Berklee College of Music filled with a mix of upscale shops and restaurants and funky boutiques, the road that gave the store its name was a very different place 25 years ago.

“There was very little retail on it; it was generally kind of run down at that time,” Brusger says. “Maybe three blocks were still kind of high-class, but after that it turned into residential, and a lot of it wasn’t kept up as well as it is nowadays.”

“Basically, we went there because it was cheap,” he continues. “Whatever it was—240 bucks a month in rent, 260 dollars. It was just a nice oak room with a fireplace and paneled ceiling and all that in one of those buildings that kind of just looks like a brownstone in New York.”

Dreese and Brusger soon branched out beyond comic books and began to sell the tunes that would lead to their company’s growth, although stocking vinyl was never part of any calculated business plan.

“At the time there was a whole cast of oddball characters who would come in and hang around the store,” Brusger says. “One of the guys—he was a cab driver and would come in and sit around talking and buy a few comics—he brought in his old record collection and asked if we could sell it. We had a few of our own, so we put out a little box of records in the store with no fanfare. We noticed the little box of records was getting a lot of attention, so it basically expanded from there.”

“It was sort of the dawn of punk rock, which at the time got pretty much no play on radio other than college radio. We just thought that was kind of neat, and we’d go to some of the shows, so we thought that’d be a good thing to feature.”

A BURGEONING SCENE

This was in 1979. Boston was at the forefront of both the burgeoning American new wave and the thriving U.K. punk scenes. Rock radio powerhouse WBCN was an early champion of U2—which often played Boston during its pre-“War” days—and sponsored an annual battle between local bands called the “Rock & Roll Rumble.”

What’s more, with institutions like the nearby legendary punk club the Ratbsheller—affectionately referred to as the Rat—and college radio specialty shows like Harvard University’s underground-oriented Plastic Passion, Boston grew a lively alternative scene in the late 1970s and early 1980s.

According to Brusger, Newbury’s initial sales successes indeed revolved around the bands bubbling under the mainstream’s radar there.

“Dreese was a big, big interest in local music at that time,” he says. “A lot of our earlier best sellers were the old Boston groups like the Neighborhoods, Mission of Burma, LaPeste. There were a few mini labels who would put stuff out—Rick Harte from Ace of Hearts did a bunch of local bands. They would sell in quantities far exceeding anything that happens nowadays. Even if they were known outside the area, there was still a devoted following for a lot of these groups.”

“And then we also started getting some of the import records in. There was always a mystique surrounding the English groups. At that time, people were always getting whatever was on Stiff Records, Elvis Costello or the Clash. A lot of those records would come out in England long, long before they came out in America.”

Newbury’s ability to even stock these records was prized by its customers. The distribution channels that allow even the tiniest labels to sell their releases throughout the country today simply did not exist. Indeed, sticking to their independent roots, Brusger notes that “for a long time, we didn’t really have any interest in” dealing with distributors for major labels.

“It took many years before we even thought of bringing in titles on major labels,” he says. “As we grew, we would depend on the one-shots for a number of years, it’s kind of hard to remember how long at this phase. Eventually, as our reputation and sales volume grew, we started going direct with the other major labels.”

Brusger does not see the chain’s subsequent inventory diversification as a drastic shift, either. Today, Newbury Comics stores are crammed with books, DVDs, clothing, shoes, jewelry and toys, along with the hippest new albums. It is a mix that few stores manage to pull off effectively.

“It was always there, to some extent,” Brusger notes about the presence of non-music products. “Back in the early ’80s, the British badges, as they were known, were a big mainstay. We had concert T-shirts. We even had a collector beer can department for a while, believe it or not.”

The duo tried new ventures outside of retail, as well, at one time running a record label called Wicked Disc and founding Boston Rock magazine, which spotlighted the same sort of artists championed by the store.

“A lot of work went into it—I think it has an interesting archive, for the history of those days,” he says about the now-defunct publication. “There’s somehow a little more excitement to those times. Like now, the latest hit band suddenly appears from nowhere and sells 6 million records, whereas in the olden days you had a chance to get in on the ground floor in a little tiny club—you might see the Police, the Jam, things of that nature.”

Brusger’s fondest memories during those early days also revolved around the concerts and people.

“More of the good memories were hanging out at the clubs with the different oddball people who came and went,” he remembers. “The rock ‘n’ roll memories, seeing memorable shows—the Clash at the Harvard Square Theater, Bruce Springsteen back in the early ’80s and the Dead Kennedys, the Cramps, Motorhead. Just hundreds of bands.

‘[Then there was] the guy who would wear the little Star Trek outfit and come in and try to talk to everyone about Star Trek—even if he was, like, a guy with 28 tattoos and spiked chains on him,’” he continues. “One guy who kept us in business in the early days was a really obnoxious guy who was always chain-smoking cool cigarettes, but he spent so much money you had to put up with him. At the time, some of them were more of a nuisance than anything else, but now that you don’t have to be in the store dealing with them, you get a chuckle out of it.”

Indeed, Brusger operates from offices based in nearby Brighton now—although the chain’s flagship Newbury Street branch is currently only a short walk from its original location. Nevertheless, the man who said his parents “weren’t too excited” about him opening a comic store takes a pragmatic attitude when looking back at their humble start, eventual expansion and now-iconic durability.

“Well, it started small and it always had good momentum on its part,” he says. “We pretty much always seemed confident, though in retrospect I’m not sure why. There was always a lot of pressure to keep the doors open in the early days, we didn’t have the money to expand.”

“A lot of [what you learn] you have to just gain from experience—mainly just sort of weighing out the costs and benefits of your actions, the risk and the rewards,” he concludes. “If you’re too cautious, you can keep doing things which are kind of safe, but the upside is very small. Sometimes you need to take risks—but not foolish risks. Basically, you just learn by the bonehead mistakes.”
Congratulations

to Mike, John and everyone at Newbury Comics
for 25 great years of hard work

and fun.

Thanks for keeping *us* on our toes and
excited to be partners with you.

Newbury Comics  BMG

DISTRIBUTION
Relationship Of Mutual Respect Reaps Rewards

BY STEVE TRAIMAN

Fledgling rock bands have long enjoyed a special rapport with the folks at Newbury Comics.

Throughout its first quarter century, the Boston-based retail chain has provided vital support to local bands and developing artists, working closely with their management and music companies to help break the acts.

This has translated into great loyalty through the years, with many artists returning for in-store visits even after making a name for themselves.

“For every act I’ve worked with—from Mission of Burma on Ace of Hearts back in 1982 to Nirvana on DGC to the Beastie Boys on their own Grand Royal label—none could have had the careers they had without the support of Newbury,” says Mark Kates, a longtime member of the local music scene, now CEO of Boston-based Fenway Recordings.

“We’ve always been really huge supporters of indie music over the years,” says Newbury’s senior music buyer Natalie Waleik.

That’s more than just empty talk. In a typical year, Newbury will host 50 to 75 in-store visits or other events at its 24 New England stores.

Many bands it has spotlighted have gone on to major careers, such as Godsmack, now on Republic/Universal. Waleik says that Newbury originally bought the band’s album on consignment, as it has with many others. During that time, the band would show up on the weekly top 50 sales charts, which Waleik used to write by hand, and the company would get calls from labels asking, “Who is this band?”

“Godsmack would not have happened without the Newbury Comics chain,” admits the band’s manager, Paul Geary.

Geary explains that he signed the band in late 1997 just after they spent $3,000 to record their own CD, “All Wound Up,” in Boston. He shopped it to several major labels, who passed with the comment, “They’re not in step with other new bands,” he recalls.

But after Newbury agreed to stock the album in several stores on consignment, Geary was able to hustle some vital local radio airplay, with 10 to 15 spins a week resulting in 75 to 100 album sales a week.

“There’s no doubt in my mind that the Newbury sales reports made it ‘commerce,’ which led to the Republic signing in July 1999,” Geary says. The album was remastered for about $15,000 and reissued as the band’s self-titled debut release. It is now certified five-times platinum.

Nonetheless, Newbury is still coming up with creative ideas that pay off for the band, says Universal sales VP Wayne Chernin. For Godsmack’s newest album, “Faithless,” launched April 8, Newbury suggested a $50 ticket giveaway with purchase of the set to the band’s May 22 concert at Tweeter Center. Universal chipped in for heavy radio promotion, and it was a huge success, with Newbury selling considerably more than anticipated.

“This was a big contributing factor in the album’s debut at No. 1 on The Billboard 200 the first week out,” Chernin adds.

BIG FANS OF RADIOHEAD

“Radiohead, now a top band on Capitol, played at two anniversary parties for us,” Waleik recalls. The 1997 date, just after “OK Computer” came out, was its biggest gig at that time, she notes, with a capacity crowd at Harbor Lights (now the Fleet Boston Pavilion). The chain has always been a big fan of the group and took a block of seats for its recent Aug. 23 Boston date.

At Capitol, field sales VP Joy Feuer says, “there’s always been a special relationship between Radiohead and Newbury, who has supported every new album [even when it] pushes the creative edge. The chain has grown up with a lot of artists over the past 25 years. They’ve always been—and will remain—a place where music of all kinds can find a haven and solace.”

Feuer adds that the chain has probably sold some 120,000 (Continued on page N-8)
CONGRATULATIONS

Newbury Comics

ON 25 YEARS
OF BREAKING
WICKED
GOOD
MUSIC!

EMI Music Marketing
Mutual Respect

Continued from page N-6

copies of the band’s five albums and does 3%-4% of total sales on any given launch week, sometimes with 1,000 people or more at a midnight store sale.

Newbury continues to help little-known bands find an audience. WAлейk points to current sales success for the Postal Service on indie label Sub Pop. “They’re an offspring of Death Cab for Cutie, another local band we supported for a long time,” she explains.

Newbury jumped on the band’s single, “Such Great Heights,” earlier this year and was instrumental in getting it played on WFNX, Boston’s top alternative station, says Sub Pop sales director Andy Kotowicz. “When ‘Give Up’ came out in July, sales really took off,” he says.

He also notes that Sub Pop takes advantage of Newbury’s promo programs, including placing two albums on the chain’s recent $9.99 top 100 album sales event and contributing a Postal Service track to a 25th-anniversary CD sampler.

“We try to work with Newbury as much as we can; we sell as much through them as we do through many larger chains,” he adds. “They’re in a class of their own.”

Nirvana is another example of Newbury’s attitude toward new acts. Kevin Twitchell, now RCA Music Group senior sales VP, had just started with Geffen as Boston regional sales manager when Nirvana’s “Nevermind” was released on DGC.

“What made Nirvana the ‘go-to’ account back then—and now—was that they were aware of the local bands,” Twitchell emphasizes.

The chain also kept its ear to the ground and knew when bands from other regions of the country were breaking locally, such as Nirvana when it was on Sub Pop and selling well.

The day before the album streeted, there was a pizza party with the band and staff at Newbury. Most of the other chains had never heard of Nirvana, so when the record exploded that week, Newbury was one of the few accounts that didn’t get caught short on orders.

“Historically,” Twitchell says, “their employees are extremely music-savvy, and [as a result], Newbury has been on the front end of a lot of bands that have been broken.”

A brief sample of artists supported by Newbury Comics early in their careers:

Ani DiFranco (Righteous Babe)
Beastie Boys (Grand Royal)
Coldplay (Capitol)
Dropkick Murphys (Epitaph)
Godsmack (Universal)
Interpol (Matador)
Louie Devito (Musicrama)
Nirvana (DGC/Geffen)
Radiohead (Capitol)
Rancid (Epitaph)
The Postal Service (Sub Pop)
The Strokes (RCA)
The White Stripes (V2)

Talent’s Helping Hand

BY STEVE TRAUMAN

Newbury Comics got into the music business through the back door. In the late ’70s, company founders Mike Dreese and John Brusger agreed to accept on consignment some new releases by some of their friends’ bands. Today, every one of their stores still has either a local music section or consignment CDs from local bands and indie labels flagged by artist and genre in its regular music sections.

“Local bands would swing by with their newest LPs and 45 singles back then,” notes the company’s music buyer D.J. Taitelbaum, who has been responsible for consignment orders for about two years.

Taitelbaum accepts calls regarding consignments only one day each week, on Thursday. He typically handles about 40 calls each week, including responses to any concerns from older accounts and setting up new accounts. “Over the last six months, we’ve probably set up about 50 new projects on consignment each month,” he says.

Any band can submit a CD; Newbury’s practice has been to accept everything offered on the phone. “The initial number we accept depends on what’s going on with that band,” he explains. For a band just starting out, he might bring in five pieces and pick three stores based on the album genre and store demographics.

“For bands with a good selling track record with their first release, or a lot of buzz on the album so we’re expecting sales, we would be willing to go up in numbers,” he says. Certain programs are open to local artists with a good sales record as they are for indie labels, involving anything from pricing and

(Continued on page N-18)
Congratulations to

Mike Dreese

&

Newbury Comics

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on Your
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CONGRATULATIONS
ON YOUR
25TH
ANNIVERSARY

MIKE DREES
&
Newbury Comics

FROM YOUR FRIENDS AT
BY STEVE TRAMAIN

There's nothing black and white about the goods for sale at Newbury Comics.

Since opening its first store 25 years ago, the chain has carried an eclectic range of non-music merchandise to ensure that its wares pop off the shelves in a highly competitive marketplace.

To complement its initial mix of comics, alternative magazines, and newspapers, vinyl LPs and 7-inch singles, Newbury sold such related items as T-shirts (New World Sales) and posters (Funky Posters). It then branched out into a broad range of merchandise, from jewelry and cosmetics to licensed plush, novelties and action figures, and eventually Dr. Martens shoes—its "legacy" brand—and fashion clothing and accessories.

The strategy has helped the 24-store chain become a New England success story, thanks in no small part to a policy of treating its vendors as full retail partners. Each has forged a unique relationship with Newbury's management that goes far beyond the typical retailer-vendor relationship.

The chain has also won a reputation for being open to trying out new products.

"Whenever we have something new on the edge, Newbury is always willing to take a shot," observes Stone Newman, president and co-founder of Sababa Toys. For example, it jumped early on a line of Garbage Pail Kids keychains back in 2001 and the SpongeBob SquarePants Uno game.

"A lot of other accounts look to Newbury and what they're buying," Newman says. "They've always been a good barometer on trends."

The chain's executives explain that they were merely trying to adapt to a constantly evolving music retailing marketplace.

"As the music industry is changing dramatically," Newbury executive VP Valerie Forgione says, "we need to be smarter and morph our business."

The chain sells DVDs and games. But it also sells used CDs, music DVDs and games, which have proved to be a substantial new segment of the business. She notes that it is "one of the smartest things we've done."

Two years ago, after opening Hootenanny, its clothing boutique in Boston's Harvard Square—where it also has one of its music outlets—Newbury decided to "look forward on fashion," as Forgione puts it.

The fashion-oriented store offers clothing and accessories from Playboy, Paul Frank, Lip Service, Fred Perry and Ben Sherman, plus Dr. Martens and T.U.K. footwear, among others.

"We opened full fashion boutiques in three stores, and now virtually all have a much broader range," she says. "Clothing revenue will be more than 100% higher than what we were doing a year ago."

**LICENSING BUSINESS EXPANDS**

Licensed merchandise has also become a big seller. "For the Dropkick Murphys' new album, we brought in such innovative impulse items as logo shot glasses and bottle openers from Just Say Rock," trend buying director K.T. Gelwick says.

Expansion of licensed plush and action figures includes an early jump on Pokémon and SpongeBob SquarePants and, more recently, Simpson's collectibles from Playmates Toys and Care Bears plush.

"It's important to stay on top of niche licenses that cross over," Gelwick emphasizes, offering such examples as the McFarlane Toys collectible figures of rock icons and game characters.

At Diamond Comic Distributors, sales director Mike Schimmel credits Newbury with being one of the first music chains to recognize the advantages of product diversification. While it expanded from comics, collectible figures and toys, he emphasizes, Newbury stayed true to its roots in comics.

(Continued on page N-15)
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NEVER MIND
THE COMICS
Here's to 25 YEARS OF GIVING THE KIDS WHAT THEY WANT

Thanks. Newbury Comics

www.americanradiohistory.com
Q&A

Continued from page N-3

better customer service.
At the home office, we were just bloated in terms of staff. When you are growing, that bloat is useful. But we have probably lost seven or eight positions through attrition out of a staff of 40, so it is quite meaningful.

Will you ever go public?
We are not going public. I don’t think that is a viable option for us; we will be one of the last dominoes to fall in our business. The only way to manage it is as a private entity. Now that Newbury is getting back into the dotcom world, I am getting more calls from legitimate venture capitalists than ever in my life. They want to buy 30% of our company, but I am not listening. Newbury has $5 million in free cash in the bank.

If you don’t go public, how will you continue to incentivize your employees?

We have put in a formalized profit-sharing plan for office staff. The field program is being reworked as we staff. Approximately 15% of profits go to employees. But how that is divided up is based on performance evaluation—you can get 50% of your bonus or 150%.

How has the music industry downturn affected your stores?

About three years ago, it was obvious the boom was off the rose. You could just tell that things weren’t working as well as they had been. You could tell that the core—music—was in trouble. For the past two years, it’s been like watching a train wreck in slow motion, and it’s the music industry’s fault. We forgot to develop a new engine to drive the industry, the engineer is fat and overpaid, the rail is rusty and the signal system is broken down, and we don’t have a map.

Could you have done better than the majors in handling it?

I think so. At the highest level of the industry, the executives were completely distracted by the dotcom bubble. Also, there is virtually no asset that hasn’t been acquired or changed ownership or senior management in the past five years. Look at Polygram, Bronfman, AOL, the fiasco at Bertelsmann. Top management of the majors has been wholly distracted by stock options and merger opportunities for the past five years now. [Between that and the digitalization of music], I don’t think many people [in top management at the majors] have focused on the music business in those years.

Also, where are the new talent executives at the majors? Outside of Lyor [Cohen, Island Def Jam Group chairman], name some new talent that has become very powerful in the past five years. On the label side, where are the outstanding presidents?

The labels say distribution is broken . . .
I actually think that distribution has done a passable job dur-
(Continued on page N-14)
"If I have seen further it is by standing on the shoulders of giants."

- Isaac Newton

We at Newbury Comics have been blessed by more than our fair share of creative and intelligent friends. We applaud you for helping us achieve 25 years of cultural impact!

THANK YOU:

Adam Abramson
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Fran Aliberte
Andy Allen
Ken Antonelli
Gary Arnold
Annie Balliro
Michael Bastarache
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Jayne Simon
Carl Singmaster
Russ Solomon
Sean Sweeney
Mike Tawa
Kevin Twitchell
Jim Urie
Don Van Cleave
Cyndy Villano
Glen Ward
Paul Wennik
Rick Williams
Danny Yarbrough

Love,

Mike, John and the gang at Newbury.

(with profound apologies to those we missed!)
Q&A

Continued from page N-12

ing all this. If you you went back 10 years, distribution was an embarrassment. Now, it’s medium quality in terms of logistics and useful information.

You helped lead the charge against minimum-advertised pricing. Do you still feel the same way?

What MAP got you was more exclusivity deals in the malls, because it caused people to put in place business plans with the assumption that they could gauge consumers. MAP may have been the extension of Musicland’s life, but what good does it do if that concept is dead in the long term or medium term? MAP allowed you margin that you didn’t earn. There is something to be said for [financial guru] Adam Smith and the invisible hand of the market, and MAP took that away or put a glove on the hand.

The last time we did a Q&A, you said you loved Best Buy.

I still do. I think they are to be admired, because they got it right. They have used the CD and DVD [markets to their advantage] to beat the crap out of the competition. Look at the companies that Best Buy worried about: Circuit City and Sears. They beat the crap out of Sears.

Best Buy was the best place to buy music and DVDs, but those days are over. Their market share is down in DVD, and I can’t imagine that their CD business isn’t down, even if its market share is up.

And look at what they did to the music retailers. It’s impressive when you can say an electronics retailer learned another industry better than others. Besides Wal-Mart, who else has done that? Tower and Musicland can’t figure it out.

Best Buy couldn’t figure out Musicland, either. What happened with its ownership of Musicland?

I don’t know. But think of what would have happened if Best Buy took all the money they lost with Musicland and instead put it into discounts on home entertainment product. There is a point to ponder. Musicland was a stupidity tax that saved us all. But what a powerful entity Best Buy is. They could take a hit like they did on Musicland, and all it does is just slow them down.

The majors take a lot of criticism for their handling of the Internet. As an insider, would you like to offer your views on what mistakes are being made?

It’s amazing that there hasn’t been an outstanding use of the Web by a label. Why hasn’t there been a Web-based event or a song that surprised the world yet? Where is the equivalent event of seeing Madonna nude in Penthouse that will bring 10 million people out?

Which part of the industry is holding us back from realizing an economic model on the Internet?

The labels and senior management and the artists and the agents are the ones that are failing to make the new world. Distribution has no control over copyright. This really goes to the heart of the matter. Plug-in is the technical people and the marketers together. What they really need is the 10 most powerful band managers with people from the labels they trust so they

(Continued on page N-19)
Newbury’s Vendors

Continued from page N-10

The comic market has seen a big resurgence with the success of the Marvel character-based movies, DVDs and games for Spider-Man, X-Men, the Hulk, Daredevil and Blade, leading to a Diamond Select series of Marvel Super Heroes action figures and, just this year, Marvel Mini-Mates mini-collectibles.

The retailer enjoys a particularly close business relationship with Dr. Martens. The brand started in several stores about 10 years ago with a few models, New England sales rep Stacy Fox recalls.

"As Newbury has grown, we've become a true retail partner, with our line at virtually every new opening," she says. "Newbury has a customer that identifies with Dr. Martens' original classic and iconic model 1460 work boot—the youthful alternative culture lifestyle.

A strong supporter of Newbury's credo to "give the customer something they can't get anywhere else," the company created a special promotion for Boston band Godsmack's area concert last year. Any customer who bought a pair of Dr. Martens' shoes, which typically cost $80 to $140, got two tickets to the gig and a backstage pass.

"Because we've been part of their music, Newbury has played an important role in expanding our connection with music consumers in the New England area," Fox adds.

Fashion suppliers are equally enthusiastic. "We're the pioneer of clothing for fashion freaks," Lip Service president/CEO Drew Bernstein notes. Newbury was feeling its way regarding how to approach the clothing market almost three years ago and came to the company for club wear and other rock fashions.

"Just like the music business, they know you've got to be open to new stuff, and they expect to see it from us on a regular basis," Bernstein adds. The company won a vendor of the year award from Newbury in 2001.

California Sunshine Activewear has supplied its Playboy Apparel line to Newbury for more than 21/2 years. New England sales rep Mike Mistetta notes that the company tested some T-shirts and caps in about three stores and has expanded the line to all 25 outlets. "When we started lingerie about 18 months ago, Newbury was one of the first to jump on it," he says.

Sales rep Jaclyn Rasmussen adds, "They're always looking for great new items and styles and are very good at staying on top of inventory. They're pretty unique in the music industry as an account that's always looking to expand our business."

10-FOLD BUSINESS INCREASE

At Paul Frank Industries, sales rep Sean Long observes that Newbury's business has expanded dramatically in the past two years, after getting some logo-driven T-shirts and fashion tops in the Hootenanny outlet. The company now sells to almost all the stores and has seen a 10-fold increase in business. "They're very much like us: laid-back and easy-going, but with a solid business ethic," he says.

Tish and Snooky Bellomo, sisters and co-owners of Manic Panic, were both former backup singers with Blondie and had their own band, the Sic P'cks, so their roots are in the music business.

The Bellamos have been selling their unique hair dye and nail polish to Newbury for about eight years. Tish Bellomo notes. They recently introduced Dyehard Styling Gel in six colors that glow under a blacklight. "They're always willing to try our new products, increasing our business steadily, and we love them," she says.

The importance of diversification is dramatic. Forgione says, "Over the last six years, while we've added DVDs and games, we've seen a dramatic shift from digital to trend merchandise, which will represent as much as 30% of sales this year."
Newbury Comics
Continued from page N-1

And since the Newbury Comics warehouse can already pick and ship lifestyle merchandise efficiently, Dreese believes leveraging it for a Newbury Comics online site or for other online stores should be easy.

Similarly, Dreese also sees an opportunity to leverage that capability and its expertise in lifestyle products to other retailers as a wholesaler, whether as a one-stop or even as a rackjobber.

Dreese estimates that it would have to grow into about a $10 million business in order for the model to work. But in the meantime, between online and wholesale business, the company “won’t have to risk more than $500,000 on this. It will all be done on a shoestring. We always start small and then build.”

“The hardest part of the new business will be dealing with retail, but we know what we know and know what we don’t know. That’s the hardest part: Entrepreneurs are always killed by what they don’t know,” Dreese says.

With all that Dreese is planning, he has moved away from the day-to-day operations and taken on additional CEO responsibilities, focusing on new relationships and strategic vision. Consequently, Duncan Browne, formerly executive VP, has assumed the position of COO, while Valerie Forgione has been promoted to executive VP. Browne and Forgione run most of the operational aspects of the company. Also, co-founder Brusger, chief technology officer, is involved in the day-to-day operations again, as he is pitching in with overseeing purchasing, particularly music.

DIFFERENT MEANS OF PROFIT
Currently, the Newbury Comics chain derives approximately 52% of its profit from music, 13% from movies and about 7% from fashion, according to Browne. Also, used product—music, movies and videogames—accounts for 10%, but it is a very large component of the chain’s profit. The remainder is derived from lifestyle products, comics and accessories.

As is true for every other chain, music sales are dwindling at Newbury Comics, Brusger reports. He adds, however, that the chain’s music SKU count is not falling.

Rock is still doing well, but hip-hop sales—which had become a growing part of Newbury Comics—are now declining at the chain, reports senior buyer Carl Mello. Similarly, dance does not have the market it used to have, Mello reports. “God bless the rock stuff right now,” he says, although he acknowledges that music trends could all change in a few months.

‘Entrepreneurs are always killed by what they don’t know.’
—MIKE DREES

Mello also points out that Newbury Comics now serves a wider demographic. The chain still attracts the young kids looking for the latest Mars Volta release, he says, but a lot of the chain’s longtime customers are growing up, so it is currently selling more heritage artists.

Moving to movies, Dreese says that Newbury Comics is making a major effort to expand that product offering. “We feel it is so important to the core of our future,” he says. But Newbury Comics does not yet have the reputation in DVDs it has in music. “The major studios may know our reputation, but they really don’t have a clue as to who we are.”

Instead of relying on the hits, Dreese sees opportunities in niche categories like Japanese anime and high-end videos. Anime is related to the chain’s comic-book legacy, Dreese says.

But both music and movies are digital-based products. The chain is avidly looking at ways to move into “products that are not subject to digital fevers,” Brusger says.

TAILORED STORES
One of the things the chain does well is tailor individual stores to its markets, vendors say. Mello reports that its Newbury Street and Harvard Square stores are its two most cutting-edge, while its Providence, R.I., store does amazing hip-hop business.

Mello says that the store managers are helpful in tailoring their stores. “We hear from the stores all the time,” he says. “It’s a good give and take. Sometimes, we ask them what they think about something we are thinking of doing. You get some surprising feedback.”

Eighteen of Newbury’s 24 stores are considered A stores, returning significant levels of margin; the remaining are B stores. Two on the B list are fashion stores, called Hootenanny. One is scheduled to close its doors, while the other is just now at break-even and will remain open.

“For a while, we were the only game in town,” remembers Amy Dorfman, director of marketing at Newbury Comics. When she started with Newbury Comics in 1995, the Strawberries chain had just entered bankruptcy; Lechmere was on the verge of being liquidated; and the Wiz had pulled out of the market. “Then Best Buy came in,” she says. “I consider them to be our biggest competitor.”

“Because of [Best Buy], pricing now means strategy meetings,” she says, adding that there are more meetings at Newbury Comics now. “You spend more time in meetings, so it’s not as much fun, but it isn’t corporate meetings on how to save money on staplers,” she says. “The staff still maintains a genuine interest in music,” as opposed to most of its competition, Brusger says.

The Newbury Comics corporate culture is important to its success, Browne says. “The Newbury Culture is one of people choosing an alternative lifestyle,” he says. “It’s edgier and celebrated a bit more. But the people here bring an energy, freshness and irreverence that keeps the company healthy in questioning why we do what we do and how we do it.”

Kudos to the superheroes of retail for one hell of a quarter century.
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Talent’s Helping Hand

Continued from page N-8

special store placement to co-op ad opportunities and special promotions.

Regarding pricing for consignments, Taitelbaum says, “Generally, we make about a 40% margin to cover our overhead for labor and the 5% to 10% of albums that don’t sell at all.”

There’s no “typical” price; rather, the consignee decides what they feel comfortable with. There’s no minimum, with some CDs offered as low as $2.99 to $3.99, Taitelbaum cautions any new customer on going over $14.99 for a single CD.

“This year, a typical consignment album probably averages $9.99,” he says.

“A band coming out with their first CD on consignment should be less concerned with the price and more aware of the positive exposure,” he emphasizes.

Although digital distribution gets the lion’s share of attention nowadays, as many bands as ever are looking to sell their own CDs on consignment. But it’s not just the Internet effect: “A lot of smaller indie labels and distributors have been disappearing, and others are being more cautious,” he explains.

“So more indie artists have to look for consignments to expose their music.”

MANY SUCCESS STORIES

A number of bands that started with Newbury Music consignment sales have gone on to fame, and none have forgotten the vital role the chain in giving them that “first chance.”

Among the major acts that launched this way are Nirvana (Geffen), Godsmack (UMG), Radiohead (Capitol) and Beastie Boys (Grand Royal); all credit Newbury with a key role in jump-starting their careers.

Other recent success stories noted by Taitelbaum: Bluie started on consignment with his first CD in 2000 and has sold steadily over the past few years. He signed with Aware-Columbia in 2002, and his new album, “Rehead,” was released earlier this year.

Newbury got Ita’s debut album, “One,” in July 2002 from its management company on consignment. It took off with a lot of radio support, as well as some local ad programs. They were signed to Republic/Universal that October and their new album, “From One,” has been selling well for Newbury.

“Dresden Dolls is a new Boston-area band that we are bringing in this week and expect to do very well,” he says. “They won the last WBCN Rumble Battle of Bands.”

Some other recent consignment CDs also show promise. “Really big for us now is Dogfight, an area band getting some nice airplay on WAAF,” he notes. “Another is “C60” by From Zero to 60, which is doing well, as is Waltham from the Waltham, Mass., area with “Permission to Build.” “Take Me Home” by Zox from the Providence, R.I., area sold well initially in our Providence and Warwick outlets and now in most of our stores.”

Taitelbaum believes that consignment sales will continue. “We’ll always want to help out the local artists and hands that have supported Newbury from the start,” he says.

Anniversary CD

To celebrate its 25th anniversary, Newbury Comics is selling a low-priced compilation in its stores and on its Web site, newbury.com.

Consisting of songs chosen by co-founders Mike Dreese and John Brugier, as well as the chain’s senior buyers and longtime senior managers, “Newbury Comics: The Early Years Vol. I” celebrates and preserves the chain’s independent legacy. Says Newbury Comics marketing coordinator Stacey Peck.

“I would say that our aim was to highlight music that was very important, whether it be through sales or just culturally, to Newbury Comics during the time it was growing up,” she says.

Retailing for $4.99, the eighteen-song compilation is indeed a diverse representation of the underground music popular during Newbury’s early days. Classic punk songs from the Buzzcocks (“What Do I Get?”) and Stiff Little Fingers (“Alternative Ulster”) mingle with one-hit wonders (Wall of Voodo’s “Turning Japanese”) and new wave icons XTC (“Generals and Majors”) and Blondie (“One Way or Another”).

Brugier—who chose “Homicide,” the Misfits’ “Last Caress,” Bad Brains’ “Big Takeover” and the Cramps’ “Goo Goo Muck!” for the album—also sees the historical value of the collection.

“They’re all songs that generated excitement in their own way,” he says. “Some have been heard so often that they’re taken for granted. Something like Billy Idol. ‘Dancing With Myself’—that was one of the first things I can remember that we would actually buy a box of them at a time. Or Orchestral Manoeuvres in the Dark, ‘Electricity’—for whatever reason that was just something we sold a lot of.”

Perhaps unsurprisingly, the aesthetic and commercial viability of those songs remains just as strong today.

“Everybody’s extremely happy with the way that it turned out,” Peck notes. “We’ve sold well over 3,000 copies so far, and it’s definitely been very pleasing to everybody. We’re not making any money on it; it’s totally being put out there to highlight the anniversary and the way that we love music.”

ANNIE ZALESKI
can go back and change contracts to accelerate digital distribution, and that's not what they've done. In every discussion about digital delivery, the answer always comes back to the contract, and that's where it dead-ends. Contracts can be changed, but I haven't seen that happening.

One of the reasons why the industry hasn't been remade is because the people who represent talent are overcompensated. So there is a guild of managers and lawyers protecting that business. It doesn't make sense—it is easier to negotiate film rights than it is to give music rights.

The problem is that the contracts and the relationships are interlocked, which doesn't support the development of an on-demand entrepreneurial environment. If you have a great idea, it can't be done in four months. It will take four years.

What do you think of the Recording Industry Assn. of America's strategy of suing individuals over illegal online music trading?

If they were going to sue people, they should have done it five years ago. Now you have an avalanche, and it's too late to stop. They didn't see the Internet as a threat [in the beginning] but more as an opportunity.

So where do we stand now?

We are at a pregnant pause, with the industry feeling pretty frustrated. Both [former Recording Industry Assn. of America head] Hilary [Rosen] and [former National Assn. of Recording Merchandisers president] Pam [Horovitz] resigned in the last three months. So Napster won't work. Will iTunes? Everyone has a straw, and they are sucking out of the bowl. Can anybody stop sucking long enough to remake the juice? The answer is no; they are still sucking, and they are drunk.
Newbury Comics
The Early Years Vol. 1

Features classic punk, pop, & new wave hits from 1977-1984

A Wicked Good Compilation

Iggy Pop
The Skids
Blondie
Buzzcocks
The Specials
Stiff Little Fingers
XTC
The Misfits & more!

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for just $4.99
McBride’s New Album Is Pure ‘Martina’

BY MARGO WHITMIRE

Sticking to the road less traveled by her country/pop counterparts, Martina McBride remains purely country with her Sept. 30 RCA release, “Martina.”

By offering an array of down-home ballads, female anthems and gospel-tinged tunes, McBride’s first studio album in four years positions her to continue a reign that includes current Country Music Assn. and Academy of Country Music female vocalist honors. (She will defend her title at the CMA Awards Nov. 5.)

“I never feel restricted by [country] music,” she says. “And I don’t necessarily have the desire to be a bigger celebrity than I already am. I love country music, and I love being known as a country music artist.”

Close friend Faith Hill and fellow country star Shania Twain have had tremendous crossover success, but RCA VP of marketing and artist development Jon Elliot says the label plans to continue with what has worked so well for McBride so far.

“We’re staying true to country, and that’s the beauty of what she does. She’s had her success in this format, and that’s where she’ll continue to build her career,” he says of the 12 years of recording that has generated six No. 1 country hits and album sales of more than 7 million.

Of course, McBride is no stranger to a little crossover success herself. Her duet with Jim Brickman, “Valentine,” went to No. 3 on the Billboard Adult Contemporary chart in 1997.

The first single from “Martina” is “This One’s for the Girls.” It features background vocals by Hill and McBride’s daughters, Delaney and Emma. It is No. 6 on the Hot Country Singles & Tracks chart and has “caught on as one of those songs that will be an anthem for the [country] format,” Elliot predicts.

Following the 2001 double-platinum “Greatest Hits” package that produced the top 10 country hits “Concrete Angel” and “Where Would You Be,” “When God-Fearin’ Women Get the Blues” and the No. 1 “Blessed,” Elliot says the new single was serviced to radio with the hope that it would drive itself through the summer and fall.

FOR THE GIRLS

Debby Turpin, assistant PD/music director at country KSOP Salt Lake City, believes it will. She says McBride “is a favorite in our format and definitely one of the icons. [Listeners] can really relate to the single, and it’s doing great.”

McBride says the song, which encourages females of all ages to stand up for and believe in themselves, “is something I preach to my daughters all the time.”

“I love the fact that I can say to everybody out there that they’re beautiful the way they are, because that’s something everyone needs to hear, especially with all of the media images out there of what we’re supposed to look like,” McBride has made a name for herself expressing this sentiment, endearing female fans with 1993’s “My Baby Loves Me,” which became her first top 10 record.

With hits like 1994’s “Independence Day” and 1997’s “A Broken Wing,” McBride is also known for tackling such issues as domestic violence and child abuse in her songs. She also serves as the national celebrity spokesperson for the National Network to End Domestic Violence and is involved with charities including Childhelp USA and the YWCA.

With “Martina,” however, McBride has stepped away from social causes, saying that songs dealing more with human emotion spoke to her this time.

“It wasn’t intentional,” she says. “I recorded what moves me and what kind of gets me the first time I hear it. Really don’t look for a certain type of song.”

STAR-STUDDED PARTNERSHIPS

With the help of songwriters like Tom Douglas—who wrote her 1999 hit, “Love’s the Only House”—and star collaborations with Ricky Skaggs and Vince Gill, McBride has made the mature album she’s ever done,” Elliot says.

Douglas contributed the chill-inducing “God’s Will,” a story about a handicapped little boy named Will that McBride sings with uncheckered feeling.

“He has a really great way with a lyric and really gets the emotion,” McBride says. “It’s a great [song] idea and so well-written that it was an immediate reaction that I wanted to record it.”

Gill sings on what could become a wedding perennial, “Wearing White,” while former Mercury artist Jamie O’Neal contributes “How Far,” which O’Neal co-wrote with songwriters Shaye Smith and Ed Hill.

Closing the album is the standout, country-infused live cover of “Someplace Over the Rainbow.” Because her greatest-hits collection produced four new hit singles, McBride says, “It kind of took this long for the album to run its course, allowing her to record her new effort at a leisurely pace during the past year-and-a-half.

Produced again by longtime collaborator Paul Worley, the album was recorded in McBride’s own studio in the Nashville suburb of Berry Hill.

“It was a really great experience to be able to record when you felt like it and not be at the mercy of someone else’s schedule,” she says. “It just gave us a lot of time to be creative and experiment.”

Elliot says the label will look at securing TV and print reviews for this album, and executives are planning an online marketing campaign aimed at attracting a younger audience.

“We hope it will spur lots of word-of-mouth and (not-always-young) fan interest that is a little bit younger, that maybe were attracted to [‘This One’s for the Girls’] on the radio but may not know who she is yet,” he says.

McBride is currently touring select dates and will make national TV and retail in-store appearances throughout the country to promote her new material.

She kicks off her second Joy of Christmas tour, booked by Ron Baird at Creative Artists Agency, Nov. 28.

“I hope I have the same audience,” she says. “I hope they’ll stick with me for another album.”

Dottie Rambo Earns Seven CCMA Nominations

Dottie Rambo tops the nominations in the Christian Country Music Assn. (CCMA) Awards, to be held Nov. 6 at Nashville’s Ryman Auditorium. Rambo earned seven nominations, three of which are for her collaboration with Dolly Parton, “Stand by the River.” Del Way and Glenn Kearney earned five nominations apiece.

In addition to the three nominations she shares with Rambo, Parton earned a fourth for mainstream artist of the year. Randy Travis is also nominated in that category, one of four nominations he earned. The Fox Brothers also notched four nominations, including a solo nod for Roy Fox in the comedy act of the year category.

Dee Daggan, CrossCountry and Darryl Worley are triple nominees. Worley is nominated for songwriter of the year and earned two nominations for his war anthem, “Have You Forgotten?”

Artist Buddy Jewell and Lisa Ryan of “The 700 Club” will host the awards. They will be held during the CCMA Convention, which is set for Nov. 2-4 in Nashville. For a complete list of nominees, go to billboard.com/awards.

ON THE ROW: Industry veteran Neal Spielberg has formed Nashville-based marketing and sales company Spielberg Consulting. Spielberg spent 21 years with AOL. Time Warner, most recently as VP of country music sales and marketing for the Nashville division. His initial clients include Equity Music Group, Compendia Records and Lofton Creek Records.

Jimmy Harren exits DreamWorks, records where he had national promotion responsibilities, to join Refugee Management as VP/associate manager. He remains based in Nashville and will oversee day-to-day management for Curb artist Jo Dee Messina. Suzanne Durham moves from Dallas to Boston as DreamWorks’ Northeast regional.

Mary Beth Cunin joins CMT as VP of program planning and scheduling. She previously was executive director of program planning, scheduling and acquisitions at ABC Cable Networks’ SOAPnet in Burbank, Calif.

New Zealand-bred country artist Kylie Harris has been tapped to host the Great American Country series “On The Edge of a Country,” an alt-country music video show. The weekly show also expands from 30 minutes to one hour.

SIGNINGS: DreamWorks Records has signed the duo Hanna-McEuen, which comprises Jamie Hanna and Jonathan McEuen. They are former cousins, and the sons of Nitty Gritty Dirt Band founders Jeff Hanna and John McEuen, respectively.

19 during the Americana Music Assn. (AMAI) conference in Nashville. The award, presented by the First Amendment Center in partnership with the AMA, recognizes him for his blending of music and activism for social justice and human rights causes.

Del McCoury will be inducted into the Bill Monroe Bluegrass Hall of Fame Sept. 27 in Bean Blossom, Ind.

Freddy Fender will receive the pioneer award from the International Entertainment Buyers Assn. Oct. 7 at its conference in Nashville.

ARTIST NEWS: Lonestar kicks off its first acoustic headlining tour Oct. 23 in Columbus, Ohio. The 22-city tour wraps Dec. 7 in Indianapolis. Jimmy Wayne opens the dates.

Shania Twain has teamed with Glamour magazine and Benefit Cosmetics to launch a limited-edition lipstick, which will be available in more than 90 Sephora stores this fall. All proceeds will go to the American Heart Assn.

PHOTO CAPTION: Dottie Rambo, Grace Kelly and Trace Adkins are among the nominees for . . .
## September 27, 2003

### Top Country Albums

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### Top Country Catalog Albums

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*Note: The table includes the top country albums and catalog albums charted for the week ending September 27, 2003. The chart is compiled by Nielsen SoundScan.*
CATEGORY NO. 1
ENTERTAINER OF THE YEAR
This award is for the act displaying the greatest competence in all aspects of the entertainment field. Voter should give consideration not only to recorded performance but also to the in-person performance staging, public acceptance, attitude, leadership and overall contribution to the Country Music image.
Award to artist.
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<td>John Anderson</td>
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<td>8</td>
<td>RCA</td>
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<tr>
<td>SHE IS</td>
<td>Montgomery Gentry</td>
<td>39</td>
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<tr>
<td>THE LATE GREAT GOLDEN STATE</td>
<td>Reba McEntire</td>
<td>40</td>
<td>6</td>
<td>MCA</td>
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<td>LIGHT MY FIRE</td>
<td>Gene Watson</td>
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<td>LONESTAR</td>
<td>Lonestar</td>
<td>42</td>
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**Billboard Top Bluegrass Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Marquee Position</th>
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<tbody>
<tr>
<td>ALISON KAUS</td>
<td>Alison Krauss</td>
<td>1</td>
<td>45</td>
<td>Rounder</td>
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<tr>
<td>JUNE CARTER CASH</td>
<td>June Carter Cash</td>
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<td>44</td>
<td>Rounder</td>
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<tr>
<td>NICKEL CREEK</td>
<td>Nickel Creek</td>
<td>3</td>
<td>43</td>
<td>Rounder</td>
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<tr>
<td>EARL SCRUGGS &amp; DOG WATSON/RICKY SKAGGS</td>
<td>Earl Scruggs &amp; Dog Watson/Ricky Skaggs</td>
<td>4</td>
<td>42</td>
<td>Rounder</td>
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<tr>
<td>THE DEL McCOURY BAND</td>
<td>The Del McCoury Band</td>
<td>5</td>
<td>41</td>
<td>Rounder</td>
</tr>
<tr>
<td>RHONDA VINCENZ</td>
<td>Rhonda Vincent</td>
<td>6</td>
<td>40</td>
<td>Rounder</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>7</td>
<td>39</td>
<td>Rounder</td>
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<tr>
<td>TIM O'RENN</td>
<td>Tim O'Renn</td>
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<td>Rounder</td>
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<tr>
<td>RICKY SKAGGS &amp; KENTUCKY THUNDER</td>
<td>Ricky Skaggs &amp; Kentucky Thunder</td>
<td>10</td>
<td>36</td>
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<tr>
<td>NATALIE MACMASTER</td>
<td>Natalie MacMaster</td>
<td>11</td>
<td>35</td>
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<td>VARIOUS ARTISTS</td>
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<tr>
<td>THE NITTY GRITTY DIRT BAND</td>
<td>The Nitty Gritty Dirt Band</td>
<td>13</td>
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<tr>
<td>THE APPALACHIAN PICKERS</td>
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<td>14</td>
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**Billboard Top Country Singles Sales**

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<tr>
<td>COME CARRY THE FLAG</td>
<td>Lynn Anderson</td>
<td>1</td>
<td>1</td>
<td>Capricorn</td>
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<tr>
<td>THE BANDIT'S WAY</td>
<td>Mel Tillis</td>
<td>2</td>
<td>2</td>
<td>Mercury</td>
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<tr>
<td>I'M NOT LEAVING YOU BLEEDING</td>
<td>Randy Travis</td>
<td>3</td>
<td>3</td>
<td>CRC</td>
</tr>
<tr>
<td>FOOL</td>
<td>Dolly Parton</td>
<td>4</td>
<td>4</td>
<td>RCA</td>
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<tr>
<td>I BEGAN TO LOVE YOU</td>
<td>Dolly Parton</td>
<td>5</td>
<td>5</td>
<td>RCA</td>
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<td>COME CARRY THE FLAG</td>
<td>Lynn Anderson</td>
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<td>I'M NOT LEAVING YOU BLEEDING</td>
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<td>I'M NOT LEAVING YOU BLEEDING</td>
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<td>Mel Tillis</td>
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<td>Mercury</td>
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Kazaa Chief Wants Music To Do A Deal

BY BRIAN GARRITY

NEW YORK—Nikki Hemming, chief executive of Sharman Networks, owner and operator of Kazaa, says that file sharing is “unstoppable” and that the recording industry needs to “come to the table” and join in the process of commercializing peer-to-peer (P2P) technology.

Hemming’s statements are among comments from a host of other music and technology executives in “Music Wars,” a special program being aired repeatedly this month by cable network TechTV focusing on the impact of file sharing on the music industry.

“We’re a responsible business partner that could work with the music industry right now and deliver them millions of dollars that they are missing out on,” Hemming says.

Kazaa offers its users access to commercial music through Altnet, a music service that is distributed (Continued on page 50)

Atmosphere Grows Through Epitaph Deal

BY MOIRA MCMORRICK

Underground hip-hop duo Atmosphere has enjoyed admirable grassroots growth during its career. But extensive touring, word-of-mouth and favorable press only go so far.

Atmosphere is finding that distribution through the right partners can have a meaningful impact on sales and profile.

The band has turned to independent punk label Epitaph Records to help reach a larger fan base.

Epitaph is releasing the act’s latest album, “Seven’s Travels,” under a worldwide licensing deal with Atmosphere’s own label, Rhyme Sayers Entertainment.

The label’s retail relationships enable Atmosphere to “enjoy the resources of a bigger company,” Epitaph GM Dave Hansen says.

While Atmosphere’s previous album, “God Loves Ugly,” was available at such stores as FYE and Best Buy under a distribution deal with Razor & Tie, Epitaph is looking to step up the act’s profile at mass-merchant and mail-based specialty retailers.

Hansen says Epitaph is mounting retail programs in Target, Best Buy, Trans World and Borders Books & Music stores. Under the program, retailers will be offered extensive Atmosphere point-of-purchase displays.

“We have the money to create the kind of promotional materials for Atmosphere that would be a huge strain on Rhyme Sayers at this point,” says Andy Kaulkin, president of Epitaph’s sister label, Anti-Records, who also oversees Epitaph’s hip-hop releases.

Epitaph also plans select media buys, including ads on MTV2, according to Hansen.

Plans are in the works for a video, as well, “though we don’t envision MTV exposure just yet,” Hansen says.

In addition, hip-hop specialty stores are being serviced by independent distributors, including Koch International, Fat Beats and ReVolver. Also, commuters in New York, Los Angeles and Minneapolis can expect to see Atmosphere ads on bus benches.

“It’s still grassroots,” Hansen says of Atmosphere’s higher profile. “It’s not traditional major media.”

Epitaph is also employing such standard indie-label promotional tools as street teams, viral marketing and publicity.

Interest in Atmosphere has been building since the Minneapolis-based act’s first self-released album, 1997’s “Overcast” “God Loves Ugly” debuted at No. 1 on the Billboard Heatseekers chart last year.

Kaulkin says Epitaph approached Rhyme Sayers about the possibility of a licensing deal.

Atmosphere frontman and Rhyme Sayers Entertainment co-owner Sean “ Slug” Daley has been (Continued on page 51)
With Palo Alto Reissues Comes Some Serious Jazz

Serious Records, a new Los Angeles-based label, has acquired the holdings of Westlake Village, Calif.-based Quicksilver Records and is rereleasing titles from Quicksilver's Palo Alto Jazz catalog.

The principal retail solicitation for Serious' product is by Select-O-Hits in Memphis, though fulfillment is handled direct by the label.

Palo Alto was founded in the San Francisco Bay Area in the mid-'70s by DJ/producer Herb Wong. The label folded in 1980, and its catalog was acquired by Quicksilver's Howard Silvers, who will be actively involved in Serious' reissue program. Industry vet Tom Videler is also working on the reissue campaign.

The first Palo Alto releases from Serious, out now, are titles by pianist Denny Zeitlin, saxophonist Pepper Adams, drummer Les DeVolfe and a duo session by tenorist Joe Henderson and pianist Mal Waldron.

Future titles include albums by pianist McCoy Tyner, guitarists John Abercrombie and John Scofield, drummer Elvin Jones and singer Linda Hopkins.

Serious will also be reissuing the Quicksilver catalog, which includes recordings by Eubie Blake, Billie Holiday and Anita O'Day. There are also plans for a two-volume set of performances from the Monterey Jazz Festival.

ALLEVIATING APPLE CONFUSION:
Apple moved quickly last week to squash some confusion stemming from an unsolicited e-mail sent to independent labels by a Chicago-based distributor.

The e-mail, circulated by IAMMusicOnline.com, read in part, "In September, Apple will begin selling independent music at their iTunes store. To get in you must go through an independent distributor partnered with Apple. There are 150...We are the only iTunes partner in the Midwest."

A spokeswoman for Apple quickly contacted The Indies to counter that representation. "You don't have to go in[to iTunes] through an independent distributor who is partnered with Apple," the spokeswoman said.

Apple could not be reached for elaboration, but clearly the company has not eliminated dealing directly with independent labels as an avenue for representation at iTunes.

A BRAZILIAN ADVENTURE: Adventure Music, a new indie label specializing in Brazilian music, has sealed an exclusive deal with Burnside Distribution in Portland, Ore.

With offices in New York and Oakland, Calif., Adventure is a partnership between president and collector Richard Zirinsky Jr., partner Robert Corron and mandolinist and longtime Windham Hill Records artist Mike Marshall.

The initial releases from Adventure will be sets by guitarist Ricardo Silveira, a duo set (Continued on page 51)
Sun Capital May Fight For Wherehouse

Trans World may have won the bidding war over Sun Capital Partners to buy Wherehouse Entertainment, but now it has to figure out a way to close the deal.

The court hearing to approve the deal is scheduled for Sept. 29 at a Delaware bankruptcy court. Although Trans World and Wherehouse will appear with a definitive agreement for the former to buy the latter, Musicland owner Sun Capital will be there to renew the bidding war.

After meeting with Musicland executives—according to Marc Leder, managing director of Boca Raton, Fla.-based Sun Capital—Leder says, “We have decided to press forward.” He says the firm hopes to be at the hearing if it can get the majors to support Wherehouse in the event of Sun Capital successfully taking it over. (More on this later in the column.)

Trans World and Sun Capital already woke to the Sept. 2 in a Delaware bankruptcy court room during a 14-hour bidding marathon that started in the mid-$30 million range for Wherehouse and wound up with the Albany, N.Y.-based retailer agreeing to pay $41 million. Of that, $36 million is in cash, and $5 million is in assumed liabilities. Trans World made its bid in conjunction with a consortium of liquidators.

The deal would make Trans World the largest music specialty retailer in terms of store count, giving the chain a total of around 940 stores.

Trans World says it will initially keep 113 of the Wherehouse stores open and liquidate 35 of them. Of the 113, it is looking for rent concessions in about 50 stores, which will determine whether those outlets remain open.

“The acquisition will be accretive immediately, and that will be reflected in our fourth-quarter earnings and for the year as well,” Trans World executive VP CFO John Sullivan says. For you non-financial types, “accretive” in this instance means the deal will immediately produce profits greater than the existing profits at the Wherehouse stores that Trans World plans to keep open.

The deal could strengthen Trans World’s presence as a national chain. While Trans World is already in 46 states, it is heavily weighted in the middle states, so the Wherehouse deal gives the chain a good West Coast presence.

Trans World says it plans to keep the Wherehouse distribution center open and to maintain the chain’s staff. While it plans to shut down corporate headquarters, the 80 staffers there will be interviewed to see if any opportunities can be created.

Meanwhile, Leder says that if Sun Capital wins, it plans to keep Wherehouse separate for a while and then eventually merge it into Musicland. In the first bidding go-around, Sun Capital made the higher bid but lost. Leder says the sticking point was that it had as a condition of the acquisition that Wherehouse would get normal credit terms from Sun Capital owned it. Sources at the majors also say that the Trans World deal gives more cash on the front-end.

Leder acknowledges that not all the majors are giving full normalized credit terms to Musicland and says Sun Capital does not want to go through that struggle all over again if it should buy Wherehouse. That is why the condition of the majors’ support was part of the offer the first time and why he will lobby for it for the Sept. 29 hearing.

To line up that support, Sun Capital and Musicland will be calling the majors to explain all that has been accomplished under its ownership. While initially hoping to close 300 stores, Sun Capital has reached agreements to close 186 stores and has rent concessions in the other stores it targeted, allowing those stores to remain open. It had allotted $25 million but now will only have to spend $9 million for the closures, Leder says.

It is also opening stores. Plans call for separating some of the larger Sam Goody mall stores into two distinct stores, a Sam Goody and a Suncoast. That will occur in 24 instances, Leder says, strengthening the already profitable Suncoast brand.

Musicland also plans to open seven stores. Net store count when that is done will be 919—533 Sam Goody Stores and 386 Suncoast. But Suncoast will turn its attention to Media Play to see what needs to be done to improve that chain, and who knows—it may eventually have to consider what to do with Wherehouse. But I bet Trans World Entertainment chairman Bob Higgins will have something to say on that topic as well.

Indies

Continued from page 50

from singer Claudia Villela and guitarist Ricardo Peixoto and “Serenata,” a collaboration by Marshall and composer/musician Jovina Santos Neto.

Adventure plans to both license material and produce new recordings by Brazilian and Latin American artists.


For more than 50 years, Knudsen was one of the most prolific producers and promoters of jazz and blues records in Europe. For several years, his Storyville imprint worked in tandem with Anders Dyrup’s equally well-known imprint Sonet. That partnership ended in 1978, when the two companies separated.

From the ’60s through the ’70s, Storyville recorded a number of still-classic sets by such blues artists as Lonnie Johnson, Big Bill Broonzy, Robert Pete Williams, Big Joe Williams and Sonny Boy Williamson, as well as jazz talents like Bud Powell, Archie Shepp, Harry “Sweets” Edison, Lee Konitz and Warne Marsh, to name just a few.

During the ’90s, Knudsen moved into video production, producing documentaries about the Mills Brothers and Spike Jones, which were directed by American documentarian Don McGlynn.

AOL Music: Total Monthly Streams

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<th>Top Audio</th>
<th>Top Video</th>
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<tr>
<td>1. CANARY +</td>
<td>1. 50 CENT FEAT. BROOM DOUGG</td>
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<td>2. BLACK EYED PEAS</td>
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<td>WHERE THE LOVE BEGINS</td>
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<td>3. OASIS</td>
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<td>4. MIKE MY LOVE IS LIKE</td>
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<td>5. BEYONCE FEAT. JAY-Z</td>
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<td>7. STING +</td>
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<td>SEND YOUR LOVE</td>
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<td>8. BILLY CURTIS</td>
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<td>10. FATBOY SIMM</td>
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<td>12. AARON PHILLIPS</td>
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Chipmunks’ DVD Debut

BY CATHERINE APPLEFELD OLSON

All you want for Christmas is your two front teeth? How about a brand-new movie featuring Alvin, Simon, and Theodore, plus a trio of classic Chipmunks titles that are scampering to DVD for the first time in November through a direct-response campaign?

Featuring the Chipmunks in their preschool glory and filmed in high-definition using 3-D puppetry, “Little Alvin & the Mini-Munks” is the latest production by Ross Bagdasarian and Janice Karman, the husband-and-wife team that has been creating Chipmunks entertainment for almost 25 years.

Also due this fall is a complementory CD—the new movie features six original songs—plus the vintage Chipmunks Christmas, Halloween and Easter specials. All will be released on DVD/AVHS.

Bagdasarian says he plans to release a new “Mini-Munks” film each year for the next six years. He also plans to roll out some of the older Chipmunks TV fare via direct-response. “This is just something that makes sense to us,” Bagdasarian says of the direct-market fad. “We get to have a direct relationship with the fans for the first time, which we are really looking forward to.”

Bagdasarian and Karman own the rights to the entire Chipmunks video catalog except for the 1999 title “Alvin & the Chipmunks Meet Frankenstein” and 2000’s “Alvin & the Chipmunks Meet the Wolfman,” both owned by Universal Studios.

Boena Vista Home Entertainment formerly had rights to select TV series and specials but has not released any Chipmunks properties since the early 90s. Pricing and a precise November release date are still being worked out as Bagdasarian Productions puts the finishing touches on a 30-minute tele-

The Chipmunks made their TV debut in 1961 with “The Alvin Show”; “Alvin & the Chipmunks” aired on NBC-TV from 1983-1991. The trio has sold more than 3 million albums globally, according to Bagdasarian.
EXECUTIVE TURNTABLE

MUSIC VIDEO: VH1 promotes Michael Hirschorn, previously senior VP of production and programming, to executive VP of production and programming; Shelly Tatro, previously director of series and specials, to senior VP of production and programming; and Matt Hanna, previously director of music news, to director of development. They are based in New York.

VH1 also names Jim Ackerman VP of development production and programming and Jeff Olde executive consultant in New York. They were, respectively, supervising producer for "The Caroline Rhea Show" and executive producer for MTV.

RECORD COMPANIES: Lou Robinson is promoted to senior VP of video promotion and artist development for RCA Music Group in New York. He was VP of video promotion for RCA Records.

Jeanne Dreyfus is named VP/general counsel for Artemis Records in New York. She was chief legal counsel for hellonetwork.com.

DIRECT MARKETING: BMG Strategic Marketing Group names Jim Kelly VP of sales and Jim Parham senior director of national catalog sales in New York. They were, respectively, VP of sales for V2 Records and senior director of national catalog sales for Zomba Music Group.

Is That Norah Jones I Hear?

Former president Bill Clinton dropped by the Nordoff-Robbins Music Therapy Foundation's annual benefit dinner after hearing the sounds of Norah Jones, Dianne Reeves and Cassandra Wilson echoing through the halls of New York's Essex House, where Clinton was attending a separate event. The three singers hosted the dinner, which honored EMI Classics and Jazz president Bruce Lundvall for his 40 years in the music business. Pictured, from left, are Lundvall, Jones, Reeves, Clinton, Wilson, Moby, Blue Note publicist J.R. Rich, Tony Bennett and Blue Note artist Bill Charlap. (Photo: Chuck Pulin)

Now, Hear This ... THE DARKNESS

As the U.S. gets tuned on to the Darkness, there won't be too many wafflers—either you're gonna love 'em or hate 'em. Reviving one of the most polarizing musical trends ever—'80s hair metal arena rock—the Darkness' debut, "Permission to Land" (issued Sept. 16 on Atlantic), sports ultra-mainstream metal songs laden with big choruses and even bigger solos. But what's really driving its buzz is the soaring, devil-horn-worthy falsetto of acrobatic singer Justin Hawkins, who works the stage in such ludicrous getups as a one-piece, zebra-print spandex body suit. Hawkins draws comparisons to Slade, Queen and Quiet Riot. Although its following is largely growing out of word-of-mouth in hipster circles, the band claims that it's not being ironic. Hawkins says its goal is to bring the smile and fun back to rock. And he and his mates are doing so, even if they're evoking just as many winces. Ow! Guitar!

Chart-Toppers

Teen star Hilary Duff, above, stopped by the Virgin Megastore in Times Square to celebrate the release of her debut album, "Metamorphosis" (Buena Vista/Hollywood), which hit No. 1 on The Billboard 200 last issue. While Duff was meeting fans and the press, R&B singer Mary J. Blige, below, was next door at Planet Hollywood, guest-hosting on R&B WWPR (Power 105.1) New York. Twenty contestant winners shared the experience with the singer, whose "Love & Life" was right behind Duff at No. 2 on The Billboard 200 last issue. (Photos: Chuck Pulin)

Getting Sirius

E Street Band guitarist Nils Lofgren stopped by the Sirius studios to promote his new Vision Music album, "Nils Lofgren Band Live," and discuss life on the road with Bruce Springsteen. Pictured, from left, are Sirius programmer Carol Miller, Lofgren and Sirius programmer Lenny Bloch.
Jamaica Gets Def

The Heineken Music Initiative celebrated the forthcoming release of "Red Star Sounds, Vol. 3: Def Jamaica" with an album release party and concert at the Grand Lido Braco resort in Jamaica. Due Oct. 14, portions of the reggae-hip-hop-inspired set, to be released through Def Jam, will benefit the Grammy Foundation. Shown attending the event, above, are Heineken brand manager/Heineken Music Initiative president Scott Hunter-Smith, center, and Bad Boy/Def Jam recording act 112. In addition to 112, other performers included Wayne Wonder, Method Man, Damian "Jr. Gong" Marley, Elephant Man (at right, onstage) and Joe Budden. (Photos: Hugh Wright/Just Write Ltd.)

What Up, Billboard!

So So Def/Arista recording artist Anthony Hamilton stopped at the Billboard Café in New York to promote his debut set, "Comin' From Where I'm From." The Charlotte, N.C., native sang four songs from the album, due Sept. 23, including the title track, which is the lead single. Pictured at the showcase, from left, are Airplay Monitor & B managing editor Skip Dillard, guitarist Dave Forman, Billboard rap/urban staff writer Rashaun Hall, Hamilton, Billboard editor-in-chief Keith Girard, Airplay Monitor senior account manager Johnna Johnson and Billboard publisher and president John Kilcullen.

Finishing Touches


Puffy Navigates New Car

Sean "P. Diddy" Combs has conquered the worlds of music, film, TV and fashion. What's next? The car industry, of course.

Combs has aligned with Lincoln to release the limited-edition Sean John Navigator. Josh Taekman orchestrated the deal through Buzztune, a lifestyle marketing company. Taekman is a former executive at Combs' Bad Boy Records and president of Buzztune.

"We saw there was a void in the marketplace for a high-end luxury, custom-edition vehicle that reflected style, class and luxury," Taekman says. "Sean John [Combs' apparel company] was the obvious brand that embodied those traits and had the credibility and innovation to extend itself into the automotive segment. I called Puffy and told him he had a big idea. We met at his house and walked through the idea and how it would work. He said, 'I love the idea, make it happen.'"

The sport utility vehicle will include 22-inch wheels designed by Boyd Coddington, black chrome paint treatment, satellite radio, a backup camera, three DVD players, six TV screens, a Sony PlayStation 2, heated and vibrating front seats, a designer clock and, of course, tinted windows.

"Puffy was very hands-on in the [design] process," Taekman says. "We worked with the best in breed in design and engineering—Roush Industries, not only the largest race team in the world but a Tier 1 supplier for engineering and design to Ford and GM."

"We also worked with world-class wheel designer Boyd Coddington Jr. Puffy was very involved in the whole process and, because he is such a perfectionist and has a distinct vision, we went through 20 different wheel designs and five or six leather seat designs and packages. He got very involved with all of the granular details, from the materials the logos were made of to the quality of the sound. It was a true collaboration throughout the whole process. The most important element is every vehicle has a three-year/36,000 mile warranty and [original-equipment] quality."

Combs first unveiled the SUV at the MTV Movie Awards and then again at the BET Awards. Valued at $85,000, only 100 of these modified Navigators will be sold through select Lincoln dealerships beginning in October.

"Lincoln had 23 dealerships call them the day a story broke in USA Today demanding to have the car," Taekman says. "The number of calls from consumers, friends, artists, athletes, entertainers, businessmen and families has been overwhelming. "That type of reaction just doesn't happen in the automotive industry," Taekman continues. "We are focused on these 100 limited-edition vehicles, but when they are gone, they are gone."

Showing Some Heart

Q-Tip and Joshua Redman stopped by Joe's Pub in New York to help guitarist Kurt Rosenwinkel celebrate the release of his new Verve set, "Heartcore." Q-Tip produced the set with Rosenwinkel. Backstage, from left, are Q-Tip, Rosenwinkel, Redman and Verve Music Group A&R director Jason Glaine.
Pie Studios’ Slice Of The New York Market

BY CHRISTOPHER WALSH

In these challenging times, a commercial recording studio marking its 10th anniversary is noteworthy. In the New York area market, it is especially notable.

Glen Cove, N.Y.-based Pie Studios, owned by producer/engineer Perry Margouleff, is both an exception in the present industry and an illustration of a model befitting this paradigm. Pie’s emphasis on vintage equipment is somewhat out of step with a digital audio workstation-focused, brand-conscious pro audio industry, and while it remains a commercial studio, it is again coming to exist largely to serve in-house projects, for Margouleff’s nascent record label.

“The reality—and I think this is for everyone—that is you have to have your own in-house purpose for having a studio these days,” Margouleff says. “When you’re relying on the ‘taxi meter’ aspect of it, no accountant will give you a thumbs-up anymore.”

In 2001, Margouleff opened a second studio in Los Angeles, on the site of the late Porcaro’s private studio. But as with the process of launching the first Pie Studios, the time-consuming business of studio ownership detracted from his production work. Having served its purpose, Margouleff is again focusing on his Glen Cove studio, with plans to build a second room.

“I needed [an L.A. studio] as a launching pad to meet and develop bands,” he explains. “In the last two years, I’ve made so many friends out there and have access to so many studios I can work in, so I don’t have to sustain the costs of keeping a place myself. I’m going to put up a B room on Long Island so I have an additional place to do overdubs.”

Pie Studios has gotten busier at a time when many high-end, commercial studios are dramatically cutting rates to attract lower-budget projects that, until now, were unable to book a professional facility.

“For me, at least, it’s more than cutting rates to have unsigned bands,” Margouleff says. “I have two artists now on my own label: I’m dealing with distribution and getting them out there. I’m out scouting the talent and producing and recording music. That’s what it’s really all about, and what it was always about for me and why I opened a studio in the first place to have a place to work out of.”

Pie Studios’ equipment—a fully discrete Neve 8078 console, Studer analog tape machines, classic amplifiers and stompboxes, for example—is in harmony with the artists with whom Margouleff works. Conscious of contemporary realities, though, Pie is equipped with Pro Tools systems, currently being upgraded to Pro Tools HD.

“I feel like they got it to a higher level,” Margouleff says of Pro Tools HD. “But now you have the machine in which you can pitch-correct vocals and fix the timing of the drummer. Do I really want to work with someone who needs that? My answer is no. I would rather do the homework on the front end; go out to clubs and meet people.”

That attention—to recording technology developed by the early 20th century’s brightest minds and talented musicians not in need of digital manipulation—has brought such clients as The Rolling Stones, Cheap Trick, Brian May and Cyndi Lauper to Pie Studios’ discreet Long Island location, as well as engineer/producers including William Wittman and Joe Blaney.

“The music business, going through this shake-down, is probably going to bring things back to a better place,” Margouleff says. “It’s not like art dried up, it’s just that the connection between the artist and the people hearing it became too complicated.”

Already a staple of cinema, DVD and, increasingly, broadcast and the DVD-Audio and Super Audio CD playback formats, surround sound is being explored in the realm of live performance. The Audio Engineering Society will assist in this exploration with the presentation of Surround Live!, a one-day event scheduled for Oct. 9 in the Grand Ballroom at the Manhattan Center Studios complex in New York.

The 115th AES Convention will commence the following day at the Javits Convention Center, also in New York, and conclude Oct. 13. Professionals from the touring, Broadway theater, broadcast and recording industries will discuss the technology and challenges involved in multichannel audio presentation in a live context.

With a 5.1-channel tour sound system on-site, attendees will experience an interactive workshop and live/performed presentation as well as formal presentations, illustrating the similarities to and differences from surround mixing in a studio environment.

For Surround Live! registration information, visit aes.org.

AROUND SURROUND: Speaking of multichannel mixing in the studio, Dolby Laboratories has authored a text on the subject: “Dolby 5.1-Channel Music Production Guidelines.” It is available as a PDF download at dolby.com/tech.

The guide covers such topics as proper equipment and speaker placement, calibration for proper monitoring, metadata planning and implementation and program interchange guidelines. In addition, it explains the new terminology produced by the surround-sound genre. Most important, center and LFE (low frequency effects) channel use, a subject of some confusion, is also covered.

During the past several years of experimentation, surround mixing itself has evolved. Dolby will update “5.1-Channel Music Production Guidelines” as new techniques are developed.
How Science Serves Art

BY CHRISTOPHER WALSH

It was an historic moment. For the first time, the 45th Grammy Awards at Madison Square Garden were broadcast Feb. 23 in 5.1-channel sound. It was a watershed event in the recording sciences’ evolutionary crawl toward sonic perfection: science serving art, to convey and reproduce musical performance.

With high-resolution, 5.1-channel music available on the eminently successful DVD-Video format, in ever-increasing numbers of DVD-Audio and Super Audio CD titles and now proliferating in the broadcast realm, recording arts are better served by science than ever before.

For the music industry, the Grammy Awards are the apex, and Effanel Music, the location recording specialist frequently in service on such occasions, had multiple trucks on the premises. But Effanel president Randy Ezratty offered an assessment at odds with the upbeat mood of the evening.

"The need for conventional remote-recording trucks has waned," Ezratty said, "by virtue of technology putting a good deal of what have traditionally been 'remote-recording specialist' projects in the hands of the artists. The same analogy is happening in the studios.

The twin forces of technology’s irreversible advance and a dramatically volatile music business environment—currently reeling from declining sales, continued piracy and downsizing—are more visibly manifested across the professional audio industry than ever before, from recording studios to equipment manufacturers and producers to artists.

Even as high-resolution, multichannel audio expands, many observers contend that the age of the grand, elite recording studio is fading. Shrinking recording budgets no longer support the model, the reasoning goes, while the digital audio workstation (DAW)-based studio, affordable to almost anyone, can provide higher-than-ever quality.

Engineers, producers and, significantly, artists have embraced the DAW, equipping personal and home environments with fast, flexible, powerful and even portable studios.

The recording industry’s top facilities have already felt the shift:

Record Plant Studios in Hollywood, Calif., for example, has announced a new focus on the DAW, while the Plant Studios in Sausalito, Calif., has extended its hand to unsigned and indie artists, welcoming them—with certain conditions attached—to work in professional recording and mastering rooms at greatly reduced rates.

"We’re as state-of-the-art as any studio in the world," says Plant owner Arne Prager, who took on a partner to reduce overhead and add new equipment, including an SSL 9000 console. "Until recently, the Plant has only been available to those who could afford $2,000-a-day budgets, and we don’t think that’s in keeping with the tone of the time."

DOMINANT PLATFORM

Digidesign’s Pro Tools platform continues its march to dominance as both a recording format and hardware interface. It is found in countless private studios, dedicated DAW suites within commercial studios and in the traditional control room itself. New studios are opening in which a Pro Tools HD rig with hardware interface and a full complement of processing plug-ins has supplanted console, tape recorder and outboard devices.

And Apple Computer’s PowerPC G5 desktop, developed with IBM and shipping since August, will only improve DAW performance.

Aspiring recordists, in a media-frenzied atmosphere of ever-expanding content demand, are taking to Pro Tools and competing DAW platforms like Steinberg’s Nuendo, Emagic’s Logic and Mark of the Unicorn’s Digital Performer. Classroom and online education dedicated to digital audio and video production has exploded, as seen at the MindLab Learning Center in Menlo Park, Calif., or Boston’s Berklee College of Music.

More than ever, the means of production, duplication and distribution are in the hands of the individual, or "prosumer."

"We’re in an exciting time," says David Malekpur of Professional Audio Design, a Rockland, Mass. based firm offering equipment sales, design and technical services. "But the traditional framework is growing and changing, and it’s uncomfortable. There’s a lot of people who can’t see beyond the current paradigm into the future." While no one knows precisely what tomorrow’s recording studio will look like, a facility reflecting today’s environment is emerging.

But Maddocks, a 30-year veteran of top studios, has equipped his Cups In Strings Studios in Santa Monica, Calif., to answer contemporary client demands, such as archival transfers and restoration, surround mixing and extraction, mastering and ISDN transmission.

Essentially a one-man operation, Maddocks’ choice of a Sony DXM-R100 small-format digital console suits his cramped surroundings. "I’m in a physically space-challenged room," Maddocks says. "For any small operation that needs very high throughput, the ability to have a console that does many things quickly and can recall it quickly is really an asset. It’s something I use every day, and I use every aspect of it."

(Continued on page 59)
Surround Sound:
Listen with all your 5.1 senses.

Everyday is about Surround Sound. We’re also recording, producing and improving it. In short: We breathe it. As the inventors of the gramophone record, we have made it a habit to think over and use only the most advanced technologies. Like audio snippets and high-resolution recordings, DVD Audio/Video or SACD and the AMSI II process which depicts stereo audio material into 5.1 Surround Sound. Hearing is believing, so be sure to stop by at our facilities in Hanover and Berlin (in the Universal Music building), or on the internet.

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AMSII is a company producing high-quality surround sound systems for home and professional use.

Top 100 Recording Studios

1. (tie) Recording Studios (New York), Emilio Avellaneda Studios (Brooklyn, Calif.), Teamwork (Long Island, N.Y.), 14 weeks
2. 54 Sound (Ferndale, Mich.), 11 weeks
3. Hit Factory (New York and Miami), five weeks

Top Hot 100 Mixing Studios

1. Hit Factory (New York and Miami), 19 weeks
2. Encore Studios (Burbank, Calif.), 14 weeks
3. 54 Sound (Ferndale, Mich.), 11 weeks

Top Hot 100 Mastering Studios

1. Bernie Grundman Mastering (Hollywood, Calif.), 25 weeks
2. Hit Factory (New York and Miami), 20 weeks
3. Sterling Sound (New York), four weeks

Top R&B Recording Studios

1. (tie) Encore Studios (Burbank, Calif.), Teamwork (Long Island, N.Y.), 16 weeks
2. Right Track Recording (New York), 14 weeks
3. Hit Factory (New York and Miami), nine weeks

Top R&B Mixing Studios

1. Hit Factory (New York and Miami), 18 weeks
2. Encore Studios (Burbank, Calif.), 16 weeks
3. Manhattan Center Studios (New York), five weeks

Top R&B Mastering Studios

1. Bernie Grundman Mastering (Hollywood, Calif.), 21 weeks
2. Hit Factory (New York and Miami), 17 weeks
3. Sterling Sound (New York), 16 weeks

Top Country Recording Studios

1. Ocean Way (Nashville), 18 weeks
2. Emerald Sound Studios (Nashville), 11 weeks
3. Sound Kitchen (Franklin, Tenn.), nine weeks

Top Country Mixing Studios

1. Emerald Sound Studios (Nashville), 16 weeks
2. (tie) Loud Recording (Nashville), Sound Kitchen (Franklin, Tenn.), seven weeks
3. Starstruck Studios (Nashville), six weeks

Top Country Mastering Studios

1. MasterMix (Nashville), 25 weeks
2. Mastering Lab (Los Angeles), nine weeks
3. Georgetown Masters (Nashville), eight weeks

Who’s Who In The Top Studio Rankings

Bernie Grundman Mastering
Hollywood, Calif.
A perennial top performer, Bernie Grundman Mastering is once again the leading mastering studio for Hot 100 and R&B No. 1 songs. Engineer Brian “Big Bass” Gardner led the way, mastering “In Da Club” and “21 Questions” by 50 Cent and Eminem’s “Lose Yourself” for a total of 25 weeks on the Hot 100 chart in the period surveyed, while 50 Cent’s two hits accounted for an additional 16 on the Hot R&B/Hip-Hop chart.

Emerald Sound Studios
Nashville

A Music Row mainstay, the multi-building, multi-function Emerald Entertainment Group has weathered the tumultuous industry storm with impressive resolve. Expanding through the acquisition of Masteronics and its Tracking Room upon that facility’s bankruptcy proceedings in the late 1990s, Emerald found itself in the same dilemma after an industry slump. Things have improved, though, and a Solid State Logic 9000 installed in the facility’s renowned Mix Room has met with the expected approval.

Encore Studios
Burbank, Calif.
Dr. Dre’s mix of 50 Cent’s “In Da Club” topped the Hot R&B/Hip-Hop chart for nine weeks and accounted for over 10 atop the Hot 100. Simultaneously, “21 Questions,” also mixed at Encore by Dr. Dre, captured the No. 1 position on the Hot R&B/Hip-Hop chart, where it spent seven weeks, along with more four atop the Hot 100.

54 Sound
Ferndale, Mich.

A Solid State Logic G Series-equipped facility, 54 Sound was established in 1984 as a studio for George Clinton projects. More recently, Eminem’s “Lose Yourself” was recorded and mixed here, accounting for 11 weeks at No. 1 on the Hot 100 chart.

Georgetown Masters
Nashville

The Nashville community was stunned by the sudden death of engineer and co-owner Denny Purcell in August 2002. With literally thousands of albums to his credit, Purcell was also a pioneer in surround sound and high-resolution audio. But Georgetown lives on, says engineer Andrew Mendelson, continuing the legacy of a world-class studio and member of the professional audio industry.

Hit Factory
New York and Miami
As always, this multi-room facility on New York’s West 54th Street and in Miami’s former Criteria Studios was responsible for several hit songs in the period surveyed. Hit Factory mastering engineer Herb Povyes again owns a large share of the Hot 100 and Hot R&B/Hip-Hop charts, with Nelly’s “Hot in Here” and “Dilemma” and Jennifer Lopez’s “All I Have” featuring LL Cool J. On a sad note, the Hit Factory’s longtime owner, Ed Germaine, died in early 2003.

Loud Recording
Nashville

The Sony OXF-R3 “Oxford” digital-console-equipped Loud was mix studio for Toby Keith’s “Unleashed,” spawning the hits “Beer for My Horses,” a duet with Willie Nelson; “Who’s Your Daddy?” and “Courteous of the Red, White and Blue (The Angry American),” all mixed by Julian King. The artist’s producer, James Stroud, is co-owner of Loud with producers Paul Worley and Blake Chancellor.

Manhattan Center Studios
New York

Adjacent to the Hammerstein Ballroom, Manhattan Center Studios is discreetly at the epicenter of raucous concerts and screaming fans. The facility’s audiovisual production and post-production services accommodate concert and corporate events of various size, as well as broadcasts of Ballroom events. Producer Timbaland and engineer Jimmy Douglass continued a string of hits mixed on the Neve VR72 with Missy “Misdemeanor” Elliott’s “Work it.”

Mastering Lab
Hollywood, Calif.
Doug Sax’s two-room Mastering Lab continues a long tradition of mastering No. 1 Hot Country tracks, such as Keith Urban’s “Somebody Like You,” which spent six weeks at the top. “Three Wonders Crosses” by Randy Travis, the Dixie Chicks’ remake of Fleetwood Mac’s “Landslide,” and Tim McGraw’s “Unbreak.”

(Continued on page 60)
PROFESSIONALISM MORE CRITICAL

With production done by individuals of varying skill on their own digital equipment increasing, professional mastering has become even more critical.

Cups 'n Strings, Threshold and others have responded to the demand for quality mastering by offering such services. Alex Abrash, formerly studio manager at the multi-room Kampo Studios in New York, now operates Tremendous Music from his home, specializing in mastering DAW-created mixes with analog gear.

"A lot of people are recording independent projects," Abrash says. "I'm more impressed than not with what people are capable of, but I frequently find that they [the projects] don't have any loudness; there's no bass, no kick. I'm on to something; I've got a niche here."

Also in New York, Sony Music Studios remains a hub of activity, serving all aspects of audio and video production in multiple configurations.

While overhead is inestimably higher than that of Threshold Sound + Vision, the depth of Sony's equipment offerings, professionally designed and maintained studios and experienced staff keeps the facility in high gear.

Variety is the rule here, not unlike Cups 'n Strings or Threshold, albeit on a larger scale. "The model for Sony Music Studios was to create a resource under one roof where an artist or record company could do a lot of different things," says senior VP Andy Kadison. "One of the saving graces for Sony Studios has been its diverse business units."

Like other studios of its size and stature, Sony has been affected by the music business recession and the popularity of DAWs and has elected to reach out to lower-budget projects and clients. At Sony, where a dedicated team maintains and updates the facility's 16 Pro Tools rigs, a number of DAW-based writers' rooms have been added, enabling clients to take advantage of the facility's professional services and infrastructure at a lower rate.

These clients, it is inferred, will also funnel more work into Sony's state-of-the-art mixing and mastering studios.

At Battery Studios in New York, diverse services including mastering and DVD production have evened out an unpredictable schedule. "We can do complete DVDs," studio manager Tamara Miller says. "We can do [surround] extractions or mix for 5.1. We can get any format transferred to any format. We can really do anything, and that seems to be what's holding us together."

Offering options to artists is more fundamental than ever before, given the environment. Threshold Sound + Vision's Marsh observes: "Five or six years ago, artists were looking for name people to do their stuff, now a lot of people are looking for a deal, and that includes the major labels. The bottom line is, if you're in the business right now, it's a hustle, and everybody's out there hustling."

As Efantine's Earraty observed at the Grammy broadcast, even top studios and professionals aren't immune to the demands of economics and technology. "I don't think this is unhealthy; it's just evolutionary. You've got to stretch out."
Top Studios

Continued from page 58

MasterMix
Nashville

In the 12 months surveyed, songs mastered by owner Hank Williams spent 25 weeks at No. 1 on the Hot Country chart: "Have You Forgotten?"; "I Miss My Friend" and "Courtesey of the Red, White and Blue (The Angry American)" by Darryl Worley; Somethin' " by Mark Wills, Blake Shelton's "The Baby"; and "Man to Man" by Gary Allan. Toby Keith topped the chart with "Who's Your Daddy" followed by "Beer for My Horses," which was in its fifth week at No. 1 when the survey period ended.

Ocean Way
Nashville

Ocean Way's 2001 acquisition by Belmont University hasn't interrupted session activity in this 1850s-era church-turned-recording studio. Darryl Worley's "Have You Forgotten?"; "I Miss My Friend" and "Courtesey of the Red, White and Blue (The Angry American)" were tracked here, along with No. 1 songs "Brokenheartsville" by Joe Nichols, George Strait's "She'll Leave You With a Smile," Mark Wills' "19 Somethin'" and Tim McGraw's "Unbroken."

Right Track Recording
New York

Right Track is once again in the pantheon of No. 1-producing studios, marking hits such as Nelly's "Hot in Herre" and "Dilemma," both recorded by Brian Garten on Right Track's Neve VX console, both topping the Hot 100 and Hot R&B/Hip-Hop charts through the summer and into the fall of 2002. Steps from the site of the 115th Audio Engineering Society Convention is Right Track's immense Studio A509, while the flagship facility remains at 168 W. 48th St.

Sound Kitchen
Franklin, Tenn.

Owned by John and Dino Elefante, the Sound Kitchen is a busy facility a short drive from Music Row. Sound Kitchen's installation of an API console, at a time when large-format digital desks were in vogue, was clearly an astute move. In the period surveyed, Diamond Rio's "I Believe" and Gary Allan's "Man to Man" were tracked on the API, while engineer Justin Niebank recorded Keith Urban's "Somebody Like You" on a Neve VR. Mark Wills' "19 Somethin'" was also mixed on a VR by Greg Droman.

Starstruck Studios
Nashville

Reba McEntire's Starstruck Studios features two nearly identical control rooms, along with a broadcast/video studio. The Gallery studio also features a unique 1,077 square-foot tracking room. The broadcast and video studio serves satellite media tours, live TV spots, radio specials and Webcasts, with tie lines to the studio. Keith Urban's "Somebody Like You" was mixed at Starstruck by Justin Niebank.

Sterling Sound
New York

Another permanent fixture, Sterling Sound continues to master songs and albums destined for commercial and critical success. Norah Jones' multiple Grammy-winning "Come Away With Me" was mastered by Ted Jensen, while "Crazy in Love" by Beyoncé, "So Gone" by Monica and Kelly Clarkson's "A Moment Like This" were also mastered at Sterling's 25,000 square-foot facility.

Teamwork
Long Island, N.Y.

Proof that technology has enabled a hit record to be made anywhere: Teamwork, largely responsible for 50 Cent's "Get Rich or Die Tryin" —one of the top-selling albums of the year—is in the basement of engineer Sha Money XL's Long Island home. A Mackie 32:8 console, an Audio Technica microphone and Pro Tools equals, in this case, five million-plus sales and counting.
**Korean Merger Likely**

**BY MARK RUSSELL**

SEOUL, South Korea—A much anticipated consolidation in South Korea's music TV market took a step closer, with the two biggest music specialists in Asia's second-largest market actively pursuing a merger.

South Korea currently has five music TV channels, all available via cable. Industry insiders have long agreed that this is too many for the nation's cable market of slightly more than 10 million households. South Korea's video channels also face increasing competition for the youth market from the country's flourishing cable TV-based videogame networks.

The two channels that are closing in on a merger are the territory's most-watched music TV channel, M.Net, and the second-most-popular channel, KMTV.

M.Net is a subsidiary of CJ Media, which is the cable TV division of Korean media conglomerate CJ Corps. A source at CJ Media says, "There are five music channels right now, and everybody knows the need for consolidation."

The source confirms that a Memorandum of Understanding (MOU) has been signed between the two channels, adding: "We're going through due diligence, so anything is possible, but this has been going on for a long time. We've signed an MOU, but it's not really much different from discussions that have been going on for three years."

KMTV GM Lee Ki Jin confirms that talks are being held but declined to provide details regarding their progress. According to market research company TNS Korea, M.Net accounted for 60% of viewers of music TV channels in 2002, compared with KMTV's 21%. MTV Korea accounted for 17%.

MTV Korea president Choi Hong Kyung says, "It was always the worst-kept secret that, compared to other major music markets, Korea has far too many music channels. Recent merger trends in the music industry both globally and locally merely reflect the fact that over-saturation will lead to consolidation or liquidation."

MTV Networks Asia's South Korean licensee is On Media, part of the Orion Group conglomerate. Informal sources predict that a major TV battle is brewing, which would pit On Media against CJ Media, and that the shakeout in the music channels is an early salvo in their overall struggle for supremacy in the South Korea TV market.

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**Finnish Music Exports On Rise**

**HELSINKI**—The current Pan-European success of local act the Rasmus (Billboard, Sept. 6) offered attendees at the Finnish Music Export seminar here ample evidence of the international potential of the country's domestic music scene.

The Sept. 4 seminar and associated showcases coincided with the publication of a study commissioned by Music Export Finland (Musex), which showed that the gross value of Finnish music exports—including record sales, publishing royalties and live show revenue—was 13.5 million euros ($17.2 million) in 2001. The study was the first such evaluation of Finnish music's overseas performance. The Musex study was based on figures supplied from Finnish music industry companies, including local affiliates of trade bodies the International Federation of the Phonographic Industry affiliate and the Music Managers Forum. It claims that the market value of Finnish music exports increased by 406% between 1999 and 2001.

Musex director Paulina Ahokas says that despite the marked rise in market value, "the growth has been steady—not an explosion."

According to the study, Finnish artists have been establishing a growing international presence in classical music in recent years, but they began to make inroads on Europe's pop charts in 2000, with the success of dance acts Bomfunk MC's and Darude and hard rock act HIM. The

(Continued on page 64)

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**Starsailor Ends Its 'Silence'**

**BY ADAM HOWORTH**

LONDON—It is rare for a label exec to publicly reveal sales targets. But EMI Recorded Music Continental Europe president Emmanuel de Buretel has no such qualms when it comes to the release of U.K. rock band Starsailor's sophomore set, "Silence Is Easy."

"We've forecast to sell twice the amount we did on 2001 release 'Love Is Here,'" de Buretel tells Billboard. "On that, we [shipped] 500,000 in the U.K. and 1 million in total. In continental Europe, we sold 220,000; on this record, we're looking at 527,000. Just on hearing the album, we planned to double our sales. Starsailor are a very big priority."

The Sept. 15 international release of "Silence Is Easy" generated widespread media interest because of the involvement of producer Phil Spector, currently out on $1 million bail after being arrested following the Feb. 3 fatal shooting of actress Lana Clarkson in Los Angeles. Spector produced the album's title track and lead single, plus one other song, "White Dove."

Singer James Walsh recalls how his band came to work with the "wall-of-sound" producer on his first major record project since the Ramones' 1980 Sire set, "End of the Night."

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Almost a year after the death of Joe Strummer comes "Streetcore," the final release from the former Clash frontman with his band the Mescaleros. Due on IchiRock Records Oct. 20, the posthumous album features eight originals and two covers, including a moving version of Bob Marley's "Redemption Song" produced by Rick Rubin. "The record was made in several bursts, beginning in February 2002," explains Mescaleros keyboardist Martin Slattery, who finished the album with the band's guitarist, Scott Shields. "The final recordings took place in early December last year. But Joe left elaborately detailed notes about how he saw the record and the sleeve together from that," says Strummer. He died Dec. 22, 2002, from a heart attack at the age of 50. "Streetcore" is the third album recorded by Strummer with the Mescaleros after he returned to the musical fray in 1999 following a hiatus of almost a decade. It is preceded by the single "Coma Girl."

TAYTUN KESGIN

Global

Nigel Williamson, Editor
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CAN DO: After the return earlier this year of Kraftwerk, fellow German electronic pioneer Can marks its 35th anniversary with a 13-track album of solo recordings by band members and new group remixes in 5.1 surround sound. The audio CD comes as part of "The Can" DVD and is due for release on Spoon/Mute next month. The visual material includes behind-the-scenes footage shot between 1997 and 1999 and a short film made by Brian Eno to mark Can's 2003 lifetime achievement award at Germany's Echo Awards. The package also contains an extended tribute to guitarist Michael Karoli, who died of cancer in September 2001. Can's former studio in Cologne has been rebuilt as a working exhibit at the German Rock'n'Pop Museum in Gronau.
Warner Canada's New 'Calling Cards' Welcomed

BY LARRY LEBLANC

TORONTO—A reinvigorated A&R strategy at Warner Music Canada seems to be paying off.

Despite past successes, the Canadian affiliate of London-based Warner Music International (WMI) recently has not been widely viewed here as a pivotal domestic A&R player. But that perception looks to be changing.

Warner Canada's international counterparts within WMI have reacted enthusiastically to debut releases by two of its new signings: suburban punks Billy Talent (signed as a co-venture with Atlantic Records in the U.S.) and underground hip-hop artist Buck 65. The continuing achievements of long-time roster stars Blue Rodeo, Great Big Sea and Colin James have bolstered the positive impression being made by the Canadian company.

"The Buck 65 and the Billy Talent signings are our calling cards to the world," says Steve Kane, senior VP/ managing director of Warner Music Canada. "The signings say that this isn't the same old Warner.

"Michael McCoy, president of EMI Music Canada and Warner Canada, concurs. 'There's a new 'go get 'em' spirit at Warner. They are seeing new opportunities early on and taking risks.'"

Billy Talent's self-titled disc was released Sept. 16 in Canada and the U.S. by Warner and Atlantic, respectively, and by Warner affiliates in Japan and Germany. It was issued Sept. 15 in Warner in the U.K. and Sept. 19 in Ireland.

The album was released in Canada, and the U.S. by Warner and Atlantic, respectively, and by Warner affiliates in Japan and Germany. It was issued Sept. 15 in Warner in the U.K. and Sept. 19 in Ireland.

The Buck 65 album, 'Talkin' Honky Blues,' was first released by Warner Sept. 5 in Ireland; the U.K. (Sept. 9), Canada, France, Germany, Switzerland, New Zealand and Australia (all Sept. 17) followed. The album is also slated for release in Belgium and Sweden.

A central player in brokering the deals that brought clients Buck 65 and Billy Talent to Warner was Toronto-based entertainment lawyer Chris Taylor of Sanderson Taylor. "Warner Canada has been very encouraging in developing these acts," Taylor says, "in comparison to what might have happened there two years ago."

After three decades of scant senior executive turnover in the space starting in mid-2001 there were numerous high-profile departures from Warner Music Canada and several notable hirings—particularly that of Kane. The management changes (Billboard, Feb. 16, 2002) led to a transformation of Warner Music Canada's A&R activity.

Kane arrived at Warner to oversee marketing, publicity and promotion, as well as the company's A&R. Concerned with what he saw as the company's low standing among Canada's artistic community, he sought feedback from leading Canadian artists, managers and entertainment lawyers.

Taylor says, "I got there out to find out what the perception was and what Warner could do to rectify it."

Entertainment lawyer Dawn Bourque at Cassells Brock and Blackwell in Toronto says, "Warner has definitely been out and about. They are certainly receptive to listening to new material."

When he arrived, Kane fully retained Warner's A&R department, consisting of Steve Blair (director of A&R since 1998), A&R representative Jen Hirst and A&R coordinator Kelly Anglin. "I felt we could change the dynamic of the department without making personnel changes," Kane says. "Steve has a great sense of music. He's dedicated to artist development, and his background as a booking agent has served him well in helping to build artists here."

Buck 65 (real name Rich Terry) signed with Warner Music Canada in 2002. The deal included the release of five of the act's previous albums. "Buck 65 isn't an overly commercial project," McCoy says, "but Warner recognizes that there's musical value there. It's a very credible signing."

With a name inspired by a character in the 1996 Canadian "fictional documentary" movie "Heart Core Logo," Billy Talent generated an industry buzz in 2001 with its independent EP "Try Honesty." The EP secured the Ajax, Ontario-based group a publishing deal with EMI Music Publishing Canada and led to the co-venture between Warner Music Canada and Atlantic Records in the U.S.

Blair says Warner-affiliated labels in the U.S. were immediately enthusiastic about Billy Talent. "All of our affiliated [U.S.] labels chased Billy Talent," he says. The band "has opened quite a few doors here."

Warner may have needed to get more contemporary with its signings, but Kane emphasizes that the company still retains its obligation to nurture unsigned acts.

"It's important that Blue Rodeo never feel like they are part of the office furniture here," he says. 'That's such a danger when you have an extensive list of longstanding relationships. We're so happy that Colin James has made a wonderfully organic new album ["Traveler"] on WEA Records released Sept. 9 now in Canada. The world is ready again for a great Colin James record."

Finnish Music

Continued from page 61

new study provides the Finnish music industry with comprehensive statistics about exports for the first time. Ahokas says it will be conducted annually from now on.

BMG Finland managing director Niko Nordstrom claims the increased demand for Finnish music overseas has also led to a change in attitude within the domestic industry. "In the early '90s, we celebrated when [an overseas release] was secured," he says. "But now it isn't just about getting an album released, it's about what happens next."

The Finnish music industry intends to use the study to lobby the public sector for export support. Early signs are encouraging: on Sept. 5—the day after the study was published—the Ministries of Culture, Foreign Trade and Trade and Industry announced that they would launch a joint project to investigate the possibility of exporting arts and how the public sector could support that.

Muses is jointly funded by Finland's Ministry of Trade and Industry and by local labels, to promote awareness and sales of Finnish music overseas. The organization has organized nationally signed bands to play Sept. 4 and 5 during its Helsinki Export Showcase at the city's Tavastia club; the showcases were linked to the seminar, which was organized by collecting society Teosto Sept. 4.

4. Some 20 international music industry and media professionals joined 150 representatives of the Finnish music business at the two events.

Philip Saxe, A&R director of Manchester, England, annual music convention In the City, was among the international attendees. Saxe suggests that the main benefit he took from the event was "making contacts which might be interested in sending acts over for next year's event."

Saxe was looking particularly at unsigned acts, as In the City organizes showcases for them, but he notes that the acts he saw in Helsinki were all signed to Finnish labels. "I wouldn't put any of the bands I saw on stage in the City," he adds, "even though, judging from the crowd reaction, they probably sell a lot of records here."

Singer/songwriter Markus Nordstrom performed during the showcases with his band the Latebirds, which records for its own Grandpop label. "In this business, he says, "things tend to go the old-fashioned route—word-of-mouth and meeting people over pizza. It's a positive thing that Muses organized this."

Ahokas emphasizes, however, that in order to ensure a continued increase in music exports, there must be more investment in the local scene from all interested parties. "These increases were achieved with only about 10 bands," she points out. "What if there were 50?"

Additional reporting by Tom Ferguson in London.

Starsailor

Continued from page 61

the Century." "We played the Troubadour [venue] in L.A., and our radio plugger invited [independent] Jono's daughter along. So the next time we went to L.A., her dad called and said, 'I'd really like Starsailor to come up to the house for lunch,'" Walsh explains.

"He was really charismatic and buoyant, and his enthusiasm surprised us because we'd heard all the stories about him being a dictator," Walsh confesses. "Talking with him for the first few weeks was absolutely magical, because we were still in awe of him. When we heard 'Silence Is Easy,' we just thought it was magic. It was a huge ego boost."


But the debut set had its limitations, according to de Buretel. He says, "It was a little too English," which slightly diminished its international appeal." This time around, however, he insists that "everyone is unanimous that this is the album."

The single "Silence Is Easy" was released internationally Sept. 1. It debuted on the Official U.K. Chart Co. sales chart (dated Sept. 13) at No. 9, boosted by strong support from U.K. managing director Terry Felgate says. National BBC top 40 network "Radio 1" led with the record and A-listed it three weeks upfront, he says. "We've also got [national BBC full-service network] Radio 2 [London alternative station] XFM and [national commercial rock station] Virgin on board, and they've been doing the TV shows 'Top of the Pops,' 'CDXU,' " and "T4."

James Curran, head of music at Virgin Radio in London, says, of the single: "It's a really great track and a great taster for the album. The new album will surely take them to multi-platinum status in the U.K."

However, de Buretel is looking beyond the U.K. "I hope we can have the same sort of success as with Coldplay; perhaps better, because the network of EMI Europe is now better at delivering U.K. rock bands."

In August, Starsailor supported the Rolling Stones in London at Twickenham Rugby Ground before traveling to Belgium for the Lukkelpop Festival and to the Netherlands for the Lollapalooza Festival. The band's current 11-date U.K. tour ends Oct. 3 at London's Shepherds Bush Empire. The album "Silence Is Easy" was released Sept. 3 in Japan and arrives in the U.S. Jan. 27, 2004, when the band will embark on a U.S. tour.
The German government has adopted the European Union’s Copyright Directive into law. The long-awaited decision makes it illegal to distribute pirated music, film or written works over the Internet, to downloading such material for private use or to bypass copy-protection measures on CDs and DVDs. It was expected to be incorporated into law in June but had been held up as various amendments were introduced (Billboard Bulletin, July 9). The new law restricts Germany’s current copyright legislation, dating from 1965. German policymakers originally passed the directive April 11 — at the time, it was the fourth country to do so. Gerd Gehbhardt, chairman of the German record associations, calls the new legislation “an important step in securing the rights of copyright owners and distributors.”

SCOTT ROXBOROUGH

HMV Europe managing director Steve Knott was named chairman of the board by the British Ass. of Record Dealers (BARD) Sept. 11. Knott replaces Virgin Entertainment Group CEO Simon Wragg, who has stepped down after three years in the role. Knott says one of his priorities will be “to work with our partners at the record label and distribution companies” to revitalize the U.K. singles market. His appointment was confirmed at the association’s annual general meeting, held at the Commonwealth Club in central London. Independent retailer Paul Quirk, who heads three-store operation Quirk’s Records in Lancashire, Northwest England, was elected deputy chairman. Graham Lambdon, head of new development at wholesale distributor Entertainment UK, was re-elected as treasurer. All officers were elected by the 17-strong BARD council for a one-year term. Kym Bayley, who joined BARD in 2002 as director of membership, was confirmed as secretary general at the meeting, responsible for the day-to-day running of the body. Bailey takes over the responsibilities of BARD director general Bob Lewis, who leaves the association in March 2004.

TOM FERGUSON

U.K. retailer Woolworths delivered better-than-expected results for the six months ended Aug. 2, saying its entertainment business “performed well” in a “challenging market.” Woolworths’ entertainment unit—which includes retail chain MVC, wholesale distributor Entertainment U.K., record labels Demon and MCI and video label VCI—posted losses of £600,000 ($900,000), compared with losses of £3.1 million ($4.15 million) in the same period last year. Entertainment sales rose 1.5% to £221.1 million ($348.5 million). Total company sales were up 1.7% to £1.07 billion ($1.7 billion). First-half losses before tax, goodwill amortization and exceptional items were down 12% to £34.9 million ($55 million). Operating losses were £2.2 million ($3.4 million), compared with £4.2 million ($6.6 million) in the same period last year.

LAURS BRANDE

Hamburg-based independent Kontor Records is planning to launch a new legitimate download service focusing on dance music. The label, part of the German-based Edel music group, will launch a European download store Oct. 5, powered by U.K.-based digital service provider QIOZ. The service has licensed repertoire from Edel, BMG, EMI, Warner and dance labels that include Ministry of Sound, Kosmo, Urban, Zeitgeist, Superstar, Zyx, Superstition, Gang Go, Tracid Traxx, Discomania and Tresor. Pricing for individual tracks will begin at 0.99 euros ($1.10). Tracks may be burned to CD or transported to a mobile device.

WOLFGANG SPAHR

The U.K.’s Mean Fiddler Music Group (MFMG) says it plans to expand its core business operations of live venues, music festivals and international touring following the settlement of a claim against the London Borough of Islington, which has seen the company gain compensation of £1.65 million ($2.65 million). The settlement was in respect to the compulsory purchase of a Mean Fiddler club venue, the Complex in Islington, North London, which opened the venue in early 1996; it closed in late 1999, when the council completed a compulsory purchase order dating from 1998. MFMG had a 35-year lease on the property. MFMG chairman Vince Power says the company has also concluded its disposal program of non-core businesses, including bars, restaurants and its London radio station, Mean Country AM. “We intend to use some of the proceeds to expand [the key] three divisions,” Power says. The group says results for the six months ended June 30 (due Sept. 30) will be “in line with group expectations.”

LAURS BRANDE

By Christie Eliezer

MELBOURNE, Australia—Mushroom Group chairman Michael Gudinski is repositioning his company in anticipation of a new wave of talent breaking out of Australia’s independent sector. Industry veteran Gudinski says recent international breakthroughs by Australian alternate-rock bands the Vines, the Datsuns and D4 have attracted strong A&R interest from U.S. and European labels. As a result, he predicts, “there’s going to be a flood of these bands making their mark overseas.”

Gudinski also believes that an explosion of local independent activity “Down Under” is imminent. The majors in Australia are going to cut back quite a bit on Australian artists, as they get more pressure from their international bosses, who are realizing how expensive Australian A&R can be, compared to just working international acts and back catalog.”

That situation would leave artists seeking new homes outside the major nationals. Gudinski expects this resulting expanded indie sector to be a major source of hitmakers at home and abroad and is repositioning Mushroom Group to take advantage of that situation.

“Australia has the infrastructure for independent acts with [state-owned national ‘youth radio’ network] Triple J and community radio stations. Many retailers also actively support Australian acts,” he points out.

Two months ago, Gudinski announced the launch of a new imprint, Slanted Recordings (Billboard Bulletin, July 15). The label wants to tap the domestic alternative rock and unorthodox dance scenes, with an aim to also license acts internationally.

Slanted is headed by GM Chris Maud, Mushroom Group’s former business affairs manager. Maud and A&R manager Ahsan Naeem report to Warren Costello, managing director of the group’s core label, Liberation Music. The new imprint has just signed two Melbourne bands, the Treetops and Neons. The latter appears through a deal struck with Sydney-based League Records.

Responsibility for attracting new overseas acts to all Mushroom Group labels lies with Liberation Music international manager Simon Gillen. Gillen says he is launching another label, Liberation Blue, which will sign adult contemporary acts. He has also been buying back some Mushroom catalog, including material by Jimmy Barnes and Hunters & Collectors, with a particular interest in licensing tracks for third-party compilations.

The renewed A&R activity by the Mushroom Group marks a change in the recent direction of Gudinski’s company. Although major U.S. success has been elusive, in the early 90s the U.K. operation of his then-label Mushroom Records (which he formed in 1972) enjoyed chart success with pop vocalist Peter Andre. U.K. alt-rockers Maud and U.K. U.S. rock act Garage. In Australia, it had further hits with Kylie Minogue, rock singer Jimmy Barnes. New Zealanders Split Enza and alternative rock act Hunters & Collectors.

But after selling the Mushroom Records label in July 1998 to Rupert Murdoch-owned News Corp., Gudinski devoted his time to other interests, including publishing, marketing, concert booking and film production.

In 2000, he set up Liberation Music as a boutique label with a handful of acts, which delivered most of its income from releasing compilation albums, “Liberation was the leading edge in compilations,” Gudinski says. “[The compilations were] well-packaged with exclusive tracks you couldn’t get anywhere else.” However, Gudinski concedes that Liberation was “being viewed as a compilation label by some newer artists.”

The Liberation label will continue to work compilations, he adds, while expanding its pop operation.

The new imprints will be funded by the Mushroom Group’s other divisions until they turn a profit—which should happen within three years, Gudinski believes. For that to happen, he admits he’ll “need to break two acts world-wide in the next few years.”

Gudinski adds, “If we did with Mushroom 20 years ago was use Australia as a testing ground. With a new imprint with edge, there’s no reason why we shouldn’t be giving overseas independent labels our music earlier.

The days where an Australian act waiting for a third album before looking overseas are truly gone.”

BY STEVE MCCLURE

TOKYO—Record industry veteran Shigeyo Maruyama, former president/CEO of Sony Music Entertainment Japan (SMEJ), has launched a new boutique-style label, 247 Music.

A widely respected executive within the Japanese music industry, Maruyama says the label’s name is based on the concept of a start-up independent label that is active 24 hours a day, seven days a week. It is also a reference to Tokyo’s Route 246, along which most of the country’s major record company have their main offices.

Maruyama, who is the Tokyo-based new label president, says, “I would like to go back to the basics one more time and start a business where each employee can deliver directly to the users what he or she believes is good.”

Industry insiders believe 247’s launch is significant because it represents a vote of confidence in the future of the Japanese music business, which has seen shipments steadily decline over the past five years.

To date, the label has signed four local acts and a distribution deal with Tokyo-based indie label Fenom, which licenses product by such overseas labels as New York-based BPM King Street Sounds and Los Angeles-based Artist Direct’s imprinted i-Music. The label will distribute its own product in Japan.

“I will not add the terms ‘record’ or ‘entertainment’ to the company’s name,” Maruyama says. “I want to make this a power indie company that is completely different from existing major record companies. In other words, it’s sort of an indie alliance made up of individuals sharing the same spirit.”

Insiders say that Maruyama’s status within the industry here was earned equally for his no-nonsense business sense and for his skill in finding and developing new talent. He is widely credited with having revitalized SMEJ, especially its domestic repertoire, during his time as president/CEO between 1998 and 2000 (Billboard, Dec. 16, 2000).

He was previously instrumental in launching the Epic/Sony label—subsequently renamed Epic Records—in Japan in 1978. He stepped down from his role as SMEJ president/CEO in December 2000, following a slump in the company’s business.
Connect with the music industry's most important decision makers in Billboard Classified.
Hip-Hop

Continued from page 7

Indeed, from the clubs of New York, Miami and San Francisco to those in London, Paris and Ibiza, the music can be heard loud and clear. Internationally revered DJ/producer Paul Oakenfold says that this music is being universally embraced in the trendsetting clubs of the world, favoring heavy tracks designed to chill-out sounds (see story, page 39).

In fact, Combs, one of the genre’s leaders, has been hanging out in the clubs of Ibiza for the past two summers.

While there, he befriended producer Nellee Hooper (Universal title—produced by Combs, Hooper and Jacques Lu Cont (aka Les Rhythmes Digitales)—has been released throughout Europe, Taiwan, Australia and New Zealand, and sold 40,000 copies globally, according to the label. Universal has no plans for a U.S. release.) Combs is working on his own full-length dance/electronica album (billboard.com). The proceeds will be donated to national AIDS organizations, he says.

IMPORTANT ELEMENTS

For Chad Hugo of the Neptunes, the ability to blur the boundaries among genres is all about “musical freedom.” Hugo says he and his musical partner, Pharrell Williams, often look to the music of the ’60s, ’70s and ’80s for inspiration.

“Musical freedom was everywhere,” Hugo says. “Then, it was about different tempos, different feelings and different moods. These are the elements that are important to Pharrell and I.”

In this way, the Neptunes and others avoid musical shackles. The blurring of musical boundaries is not only accepted, it is encouraged and embraced, he says.

Kelis, who works with the Neptunes, has never been easy to pigeonhole. And she would not have it any other way. Her new album, which will arrive in November, on the Neptunes’ Arista-distributed imprint Star Trak.

“People are always afraid of what they don’t completely understand,” says the singer, who has scored such hits as “Wassup,” a wavy, funky electro jam “Milkshake,” heard on dancefloors and on the radio just like “Crazy in Love” by Beyoncé featuring Jay-Z.

“It is not always easy, however, for artists to take such musical leaps. ‘The artists and producers don’t necessarily go to house music clubs,’ says Oracle Entertainment & Marketing’s Debra Eriksen, whose clients include Island Def Jam.

“Someone like Missy may have a wider group of friends; friends who seriously know about up tempo club music. Because of this, her landscape of inspiration is more open.” Eriksen says.

Unlike many other R&B/hip-hop artists, appears to know her musical landscape, Eriksen adds. “She seems to know where music’s been, where it is and where it needs to go,” she says.

A self-proclaimed music fan, Elliott says, “If the shit is hot, then it’s hot. When I make music, I’ll use whatever moves me—whether it’s some Italian beats or an old-school house record. I don’t separate the two worlds—it’s all love.”

WHO KILLED DISCO?

It is too early to predict if such developments as Combs’ foray into dance/electronic territory will incite others to revel in the techno-charged beats and rhythms of dance/electronica music.

But some industry observers fear that someone like Combs could actually kill what is naturally happening. “If Puffy’s track explodes, there could very well be a major, shifting frenzy for more of this music, and that’s what killed disco,” says Tommy Boy Records founder/president Tom Silverman.

“Whether Missy wants it, it works; it sounds completely organic and natural. You can’t force ideas and concepts like this,” he says.

Still, Silverman thinks the moves are inevitable.

“Hip-hop and dance are already moving closer together,” he says. “After all, they started together.”

Silverman is, of course, referring to the Saturday night activities of both hip-hop clubs and discos.

Such groundbreaking tracks as Sug- arhill Gang’s “Rapper’s Delight” and Grandmaster Flash & Furious Five’s “The Message” (both on Sugarhill Records) and Afrika Bambaataa & the Soul Sonic Force’s “Planet Rock” (Tommy Boy) were heard loud and clear.

Similarly, in the ’70s, such R&B artists as First Choice, Ashford & Simp- son, the Trammps, Gloria Gaynor, the Blackbyrds, the Supremes, LaBelle, Blue Magic, the Jacksons, Gladys Knight, Eddie Kendricks and Sister Sledge were prominently played on radio stations.

In addition to Bambaataa and Flash, the ’80s saw such urban acts as Evelyn “Champagne” King, Loose Ends, Rob Base & DJ E-Z Rock, the Jungle Brothers, Soul II Soul, Hull & Willie, Jocelyn Brown, Strafe, John- ny Kemp, Salt-N-Pepa and Eric B & Rakim successfully bridging the gap between R&B and dance.

And in the mid-’80s, hip- house—which merged hip-hop and house music—was the rage in the U.S. and abroad. Artists like Doug Lazy were rapping over four-on-the-floor house beats.

“But then the personality of hip-hop overwhelmed the rest of dance music,” Silverman says. “In the early days, hip-hop was not orientated—nor, Mi-Century—this was revered.”

At that point, hardcore rap albums like Dr. Dre’s “The Chronic,” Public Enemy’s “It Takes a Nation of Millions to Hold Us Back” and N.W.A.’s “Straight Outta Compton” put a whole new meaning to the R&B/hip-hop and dance/electronic communities.

These days, the players are more open-minded.

“You have people like Chad, Pharrell, Missy and Timbaland saying, ‘fuck it,’ and doing what they want,” Flash says. In the process, the tempo is picking up and song-based lyrics are coming back. Flash adds, “What was is now becoming what’s new.”

Tommy Boy will soon release new albums by Bambaataa, Kool Keith, Biz Markie and Malcolm McLaren.

MEETING HEAD-ON

On his just-released debut album, “Here Comes the Fuzz,” Elektra artist/producer Ronson intertwines hip-hop and house.

Tracks like “Ooh Wee” (featuring Ghostface Killah, Nate Dogg & Trife) and “High” (featuring Aya) recall the halcyon days of hip-hop and disco, respectively.

The track “Bout to Get Ugly” is home to Rhythmfest rapping lines like “Niggers don’t listen to techno” over propulsive dance beats.

But such words are no longer true. Acknowledging Ronson, who has produced for Nkiru Costa and remixed tracks by Moby, OutKast and Nelly Furtado, among others.

At J Records/RCA Music Group, VP of A&R Hosh Gureli points to “Crazy in Love” and “Milkshake” and Junior’s “My Feet” as the type of Funky tracks that work on all dancefloors.

“The music has to get to a slower—like taking the more midtempo stuff from the ’80s and reinventing it,” Gureli says. “In this way, the two genres will easily meet head-on.”

Jefrey Sledge, senior director of Jive Records, refers to this as the “20 year theory.”

“In the ’70s, it was about the ’50s, with ‘American Graffiti’ in theaters,” Sledge says. “In the ’80s, we had films about Vietnam. The ’90s saw a disco renaissance with Cher. Now, you have VH1 airing its new program, ‘I Love the ’80s.’

And in the ’80s, artists like Johnny Kemp, Soul II Soul, D-Train and Loose Ends were making up tempo R&B records, Sledge recalls.

Thus, he says, his generation—those in their 30s and 40s—is comfortable with up tempo dance music. “It’s a very familiar sound, which is why a lot of this new music is being well-received,” Sledge says.

Meanwhile, younger fans relate to the hip-hop mentality of tracks like Elliott’s “Gossip Folks.”

Jocelyn Brown, a veteran artist who has scored disco, pop, R&B and house hits over the years—including “Somebody Else’s Guy” and “Love’s Gonna Get You”—believes the Missy Elliotts of the world could be credited with bringing a new sound to today’s generation.

“It is time for these young babies to educate those looking up to them,” Brown says. “They have the power to create another—a new musical landscape. Hopefully, along the way, they’ll remember to credit us pioneers.”
Shocked De-Bugs Catalog With Bug Deal

By Jim Bessman

Los Angeles—Michelle Shocked’s new administration deal with Bug Music leaves her poised to exploit placement opportunities pursued by the indie song publisher.

The socially conscious singer/songwriter now owns the masters and publishing rights to her complete major-label and independent-recording catalog. “When I was negotiating with Bug, I pointed out that a lot of artists are now refugees from major labels and starting indie labels,” Shocked says. She, too, is a notorious major-label refuge. Her career has spanned Mercury Records to her own Ryko-distributed Mighty Sound; she self-publishes via Campfire Girl Publishing.

“I’m basically publishing my own work,” she continues. “That’s not anything new, but publishing opportunities have shifted a bit: When Bug goes to music publishers interested in licensing, [1988 album] ‘Short Sharp Shocked’ hit! ‘Anchorage,’ for example, they have the benefit of a huge [major-label] marketing juggernaut that had promoted it into what is widely recognized as a Billboard top 40 hit.”

Shocked, who previously had publishing deals with Windsped and PolyGram Music, had been impressed with Bug’s handling of Los Lobos’ and John Hiatt’s publishing, particularly in the company’s ability to procure placements and other usages. “They’ll have to do that with me in order to make money,” she says, hastily correcting any impression that she was always so savvy about the publishing business.

“I didn’t realize that when Whitney Houston sang ‘I Will Always Love You,’ Dolly Parton got the performance royalties—because I knew Whitney was performing it,” she says. “I thought performance royalties went to the performer—which is what a singer/songwriter thinks. I never covered anyone’s songs, and didn’t understand that the writer gets a performance royalty share.”

Admittedly unaware of her rights, Shocked still managed to sign a highly unusual artist contract with Mercury that would make Mighty Sound possible, though not without a lengthy period of pain.

“They told me I cut too good a deal for myself,” she recalls, explaining that Mercury’s then-parent, PolyGram, had a 10-year license on each of the album masters—and then the rights reverted to Shocked.

“I negotiated a deal where I turned down a record company advance and paid for the recordings with my publishing advance [in exchange] for the rights to the masters reverting to me after the 10-year period of release—which was unprecedented,” Shocked says. “They’d rather give you twice the money, but I was an unproven artist and it was easy to justify a deal where I was speculating on my own future,” she continues. “And by turning down the money, they were only committed to investing in marketing, so they weren’t risking anything.”

Unproven, perhaps, but the native Texan was hardly unheralded. Her 1986 debut album “The Texas Campfire Dances” was recorded raw into a Sony Walkman at that year’s Kerrville Folk Festival, then released in England without her permission. But it became a surprise hit there and led to her signing to Mercury in the U.S. two years later.

The only problem was with her publishing deal.

“I was told by my manager that PolyGram Music and PolyGram Records were completely separate entities,” she relates, again conceding ignorance. “So I signed with PolyGram Music in the U.K. I think I was signed to the record company because PolyGram Music got my publishing—but I’m not sure.”

Had she signed a standard record deal, “I’d be running an indie label with no catalog and only new releases,” she says. “Mercury would still own the masters and they’d be out of print, probably, or not widely distributed.”

The wildly eccentric American roots artist’s quirky career was catalyzed when the label sought out her masters and refused to authorize sessions for a proposed gospel album. Suing Mercury under the 12th Amendment (which abolishes copyright—her recording career was still effectively frozen from 1992 through 1996).

Even though her recording contract enabled her to self-release her Mercury albums as early as 1988—10 years after the release of “Short Sharp Shocked”—her publishing deal tied up the catalog with PolyGram Music until 10 years after her final Mercury release. That meant waiting until 2002.

“I could have reissued them and paid PolyGram to collect the publishing for me—but that would have sucked,” she explains.

Now living in Los Angeles, Shocked runs her label and publishing interests out of her home in the mid-Wilshire district, in the “war room,” where the walls are covered with various company schedules and merchandising concepts.

She is in the middle of writing several “song cycles,” or varied sets of songs sharing distinct attributes, including a New Orleans focus, Spangled Soul.

She complains that she’d never had support for such artistic endeavors from publishers in the past.

“I don’t fault them, because people never had a clear idea who I was and who I could be—and it stunted my artistic growth,” she says.

But with some 200 songs in her catalog now, her attention is centered on publishing activities, including the production of extensive booklets of journal notes and archives packaged in Mighty Sound’s expanded reissues of her albums.

“I own the masters and copyrights,” she says. “I knew I’d be getting this point sooner or later.”

“Designed a Little Dream,” ironically, took its name from Elliot’s 1966 hit solo hit “Dream a Little Dream of Me.”

“We banded away at it for eight years in Canada, cutting it down from 26 hours to two hours,” says Doherty, who initially opened the show in his Halifax hometown the started out in a folk trio, the Halifax Three, then took it to Toronto before bringing it to New York.

“You’ve had offers from all over the world, but I think we want to go to California next,” he says. “Now that we’ve done New York—where it all began—it makes sense to take it to California, because that’s where we went.”

Mr. Smith Goes To Milwaukee, Teaches Drumming

Hal Leonard Corp.’s Hal Leonard Young Musicians Program brought in a special guest Aug. 29 for disadvantaged program participants at the Fitzsimonds Boys & Girls Club in Milwaukee’s central city.

Red Hot Chili Peppers drummer Chad Smith, in town for the huge 100th anniversary celebration of Harley-Davidson motorcycles, critiqued several aspiring timekeepers’ beats, then took over the sticks himself and related his thoughts on practicing, technique and the joys of making music with friends.

He also assured the kids that it’s OK to bang the skins hard.

Hal Leonard Corp. publishes the print music for the Red Hot Chili Peppers.

The program, which was established at the Milwaukee-based print music industry’s mainstay in 2000 to provide after-school music instruction to Boys & Girls Club members, also benefited this summer from the involvement of Interstate Music, Wisconsin’s largest instrument retailer, which supplied teachers, instrument rental and maintenance and reduced-cost instruments and accessories for beginning musicians looking to purchase.

“For three years, we’ve been running the program with Hal Leonard employees, teaching kids after work — and the demand was exceeding our supply of volunteers,” Hal Leonard senior marketing manager Brad Smith says. “Interstate is a great match. They bring to the table music teachers with years of experience and enable us to expand the lessons offered into string and wind instruments—and even Drums and recording for the older club members.”

DOHERTY’S ‘DREAM’: I caught Denny Doherty’s glorious “Dream a Little Dream” last month just before the Mama & the Papas musical celebration closed — and am glad I did.

The song-filled show ran four months at the Village Theater on Bleeker Street, right in the heart of Greenwich Village, where Doherty, Michelle Phillips and the dearly departed John Phillips and Cass Elliot first came together during the height of the early-60s folk revival. “We know each other for four years before we got to California,” recalls Doherty, who wrote the show with playwright and fellow Canadian Paul Ledoux.

It colorfully recounts the rich history of the Rock & Roll Hall of Fame group, which helped spawn the folk-rock genre with such immortal tunes as “California Dreamin,” “Monday Monday” and the autobiographical “Creeque Alley.”

“John had a way of stringing words together,” Doherty continues. “He could walk around the kitchen with a guitar, just writing and spitting out word after word and lyrics that rhymed. But he had to: He was a tunesmith—a Brill Building writer for $200 a week. [We] four people had to go through to give him material to write. But he could write about anything.”

Of course, the Mama’s & the Papas “camed along at a time in popular music when you could do things you couldn’t have done the year before,” Doherty notes — when you could take chances and still be yourself.

“Dream a Little Dream,” ironically, took its name from Elliot’s 1966 hit solo hit “Dream a Little Dream of Me.”

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“We’ve had offers from all over the world, but I think we want to go to California next,” he says. “Now that we’ve done New York — where it all began — it makes sense to take it to California, because that’s where we went.”
FORMAT CHANGE IN A BLINK

Adult top 40 WNEW (blink 102.7) New York wasted no time doing away with its entertainment-intensive/broad music format after the resignation of operations manager Steve Kingston. At 4 p.m. Sept. 12, WNEW became the new Blink 102.7 FM.

The music-intensive format targets females 18-44 and falls between adult top 40 WPLJ and powerhouse AC WLIT (Lite 106.7). WNEW assistant PD interim PD Craig Schewch is currently in charge of the station after more than 20 full- and part-time employees were let go, including executive producer Gloria McDonough-Taub, morning hosts Chris Booker & Lisa Lopez and director of marketing and promotions Ethel E. Miller.

At the switchover, a produced element said, "Over the next few days and weeks, you're going to hear us transfer Blink into a different kind of radio station... You won't hear a lot of talk... Blink is specializing in music women love.

102.7 Blink FM
music women love

The "music women love" slogan is being used along with another slogan: "Not too light, but never heavy."


XM NEWS: D. Scott Kennedy has joined XM Satellite Radio as senior VP of sales and marketing solutions from Infinity Broadcasting, where he was senior VP and director of national sales.

XM is now a standard feature on certain Honda Accord models for the 2004 model year.

MAKING COUNTRY COUNT: Zen Radio Network is launching "The Country Top 30," a new syndicated, three-hour weekly country music chart program. Set to bow in October, the show will be hosted by country KVGO Denver night host Tracy Taylor.

MONITORING RADIO: Sherman Kizart, VP of urban marketing for Interplay, has been named chairman of the Blink Broadcasters Alliance. The organization formed in 1996 to prepare minorities for management and engineering opportunities in broadcasting. Kizart replaces Eddie Edwards, a founding member of the organization.

Top 40 WWVQ (Q100) Atlanta taps new GM Mike Fowler. He was V/GM for Infinity's oldies WJMR Chicago.

Acting PD Jeff Z. Zuchowski becomes the official PD at dance-lacing rhythmic top 40 WKTI New York, making him only the second PD in the station's current incarnation, following Frankie Blue, who exited earlier this year. Jeff Z was previously assistant PD/music director.

Modern AC KLKC (Alice 97.3) San Francisco adds a Sunday-morning chillout show, featuring Dido. Radiohead, Coldplay, Massive Attack and Zero 7, among others.

Crawford Broadcasting is planning an end-of-the-month flip of gospel WYCA Chicago to adult R&B. WYCA sister WYCH Rockford, Ill., is also expected to simulcast the format.

Mark Bolle joins A-Ware Software as VP/COO. He was executive director of Medabane's ratetheremusic.com.

ON A PERSONAL NOTE: The best of luck to exited Airplay Monitor editor-in-chief Sean Ross, who is now VP of music and programming at Edison Media Research. Sean brought me on board with Airplay Monitor in 1996. My work with Sean taught me countless lessons in radio and, I hope, made me a better writer than I was seven years ago. Working with Sean through hundreds of articles and a dozen or so radio seminars made it possible for me to arrive where I am now at Billboard. Thanks.

Additional reporting by Skip Birdland of Airplay Monitor.
Leaders in the industry will discuss...

THE COMPOSER/DIRECTOR RELATIONSHIP
Hollywood superstars discuss how they make beautiful music (and film) together.

THE INDIE PERSPECTIVE
How Hollywood’s most innovative filmmakers overcome tight budgets, or no budgets, to achieve their musical aims.

PITCHING MUSIC FOR FILM USE
Insiders unlock the secrets of getting music placed in hot Hollywood projects.

THE BILLBOARD Q&A
Our annual one-on-one interview with an industry superstar. Watch the sparks fly!

TV/LABEL TIE-INS
Exploring successful strategies for multi-media marketing of new music.

RETURN OF THE MUSICAL
A plethora of post-“Chicago” projects are in the works. How will these extravaganzas change the sound of film?

ANATOMY OF A FILM
We get the back story on music use from the creative team behind a major film project.

Plus, a new bonus track...

presented by SHOOT
The leading Newsweekly for Commercial Production & Postproduction.

MUSIC FOR COMMERCIALS
Ad agencies and commercial music production companies explore key issues, including the use of original vs. licensed music and the potential opportunities and pitfalls of exposing songs through commercials.

TOP OF THE SPOT CHARTS
The talents behind the spots topping SHOOT’s Top 10 Spot Tracks Chart discuss creating successful music and sound design in advertising.

Stay tuned for more highlights!

November 19-20, 2003 • Renaissance Hollywood Hotel

For more info & to register: www.billboardevents.com
Questions: Michele Jacangelo 646.654.4660 • Registration: Kelly Peppers 646.654.4643 • Sponsorships: Cebel Marquez 646.654.4648
Mayer Is The 'Heavy' This Week

More than one age bracket of female fans think he makes fine eye candy. Enough adults pay attention to his music to draw the interest of grown-up shows like NPT's "All Things Considered" and the TV series "CBS Sunday Morning." It doesn't hurt that MTV and multiple radio formats copy up to his music, too.

Add up the dimensions of John Mayer's broad appeal and you fetch an opening week of 316,500 copies for "Heavier Things," his first full-length album since his Columbia bow in 2001. That is the largest sum by any title on The Billboard 200 since Alan Jackson's second hits anthology began with 329,000 in the Aug. 30 issue.

The start also more than doubles the 122,000 copies that Mayer's "Room for Squares" sold during Christmas week of last year, his biggest prior Nielsen SoundScan week.

A subsequent EP, "Inside Wants Out," a 2002 Columbia re-issue of a set he recorded before he signed to a major, sold 36,000 in its best week. His live "Any Given Thursday" did 63,500 when it bowed earlier this year at No. 17.

Lead track "Better Than My Body" is No. 1 for a third week on the triple-A chart in sister magazine Airplay Monitor. The song also bullets 9-7 on Adult Top 40 and at No. 34 on Mainstream Top 40.

Mayer's "Body" clip is also No. 8 at VH1 and No. 21 at MTV, according to Nielsen Broadcast Data Systems; the latter channel's Web site drew 1.3 million track requests when its site feature "The Leak" made the album available for streaming Sept. 2-8, the most demand of any title featured in that mtv.com offering. AOL put "Bigger" in its "First View" slot in August.

As the new album came to market, "CBS Sunday Morning" reran a segment that aired in the wake of Mayer's "Room for Squares" release, while "All Things Considered" profiled "Heavier Things" the day before it hit stores. USA Today, The New York Times, Rolling Stone and Entertainment Weekly are among the publications that poured ink on the new set.

BAD NEWS, FOND MEMORIES: Several important entertainers, including luminaries Bob Hope and Katharine Hepburn, passed away this summer, and it seemed that for every actor who said goodbye, a pair of recording artists would follow. So the tracking period that feeds this issue's sales charts—when Warren Zevon and Johnny Cash died in the same week that John Ritter suddenly passed—is an eerie microcosm of the events that unfolded in the past few months.

As one might expect, the news about both musicians had immediate impact on the Billboard charts, even though there (Continued on page 74)
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The Billboard 200 A-Z (Listed by Artists)

Over The Counter

Continued from page 71

were only three days left in the tracking week when word of Cash’s death came (see story, page 1).

Still, in that short window, sales of his latest album more than tripled above the same period prior the week (94-22) on The Billboard Top 200, 351,000 copies. The “16 Biggest Hits” more than quadrupled (21-1 on Top Pop Catalog, 23,000 copies). The former, "American IV: The Man Comes Around," also moved 16-2 on Top Country Albums.

"The Essential Johnny Cash," enters the big chart at No. 130 while moving 59-20 on the country list. In all, there are seven Cash titles on Top Country Albums. Four of them making their first appearances on the chart. There are seven more on Top Country Catalog Albums, three of which appear on the Billboard Top Pop Chart for the first time.

By coincidence, a new album by the country giant’s wife, June Carter Cash—who died earlier this year—arrived in stores the same week that he died. It enters the country list at No. 34, her first entry on that chart in more than 25 years (see Chart Beat, page 71).

Zevon’s last album, “The Wind,” which entered The Billboard 200 just a few days before he died, more than doubles its prior-week sales, jumping 40-12 (47,000 copies). The 24,000-unit gain is the chart’s largest, pushing the title to the No. 16 rank, where it entered two weeks ago. This is his highest standing since 1978 (Chart Beat, Billboard, Sept. 13).

A compilation released last year, “Zevon’s Greatest Hits,” also blossoms; a 242% gain prompts its first appearance on The Billboard 200 (No. 168).

BEST YETS: In a week when Seals nails his first top 10 album (No. 3), while country mainstay Clay Walker and gospel veteran Cece Winans score the highest Billboard 200 rankings of their careers, at Nos. 23 and 32, respectively, this column practically writes itself.

The opening sum for Seal’s fourth album, 82,000 copies, is larger than his prior-week sales had suggested. It is, in fact, his best Nielsen SoundScan week, beating the 81,000 that his second set moved during Christmas week of 1995. That album also marked his previous top 10 peak, reaching No. 15.

Walker’s new one also sets a new mark for Top Country Albums, entering at No. 3. Two earlier ones peaked at No. 4. Winans collects her first No. 1 on Top Christian Albums, having peaked three times there at No. 2, and her fifth chart-topper on Top Gospel Albums. This is her third Gospel No. 1 as a solo artist; the other two were recorded with brother BeBe Winans.

Previous Billboard 200 peak had been No. 74, and Walker’s was No. 32. To ensure variety,

shredding rock band Iron Maiden boxes at No. 18, its best rank on the big chart since 1992, when “Fear of the Dark” entered at No. 12, “Someplace in Time” rose to No. 11 in 1986, Maiden’s high mark. WHY: Yo-Yo Ma soars 90-58 on The Billboard 200 with a 47% gain, following a Sept. 8 interview on NPR’s “Morning Edition”. Tim McGraw re-enters at No. 90—almost four times greater than his prior-week sales—thanks to a MCI TV ad using his rendition of “ Ain’t No Mountain High Enough”... An enhanced version of Patsy Cline’s “ 12 Greatest Hits” re-enters Top Pop Catalog at No. 12. That repackaging coincides with an all-star tribute to Clinton—featuring Ann Krall, Lee Ann Womack and Michelle Branch, among others—which enters Top Country Albums at No. 8, the big chart at No. 78.

The Billboard 200 A-Z (Listed by Artists)

THE BILLBOARD 200 9/27/03

The weekly chart, always your source for the top albums, is your guide to the top songs as well. The Billboard charts feature a combination of sales, airplay, and streaming data to provide a comprehensive look at today's trends. New titles and singles make their debut in the listings below. Please note that all data is current as of Thursday, September 18, 2003. Data courtesy of Nielsen SoundScan. © 2003, VNU Business Media, Inc. All rights reserved.
OCT 25 2003

TOP SONGS

Artists

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Elvis Notches Another Posthumous No. 1

Elvis Presley debuts at No. 1 on "Hot 100 Singles Sales" for the second time in slightly more than 14 months as Paul Oakenfold's remix of his 1969 recording "Rubberneckin'" scans 11,500 units. In the July 13, 2002, issue, DJ J's remix of "A Little Less Conversation" opened at No. 1 with 26,500 units amid much fanfare and media exposure for the arrival of "Elvis 30 #1 Hits," an album that went on to sell almost 3 million units, according to Nielsen SoundScan.

"Rubberneckin'" also debuts at No. 94 on the Billboard Hot 100. It appears on Presley's new compilation, "Elvis 30th to None," which is scheduled to reach retail Oct. 7. The song is featured in TV commercials for Toyota's Solara vehicle.

BABY TALK: Beyoncé earns her second consecutive No. 1 as a solo artist on Hot R&B/Hip-Hop Singles & Tracks, as "Baby Boy" featuring Sean Paul slides into the pole position, displacing "Freemotion" by Pharrell Featuring Jay-Z.

It was with Jay-Z's help that Beyoncé's "Crazy in Love" reached No. 1 a little more than one month ago. This is also Paul's second trip to the top; his "Get Busy" spent one week at No. 1 in April.

Beyoncé also appears further down the R&B/Hip-Hop Singles & Tracks chart at No. 40 with "Summertime" featuring P. Diddy or Ghostface Killah, from the film "The Fighting Temptations." Its soundtrack lands at No. 16 on Top R&B/Hip-Hop Albums. "Baby" holds at No. 2 on The Billboard Hot 100 for a second week and is poised to take hold of the top slot next issue. The track earns Greatest Gainer/Airplay honors for a sixth consecutive week, becoming only the fourth track to earn that distinction for such an extended run. The last song to do so was Ashanti's "Foolish" in early 2002; the first was Lisa Loeb's "I Do" in late 1997. In between was "Independent Women Part I" by Destiny's Child in the fall of 2000, making Beyoncé the only artist to sing on more than one six-consecutive-week airplay gainer.

THINKIN' THING: Dierks Bentley's "What Was I Thinkin'" gains 81 detections to become the first debut single by a new artist in two years to top Country Singles & Tracks (Singles Minded, Billboard, Sept. 20). Bentley's 2:1 hop ends a seven-week reign by Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere," which is pushed to No. 2.

Elsewhere on the chart, Rascal Flatts becomes the first group since the Dixie Chicks to log five consecutive top 10 singles on the list, as "The Life" gains 226 plays to rise 12-10. The Chicks scored top 10 entries with each of their first seven singles.

STRIKE UP DA BAND: The first hip-hop group to emerge from reality TV hits the Hot R&B/Hip-Hop Singles & Tracks chart, as "Bad Boy This Bad Boy That" by Bad Boy's Da Band enters as the No. 5 spot at No. 60. Da Band is a product of Sean "P. Diddy" Combs' MTV series "Making the Band 2," which recently wrapped up its season. The act's album "Too Hot for TV" is set to drop Sept. 30.

MAN IN BLACK: Country radio responded to the news of Johnny Cash's death by playing two of his best-known songs, "Man in Black" and "Folsom Blues" from 1956 aired 226 times across 87 monitored country signals between Cash's death on Sept. 12 and the 24 hours following his Sept. 15 funeral. The most-played Cash title during that time was "One Piece at a Time," which Cash placed at No. 1 in 1976. It aired 149 times with spins detected at 62 stations.

On Hot Digital Tracks, Cash's most recent release, "Hurt," moves from No. 10 to "I Walk the Line" comes in at No. 20.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 150 mainstream top 40, 50 rhythmic top 40, 50 adult top 40 and 40 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with a title in parenthesis are on the previous week's chart. Chart movement & song which has been on the chart for more than 40 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 were removed from the chart after 26 weeks. Billboard chart data for research data provided by Promosquad © 2003. HitsPredictor and Promosquad are trademarks of Think Fast L.L.C.
June Carter Cash, died May 15 at 73 following heart surgery. Cash's passing set off a wave of grieving across the nation. Venerated country singer Merle Haggard, Cash's close friend for 40 years, tells Billboard, "Somebody said to me, 'I can't get Johnny Cash off my mind. I just got mad and left the house and went down to the bar. Would you believe they wouldn't play anything except Johnny Cash music on the jukebox?' Let me tell you what—it was that way all over the world."

Cash's funeral and burial, like his wife's four months ago, were held in his longtime hometown of Hendersonville, Tenn., just north of Nashville. Funeral services were private, but plans are being made for a public memorial service.

The list of those attending— including Kristofferson, former vice president Al Gore, actress Jane Seymour, Kid Rock, Sheryl Crow, Marty Stuart, John Mellencamp, George Jones and Hank Williams Jr.—is a testament to the breadth of Cash's influence. Comments from these eulogizing the artist, including Kristofferson, Gore and daughter Rosanne Cash, dealt far more with the man than the music.

As one of the top hitmakers in country music history, he charted 137 singles between 1955 and 2003. Cash's career saw a renaissance in the 1990s, when producer Rick Rubin introduced him to a new generation of listeners with the spare and haunting "American Recordings" series of albums.

FROM DyESS to MEMPHIS

John H. Cash—later rechristened "Johnny"—against his will by Sun Records owner Sam Phillips—was born Feb. 26, 1932, in Dyess, Ark. He grew up in the nearby farming community of Dyess, and as a young man he worked industrial jobs in the South and Detroit.

In the early '50s, as an Air Force radio intercept operator stationed in Germany, Cash taught himself to play the guitar. In Memphis after his service ended, Cash married his first wife, Vivian; sold appliances door to door; and formed a band with two auto mechanics: guitarist Luther Perkins and bassist Marshall Grant.

In 1955, Cash approached Sun seeking a contract as a gospel artist; Phillips instead asked Cash to provide him with pop material. His resulting first single, "Cry! Cry! Cry!"/"Hey Porter," set the style for most of his succeeding releases on Sun. It featured Cash's cavernously deep vocal, pushed by a "boom-chicka-boom" rhythm and sparse instrumental backing by Perkins and Grant, the Tennessee Two.

Merle Kilgore, close friend of Cash and best man in his 1968 wedding to June Carter, first met Cash in 1955 on the Louisiana Hayride in Shreveport, La. "He just knocked me out."

Kilgore says of Cash. "He could look right through you. Not like you weren't there, but looking through you."

Cash notched four No. 1 country singles at Sun, including the inedible "I Walk the Line." But by 1958, clashes with Phillips over money and artistic direction led the singer to sign with Columbia Records.

Cash made a near-immediate splash for the label with "Don't Take Your Guns to Town," which went to No. 1 on the country chart in 1959.

Other chart-toppers followed: the impassioned, mariachi-seasoned "Ring of Fire" (co-authored with Carter and Kilgore) in 1963 and "Understand Your Man" in 1964.

As Cash's fame soared, his personal problems multiplied. His addiction to amphetamines and barbiturates escalated, and his live shows became increasingly turbulent; in one notorious incident, he kicked out the Grand Ole Opry's footlights one by one. In 1965, drug agents busted him in El Paso, Texas, as he returned from Mexico with hundreds of pills in his guitar case. The following year, his wife filed for divorce.

After Cash moved to Nashville, June Carter, a member of his touring troupe since the early '60s, helped the singer kick his habit, and the couple had a No. 2 duet with "Jackson" in 1969.

Cash began to hit the peak of his recording career in the late '60s. This zenith was sparked by a live recording at a prison.

Cash performed frequently for inmates through the years. On New Year's Day 1958, Merle Haggard—then serving a term in San Quentin for robbery—had his life changed when he saw Cash perform a hoarse yet electrifying set as part of an eight-hour variety show at the prison.

"I was in a state of shock," Haggard recalls. "I stayed in shock until I met him in '63. He influenced me, I can tell you that. It'd be hard to say how much."

In 1968, "Johnny Cash at Folsom Prison," a concert set cut at the California penitentiary, went to No. 1 on the country album chart and No. 13 on the pop chart. It spawned a hit remake of his Sun single "Folsom Prison Blues."

In 1969, the similarly styled "Johnny Cash at San Quentin" reached No. 1 on both the pop and country album charts. It contained the iconic Shel Silverstein collaboration "A Boy Named Sue," a No. 1 country and No. 2 pop smash.

Cash's weekly ABC-TV show commenced a popular two-year run that year. Edgy for both TV and country music at the time, it featured such guest performers as Bob Dylan, Neil Young and James Taylor.

Cash also performed Kristofferson's "Sunday Morning Coming Down" on the show, leaving in the lyrics, "Wishing, Lord, that I was stoned," against his producers' wishes. Cash recorded the song after Kristofferson famously landed a helicopter on Cash's lawn in 1967 to pitch the song.

"I'm lucky he didn't shoot me out of the sky," Kristofferson recalls. Cash was a prolific and skilled songwriter in his own right, penning more than 1,000 songs. "He wrote some of the best songs ever," Kristofferson says. "Big River" is one of the best songs ever written."

COUNTRY STATESMAN

A tireless performer until health problems took him off the road, Cash was country's top touring attraction through the better part of the '60s and '70s. Through the late '70s and '80s, Cash settled into the role of the beloved elder statesman of country music. He would lose only four No. 1 country singles between 1970 and 1985, and his albums sounded increasingly unfocused and his performances indifferent. But he remained seemingly ubiquitous.

He maintained a successful, if sporadic, acting career, starring with John Wayne in "A Gunfight" (1971) and making a number of guest appearances in TV movies and dramatic series. He co-wrote, co-produced, scored and narrated the religious feature "The Gospel Road" in 1973.

In 1975 Cash published the first of two autobiographies, fittingly titled "Man in Black." The second, "Cash," was published in 1979.

Cash united with fellow Sun Records alumni Jerry Lee Lewis and Carl Perkins on "The Survivors" for Mercury in 1982 and recorded with the supergroup the Highwaymen (with Waylon Jennings, Willie Nelson and Kris Kristofferson).

In 1986, the year he published the historical novel "Man in White," Cash exited Columbia for an unhappily stretch at Mercury Records.

Cash's artistic profile received a last major lift in 1994 when Rick Rubin, who had produced his acoustic-based "American Recordings," that album, and the three other Rubin-produced opuses that followed, emphasized the outlaw aspect of Cash's persona and the darker edges of his music and found the aging vocalist essaying songs by such unlikely writers as Trent Reznor, Beck and Nick Cave.

None of these autumnal albums was a huge commercial success—the latest, this year's "American IV: The Man Comes Around," peaked at No. 45—but they revitalized his career and brought him new listeners, as well as three more Grammy Awards.

"These records have meant everything to me," Cash said in a Billboard interview just last year. "The last 10 years I've been working with Rick—it's been like a new lease on life. I would be satisfied, so far as accomplishments. If it all ended now. But, boy, I sure wish I could live another few years and take it one, two, three years at a time and do some more things like these records. That's what I really wanna do, some more of these records."

As Cash began to receive fresh acclaim, his health went into precipitous decline. He was hospitalized for a new addiction to painkillers, a nervous-system disorder and pneumonitis. Last month, he was forced to miss the MTV Video Music Awards, where he earned six nominations for his moving last video, a cover of Nine Inch Nails' "Hurt." The clip won for best cinematography.

Cash was also one of the Rock and Roll Hall of Fame. Country and Songwriters Halls of Fame.

New recordings from Cash, including reissues and unreleased tracks, have helped the marketplace in recent months with more on tap. Columbia Legacy released "Christmas With Johnny Cash: Sept. 16. On Sept. 23, Eagle Rock Entertainment will release "Johnny Cash: A Concert Behind Prison Walls" on CD and DVD.

A Cash boxed set collecting more than 100 tracks from the past decades with Rubin is being prepared for a possible Christmas release through American/Last Highway. Tentatively titled "Untethered," the collection will likely span five discs, four of which will be comprised entirely of previously unreleased material. Rubin says that during the past 10 years, he and Cash recorded roughly 150 understated songs. Cash is survived by daughters Rosanne, Tara, Cindy and Kathy and son John Carter Cash.

"There are not enough words for me to describe what I thought of Johnny Cash," Kristofferson says. "He was one of those special human beings, and the blessings of my life was becoming friends with someone who was so much a hero to me."

Haggard says. "He was my friend, he was my fan, he was my mentor, he was my personal brother. There could be no greater loss."

Additional reporting by Wes Ochshorn in New York.
Dido's New Lease On Life

Continued from page 1

environment where you're completely unaware of what's going on. Actively, I think I had way more fun making this record than the last one.

"Life for Rent" is set to be released Sept. 29 internationally and one day later in North America. On the eve of its debut, Dido is shifting into overtime. At 8 a.m. Sept. 29, she begins what some observers have called a "Phil Collins Day," referring to his transatlantic feat for Live Aid in 1985. She will perform a four-song acoustic set at the Virgin Megastore on London's Oxford Street and then, with 170 guests (including key European media and a slew of U.S. radio contest winners), she'll fly to New York and perform a second showcase the same day at the Virgin Megastore in Union Square.

FAST START IN EUROPE

Peter Leak, Dido's Los Angeles-based manager and one of the principals in Nettwerk Management, says that once Dido knew she had a good album, she felt more relaxed. "Following up an album that has achieved that kind of success is a wonderful challenge," Leak says. "But so far it feels very good. We're off to an excellent start, with radio stations picking up the new track, both in Europe and the U.S.

"White Flag," the first single from "Life for Rent," was the second-most-played song in Europe last week, according to Pan-European airplay monitoring company Music Control. The markets leading the airplay charge are Europe's three largest: the U.K., Germany and France. The song is also the No. 1 seller in Europe, moving to the top of Billboard Information Group's Eurochart 100, for the first time.

In the U.S., "White Flag" went to radio June 30; it is making steady gains at adult top 40, where it is in the top 10. Michael Marion, BMG U.K. senior VP of international and A&R, says, "Being at No. 2 on the European airplay chart four weeks before the release of the album was exceptional.

"It describes for Rent" as "BMG's biggest release between now and the end of the year."

The album offers 11 new songs mostly written by Dido and her brother, Rollo, of U.K. house/pop outfit Faithless. The pair produced seven tracks and co-wrote the bulk of "No Angel"; this time they helmed the entire project.

"I enjoyed the freedom and the relationship with my brother, which has really come on," she observes. "We really appreciate each other's input all the time."

BMG U.K. picked up Dido's repertoire following the company's acquisition three years ago of indie label Cheeky, to which she was signed. But since "No Angel" was licensed to Arista in the U.S. and released there in June 1999—some 16 months before its European release—the artist and her management company, Nettwerk, have also developed strong ties with Arista in America. "Arista was extremely involved in the making of the record," Leak says. "You have to remember: She broke in the U.S., first, where she sold 1 million albums before the track with Eminem was released." (The reference is to "Stan," the Eminem track that prominently sampled Dido's "Thank You.")

"We enjoy our relationship with [Arista president/CEO Antonio] 'LA.' Reid, and we very much deal directly with the U.S. company," Leak adds.

Dido makes light of the merger talks between BMG and former Columbia, Music joking about "the [eventual] merger of all record companies into one. There'll be three artists, and I'll be long gone," she says.

But she is also low-key regarding the major changes in the BMG administration since the making of "No Angel." Back then, Arista founder Clive Davis still headed the company, and Richard Griffiths was president of BMG Europe. When Davis left, "it was completely devastating," she says. "Then, as time went on, I realized that's what happens in the music industry.

"What's great for me is that there's a few things that can't change, like management, and I haven't changed my A&R, and it's great that was able to happen. And even though Clive has gone to J, it still feels like there is a lot of support coming."

WELL-PREPARED CAMPAIGN

BMG has had the benefit of a three-month setup for the "Life for Rent" launch. Kenan notes. "We had the record in early July and started organizing listening sessions for retailers, press and radio. It also allowed us to send the single to radio very early on."

He says marketing initiatives also include traditional advertising campaigns on TV and in cinemas, as well as press, but BMG is also counting on word-of-mouth once "Life for Rent" is released.

"It's such a strong album, we can believe we can tempt those who bought her previous album and convince new fans to join," Kenan says. "We have a great artist with the right attitude who has delivered an excellent album—in our opinion, stronger than the previous one. But on top of that, we have been able to plan so much ahead, and this is down to the management. There's a very solid management structure and a manager who understands the world.

Because Dido broke in the U.S. first, promotion of the singer "Life for Rent" in the States—where she has sold 3.9 million copies of "No Angel," according to Nielsen SoundScan—is tricky for Arista, VP of marketing Adam Lowenberg acknowledges.

It has been roughly two years since the singer's popularity peaked in the U.S., thanks to "Stan" and the use of the "No Angel" track "Here With Me" as the theme song of the since-canceled TV program "Roswell."

Because of that, demand for appearances is high among Dido's European and U.S. labels. She spent two weeks in the U.S. around the release of "White Flag," visiting radio stations and TV shows.

She will return to the week's release, during which she will do blanket TV appearances, including stops at "Live! With Regis and Kelly," "Good Morning America," "Late Show With David Letterman" and "The Late Late Show With Craig Kilborn."

Dido will make yet another trip to the U.S. in early December to play a handful of Christmas holiday radio-station festival shows, before returning again for a proper U.S. tour, Lowenberg notes.

Leak adds that after six months of intense promotion, Dido will tour from next April until Christmas 2004.

"How far will "Life for Rent" go? "People do not expect us to sell 12 million units again, but we could do that," Leak says. "There's still a lot of work to do and lots of arenas for growth, such as Latin America and Asia. We're confident we could outdo the previous album. But even if we don't, we'll be happy.""

Dido says any hopes of matching her last sales figures are "probably a little crazy, but what I want is for people to react the same way, word-of-mouth-wise, and to build that way again. I want to hear that people have told other people to get it, and they like it. That's all you really care about as an artist."

Additional reporting by Was Orshoski in New York.

Arenas Await Q4 Tours

Continued from page 7

should be sold in the arenas that it plays this fall.

"I understand that [the Bowie tour] is not at the level of a Stones, McCartney or Springsteen tour," says Arthur Fogel, president of Clear Channel Entertainment's (CCE) touring division, producers of the Bowl tour. "The thing about Bowie is that his level of business goes up and down in different regions of the country," Fogel observes. "The Northeast is where he is the biggest; that's why

we're playing FleetCenter in Boston, First Union Center in Philadelphia and Madison Square Garden in New York. And I think this tour will do great business as it is booked.

CHILL OF EARLY FALL

For the first half of 2003, arena tours were the top moneymakers, with traffic predictably slowing down heading into the summer months. And while many holds are in place for winter tours, holds do not always translate into ticket on-sales.

In the fall and early winter, things were very different. Mike Wooley, assistant GM for the 20,000-seat Gaylord Entertainment Center in Nashville, does not have any concerts on the books for September through November, but he says he is working on some potential dates. He also has Tony Hawks Boom Boom Huckjam, now more of a sporting exhibition than a concert, on tap for Nov. 12.

"Right now it's slow, but things pick up really well in December," Wooley says. "I may have as many as four concerts in December, and these are things we've had on the books for over six months."

Early fall is shaping up similarly in Philadelphia. "It's slow," says John Page, VP/GM for Comcast Spectator at the First Union Center and First Union Spectrum in that market. "The good news is the phones are ringing, and we're talking to folks."

Page has Twain and Good Charlotte in October, Plush in November and Matthew and Rosie for December. Holds look promising for early 2004, with tentatives in place for Mulder, Sarah Brightman and Linkin Park. Page is also trying to nail down his Simon & Garfunkel deal.

"We'd like to put one date on sale and see how it does," Page says. Adding that a double would be nice—and appears increasingly likely. The First Union Center has done well with multiples in the past and owned the top North American boxscore of the year in 2002, with a six-night, $13 million run by Joel/John. Other arenas, even in secondary markets, are still showing some improvement after a light summer.

AUTUMN PICK-UP

"Our September has been real light, but fall is starting to pick up," says Michael Marion, director of the Alltel Arena in North Little Rock, Ark. Upcoming dates include Shonda Pierce/Sandi Patti, John Mayer, the Man Group, Goldsack and CMT's Most Wanted Live With Rascal Flatts.

Marion also has tentative holds in place for Lynzy Skymyd, A Perfect Circle and Aerosmith. "We don't have those great, 15,000-seat shows, but there's some decent stuff out there," Marion says. "Two months ago, things were looking pretty bleak, so I would say things are definitely looking better. The big question is, How is the economy going to do?"

The fall and early winter slowdown is typical for arenas, in no small part because of marketplace realities. In order to put in an act at late September or October, you have to put tickets up in July or August at the latest," says Randy Phillips, president/CEO of AEG Live, parent company of the large entertainment company.

"Historically, July and August is a terrible time to go on sale with a concert," Phillips adds. "It's the lazy, hazy days of summer. The money is out of the marketplace, and people have spent a lot of money on the shed tours."

"That said, Phillips says Concerts West has another 28 Fleetwood Mac arena dates for the fall, along with the extended Eagles tour and one-offs with Twain and Simon & Garfunkel that are "doing really, really well. The company is also hoping to land the Spears tour, set to go out in first-quarter 2004 and booked by David Zedek at Evolution Talent.

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Europe
Continued from page 1

first half, according to figures compiled by Billboard. Among the hardest hit were Germany and the Netherlands, where unit sales were off by 16% and 10%, respectively, from the corresponding period last year.

In France, a country that until now resisted the global downturn, sales were off by 9% in value and 6.3% in shipments.

Spain also experienced a drop in shipments, but overall the market enjoyed a better-than-anticipated performance because of TV show “Operación Triunfo,” which fueled strong singles sales. Still, the situation there is tough.

The U.K. was a bright spot, with a rise in album sales but a steep slump for singles, which dropped more than 40% in units and value. This pulled down the overall results, with units and value declining more than 7%.

For most executives contacted by Billboard, the first-half sales declines can be explained in large part by a lack of major releases. In fact, eight of the 10 top-selling albums on the six-month European Top 100 Albums chart were released prior to 2003, including the No. 1 title, Norah Jones’ “Come Away With Me.”

Other factors affecting sales include consumer price resistance, CD-R burning and unauthorized online file sharing (fuelling an increase in broadband penetration), professional piracy and the general economic malaise.

For most big imprints, the industry has lobbied hard for a reduction in value-added tax, which is blamed for steep CD prices; stepped up the release of copy-controlled CDs; and made more repertoire available through legitimate online stores. (For more on these issues, see Billboard’s online.)

Looking beyond the largest markets, some countries have already adjusted to local conditions.

“You could say that some of the markets that first [ran] into problems, like Italy and the Eastern European markets, have found a way of stabling and dealing with the problems and have ended up in better shape,” says John Kennedy, president/COO of Universal Music International.

Meanwhile, across the continent, the industry is hoping for a long second half. At recent press conferences that Billboard attended, the majors highlighted more than 80 priority releases for the remainder of 2003, including new studio albums, greatest-hits packages and DVDs. Eagerly awaited titles include albums by Radiohead, Eminem, P.O.D., BMG’s Dido (see story, page 1) and Alicia Keys, Universal’s Limp Bizkit and Enrique Iglesias, Sony’s

Travis and Offspring and EMI’s Robbie Williams and Kylie Minogue.

U.K.’S HEALTHY GLOW

Tony Waddsworth, chairman/CEO of EMI Recorded Music U.K., includes the U.K. among the “healthier” markets.

“The number of CD units shipped and bought by consumers is higher this year than any other year,” Waddsworth says. “And the interest in music is firmer than ever.”

But Waddsworth, like other executives, says the real concern for the U.K. business is the singles market.

To remedy the problem, Waddsworth says a radical rethinking of the pricing structure of singles is required.

EMI has announced a new pricing scheme, which will see 2-track CD singles priced at £1.99 ($3.26). At the moment, EMI remains the only major committed to the plan.

Market leader Universal Music U.K. chair-

man/CEO Lucian Grainge says, “There is no buoyancy in the U.K. market,” which is suffering from “deflation in terms of prices.

Indeed, according to trade body the British Phonographic Industry, CD albums had an average retail price of £7.95 ($12.85) this year—the lowest ever. Grainge says the industry managed to sell more albums but get less revenue for each CD sold.

For Grainge, one of the answers to a depressed market is to increase A&R commitment.

“We have a strong and diverse lineup of artists [at Universal Music U.K.],” Grainge says, “and that’s what this business is about. It is about commit-

ment and investment in new artists.”

Anticipating healthy new album releases for the coming months, Tim Bowen, chairman/CEO of BMG U.K. and Ireland and chairman of Zomba Records U.K., says the industry will have to wait until the end of the year to assess its situation.

“Unfortunately, there are a lot of artists that have released albums so far this year,” Bowen says, “but the U.K. albums market is holding up very well. I’m pretty bullish, and I feel fairly comfortable about the U.K. market.”

Sony Music UK, the company showing greater strength in the U.K. after a couple of difficult years.

SMI’s New York-based Dobbis acknowledges that things have been tough, and the company has been restructuring. But under Sony Music U.K. chairman Rob Stringer, several signs point to the company being back on track.

These include huge summer hits in the U.K. for Evanesce and Beyoncé, plus the recent successes of several new Sony acts.

TROUBLED GERMANY

Germany is another especially troubling market. With a continuing downward spiral, Germany—once the world’s third-largest market after the U.S. and Japan—resisted the fall to fifth place in 2002, behind the U.K. and France.

Shipments for the first half of the year fell to 80.4 million units. (Industry body BPI did not disclose value.)

According to Dobbs, Germany suffers from a complications market that has collapsed and an important mid-price market that is under pressure, threatened by mass CD-R copying.

“Front-line albums continue to sell significant numbers, but the rest has collapsed,” Dobbs says.

Again, part of the problem is a lack of star power. “The local music scene in Germany has not produced a significant superstar since Xavier Nadoro [who emerged in 1997],” Dobbs says.

Rodolphe Buet, director of the music division at FNAC, France’s largest specialty retail chain, says there is a fundamental problem with the growth of broadband and falling record sales.

Yet “it is also clear that consumers want music via Internet,” he says. “It’s up to us to find the right way to deliver it and, above all, at the right price. Broadband does not destroy music.”

THE PAIN IN SPAIN

Spain’s sound-carrier sales fell 7.3% in value and stayed flat in unit sales in the first half of 2003, according to labels body APVE. But Sony Music Spain says the drop in units was closer to 20%.

“We are tremendously worried about the situation,” Sony Music Spain president José Maria Camara says.

The market’s decline would have been much larger had it not been for an amazing 16% increase in singles sales prompted by “Operación Triunfo” and a 130% increase in DVD music video sales.

According to APVE, 2.5 million singles were sold in the first six months of the year, compared with 1.8 million in the same period last year. DVD music video sales leapt from 197,000 last year to 423,000. Meanwhile, CD sales fell 3.3% from 233,000 in the first half of last year to 225,500.

OutKast
Continued from page 7

albums from Big Boi (“Speakerboxxx”) and André 3000 (“The Love Below”).

Despite the difficult sales climate, Arista believes there is market is hun-

geous for this double album.

“We’re very excited about it.” Arista VP of urban marketing Phyllana Williams says. “We knew that it would create a lot of excitement for the consumer.”

That’s our biggest selling point— that you’re getting a Big Boi album and a Dre album in one package.”

As an added incentive to consumers, “Speakerboxxx/The Love Below” will be priced as a single album for its first three weeks in stores. After that, it moves to a $21.98 suggested list.

OutKast has never been afraid to take chances creatively. With a sound that mixes rap, funk, rock and soul, the Atlanta-based duo has been one of the few hip-hop acts to score with consumers and critics.

The group debuted on LaFace/Arista in 1994 with “Southernplayalisticadillacmuzik.” The album sold more than 12 million units, according to Nielsen SoundScan. Subsequent releases— “ATLiens” (1996), “Aquemini” (1998) and “Stankonia” (2000)— each enjoyed increasing success, selling 1.7 million, 2.1 million and 3.9 million units respectively.

In 2001, it released “Big Boi & Dre Present...OutKast,” a greatest-hits set. That title has sold more than 1.2 million units.

Two main reasons: OutKast enjoys the audience for the group to continue to grow with “Speakerboxxx/The Love Below.”

“OutKast, and music in general, was in need of an event, and that’s what this album is,” Arista president Antonio "L.A." Reid says. “OutKast fans will be delighted. I have high hopes that this record will be an absolute smash.”

In creating the unusual project, each artist lent production assistance to the other’s set, but the albums were recorded separately. This created a host of new opportunities.

“The best part of it was the challenge of writing a whole song without having Dre come grab the baton when it was time to pass it off, “ Big Boi says.

It allowed Andre 3000 to experiment with his music. “My album isn’t a hip-hop album but rather an album done by a hip-hop person,” Reid says, “It’s more singing, and that’s why I wanted to do it as a side project.

Highlighting both MCs’ respective personalities, Arista released dual singles, Big Boi’s “The Way You Move” and André 3000’s “Hey Ya,” to intro-

duce the new project.

We went for two singles at radio,” Williams says. “OutKast is a Dre single, and one was a Dre single. With Dre, we went for ads at alternative and top 40, while with Big Boi, we went for ads at R&B and rhythm and blues. Same thing with the video. Dre’s video was No. 1 recently on MTV’s ‘TRL,’ and Big Boi’s video was climbing the countdown on BET’s ‘106 & Park.’”

“We Want You Move,” featuring Sleepy Brown, is at No. 43 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Although Arista led the album with a double single, Reid says the label has a lot of faith that it will proceed with future singles.

On the marketing front, Arista is teaming with OutKast clothing for an urban retail campaign in the top five markets. Initially, consumers will receive a free OutKast T-shirt with the purchase of “Speakerboxxx/The Love Below.”

“We plan to tie more into their clothing company in phase two of the project with radio,” Williams says.

In a marketing twist, the group is also working on an HBO film based on the album.

“HBO has a new series where they give opportunities to new directors,” André 3000 says. “HBO got hold of video treatments for [promotional single] ‘She Lives In My Lap’ and ‘Chuch.’

“They loved the video treatments so much that they wanted to stretch the video into a movie, and we said ‘cool,’ he says. “They put us in charge and Arista put up half the money, and now we start shooting in October.”

The film will star Rosario Dawson and Don Cheadle, as well as André 3000 and Big Boi.
SEPTEMBER
Sept. 21, Healing the Divide Benefit Concert, Avery Fisher Hall, Lincoln Center, New York. 212-582-5400.
Sept. 28, 14th Annual Tribute to Heroes and Legends (HAL) Awards Honoring the Supremes, Beverly Hills Hotel, Los Angeles. 310-274-0036.
Sept. 29-Oct. 5, Annual World of Bluegrass Trade Show and Fan Fest, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-256-3222.

OCTOBER
Oct. 5-8, Second Annual Central South Gospel Distribution Conference, Hopewell Baptist Church, Atlanta. 404-251-3502.
Oct. 9, Spirit of Life Award Dinner Honoring Neil Portnow, presented by the City of Hope, Pacific Design Center, Los Angeles. 213-241-7568.
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 Wiltern Theater, Los Angeles. 310-988-8522.

Submit items for Lifelines and Events Calendar to Marpo Whitmore at Billboard, 3955 West Adams Blvd., Los Angeles. Calif. 90036. or online at billboard.com.

MARRIAGES
Virginia Conner to Arlo Chan, Aug. 31 on the Hopi Reservation in Kyatsonovi, Ariz. Groom is senior director of legal and business affairs for Warner/Chappell Music.
Heather Headley to Brian Musso, Sept. 6 in Chicago. Bride is a recording artist for RCA.
Denise Smolowitz to Russell Fink, Sept. 6 in New York. Groom is senior director of new media for RED Distribution.

DEATHS
Sheb Wooley, 82, of leukemia, Sept. 16 in Nashville. Wooley’s biggest record was “The Purple People Eater,” which spent six weeks atop the Billboard Hot 100 in 1958; he also had a No. 1 country hit in 1962 with “That’s My Pa.” Wooley wrote the theme to the TV show “Hee Haw” and charted in the ’60s and ’70s with parody songs of country hits of the era, many of which featured the name Ben Colder, his drunken alter-ego. Among the humorous songs were “Don’t Go Near the Eskimos” (1962) and “Fifteen Beers Ago” (1971). The songwriter/actor appeared in more than 50 films, including “High Noon,” and enjoyed a thriving TV career, including a seven-year stint on the series “Rawhide.” Funeral services will be Sept. 22 at “high noon,” at Wooley’s request, and will be open to the public at First Baptist Church in Hendersonville, Tenn. Wooley’s survivors include his wife, Linda Dotson; daughters Christie Wooley and Shauna Dotson; brother Bill Wooley; and two grandchildren.
With that in mind, Billboard’s website is www.billboard.com. Billboard Eases Online Access for Subscribers
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You can go to Billboard.com or call (800) 528-5400 to activate your online access.

LIFE LINES
BIRTHS
Girl, Emily Beecher, to Sharon and David Wykoff, Aug. 4 in Nashville. Father is a music business attorney and former Billboard contributor.
Twin girls, Lily Rachel and Ava Jilian, to Rhonda Schulik Stark and Lloyd Stark, Aug. 29 in Atlanta. Father is Southeast regional promotion manager for Columbia Records.
Girl, Emily Samantha Roberts, to Lyne Brien and Daniel Rotber, Sept. 1 in Montreal. Father is sales representative for Universal Music Canada.

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UPCOMING EVENTS
BILLBOARD / HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE:
December 10 - MGM Grand Hotel - Las Vegas
For info: 646-854-4660 (billboard@vusinc.com)
For more information: Michele Jacangelo at 646-654-4660. billboard@vusinc.com
R. Kelly's biggest hit was the inspirational, Grammy Award-winning "I Believe I Can Fly." But for his life outside music, the Chicago-based singer/songwriter/producer may be grounded for good.

Kelly, whose given name is Robert Kelly, was indicted in June 2002 on 21 counts of child pornography after a videotape surfaced that allegedly showed the singer performing sex acts with an underage girl.

Kelly was arrested at his home in Florida hours after the indictment and released on bond soon thereafter, but his court problems have not affected his productivity. In February he released the critically acclaimed, double-platinum "Chocolate Factory" album; he has penned hits for a multitude of other acts within the past year, including the Isley Brothers, J. Swisswine and 2BK.

Next up is Kelly's first greatest-hits collection, "The R. in R&B Collection Volume 1;" it is due Sept. 23 from Jive, his longtime label. The set includes Kelly's single, "Thata Theoing," currently bulleted at No. 8 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart. On Oct. 21, the package's companion DVD, "R in R&B—The Video Collection," will be released.

Kelly sat down with Billboard in his Rock Land Studios in Chicago to talk about his music, his legal predicaments and his life.

Q: You told BET last year that you had not seen the tape that allegedly shows you having sex with an underage girl. Have you seen it now?

A: I can't get into the specifics of that. man. I got this trial coming up, and I don't want to take no chances.

Q: Do you have a problem with women?

A: No one takes advantage of anybody. People are old enough to know what it is they want and what they don't want. The phrase is, "It's easy to get them." No, it's hard to get them off you. That's really what it is with me and probably a lot of other celebrities because of the fact of who you are.

You walk into a club, and you can't even get to your seat without being grabbed by you. Nowadays, they don't just grab your arm. They grab you in all kinds of places. You wouldn't even believe. It's like going through a war zone trying to just get to your seat sometimes. You've got to leave the back door. It used to be a party when you would come in the back door, sneak to the VIP section and everything is cool. Now everybody know somebody that can get them in that back door.

Q: You are up on multiple sex-related charges, and you have being released a number of sexual songs, such as "Ignition." Why not shy away from that?

A: People have to understand that this is my job. This is what I do. And because of it, not only have I been able to eat for 15 years, but there's a lot of people, not in my world, but other people in the business, that have been able to eat because of my songs, because I decided to write songs and because I continued to write. I feel good about that.

Q: Plus, with the charges against you, you still put a lot of sexual imagery in your videos. Why do that?

A: I wish people could just know me as a person. If [only] people knew about Robert and weren't concentrating on what they see on the video, my alter ego with a cigar in my mouth, a drink in his hand and women around him—that's placement. It's no different than when you go to a Broadway show and you see all the glitter and glamour, all the costumes. That is not those people when they come off the stage.

Q: But you have toned down your stage show, which was pretty graphic. Why?

A: That's just respect for the situation. You've got parents in the audience and some kids that slip in, and because of what's going on, it would be disrespectful. There's a line that you draw when you're dealing with things like this. I'm not going to be as into my music per se as I am usually, because you want people to have a good time. Even though that's going to be on their mind, you want to try to take it off their mind as much as you can.

Even before all of this came out, I had cleaned up my show. If you look at the last tour that I had, even before this came out, the show is a lot cleaner. That's just all a part of growing.

Q: You have been quite prolific, despite your legal predicament. Why put out so much material now?

A: I'm just writing these songs and trying to stay popular, trying to keep people seeing that I'm OK. But sometimes it's an act. Sometimes I really am OK, because I might get inspired by my fans calling here and crying, asking if I'm OK, saying, "We love you. We're praying for you." I've got so much mail it's unbelievable.

Q: Throughout your career, you have also been able to write convincingly for women, including J. and Syleena Johnson. How do you do that?

A: I've seen my mom go through a lot when it came to my stepfather and me. I've seen my sister go through a lot. I grew up in a house full of women, with my grandmother and all of them, and I always clung to them. They'd have me standing on the table singing for everybody, and I was real close to them.

In all of that, I've had relationships in the past where I may have done a woman wrong, cheated on her, lied to her, and she left me and I was so hurt. I took that hurt and it turned into sorrow, and that sorrow became passion. I began writing about past relationships that didn't go too well. I wrote about it, but I decided to write about it from the woman's perspective and let the woman shine during the song, where I'm the wrong one, you're the right one. That's how we men do it. We get into the whole pride thing, and we allow our pride to take over our reality and lash out at them, knowing they're right. Sometimes they let us do that because it's the way they love us. I just took that whole thing and turned it into music.

Q: How has your wife handled your legal situation?

A: Just as any relationship, you have your ups and downs, your cries, your laughs. In this particular situation, my wife has been very strong. All of this of course hurts, to see people dogging or lashing out and being negative toward someone that she's in love with and supports 1 million percent. But at the same time, she knows who I am, and that's her comfort. She's incredible.

Q: Soon after your arrest in Florida, you returned home to Chicago, and you went to a church event where several children were present. Given that you are not supposed to be around children that you are not related to, why did you go?

A: The day that I got back, I went to church. That night I heard on the news that I had gone to church, but it wasn't in a good light. Come on, man. I didn't know what was going on. But even if there were a million kids there, I would have still went, because I'm not who they say I am. But people have a way of surprising you every day. You're trying to be a good person or you're trying to do something good, and people find a way to twist it to make it bad.

Q: Some of your music has become increasingly spiritual in the past few years. Are you going to church more often?

A: I didn't want people to think that this is something that I'm just starting to do because of the hoopla. I've been going to church for really all my life, but especially since I've been in the business and I saw what the business had to offer other than just money, a record deal, a car and a home. The drugs, the women, the drinks, the parties. Some of those things scared me, because it's very easy for you to go into those things when you're successful. Everything just comes at you. What makes it so bad is it's all for free. You don't have to even pay for it because of who you are. It just makes it that much easier to get hooked or get caught up.
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