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Elvis Costello journeys into a different rhythmical realm with his first Deutsche Grammophon CD, "North."

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Bad Boy's Da Band caps its MTV series with its debut album, "Too Hot for TV."

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**Streisand Readies New 'Movie'**

*BY MELINDA NEWMAN*

LOS ANGELES—On Oct. 14, when Columbia puts out "The Movie Album," a lush collection of 12 film songs newly recorded by Barbra Streisand, it will mark the release of her 60th album.

Even the legendary singer finds this startling. "Can you believe it?" she exclaims. "I can't quite imagine it. (The number) includes soundtracks."

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**Retailers Embrace UMG Plan**

*But More Flexibility Sought On Margins, Merchandising*

*BY ED CHRISTMAN*

NEW YORK—The Universal Music Group's JumpStart price-reduction program has passed its first test, with practically every major account signing up to qualify for the discount. But merchants say they hope the program will continue to evolve, particularly with regard to the impact on retail's profit margin and high-profile, in-store merchandising.

"I am going to find a way to make it work, and I hope [JumpStart] is a living, breathing thing," says John Kunz, owner of Waterloo Records.

*(Continued on page 71)*

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**Fashion Houses Strike A Chord With Pop Stars**

*BY CARLA HAY*

NEW YORK—in the world of fashion, supermodels are beginning to take a back seat to music superstars. Whether it's Christina Aguilera strutting her stuff for Versace and Skechers, Eve aligning herself with Reebok Classic or Kelly Clarkson partnering with Candie's, music artists have become the latest darlings.

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**Aretha Franklin**

*A Tribute to the Queen of Soul*  
Spotlight Begins on Page 19

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- 11 NEW SONGS
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**QUOTE OF THE WEEK**

"I always thought (the U.S.) would be the place for us. We thought we would spend the rest of our lives kicking it up on the Sunset Strip, but it didn’t happen."

— JUSTIN HAWKINS, THE DARKNESS

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Ticket Auction Starts A Buzz

BY SUSANNE AULT

LOS ANGELES—Easing into new territory, Ticketmaster has debuted its first concert ticket auction for a Sting charity show Oct. 4 at New York's Hammerstein Ballroom.

When Billboard first learned of Ticketmaster's plan to provide sanctioned auctions, the program was met with some concern that it would unnecessarily drive up ticket costs (Billboard, May 24).

Sting's decision to donate his net proceeds from the concert to UNICEF will likely alleviate any appearance of price gouging, live-event executives say. At the same time, they add, the auction will set the concert's true market value, squeezing out scalpers who profit at artists' expense.

"Anything that thwarts scalpers and aids the charity of our choice is a great idea," says Kathryn Schenker, Sting's manager.

Clear Channel Entertainment, which books the Hammerstein, worked with Sting to coordinate the auction with Ticketmaster.

"It may be a good idea—[the charity angle] makes it so it's not like you are gouging [buyers]," says Bert Holman, manager for the Allman Brothers Band, who had problems with high scalping activity at the band's 13 sellouts at New York's Beacon Theatre in March.

Jim Guerinot, head of Reel Waltz Management, feels that a charity auction is "wonderful," because you "see money that would otherwise go to the brokers get into the hands of a charity that artists designate."

Accessible through Ticketmaster's and Sting's Web sites, the seven-day auction for the Hammerstein show began at 10 p.m. ET Sept. 18. There were 1,680 floor tickets available for bidding, and per-ticket bids had risen from a $50 starting price to $78 at press time.

The auction was held in a uniform clearing price format, meaning that all winners will pay the same ticket price regardless of their individual final bid. The individual ticket price for all will be the lowest winning bid.

Tickets will be sent to winners only a few days before the concert, reducing the possibility of buyers reselling them. There is a two-ticket limit per order. Ticketmaster's service charge per order is $19.50 for shipping and handling, with tickets going through UPS.

Sting's show follows Ticketmaster's test of its auction program with the June 21 Lennox Lewis/Vitali Klitschko boxing match at Los Angeles' Staples Center. While all the packages did not sell out for the fight—in part because Klitschko replaced Mike Tyson—Ticketmaster told Billboard that it was pleased with the results of the auction.

(Continued on page 71)

Clubs Seek Better Access To Hits

BY BRIAN GARRITY

NEW YORK—In the face of declining sales, U.S. record clubs are trying to rebuild their frayed relationships with the music industry.

Vilified in the pre-Napster '90s for supposedly devaluing music with their 12-for-a-dollar offers, the clubs—BMG Music Service and Columbia House—now are reaching out to the industry for more favorable terms.

Amid this downswing, the ownership of Columbia House could be in flux. Venture capital firm the Blackstone Group last year purchased an 85% stake in the club for $410 million from Sony Music and Time Warner, which continue as minority partners.

Management is now reportedly engaged in merger talks with video giant Blockbuster (Billboard Bulletin, Sept. 22).

Columbia House declined to comment on a possible deal. But Scott Flanders, CEO of Columbia House, confirms that the situation is dire: "Our music club was $400 million in revenue in 2002, and it's going to be $250 million in 2003, with Latin being $100 million of that," he says.

"That tells you how dramatic it is declining. And it's heading to a vanishing point if the industry doesn't begin supporting the clubs," he says.

Overall music club revenue will be about $500 million in 2003, down from $1.5 billion just three years ago, according to industry estimates.

Despite the falloff in business, both clubs claim that they continue to generate profits, thanks largely to cost controls.

The staggering decline in music club revenue is tied in part to the same issues that have dogged the industry at large in recent years, including unauthorized file-sharing, commercial piracy, competition from DVD and videogames and the general economic malaise.

But the clubs also claim a lack of relevant product to offer their members.

That's because the major labels, fearing cannibalization of sales, typically hold back new releases from club distribution for at least three months. (The labels license their repertoire to the clubs at below-wholesale prices.)

What's more, Flanders says the labels have been lengthening the holdbacks to the point where most top artists now have up to a one-year window before being offered through the clubs.

(Continued on page 85)

Majors Talk A Deal, But EC OK Uncertain

BY GORDON MASSON

LONDON—The majors seem to be racing to see which can reach agreement on a merger or takeover first. But Europe's competition authorities are another matter; both proponents and opponents of consolidation claim their support.

With EMI confirming it is in nonexclusive discussions with Warner Music Group, BMG is reportedly eyeing the possibility of a deal with Sony, while not entirely giving up on a Warner merger.

Privately, music industry executives tell Billboard that they have heard positive sounds from the European Commission's competition department.

A senior source at one of the companies involved notes: "Things have changed completely in the past few years, and it seems the [competition] commission now actually agrees that consolidation would be a good thing."

However, European industry trade body Impala claims the regulators are

(Continued on page 85)
Europe’s Music Execs Strategize

BY GORDON MASSON and EMMANUEL LEGRAN D

LONDON—Faced with multiple crises, European music executives are reinventing themselves as lobbyists, technologists and anti-piracy cops. For these executives, the keys to ending the current downturn in music sales are developing legitimate online music services, nurturing new technologies, increasing the use of copy protection and achieving a reduced value-added tax (VAT) on music.

At the same time, they continue to cut costs and try to maintain a focus on artist development. “Nobody has been complacent,” says John Kennedy, president/COO of Universal Music International (UMI). “Everybody is adjusting their cost base and looking at more profitable areas of business.

As in other parts of the world, the chief concern is responding to consumer demand for music online. “Consumers have shown that they prefer to consume music in this way,” says Tony Wadsworth, chairman/CEO of EMI Recorded Music UK. “Downloading is part of consumer culture, and we need to provide a broad and appealing service.”

Europe lags behind the U.S. in the implementation of digital sales. (Continued on page 83)

New Role For Royalties
PPL Emphasizes Importance Of Performance Income

BY GORDON MASSON

LONDON—Performance income is no longer the “icing on the cake,” as some sections of the industry used to view it. Instead, the revenue derived from such royalties is “increasingly important in a world of transition.

This was one in a series of messages delivered by Phonographic Performance Ltd., chairman Fran Nevrka at the collection society’s annual meeting Sept. 24 at the British Library.

Confirming that PPL distributed a record $61 million (896 million) to its members from royalties collected in 2002 (Billboard, Sept. 6), Nevrka also took the opportunity to highlight music’s role in the modern world.

“If we can envision a time well within our lifetime when Europe will gradually lose its entire manufacturing base to much more ambitious and aggressive markets,” he said. “Emphasizing the growing stature of the U.K.’s creative industries, he added, “Looking after music, culture and copyright is fundamentally important and entirely in the British national interest.”

Nevrka also reiterated his stance on accessing royalties from overseas for British rights owners, saying that PPL “shall pursue quite relentlessly our quest to finally retrieve all the enormous sums of money owed to the British by virtually every overseas collecting society in the world. We shall not go away, we shall not shut up and we do mean business.”

Guest speaker John Smith, general secretary of the Musicians’ Union, announced that an agreement has been reached between PPL and the various performers and artists organizations whereby there will be one single administration—probably PPL—to process U.K. and overseas royalties.

Arenas Eye Improved Revenue

BY RAY WADDELL

INDIANAPOLIS—A mood of cautious optimism and a spirit of cooperation was evident at the 14th annual Arena Management Conference, held here Sept. 20-23.

Total registration for the conference, produced by the International Assn. of Assembly Managers, was 355, up from about 300 last year.

“The quality of this conference seems to be elevating every year,” says Dexter King, executive director of IAAM. “People have taken the attitude of ‘I have to have something to take away from this to develop and grow my business.’”

Session topics ranged from improving revenue from ticketing operations to contractual issues with promoters and producers. Safety and security issues were again a priority.

Retailers Embrace Super Tuesday

BY GEOFF MAYFIELD and ED CHRISTMAN

The first release-heavy Super Tuesday (Sept. 23) of the 2003 holiday drive saw two titles flirt with half-million dollar debuting openers. A double-album from OutKast is battling a solo set by Dave Matthews for the No. 1 slot on next issue’s Billboard 200.

Sources say davenportroads.com has generated nearly 90,000 units in sales. Additionally, the album is experiencing stronger than normal second- and third-day sales, thanks to the publicity stills surrounding the artist’s Sept. 24 Central Park concert, attended by 100,000 people.

The OutKast album carried a $21.98 list price, but an aggressive 20% buy-in discount helped the album to be priced at $19.99 at Best Buy and Circuit City; $11.98 at Target and $13.98 at Kmart, sources say.

The Matthews album, meanwhile, was priced at $9.99 at Best Buy, Circuit City and Kmart and $11.88 at Target. “Some Devil” came with a limited-edition premium of an extra CD with five live songs.

Close behind those two is Limp Bizkit’s new “Results May Vary” (Flip/Geffen/Interscope), which appears on course for a start of about $35,000. The band’s last full-length album, “Chocolate Starfish and the Hot Dog Flavored Water,” sold 1 million copies during its first week in 2000, one of six albums to achieve million-plus weeks that year, according to Nielsen SoundScan. Only two have done so since the start of 2001.

Also looking strong from the Sept. 23 batch are R. Kelly’s “The R in R&B” (Jive), which, aiming for a start of 275,000 or more, and rap rookie Ozie Trice’s “Cheers” (Shady/Aftermath/Interscope), heading for 250,000. The latest set by Nickleback, “The Long Road” (Roadrunner/Island Def Jam), could also hit 215,000.

Murphy Lee, who was featured on the recent Billboard Hot 100 chart-topper “Shake Ya Tailfetah,” seems primed to begin in the range of 140,000-150,000 copies for “Murphy’s Law” (Universal).
Aretha Franklin So Damn Happy
ALBUM IN STORES SEPTEMBER 16TH
**FCC Approves HBC/Univision Merger Amid Dissension**

**BY LEILA COBO**

MIAMI—Although the Federal Communications Commission became the last regulatory agency to approve the merger of Hispanic Broadcasting Corp. and Univision on Sept. 22, some members of Congress are still trying to fight the merger.

Weeks before the FCC’s expected approval—voted along party lines with the two Democratic commissioners dissenting—several lawmakers filed companion bills in the Senate and House of Representatives with the intent of derailing the merger.

The National Minority Media Opportunities Act was introduced specifically to “prevent media mergers that would create monopolies in Spanish-language TV and radio broadcasting,” according to a press release issued by the office of Sens. Hillary Rodham Clinton, D-N.Y., and Edward M. Kennedy, D-Mass., introduced the bill before the Senate last month.


A press statement issued by FCC chairman Michael K. Powell and commissioners Kathleen Q. Abernathy and Reed J. Martin—today’s decision wisely rejects the call to separate Hispanics into a separate class for government review purposes.

“The implications of treating Hispanics as an insular group removed from the general mainstream of news, entertainment and information are troubling,” continues the statement.

With the FCC’s blessing, the $3 billion-plus deal brought the largest Spanish-language radio network in the U.S. into the mammoth media company that owns the nation’s top Spanish-language TV network.

The 65 stations owned and/or operated by HBC will now be called Univision Radio. Cross promotion of Univision TV and radio shows is expected to begin immediately.

The newly named network will be run by president Mac Tichenor, the former chairman/CEO of HBC. Tichenor will remain headquartered in Dallas, as will Univision Radio, but he’ll report directly to A. Jerrold Perenchio, chairman and president/CEO of Los Angeles-based Univision.

Univision and HBC have from the onset argued that Spanish-language advertising is part of the entire U.S. advertising market, and that radio and TV are different markets that don’t compete for the same dollars.

“The whole point of the merger is that … with the assets of TV, radio and the Internet, we think we can get advertisers who have not addressed their message to Hispanics, especially in Spanish-language [markets], to start doing it,” Tichenor says.

Other voices, however, think the merger amounts to the death of competition in the Spanish-language marketplace.

“Hispanic ownership will be finished if that merger is allowed to continue,” said Raúl Alarcón, CEO of competing radio network Spanish Broadcasting System, a few months before the FCC approval. “Not only [for SBS but for all the other would-be Hispanic owners that will not be able to enter this business if HBC and Univision are allowed to merge.”

In fact, SBS had sought to merge with HBC prior to the Univision/HBC negotiations.

In a press statement, dissenting FCC commissioner Jonathan S. Adelstein agreed with Alarcón. “After the merger, Univision will gain a stronger position to lock up Spanish-language advertising,” he wrote. “Today’s decision does nothing to prevent Univision from wielding even more power over Spanish-language media, despite well-documented allegations of anticompetitive practices.”

Univision also owns the Teletextura network and cable network Galavisión. Among others, its umbrella is Univision Music Group, which is the leading label in the U.S. Latin market and whose holdings include Univision Records, Hispanic Records, RFE and 50% of Mexico’s Disa Records.

Tichenor says ownership of the labels will not affect what his stations play. Speaking to Billboard several weeks prior to the closing of the deal, Tichenor said, “It would be contrary to the best interests of the radio group to do that.”

As a condition of the approval, Univision will sell off two stations—one in Albuquerque, N.M., and one in Houston.

**‘Mike’ Spector, 98, Dies**

**Marvin ‘Mike’ Spector, a music retailing pioneer, died Sept. 24 of a heart attack in South Miami Hospital. He was 98.**

Spector “was a wonderful man and an exceptional merchant as well as a mentor and industry leader,” says Joe Marmaduke, chairman of Hastings Entertainment.

Spector graduated from law school and started out as an entertainment lawyer. He founded the Spec’s chain in 1948, selling music in the home appliance store that he opened in Miami. His single store grew into a record chain, which he sold to a spin-off company in 1997.

The company went public in the mid-1980s, with its daughter, Ann Lieb, taking the lead in day-to-day operations as president. Spector remained on board as chairman until the mid-1990s.

Along the way, the chain became the dominant retailer in Florida and a strong merchant of Latin music, before the 1994-1996 price war led to a music retailer consolidation, which resulted in Spec’s being sold to Camelot Music in 1998, its 50th anniversary.

‘Mike’ Spector is survived by his wife, Dorothy; another daughter, Rachel; and other sons. He was also a senior executive with the Spec’s chain and his sons, Michael and Hayard. The family requests that in lieu of flowers, donations be made to the American Technion Society-Israel Institute of Technology at 810 Seventh Ave., New York, N.Y. 10019 or Congregation Bet Breita, 9400 SW 87th Ave., Miami, FL 33176.

**Thrity-five members of the Nashville Songwriters Assn. International were on Capitol Hill Sept. 22-23 to discuss the devastating effect of the recent multibillion-dollar deals on the songwriting industry.**

Songwriters met with members of the Judiciary and Commerce Committees who deal with copyright and Internet issues. NSAI executive director Barton Herbsman said the group supports a House bill introduced June 19 by Rep. Lamar Smith, R-Texas, that calls on the Department of Justice to use its authority to protect the public on copyright infringement and crack down on infringers. Also in the House, some lawmakers are forming a Songwriters Caucus to monitor problems that U.S. tunemates face. Reps. Marsha Blackburn, R-Tenn.; Lloyd Doggett, D-Texas; and Jim Cooper, D-Tenn., are on board.
HIS MUSIC TOUCHED EVERY GENRE.
HIS INFLUENCE TOUCHED EVERY ARTIST.
HIS LOSS TOUCHES US ALL.

JOHNNY CASH
1932-2003
The Fear Factor in Mergers

Media company mergers are always worth scrutinizing closely, but mergers are one thing, and anti-competitive behavior is quite another. The latter always does automatically follow the former. But you wouldn’t know it from the criticism being generated by the Federal Communications Commission’s decision to approve the union of the Hispanic Broadcasting Corp. and Univision, the Hispanic media conglomerate.

At this point complaints appear to be driven by fears of motive and intent, in the sense that bigger can never be better. The controversy over the FCC’s recent decision to expand media ownership rules is likely also helping to color this debate. But the market dynamics are just not the same. Or are they?

What makes the HBC/Univision merger different is not just the size of the media market. Should the Spanish-language market be considered separate and unique, or is it just a component of the mainstream media market, with Spanish networks competing with the likes of NBC, CBS, and ABC? If you take the former view, it’s easy to understand how critics can see hoglobins under the bed. It doesn’t help that Univision chairman and chief executive A. Jerrold Perenchio is among President Bush’s large contributors. He has been named a “pioneer” for raising more than $100 million for the president’s re-election.

By virtue of the merger, Univision will own 53 Spanish-language TV stations and 68 radio stations.

At this point complaints appear to be driven by fears of motive and intent.

The merger, Univision executives claim, will give the company the ability to not only compete more effectively for advertising, but through economies of scale, to offer more diverse and higher-quality programming.

So, the proof will be in the pudding. If the company holds true to its promise, the merger will be a win-win situation, even if it spurs other deals, such as the potential union of Telemundo and SBS.

If Univision begins to exhibit anti-competitive behavior—especially by failing to promote a diversity of views—that’s another story. It should rightly draw the wrath of government regulators. But it’s too early to tell that now. All critics have to go on is the notion that bigger is never better, and that’s not enough to stop the deal.

By those numbers, Univision certainly has tremendous clout in the Hispanic market. But FCC chairman Michael Powell and the two other Republicans on the five-member commission take the view that Univision is just another player in the larger market. And by that measure, it’s dwarfed by the other networks.

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 editors@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.
The Darkness: Don’t Take Us Too Lightly

Justin Hawkins, lead singer for British quartet the Darkness, has a goal. The band’s U.S. fans will buy so many copies of the group’s Sept. 16 Atlantic debut, “Permission to Land,” that it will go far beyond the Recording Industry Assn. of America’s diamond status signifying sales of 10 million albums.

“We’ll sell enough records that they will have to invent a new material for us!” Hawkins says.

A little hyperbolic, to be sure, but there’s nothing about the Darkness that isn’t a bit over the top. While it’s easy to get carried away by Hawkins’ Freddie Mercury-like falsetto and his penchant for wearing striped or pink leotards onstage and focus solely on the flamboyance, you would miss out on just how much fun (and accomplished) the band is. If you believe the group is just spoofing ’80s metal acts and isn’t serious about its craft, Hawkins will assure you that that is not the case.

“People have made that mistake,” he says, just hours before the band took the stage for a sold-out show at the Roxy in Los Angeles.

“It’s all about the cake and the icing. The cake takes the time. You’re whipping up the eggs, the sugar; that’s us spending time working up the songs and the structure. And then the way we present it is as bombastic as possible. That’s the icing. It’s the ideal album to stick on and get pissed to.”

Obviously lots of folks back home agree: “Perm-

mission to Land,” on EastWest, has been No. 1 on the British album chart for four weeks.

A little heartbroken that the Darkness didn’t win the Mercury Music Prize (“It would have been a brilliant thing for U.K. music if we had won it,” he says), Hawkins nonetheless cherishes what he perceives as the band’s undying status: “The minute we lose that, the backlash starts.” He adds that he’ll consider the band an underdog at least until it breaks in America.

Hawkins has always been ready for his state-side success, although he may have been a bit premature. “I always thought this would be the place for us,” he says. “We did South by Southwest two years ago. I didn’t plan on coming back to England, because nothing was really happening for us in the U.K. We thought we would spend the rest of our lives kicking it up on the Sunset Strip, but it didn’t happen.”

Instead, the band, which formed in 1999, returned to the U.K., kept recording and playing live and began building an ever-increasing following. When the Darkness returned to South

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Erykah Badu Cuts 'Underground' EP Distinctly Her Way

One thing hasn’t changed since Erykah Badu first grooved into crossover success in 1997: The singer/songwriter does things her way.

And that includes musical messages pulsating throughout her fourth project, the EP “Worldwide Underground,” released Sept. 16 on Motown/Universal. So why an EP instead of a full-length album?

“I wanted to do something brave,” Badu says. “I just didn’t have enough songs at the time we started recording. So I grabbed five songs from my tour to put out a quick EP. But the project took longer as I began mixing, re-recording and finalizing songs.”

“I have equipment on the tour bus. So every night I’d listen to music and to the show the night before, perfecting the next day’s show. More ideas started coming, and by then I had eight songs. But it was already negotiated as an EP, so I don’t call it an album.”

The outing to which Badu refers is her

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Badu
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national Frustated Artist Tour 2003 A.D., staged earlier this year. It is another example of Badu following her muse. She used these performances to plug into her audiences' energy and to simultaneously amp her creative juices.

"I came up with the Frustated Artist Tour in order to come up with the right material," Badu says. "That was the approach I took because I was having a hard time writing. I had a block."

The result is a 10-track project with a mix-tape vibe inspired by—and dedicated to—that tour's audiences. Front-and-back-ended with a short intro and outro, the grab-bag of sound seamlessly winds its way from '70s R&B/soul and hip-hop to jazz and back again.

The set is primarily produced by Freakquency, a team that consists of Badu, James Poyser, Rashad "Ringo" Smith and R.C. Williams.

Lead single "Danger" is currently No. 34 on Hot R&B/Hip-Hop Singles & Tracks. The EP, which joins "Baduizm" (1997), "Live" (1997) and "Mama's Gun" (2000) in the Badu catalog, debuts this issue at No. 3 on The Billboard 200.

"The songs and how they connect is important," Badu adds. "I worked real hard on that. I want people to listen from beginning to end—to feel the whole movement." Or, as she exhorts on the liner credits for opening track "Bump It": "Music and the art of producing it is a sensual & sensual relationship. Experience the experiment!"

There are nearly 50 minutes of "Worldwide Underground" music to sample, thanks to tracks that veer into eight- and 10-minute territory. That's in keeping with Badu's quest to make "music the star of this EP."

Reminiscent of the bass-driven R&B that pumps Badu's multi-platinum debut "Baduizm," "Worldwide Underground" also draws from the artist's hip-hop and jazz influences. The Donald Byrd-inspired "Think Twice," addressing fear in relationships, features trumpeter Roy Hargrove, who also contributes vocals.

Dead Prez slides in with its self-
(Continued on page 13)
The Beat

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by Southwest this year, it was ready.
“Atlantic was like, ‘I want this, I want it now,’” Hawkins says. “That was the catalyst for people in the U.K. to take their fingers out of their arseholes and get going.”

Since then, it has been straight to the top, but Hawkins can’t help but think it may all come to a sudden end. Although the record company is cautioning the band to hold on to the new songs for the next project, Hawkins says it needs the instant gratification, just in case. “The B-sides for our singles in the U.K. are the newest and best stuff. The [label] tells us to hold on to something for the next album, but we’re like, ‘No. We might get hit by a bus tomorrow, so we want it out there now.’”

penned “Steady on the Grind” about society’s ongoing struggles. Guitarist
Lenny Kravitz electrifies “Back in the Day,” which reflects “all that music we used to love growing up before they played the same six songs on the radio all day,” Badu says.

Letting “vocals get in where they fit,” Badu is supported by China Blac, Zap Mama and Caron Wheeler (Soul II Soul). Joining her on bonus track “Love of My Life Worldwide”—a nod to Sugarhill Records’ female rap trio Sequence—are Queen Latifah, Bahamadia and ex-Sequence member Angie Stone (Angie B.).

The “Danger” video hasn’t been shot yet, but “it’s written and will come soon,” Badu says. In the meantime, the label has been holding major-market listening sessions since August. Badu has been on hand for these events, talking about the project and answering audiences’ questions.

In addition to advertising directly to Badu’s core audience through MTV2, VH1, BET and radio, the label lined up interviews with Upscale, Ebony and Heart & Soul, among other publications. Tying the whole vibe together at retail will be a special black-light poster. The EP itself is priced at $10.99.

Badu will spend the fall and winter overseas, according to Motown Universal director of marketing Lynn Scott, likely followed by another domestic tour in January 2004.

During a year that has witnessed Badu winning Grammy, BET and Soul Train Lady of Soul awards for her work with Common on “Love of My Life (An Ode to Hip Hop),” it still comes down to just one thing for the artist: the music.

“I’m always working on music in different ways,” she says when asked about future projects. “And perhaps I’ll do more acting [she had a role in “The Cider House Rules”]. But I’m just continuing to perfect my art, my craft, any way I can.”

Continued from page 12
Caesar Set Finally Bows

When Warner Christian purchased Word Entertainment in 2002, it all but scrapped its black music division, retaining only Shirley Caesar, who had been its prime attraction with a highly valued catalog for more than two decades. But Caesar also had a never-released duets project that she had recorded a year earlier. It features such secular heavyweights as Gladys Knight, Patti LaBelle and Lou Rawls, as well as gospel artists Kirk Franklin and Candli Staton.

For two years, pending the label’s reorganization, the project—titled “Shirley Caesar & Friends”—was shelved. However, the album’s Sept. 23 release marks the dawning of a new era for Warner Christian in the gospel music arena. Still, the label has a great deal more riding on its success than a heady first showing, particularly with Caesar’s reported displeasure with the company. “I think she has a wait-and-see posture at this point,” reports Desmond Pringle, the recently appointed A&R director for black gospel at the Nashville-based Warner Christian Music Group. “She has been very cooperative, because she wants the company to get behind this project and work it, and we will,” Pringle says. “The good thing is the Christian and the urban sides are very enthusiastic about this record, and I think she will see them demonstrate a strong commitment to this project. I’m sure that will be reassuring.”

Pringle, an accomplished vocalist who is also featured on the album (having recut vocals originally recorded by Rawls but were unsalvageable, as were Staton’s vocal tracks), says the project marks a new sound for Caesar, “not only in terms of the style of songs but also the greater sophistication in the production, and that’s due to our producer, Roger Ryan. He was CeCe Winans’ musical director for a while, and he was part of Wynonna Judd’s band.”

But the fate of the label’s recording union with Caesar seems to have been decided, as far as the artist’s management is concerned. “We have completed our contract, this project is on the streets and we can officially say, ‘Shirley is a free agent,”’ manager Carolyn Sanders says. “We’re looking and keeping our options open.” Caesar, for her part, is more than pleased with the project. “Word Records came to my church and asked me how I would feel about putting together some secular artists to do this,” I said, ‘Great,’ she says. “I’m so glad the Lord has given me this kind of favor, because only he could have pulled together people like that.”

DeGarmo Launches Rock Opera

Music industry veteran Eddie DeGarmo has always been a visionary and a risk taker, and those character traits couldn’t be more evident with the recent release of “Hero,” the multi-faceted music, stage and book concept DeGarmo has been developing for the past 10 years.

The “Hero” rock opera is what DeGarmo describes as “Jesus Christ Superstar” for the MTV generation.” It features the talents of Michael Tait (Tait, dc Talk), Rebecca St. James and Mark Stuart (Audio Adrenaline) in leading roles, with supporting performances by Grails, John Cooper (Skillet), Paul Wright, T-Bone, Nirva and others.

Produced by Pete Stewart, “Hero” is a 33-track double-CD on DeGarmo’s Meaco Music imprint, distributed by EMI’s Chordant Distribution Group. It is the core of a line of products that includes a trilogy of novels and a comic book series (all written by author Stephen Lawhead and his son, Ross), along with dramatized audio books. The 20-city Hero Rock Opera tour, booked by Creative Artists Agency and featuring a 21-member cast, kicks off Nov. 1 in Wabash, Ind., and ends Nov. 23 in San Antonio.

DeGarmo’s vision began 10 years ago when he wrestled with an intense desire to get people talking about Jesus. He collaborated with longtime friend and songwriter Bob Farrell. “This started out as my mission, and it really became my obsession,” DeGarmo says. “We found that the idea of a rock opera was a fresh, new concept to people under 30, and it was a warm and fuzzy feeling to people over 30. So we felt it was something that would work well with a very broad audience.”

“I loved the idea of this whole thing,” says Tait, who plays the lead character and is heading out on the tour just as his own sophomore solo CD, “Lost This Life,” hits stores Nov. 4. “I’m the kind of guy who jumps to get involved with something right away and asks questions later. I don’t think anyone has ever really done anything like this before, and it has really stretched me as a performer.”

“Hero” lands at a time when music sales are declining and the industry is scrambling to find more innovative ways to reach music lovers. But does DeGarmo think a concept like “Hero” can generate enough consumer interest to override the financial risks involved in launching such a massive campaign? “It’s a major risk for me, but I though it was a story worth telling,” he says. “My whole career has been about impacting culture, and I just feel like this is a fresh way to do it. The live experience is something nobody’s figured out how to reproduce, and ‘Hero’ is built around the live experience, so I hope that will be a major driving force.”
Costello Turns Toward Introspection With ‘North’

BY CHRIS MORRIS

LOS ANGELES—“North” is hardly the usual direction for Elvis Costello.

In sharp contrast to his previous album, 2002’s “When I Was Cruel,” Costello’s Deutsche Grammophon set—issued Sept. 23—eschews rock instrumentation and textures. Costello plays guitar on just one number; the collection’s 11 tracks—all original ballads—are dominated by Steve Nieve’s piano.

Costello says of his unusually naked new songs, “The first song is taken [by some] as romantic loss, when it’s actually about bereavement. The rest of the songs describe a transition from bewilderment to acceptance. That is something I believe people will recognize in degrees... Hopefully, in time, different songs will mean different things to individuals who are listening.”

Though intimate in content, the set is embellished on several numbers by arrangements, written by Costello, featuring a string and horn ensemble that sometimes swells to 48 pieces. Soloists include jazz saxophonist Lee Konitz, trumpeter Lew Soloff and vibraphonist Bill Ware.

The introspective, bluntly honest and often wounded songs (published by Sideways Songs/BMG Music Publishing) were penned during Costello’s 2002 American tour.

He says, "I was seeking out pianos wherever I could—backstage, in dressing rooms, sometimes in the wings of theaters. And then I bought a cheap electronic keyboard so that I could play late at night in a hotel room. I could sketch things out on that. I was also on the road, literally on the road, so I could sit at the huck of the bus with the keyboard and keep working. "When I finished the tour, a second group of songs appeared, which is the second half of the record. Pretty much, they appear in the sequence in which they were written.”

Costello’s pop-oriented recordings are released through Island/Def Jam, but Universal Classics chairman Chris Roberts offered Deutsche Grammophon as a haven for “North.” It will serve as a prelude to the late 2004 release by the label of a Costello orchestral album, recorded with Michael Tilson-Thomas and the London Symphony Orchestra. That set showcases a ballet score for “A Midsummer Night’s Dream,” commissioned by Italy’s Aterballetto dance company.

“[Roberts] gave me the opportunity to make a ballad album,” Costello says, “and I had a whole other repertoire of maybe 20 or more songs that I could have recorded. Then the ‘North’ songs appeared, and the imperative changed.”

“We wanted to bridge the gap,” Universal Classics senior VP/GM Marc Johnston says. “From ‘[When I Was Cruel]’ into a symphonic, sort of ballad album was a pretty radical step, so this was the natural journey that Elvis was taking. This album is one step further toward the album next fall.”

Johnston says of the marketing effort for the album, “We’re experts at reaching an adult consumer. Working with heavy Internet campaigns, publicity-driven projects are what we do.”

The CD package for “North” includes a PIN that allows the consumer to download the title composition, which Costello chose not to include on the album.

Release-week events included a pair of concerts at New York’s Town Hall; a live performance at New York’s Museum of Television & Radio, simulcast at the museum’s Los Angeles location and six major-market Virgin Megastores (and taped for a later airing by the syndicated public radio series “World Café”), and appearances on “Late Show With David Letterman” and “A&E Live by Request.” The singer was scheduled to tape PBS’ “Soundstage” Sept. 26.

Costello—who is managed by Jill Taylor of Ivy Eleven Management in London and booked by Marsha Vastic of MVO in New York—begins an extensive tour of Japan and Europe in early October.

“Then hopefully,” Costello says, “in the late winter or early spring of next year, we’ll do a full-length American tour, if all is well.”
Cassandra Grooves On 'Glamoured'; Pharoah Smiles At The Blue Note

With her 1993 Blue Note Records CD, "Blue Light 'Til Dawn," Cassandra Wilson blazed a trail that inspired jazz vocalists to tap into the popular music they grew up with while also paying heed to earlier traditions.

A decade later, Wilson continues to find fertile ground in crossing genre borders with "Glamoured," her fifth Blue Note recording—and 14th overall—as a leader. It is due Oct. 7.

"I certainly didn’t see myself as a pioneer then," says Wilson, who believes in the elasticity of jazz. "But listening to music today, by both jazz vocalists and instrumentalists, I can see how I did open some doors."

Recorded in her hometown of Jackson, Miss., and home base of New York, "Glamoured" finds Wilson swooning in the joys and humbled by the disappointments of love’s "complicated paths."

"There is reverie here," she says. "That’s what you get when you make it to the other side of the deep and darkness."

With her low-toned, honey-coated voice; finger-snapped rhythms; and sensuous, off-the-beat phrasing, Wilson delivers a percussive take on Bob Dylan’s "Lay Lady Lay," a heartfelt rendition of Willie Nelson’s "Crazy," a sobered version of Sting’s "Fragile," a funky, rocking spin on "Muddy Waters’ "Honey Bee" and a pensive interpretation of the 1972 soul ballad "If Loving You Is Wrong." She also poignantly covers her mentor Abbey Lincoln’s tune "Throw It Away" in a quiet duet with bassist Reginald Veal.

For "Glamoured," Wilson reunited with her musical director, Brandon Ross. "He’s a guitar god," she says. "He knows me, and he complements my voice."

The chanteuse also hooked up with guitarist Fabrizio Sotti, who not only co-produced "Glamoured" but also co-wrote three of Wilson’s six original songs. She met him at the West Village club Sweet Spot during the production. "Fabrizio knew a lot of my music and had even envisioned us working together," she says. "I knew his fascination with hip-hop would bring new textures to the production."

The highlight original is the gleeful "I Want More," a song that quickly became part of Wilson’s concert repertoire as evidenced in Italy at the North Sea Jazz Festival. It is co-written by Sotti and session drummer Terri Lynne Carrington. "Terri Lynne started playing a groove in the studio, and I just started to sing makeshift lyrics," Wilson says. "That song just happened. That’s why it was so unique."

SAXOPHONE SUMMIT: While he usually exhibits a stoic presence onstage, tenor saxophonist Pharoah Sanders smiled frequently during the late set Sept. 11 at New York’s Blue Note. The reason? He was co-leading a week-long quartet gig with alto saxophonist Kenny Garrett. (The band featured a stellar rhythm team of pianist Carlos McKinney, bassist Bob Hurst and drummer Jeff "Pain" Watts.)

Garrett was fired up from the get-go, bobbing back and forth during his sax launch before bowing to Sanders, who wailed and shrieked in response.

The set ended with Garrett’s blazing piece "Sing a Song of Song," where the two saxists danced in place while they double-helixed peppy melodic lines. At one point, Sanders tilted his saxophone sideways and strummed it like a guitar while Garrett rocked the house. The chemistry of the blowing fest was so potent one hopes the pair will link horns in the studio.

THREE-DOT LOUNGE: Brazilian singer Caetano Veloso and special guests Lúcio Janot, Demetrio "Tato" Tavares, Célio El-Fucam and Sylvia Freitas played host Oct. 24-26 to B-3 organist Joey DeFrancesco and vocalist Joe Doggs, the stage name for actor Joe Pesci, in support of their Concord Jazz CD, "Falling in Love Again." At the legendary jazz club Yoshi’s in San Francisco, guitarist Liberty Ellman delivers. "The Chantilly," his latest CD on Pi Recordings, Oct. 7. Ellman plays in Henry Threadgill’s Zooid band and wrote the music for the play "Nickel and Dimed," based on the bestselling book of the same name. The play will run Oct. 8-Nov. 9 at San Francisco’s Brava Theater. Also on Oct. 7, Dreyfus Jazz releases trumpeter Lester Bowie’s final album, "When the Spirit Returns," recorded shortly before his death in 1999.
Original Primus Lineup Readies Theater Tour

BY SUSANNE AULT

LOS ANGELES—Primus last toured four years ago. If you count how long it has been since the San Francisco band hit the road with its original band members, it’s seven. But fans have not forgotten the avant-garde alternative act.

Shows for the road trip, titled Tour De Fromage, are selling fast, tour organizers report. And that sort of attention is encouraging Primus to remain an active band.

During the group’s four-year touring and recording hiatus, frontman Les Claypool enjoyed various independent projects, such as the multi-monikered group Colonel Les Claypool’s Fearless Frog Brigade. But the decision to release the career-spanning DVD “Animals Should Not Try to Act Like People” Oct. 7 enticed band members—including drummer Tim Alexander, who left the group in 1996—to reunite for a limited tour.

Don Muller, Primus’ booking agent at Creative Artists Agency (CAA), notes that shows scheduled for Oct. 17 at the 2,000-capacity Wilton Theatre in Los Angeles and Oct. 31 at the 2,250-seat Warfield venue in San Francisco sold out within hours, spurring him to add a show at each venue, Oct. 18 and Oct. 30, respectively.

The 28-date tour kicks off Oct. 14 at Freeborn Hall in Davis, Calif., and wraps Nov. 23 at Kool Haus in Toronto.

Considering that this summer has been hit and miss for ticket sales, “it’s great to see,” Muller says of Primus’ brisk sales pace. “[Considering] the fact that Primus has not been around as a unit for a long time, this is a great way to set ourselves up in coming back.”

Many of the dates, which average $30 per ticket, are not yet on sale. Nevertheless, Rick Mueller, promoter of six Primus shows for Bill Graham Presents/Cluster Entertainment, agrees that the initial tracking shows that “there’s definitely demand [from] people to see them again.”

CAUTION COMEBACK

As far as returning for good, Claypool remarks, “The touring market has been pretty soft, [so] obviously [hot sales] raise the excitement level. When your agent gets excited and your promoter gets excited, that helps motivate things as well.”

Even with such audience interest, Primus is embarking on a relatively cautious comeback. The band is skipping Southern markets for now, primarily stopping at proven West and Midwest fan spots. Sticking to modestly sized clubs and theaters also manages the financial risk.

“We wanted to be on the conservative side just to make sure,” CAA’s Muller says. “[Primus] crossed rock and fusion jam [in a way] that’s absolutely unique. It strikes a chord

with people, but as time goes by you just don’t know.”

Muller would like to add another tour leg, but Primus will make the final decision.

Bill Graham’s Mueller thinks the ticket prices are also attractive and conducive to corralling crowds.

“They aren’t charging $50. Some of their really core fans would pay that,” he says. “But this is reasonable. They won’t burn out their audience.”

If history repeats itself, Primus should do fine. Billboard Boxscore data is not available for tours featuring Alexander. But of the 21 Primus shows reported between Nov. 6, 1999, and March 22, 2000, 17 sold out. Shows averaged 1,951 people in attendance—roughly the capacity for most theaters—and averaged $41,985 in grosses.

The band also has a solid follow-through at retail, with six of its albums, including the 1991 effort “Sailing the Seas of Cheese” and the 1993 disc “Brainville,” having charted on The Billboard 200.

Still, Claypool wants to see how crowds react to the band’s 2003 performances before deciding about Primus’ future recording and touring plans.

REDISCOVERING THE MUSIC

Claypool also wants to see how “American No No No No No No Act Like People,” the band’s first DVD, is received when it is released next month on Interscope. The two-disc package features an EP of new songs plus the band’s 12 videos, including “Lacquerhead,” which was banned on MTV.

“We’re all feeling each other out. I can’t imagine it won’t continue on. [but] it’s sort of undefined at this point,” he says. “If you do something for a long time [the band started recording in the early 1990s], it becomes a bit tiresome. But we’re rediscovering this stuff. It’s some insane music. That type of thing inspires me.”

Primus will return to its signature self on tour, Claypool says. Each show is split into two full sets. Old and new songs, plus some fresh material, make up the first half. The second portion will be a start-to-finish performance of “Sailing the Seas of Cheese” and the 1993 disc “Brainville,” having charted on The Billboard 200.

To incorporate the hyperkinetic visuals of Primus’ music videos from over the years, a DVD will mix images on the screens to complement the band’s performances.

“There’s over 150 songs. The idea is to play them all [during the course of the tour],” Claypool says. “After Tim left, a good 75% of our material we just didn’t play anymore. So we will roll out things that I haven’t heard in years. And it’ll be that much more exciting when thousands of people are along for the ride with us.”

Bottom Line Gets Last-Minute Reprive

BY CHRISTOPHER WALSH

NEW YORK—On the brink of the Bottom Line’s possible eviction from the Greenwich Village space it has occupied for nearly 30 years, a judge in New York City Civil Court ordered a 30-day adjournment to eviction proceedings initiated against the venerable downtown nightclub.

Known for an eclectic mix of live music, including legendary performances by such artists as Bruce Springsteen and Stevie Wonder, the Bottom Line has fallen $185,000 behind in rent owed to its landlord, New York University (NYU), which initiated legal action to take possession of the space at 15 W. 4th St.

Bottom Line co-owners Allan Pepper and Stan Sadowsky have been seeking a strategic partner to help make the club financially viable.

Sirus Satellite Radio, which streams selected Bottom Line concerts on its live performance channel, made a last-minute offer to pay the club’s back rent if NYU will come to an agreement

ment with the venue. Additionally, Sirus will expand the existing relationship in order to demonstrate the Bottom Line’s long-term stability.

“It’s the heart and soul of the Village,” Sirus programmer/en-air personality Meg Griffin says of the club. “The hope is that the university will understand the Bottom Line’s point of view for what it is supposed to be—a place of culture and learning—and not close it down.”

Until the Sept. 24 hearing, NYU was firm in its position. John Beckman, assistant VP of NYU’s office of public affairs, stated that the cabaret’s monthly rent of $11,250 represents half its market value. In effect, he says, the nonprofit university is subsidizing a for-profit business. NYU, he adds, needs more classroom space.

“The university recognizes the Bottom Line’s cultural value, and for that reason we have not been looking to see the Bottom Line close,” Beckman said in a statement issued after the judge’s decision.

“We were prepared to go to trial today,” he said. “However, during a recess, we had the most productive and realistic conversations to date with the Bottom Line. [The] university responded to the Bottom Line’s request for a 30-day adjournment, during which we will be pursuing discussions with them to achieve a reasonable outcome.”

The nightclub’s dilemma illustrates the continuing impact of a slow economy and the Sept. 11, 2001, terrorist attacks on New York businesses.

“When the economy started to bottom out in 2000 and money started getting tight, we became a little late with some of the rent payments,” Pepper acknowledges. “We were struggling, the way every small business in this area was.”

“Then, we were hit with 9/11,” Pepper continues. “As it did to so many other businesses in this area, 9/11 crippled us, to a certain extent. On top of that, it was compounded horribly by the recession we’re in now.”

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

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Compiled by William Chips, senior editor, IEG Sponsorship Report www.americanradiohistory.com
VIP Packs Offer Exclusive Perks

VIP ticket packages could be the newest revenue source for touring artists. Already, Tom McGraw, Kiss and Sammy Hagar have done well with the Sony Signature-orchestrated program, and Latin act Mana is the latest to come on board. The program is overseen by Signatures by Dan Cooper, senior VP of artist relations, who says Signatures views the VIP packages as an extension of its merchandising deal with the artists.

The program began in March with Hagar. The $300 package provides an opportunity for fans to get onstage with the rockers, a meet ‘n’ greet with a photo op, a T-shirt, a coupon for Hagar’s online store at redrocker.com and a yard glass filled with Hagar’s signature Wahabita, a margarita made with his Cabo Wabo tequila. Each deal is cut individually with the act. “The artist has to be in on this to sequester the tickets,” Cooper says. “We feel like we are the only ones positioned to combine merchandise with tickets and the VIP experience.”

We are already in business with the artist, we are already paying a royalty fee— all we have to do is come up with a split on these packages.”

In the case of Mana, its $250 platinum package includes a VIP-section ticket to the show, an autographed tour program, an exclusive concert T-shirt, a VIP laminate and a meet ‘n’ greet with the band. The $150 gold package includes a ticket for a preferred highest-priced seat, a collectible laminate and a souvenir tour program. Kiss has been on the high end so far, with $1,000 VIP packages.

For McGraw’s recent Stampede tour in Rayville, La., tickets were only available through McGraw’s official Web site, which linked to Signature’s McGraw store; through Ticketmaster; or through a boot shop in Rayville. “We sold as many tickets as hand-hold our fans, especially the platinum fans. We give them our on-site gift card phone number. They’re our personal guests.”

Promoters, notoriously leery of any sale of a ticket above face value, “are, for the most part, OK with this,” Cooper says, adding that in most cases, package buyers still pay full price for a ticket. “We’re not trying to cut into the promoter’s allocation, we’re taking what already goes to the artists.”

PHAIR GAME: Liz Phair will roll out a co-headlining summer tour with Jason Mraz with a headline run of North American theaters and large clubs. The 15-date run commences Nov. 1 in San Diego at the 4th & B Theater. It heads east through markets including the Beaumont Club in Kansas City, Mo. (Nov. 5), the Roxy Theatre in Atlanta (8), the Rave in Milwaukee (18) and the Odeon Theatre in Denver (20) before concluding Nov. 21 in Albuquerque, N.M., at the Sunshine Theatre. Phair will tour Europe in late September and October. She is booked in North America by Marty Diamond at Big Big Man Booking.

REFUELING: Epic act Fuel will support its new album, “Natural Selection,” with the PlayStation 2 Road to VooDoo tour, which begins Sept. 29 at Slim’s in San Francisco. The tour is presented by Best Buy and produced by House of Blues, Smule Empty Soul and DJ Swapp are supporting. The tour wraps Nov. 1 at the VooDoo Music Festival in New Orleans.

BUGGIN’ OUT: The second Volkswagen Music Ed. Tour will visit 20 college campuses in 33 days, beginning Oct. 3 at Villanova (Pa.) University and running through Nov. 6 at Claremont (Calif.) McKenna College. Bands are the Atraris and Vendetta Red. The tour is produced by Clear Channel Entertainment.
Aretha
How The Queen Of Soul Earned Her Crown

BY GAIL MITCHELL

Long before Atlantic executive Jerry Wexler produced Aretha Franklin's career-propelling label debut, "I Never Loved a Man the Way I Love You," he was already familiar with her one-of-a-kind voice. One of his favorite Franklin recordings is a live version of "Precious Lord, Take My Hand." She was all of 14 years old.

"There is a dying echo at the end and then a little silence," Wexler recounted during a recent interview with Billboard. "And during that pregnant silence, a parishioner can be heard saying, 'Listen at her... listen at her.'"

People have been listening to Aretha Franklin ever since. With the Sept. 16 release of her new Arista Records album, "So Damn Happy," the long-reigning Queen of Soul is back with her first new album since 1998. Once again, she has teamed with contemporary hitmakers, this time including Jimmy Jam & Terry Lewis and Mary J. Blige (who contributes two songs), as well as veteran songwriter/producer Burt Bacharach. Franklin even produces three songs herself.

Yet for all the contemporary talent and style brought to Franklin's latest work, she has never lost her gospel roots. They are ingrained within this singer/songwriter's soul.

GOSPEL IS WHAT GAVE HER A START

She was born March 25, 1942, in Memphis the daughter of the Rev. C. L. Franklin, a renowned Detroit Baptist minister and a singer in his own right.

Growing up, Franklin and sisters Carolyn and Erma sang gospel together in the church choir. By her teens, Franklin was touring as an opening act on her father's gospel show, an experience that introduced her to stars in both the gospel and secular worlds: Clara Ward, the Staple Singers, Sam Cooke, Dinah Washington and Bobby Bland.

After making gospel records for Chess, Franklin headed to New York, where she caught the ear of legendary Columbia talent scout John Hammond. Between 1960 and 1966, she recorded nine albums for the label, ranging from R&B, jazz and pop to Broadway and standards. She scored several top 10 hits on the R&B charts—"Today I Sing the Blues," "(Continued on page 22)"

Continued on page 22)
Was.

Is.

Always will be.

Antonio "LA" Reid
and the entire Arista Family
In 1980, you signed with Arista, and that’s been your recording home for 23 years. What attracted you to the label?
It was very similar to what I liked about Atlantic. The chief-
tain, Clive Davis, did not sit in his lofty office. He participated in the development and career of the artist, he got actively involved. There were a number of things I liked about Arista. Clive was doing a great job with Barry Manilow and with Dionne Warwick. We worked together on a mutual basis, and it was an honor to work with someone as brilliant as Clive, who I did not know when we were both at Columbia Records. I got to see his MO, I was privy to his meetings with his staff and it was just an honor and a real lesson in itself to be around him.

By David Nathan

The industry has been through many changes since you first began recording. What are some of the main shifts you see?
Well, obviously the fact that many of the labels have merged and continue discussing mergers. Of course, the Internet has come into play—nowadays an artist could sell platinum online. Radio has changed to the degree that program direc-
tors are much younger, and the playlists are tighter.

How does that affect you?
Hey, I do the singing and put together the heat music I can, and I leave the record compa-
nies to do their thing! With my new album, I feel that the company is on point. There’s a very savvy group of people at Arista, and they have all the equipment and savoir faire to bring the record home. Arista has the ability to compete in the marketplace. I just hope that the radio people love the album as much as I do. I feel that Arista is going to support the album: That will be the determining factor as to whether I will stay with them after my contract ends.

I know that in the past you have consid-
ered having your own label.
Well, for some time, I have been an aspiring CEO myself, and I’ve been interested in hav-
ing my own record company. But as far as I have evaluated from talking to people like [Sony Music U.S. president] Donnie Lenner and Quincy Jones, it’s more than just a notion. This industry is extremely competitive, and I have no problem with competition as far as music goes. But as far as the business goes, you could lose tons of money if you try to start your own label. I did consider it, but I did not think it would be a wise decision right now.

You have written some of your biggest hits—songs like “Think” and “Daydreaming.” Do you see yourself getting more into writing?
It’s great that some of my songs have done well. “Daydreaming” has been recorded four times. Artists have done songs like “Call Me” and “Ain’t No Way,” and “Think” has been used in a lot of commercials and movies. What could be better for a writer than to have their music appreciated? In the past, I’ve written songs for each album, but I see myself doing that less and more half of my albums will con-
tain songs I write. I have to incorporate more of myself playing the piano on my records and writing songs.

Many of your Atlantic recordings were done that way, with you playing the piano, leading the rhythm section and so on.
Yes, we did a lot more head arrangements where the musici-
ans arranged around what I was playing at the piano—the records were put together like a soul buffet, songs like “Respect,” “Rock Steady,” “Think,” “Spanish Harlen,” “Bridge Over Troubled Water,” I “Say a Little Prayer.” I had a certain style when I was doing those songs.

Now, I didn’t always get the credits when I should have for what I did back then. As time went on, I began to realize the importance of those credits for the rhythm arrangements, for the vocal arrangements. Early on, it was just about the music, and I wasn’t thinking about the business side of things, getting credits as a producer or arranger. But you learn from trail and error, and sometimes people in the business are not going to tell you too much. Fortunately, by the early ’70s, I started to make sure I got more credits for what I was doing on my records.
“Don’t Be Long” and “Operation Heartbreak.” She also cracked the Hot 100 with “Rock-a-Bye Your Baby With a Dixie Melody.” But the Columbia/Franklin match never totally clicked.

Then came Atlantic Records.

Home to Ruth Brown, Ray Charles and Joe Turner, among others, the label specialized in what today is called “grown folks’ music.”

“IT was the sound of good-time Saturday night, uptown,” Wexler recalls. “Whether in New Orleans or Mississippi in a juke joint, it was a sound that came from black people originally that we echoed successfully. We aimed it strictly at black adults. It never occurred to us that Caucasians would start digging this music, too.”

Thanks to a mutual friend and then-gospel radio personality Louise Bishop, Wexler learned that Franklin’s Columbia contract was ending. He signed her in 1966. His initial intention was to take her to Memphis and have Jim Stewart’s Stax team produce her first project. But Stewart stepped in—and history was made.

“THIS CHICK IS DOWN”

Wexler and the 25-year-old Franklin traveled South anyway to Alabama’s Fame studio in Muscle Shoals. Paired with soul- and blues-oozing musicians like Chips Moman, Charles Chalmers and Dewey “Spooner” Oldham, Franklin emerged with the stellar track “I Never Loved a Man the Way I Love You”—the perfect cohesion of her down-home gospel fervor with emotional, gut-pulling R&B.

“We knew we had a good record,” Wexler says. “We put her in an R&B context with the best players we could find. Incredible, Southern good old boys who’d backed up the Staples, Willie Nelson and others. From that first note, the musicians knew they were dealing with someone whose musical language they understood. They felt, ‘Hey, this chick is down.’

However, the project near New York he became involved with the arrangements and later wrote horn and string charts.

“It was an amazing process,” he reflects. “She’d come to the sessions all prepared. She’d start playing the song on the piano. I’d write down the chord sequence; the bass player would look at her left hand and copy her bass figures. The guitar players would do the same by observing her right hand. Jerry and Tom [Dowd] would comment, change or approve over the talk-back system from the control room. The background singers’ parts would also be worked on in the studio or back room, Aretha having given them their parts.

“Infected grooves would materialize between the drummer and the bass,” Mardin continues. “Thus the arrangement would be built slowly until Jerry and Aretha thought it was ready to be recorded. She would sing live and correct some lines later.”

In terms of her song selections, Wexler notes “she never wanted to sing a song where she was the victimized woman. She always wanted the upper hand, although maybe that wasn’t the case with every song. Usually, however, a song had to resonate with how she was feeling at that particular time in her life. The phrase ‘at that time’ is important.”

AN ‘AMAZING’ ALBUM

Franklin stayed with Atlantic until 1979. Besides Wexler, Mardin and Dowd, she also worked with such artists and producers as Eric Clapton, Dionne Warwick and Nancy Wilson. From her Atlantic days came a string of classic albums, such as “Aretha Arrives,” “Aretha: Lady Soul,” “Aretha Franklin: Soul 69,” “Spirit in the Dark” and the seminal “Aretha Live at Fillmore West.”

Yet it was another live recording that found her hitting new heights—and reclaiming her gospel roots. The album was the 1972 release “Amazing Grace.”

The uplifting double-album set—which has since gone double-platinum—was recorded live in Los Angeles at Rev. James Cleveland’s church together with the Southern California Community Choir and Franklin’s rhythm section (including Cornell Dupree on guitar and Chuck Rainey on bass) flown in for the occasion. Franklin’s father provided remarks.

Wexler outlines the scenario. “I’d been after her for years to do a gospel album, but she resisted. Then she finally said, ‘Let’s do it.’ Instead of her just singing over the mic, we took her whole rhythm section out there. We had a regular [church] service with the regular congregation and our little hand. It was filmed, but I don’t know where those films are.”

Mardin “personally” remixed and edited the songs in New York, he recalls, working to keep that “live atmosphere as much as we could. The songs [including “Precious Lord, Take My Hand” “Amazing Grace,” “Precious Memories” and even Marvin Gaye’s “Wholy Holy”] were naturals for Aretha, as she had sung them in her father’s church since she was very young. This album is a testament to Aretha’s gospel side.”

SUPERSTAR PAIRINGS

Encountering flagging sales at the end of the ’70s, Franklin kicked-started her career and reached a new generation of fans with her appearance in the 1980 film “The Blues Brothers.” That year, Clive Davis signed her to Arista Records.

“She called me,” recalls Davis, now chairman/CEO of the RCA Music Group. “She was very familiar with what I was doing at the time with Dionne Warwick and wanted to know if I was interested in creatively linking with her. ‘Aretha is still the best singer in the world, bar none. She finds meanings in lyrics that the composers didn’t even know they had. She chills you, heats you, affects your soul ... it’s exhilarating.’

Franklin’s first single under the Arista alliance, “United Together,” hit No. 3 on the R&B charts. Franklin was back.

That was followed by such hits as “Love All the Hurt Away” and the No. 1 R&B hit “Jump to It.” One of several songs from two albums Franklin did with another R&B pioneer, Luther Vandross.

Franklin’s pairings with Vandross as well as other artists and producers during this period was part of Davis’ challenge to “not just choose songs that would showcase her voice but also show (Continued on page 34)
to the
one and only

Queen of Soul

and

Queen of Our Hearts

congratulations
we love you,

Ahmet

and all of your friends,
past and present at

Atlantic Records
exclusively on

9TH ANNUAL
walk of fame
honoring ARETHA FRANKLIN

with performances by

MARY J. BLIGE
SEAL
ALICIA KEYS
RONALD ISLEY
TEENA MARIE
EDDIE LEVERT
RUBEN STUDDARD
WILSON PICKETT
AND MANY OTHERS.

REalize ARETHA... and help others realize a dream.

The 9th Annual Walk of Fame benefits the United Negro College Fund. www.bet.com/walkoffame

TUESDAY, OCTOBER 28 @ 9PM et
We salute our friend and client

THE QUEEN OF SOUL
ARETHA FRANKLIN

Congratulations on your success throughout an illustrious career

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH
**Staging A Great Show**

**BY RAY WADDELL**

If you want to catch soul diva Aretha Franklin in concert nowadays, be prepared to travel some distance for the privilege.

A look at the fabled soul singer's 2003 itinerary reveals about 25 bookings, with almost no dates scheduled west of the Mississippi. At this stage in her career, Franklin prefers to "work when she wants to," according to her longtime agent, Dick Alen of the William Morris Agency in Los Angeles.

That was not always the case. Of course. "Back when Aretha was at Atlantic with all the hits, she regularly did 30- to 60-date tours," Alen says. "Nowadays, she plays four to six days a month, in the good-weather months.

And when she does appear in public, Franklin steers clear of coliseum and arena dates. "She would rather play 2,000- to 6,000-seat theaters, where her audience gets up close and personal," Alen says.

Further restricting her touring activities is Franklin's refusal to fly. Then again, what's the point of paying your dues if you can't eventually cash in and enjoy them?

But overall, offers for Aretha to perform are plentiful.

"We could probably book her for 20 days a month, 10 months a year," says Alen, a 33-year WMA veteran who first booked Franklin when she was still a jazz artist at Columbia in the early 1960s.

And, given Franklin's stature as an artist, unique performance opportunities do arise.

"She has played at the White House numerous times and Kennedy Center Honors several times—just about every prestigious event out there," Alen notes.

However, her limited touring schedule has, of late, kept Franklin out of markets that would love to have her, including Los Angeles, San Francisco, Texas and, perhaps most importantly, Las Vegas. "People are waving money at her, but she just doesn't want to go," Alen says.

Today, Franklin travels with an entourage of 26, including her own rhythm section, background singers, personal staff and pianists on some shows. She hires between 13 and 25 musicians locally in each market, frequently under the direction of musical director H.B. Barnum.

While the current outing is billed as Franklin's farewell tour, fans need not panic.

"She's calling it her farewell tour, but that doesn't mean she'll stop working," Alen says. "In fact, she's very clear that she will not stop working, but she'll restrict herself to things that sound like they'll be fun or are in interesting places."

This year, Franklin has played Washington, D.C.'s Mellon Auditorium; the Bushnell in Hartford, Conn.; the Palace Theatre in Albany, N.Y.; Fleet Boston Pavilion in Boston; Atlanta's Chastain Park Amphitheatre; and a two-night stand at Trump Plaza in Atlantic City. N.J. Franklin is also a regular summer play at Wolf Trap's Filene Center in Vienna, Va., first booked in 1991 and virtually every year since.

Most recently, Franklin played the Center's annual gala June 5, an important fundraiser for the Wolf Trap Foundation.

"She still puts on a great show; she's the Queen of Soul," says Peter Zimmerman, director of programming for Wolf Trap. "We can count on her for 6,000 to 7,000 tickets every time, and our capacity is 7,000."

Franklin also played the Bushnell's gala fundraiser June 7. "It went really well," says Megan Fitzgerald, programs coordinator for the Bushnell. "The crowd loved it. She played for about an hour, with high energy."

Zimmerman says hosting Franklin is artistically and financially rewarding.

"Everybody makes money when you sell that many tickets," he says. "Aretha is a real sweetheart of a lady and a real businesswoman, too. She knows every detail of what goes on with her show and her deal."

Fred Daniels, executive director of the 2,844-seat Palace Theatre, booked Franklin for the first time in April as an in-house promotion. "She put on a great show," Daniels says. "We had solid ticket sales, and the crowd was very appreciative and excited to see her. She worked hard for the evening."

A June 24 booking at Chastain Park sold out at about 6,700 and was taped for use on "Prime Time Live." "It was pure Aretha," says Peter Conlon, president of Clear Channel Entertainment, Atlanta, who promoted the date. "She just delivers the goods."

Conlon says Franklin has played Chastain Park numerous times. "She likes the place," he says. "Atlanta has always been a good, important market for her, as it is for a lot of black performers."

Daniels says Franklin did a lot of the Palace show's upfront work herself, and "it was a pleasure to work with her. I'm looking forward to presenting her again, but she claims she's going to slow down. That would be a loss for all of us."

Franklin closes out her 2003 touring schedule with a New Year's Eve book at the Chicago Theatre.

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**The Queen Still Reigns**

**BY GARY GRAFF**

Comedian Billy Dee Washington put this question to Aretha Franklin's audience before her hometown appearance of her "semi-retirement" tour Sept. 6 at the Freedom Hill Amphitheatre in Sterling Heights, Mich.

"If Arnold Schwarzenegger and Gary Coleman can run for governor of California, why can't Aretha Franklin run for governor of Michigan?"

The folks in and around Detroit are happy enough to just let her be Queen, Mr. Washington.

But the 62-year-old Franklin was only semi-retigal for her Detroit court of fans, even clad in a formal white gown. She is, after all, the Queen of Soul, which runs counter to the kind of decorum most royals affect; R-E-S-P-E-C-T for this monarch requires bootsy shakin' rather than bowin'.

Franklin gave the Freedom Hill audience reasons to sit and to shake throughout her one-hour-and-45-minute concert, during which she did not utter one word about a final farewell. (No one would have believed her, anyway.) As is often her wont, it was the kind of show where the individual parts were greater than their sum, but the best parts were brilliant enough to mitigate any lesser moments.

Besides four decades' worth of stellar material, Franklin's greatest asset remains her voice, strengthened in recent years by her classical studies. It was full and luscious on "It Won't Be Long." "Chain of Fools" and, of course, "Respect." It was supple and emotive for "Try a Little Tenderness" and "You Make Me Feel Like A Natural Woman"; the latter was extended with a wailing vocal exhibition.

Her rendition of "Today I Song the Blues"—bolstered by swinging guitar licks from her son Teddy Richards—had a spiritual flair, complementing the torchy "Make Them Hear You" and a stirring "Precious Memories."

The show was rounded off by the choir from the New Bethel Baptist Church, where both her father and brother served as preachers.

Franklin also succeeded in generating a little heat for her new Arista Records album, "So Damn Happy" (which opened Sept. 16, sitting at the piano for the title track and "You Are My Joy," though her performance of the first single, "The Only Thing Missing," was marred by microphone problems.

The attempts to contemporize and "dress up" the show proved superficial, however. A youthful dance troupe was unnecessary but benign for "Chain of Fools" and "Respect," but the costumes worn during "Natural Woman" were decided unnaturally—particularly one feathered thong number that looked more suited to a Nelly video.

Speaking of which, a dance routine to Nelly's "Hot in Herre" might have made sense if it was filling for a costume change—but it wasn't. (Uncharacteristically, Franklin stayed in the same dress all night.) And the concert simply wasn't the right context for a three-song set from positive-minded rapper K-Ci Franklin—another of her sons—and his group, K-5.

And as good as "Freeway of Love" may be, Franklin's 15-minute-plus vamp that came toward the end of the show was simply too much of a good thing and sent the vast majority of the audience streaming for the exits well before it was over.

Few of those fans could have been disappointed as they left, however. The Queen came and left with her crown intact, and despite all the retirement talk, this was one crowd that felt assured it would see her onstage again.

This review originally appeared on billboard.com.
Dearest Aretha:

Your voice is indeed a national treasure and your incredible legacy is second to none. But what a wonderful privilege it's been to get to know the fun loving woman, the caring mother, the up to date well read citizen, and the ever curious young mind who is constantly trying to expand her personal horizons, whether it be acting or opera or ballet.

No challenge is ever too much for you. They talk about the energy of today's modern woman, it's really you - the Queen of Soul herself - who is still setting the bar for excellence in every way.

Love,

Clive
**Atlantic/Rhino Deal Lets 'Crown Jewel' Shine**

**BY CRAIG ROSEN**

Shortly after Atlantic Records acquired half of Rhino Records in 1992, giving the latter label access to Atlantic’s vaults, one of the first artists Rhino set its sights on was Aretha Franklin.

“She’s in a category unto herself,” says David McLees, senior VP of A&R for Warner Strategic Marketing and Rhino Entertainment. “She’s the crown jewel of the Atlantic catalog and always has been for us. There’s no soul diva that has outlasted her.”

The Atlantic-Rhino deal proved to be beneficial to both labels, as well as to Franklin’s legions of fans, who were anxiously waiting for the Queen of Soul to receive the royal treatment on CD. “Atlantic saw Rhino as a great way to develop their catalog, and we saw it as a great way to grow our company and get access to fantastic material to keep us going into this century,” McLees says. “Aretha Franklin and Otis Redding were on the top of that list. Franklin’s incredible career with Atlantic Records began in 1967 and continued through 1979. During the 12-year period, she recorded such landmark singles as “Respect” and “Chain of Fools” (both in 1967) and “Spanish Harlem” (1971), and classic albums including 1967’s “I Never Loved a Man (The Way I Love You),” 1968’s “Aretha: Lady Soul,” and 1972’s “Amazing Grace.” Her Atlantic catalog includes 14 gold-selling singles, six gold albums, and one double-platinum set, and ranges from the classic R&B sides cut with the Muscle Shoals Rhythm Section and soulful interpretations of pop classics to gospel-inspired material and intimate live recordings.

Rhino/Atlantic’s Franklin reissue campaign began with the release of “Queen of Soul: The Atlantic Recordings” in 1992. The four-CD, 86-track boxed set ranges from her first Atlantic hit, 1967’s “I Never Loved a Man (The Way I Love You)” to 1976’s “Something He Can Feel,” and has sold more than 72,000 units to date, according to Nielsen SoundScan. Although McLees says that Rhino has “released just about every conceivable package and upgraded every album” in the Atlantic Franklin catalog, the campaign is by no means over.

In May 2001, Rhino issued the 20-track, single-disc “Aretha’s Best,” which includes all her best-known Atlantic hits (“Respect,” “Think” and more), as well as some latter-day smashes (“Freeway of Love,” “Who’s Zoomin’ Who?”) licensed from Arista. More than two years after its release, Rhino is still promoting the title, which has sold approxi-

mately 169,000 to date, according to Nielsen SoundScan. “We went back on TV over the summer, because she seems to be experiencing a renaissance of sorts and we’re doing quite well with it,” McLees says. Although the title has been the most consistent weekly seller in the catalog, Rhino executives felt that it did not reach its full potential after its initial release. “We thought it under-performed earlier; I don’t think we committed as much marketing as we should have on TV,” McLees adds. “We thought there was potential and it seems that things are happening again with her this year, so we wanted to try it again, and it seems to be doing well.”

There is also the possibility of future compilations. “I think we’d like to do a two-CD set at some point, a two-CD greatest-hits,” McLees says. “We have a boxed set and a few single-disc greatest-hits, and there is something out that we inherited from Atlantic called ‘Aretha’s 30 Greatest Hits,’ which is a double, but it would be nice to have that be ‘Aretha’s 40 Greatest Hits.’”

Another option, McLees says, is releasing some of Franklin’s classic albums in the DVD-Audio format. “We were talking about doing one on ‘Lady Soul,’” he says. “ ‘Chain of Fools’ and some other songs have quad mixes, which are pretty cool, and we know that there are all kinds of possibilities in terms of surround sound in the future,” he says.

Among the gems reissued and upgraded by Rhino/Atlantic is “Amazing Grace: The Complete Recordings,” the 1999 repackaging of Franklin’s classic return to her gospel roots, originally issued in 1972. Rhino took the live album, which originally featured a mere 14 tracks, and added another 15, making it a double-CD set comprising two concerts recorded at the New Temple Missionary Baptist Church in Los Angeles with Franklin backed by the Southern California Community Choir, organist Ken Lupper and Rev. James Cleveland. The album was certified double-platinum by the Recording Industry Assn. of America in 1992.

Other classic titles that have been upgraded on CD include “Lady Soul,” “Aretha Live at the Fillmore West,” “I Never Loved a Man (The Way I Love You),” and “Sparkle,” Franklin’s 1976 soundtrack collaboration with Curtis Mayfield. The latter has sold approximately 75,000 copies since SoundScan began tracking album sales in 1991.

Among the hits collections, 1994’s “The Very Best of Aretha Franklin, Vol. 1” is tops. It hit the platinum mark in 2001 and has sold 1.1 million copies, according to Nielsen SoundScan.

Columbia, Franklin’s first label, and Arista, her current home, have also sought to mine gold from their respective Franklin recordings.

Columbia/Legacy issued the appropriately titled “The Queen in Waiting: The Columbia Years 1960–1965,” a two-CD set summarizing her career with the label, in 2002. That was preceded by the single-disc “Early Years” in 1997 and the double-disc “Jazz to Soul” in 1992. Arista, meanwhile, has focused on her post-1980 career with the recently released “Platinum & Gold Collection,” issued nearly a decade after the label’s “Greatest Hits (1980–1994).” That title has sold approximately 495,000 copies, according to Nielsen SoundScan.
WE SPELL RESPECT

ARETHA

Congratulations to
the Queen of Soul

BMG DISTRIBUTION

IN STORES
SEPTEMBER 16TH
Franklin Has Most Top 10, No. 1 R&B Albums

You could wear out an abacus or two keeping track of the hit singles and albums Aretha Franklin has racked up during the course of her career. The Queen of Soul has produced 17 top 10 Hot 100 hits and 22 top 40 Billboard 200 albums. In addition, and more impressively, Franklin has amassed 20 No. 1 R&B/Hi-Pop Singles & Tracks and a whopping 10 No. 1 R&B/Hi-Hop Albums. In fact, those 10 No. 1 albums spent a collective 74 weeks atop the R&B chart.

All told, Franklin has the most top 10 and No. 1 R&B albums of any solo artist and has also garnered the most charted R&B albums and top 40 R&B albums of any solo female artist.

Franklin's top Hot 100 and Billboard 200 entries are ranked here and on page 32. She had two No. 1 singles on the Hot 100 chart. "Respect" spent two weeks at No. 1 in 1967, and 20 years later, her duet with George Michael, "I Knew You Were Waiting (For Me)," also notched two weeks at the top. On The Billboard 200, her top six albums all charted in the top 10 and were released between 1967 and 1972.

Titles are ordered by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. Any remaining ties were broken by the number of weeks spent on the chart, and then in the top 10 and/or top 40, depending on where the title peaked.

The Hot 100 Singles
Rank—Title—Peak Position—Debut Date—Label
1.—"I Knew You Were Waiting (For Me)" with George Michael—No. 1—Feb. 21, 1987—Arista
2.—"Respect"—No. 1—April 29, 1967—Atlantic
3.—"Chain of Fools"—No. 2—Dec. 9, 1967—Atlantic
4.—"Spanish Harlem"—No. 2—July 31, 1971—Atlantic
5.—"Until You Come Back to Me (That's What I'm...(Continued on page 32)

Donald J. Trump & Trump International Hotel and Tower Would Like To Applaud Aretha Franklin For Her Contributions To The Music Industry
Dear Aretha,

You are all the world needs to get by.

I love working with you. I learned from you.

I’m so proud to have known you.

love,

Arif
Aretha, We Love You

"She is the greatest soul singer ever—and one of the most underrated pianists. Playing with her on a TV tribute was one of the highlights of my career."—Elton John

"I had only been in New York for a little while in the '80s when I got a call from my [answering] service that Arif [Mardin] had called. I'm floored that Arif even knows who I am at this point, so I call him right away. Arif gets on the phone and says, 'We have a session tomorrow and need a trumpet.' I said, 'Sure, no problem,' and didn't even ask who the date was for. When I got to the studio, I found out it was for Aretha, and I just stopped breathing for a couple of minutes. For me, this was a big moment, because playing for Aretha was like playing for royalty!"

"In a way, I was better off not knowing because I might have worried about it all night. She was so large in my life as a kid listening to music. I was flabbergasted that I got up that morning, went to the studio and then found out I was working for Aretha Franklin. It was totally cool though. We did the track, everyone was happy and I was lucky to get a few more calls after that when Aretha was working in New York. She's such an icon, such an artist."—Chris Botti

"Her talent is tremendous, her voice is immortal and every time she sings, the magic resonates in me!"—Alicia Keys

"Aretha Franklin is an American treasure. She is not only a brilliant singer but [she is also] a songwriter, who I am honored to have had the opportunity to work with. She will forever remain the Queen in my heart, and in the hearts of millions."—Kenneth "Babyface" Edmonds

"Working with Aretha is always fun. She brings out the best in you, because her performance is so soulful. She makes you want to have her best."—Cissy Houston

"Ms. Franklin's voice is the real deal. Regality at its best; the way she makes you feel is magical and sometimes downright sad. Undoubtedly, she is the Queen of Soul."—Jill Scott

"The first time I met Aretha, I was prepping the track for 'Who's Zoomin' Who?,' and she walked in with her fur coat and jeans, looking like a queen. I suddenly got very nervous. I mean, here was the Queen of Soul, and I was about to make music with her. Wow! Well, once we got in the studio, all my nerves faded as I knew why I was there: to make amazing music! She represents this amazing body of work, and there is no one like her, never will be. She rocked my world for sure!"—Narada Michael Walden

"I sing a lot of her songs. I grew up listening to her. She's such an influence to me. Her voice is phenomenal. She's got such a quality to it; it's really emotional. You can feel her lyrics—what she's saying in her song—and that's something that a lot of singers can't do. It's not only her voice, it's her presence. The first time I got to meet her was at Clive Davis' party last year. When she walks in the room, everyone just shuts up. She's one in a million. There's nobody else like her."—Kelly Clarkson

Most R&B Albums

Compiled by Keith Caulfield

The Billboard 200 Albums

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www.americanradiohistory.com
Dear Aretha,

Then and Now... You're Special!

Warmest Regards,
Clyde Otis
Queen Of Soul

Continued from page 22

that she can interpret contemporary music, he on the radio and still continue to affect millions, says Davis. "That's why I introduced her very selectively to people like Luther, Narada [Michael Walden], Mary J. Blige, Lauryn Hill and Annie Lennox and Dave Stewart of the Eurythmics.

That strategy was responsible for Franklin scoring a No. 1 R&B and top three pop hit with "Freeway of Love." The song was co-written by Walden, who produced the album that spawned it, "Who's Zoomin' Who?" and continued to work with Be"), James Brown ("Gimme Your Love") and Michael McDonald ("Ever Changing Times"). After the lackluster 1991 album "What You See Is What You Sweat," Franklin did not resurface with a new studio album until 1996. That album, the impressive "A Rose Is Still a Rose," reached the R&B top 10.

This time around, she aligned herself with a contingent of contemporary players from the R&B/rap-hiphop arena. Those who enlisted for the project were former Pulpie Lauren Hill (who wrote/co-produced the No. 5 R&B title track), Dallas Austin, Corey Rooney, Daryl Simmons, Jermaine Dupri and Sean "P. Diddy" Combs.

"Clive called me, and it happened," says Combs, who contributed the song "Never Leave You Again." "They wanted to do something that would take [Franklin] out of who she was and go for a younger vibe.

"I was working on something new for another artist," adds Dupri, who is represented on the album by "Here We Go Again" and "Every Little Bit Hurts." "Clive heard the song and said it sounded like something Aretha would sing.

"She's seen almost every era of music," Dupri adds. "And musically, she knows what's wrong without your having to say anything.

THE NEXT ERA

Five years after the release of "A Rose Is Still a Rose," the Queen is still cooking. Her latest Arista set—and 12th studio album for the label—is "So Damn Happy.

This isn't the first time Arista president/CEO Antonio "L.A." Reid has worked with Franklin. He was one of the producers on her 1994 album "Greatest Hits (1980-1994)." Among his contributions was the original track "Honey," penned by Babyface.

"I flew to Detroit, went in the studio with her and was back home that night in Atlanta," Reid relates. "In and out the same day. Aretha is a pro. She didn't need any practicing, living with the music and putting her touches on it. She brings a melody to life with a voice that's a combination of blues and gospel with soul. But there's also a perfection there that you only get from a trained voice. All of that is going on at the same time.

Besides contemporary hitmakers Jam & Lewis and Blige, the "So Damn Happy" credits roster includes music legend Burt Bacharach.

"A lot of people wanted to work on this record, so they reached out," Reid says. "I just wanted to make sure we maintained the soul and good feeling Aretha is famous for and not drift too far from there. I didn't want to make a record forced to fit into today's music. But I also didn't want to make a retro record. The common thread is this is a very soulful and honest record." The album's lead single, "The Only Thing Missin'," was co-written by Troy Taylor and Gordon Chambers and produced by Taylor. The song reached No. 53 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"She knew exactly, emotionally what needed to be done—down to every word and syllable," Chambers says.

"She came with her notations and had it down, on point," Taylor adds. "On Mary [J. Blige]'s song, 'No Matter What,' Aretha made things cool. She'd ask me, 'Do you want me to sing along with Mary or do my thing?' She would ask if she wasn't all the way sure; there was no royalty thing. These young kids don't ask.

"This album has the same vibe as 'A Rose Is Still a Rose.' I thought, 'She needs to be thick on the radio, but she also needs to sound like the old Aretha,'" Taylor says. "And even though 'Missin' has the old Staple Singers vibe, it still has a knock to it.

NUMEROUS ACCOLADES

Throughout the course of her storied career, Franklin has amassed a host of platinum and gold albums and singles and 15 Grammys, plus a National Academy of Recording Arts and Sciences Legend Award, Lifetime Achievement Award and Grammy Hall of Fame Awards. In 1987 she became the first woman inducted into the Rock & Roll Hall of Fame. And Time magazine chose her as one of the most influential artists and entertainers of the 20th century.

She has sung at Dr. Martin Luther King's funeral and at former President Bill Clinton's inaugural gala. She's also endured marital problems and the untimely deaths of her father, sisters and brother/manager.

However, through all the ups and downs in her life, Franklin and her earthy, soul-lifting music have prevailed.

"Musical talent is a tripod," Westler says. "There is the head/brain; that has to do with the musicality. There's the throat/chest; that has to do with sound. Then there's the heart, which is emotion. No one I can think of in history has combined these three attributes the way Aretha has.

Franklin Q&A

Continued from page 21

What advice would you give young artists starting out?

You need that piece of paper, that college degree. It's the same old story: You need an education so you have something to fall back on if you don't make it in the industry. I'd also say, "Listen to your parents—they've been there, done that." Then, make sure you have good entertainment attorneys and agents. Shop around: Don't just go with the first thing you see. Sometimes, people may give you a long story about what they're going to do, so talk to other people about them. I'm actually thinking of opening up an arm of my company, Crown Productions, to work as a consultant in guiding young artists in their careers.

What are some of the biggest challenges you have faced in dealing with the business as a female artist and performer?

It's not today like it was yesterday. Women have broken through the glass ceiling, and they're now more and more in the power seats. The industry is not longer strictly a male bastion. When I came along, there were only three or four female producers: myself, Patrice Rushen, a couple of others.

You know, none of your contemporaries produced themselves. Dionne Warwick, Diana Ross, Patti LaBelle, Gladys Knight. Well [she says with a laugh], I guess I was trailblazing a little!
Last but not least!

Thank you for all the wonderful Forty plus years together and the privilege of representing you. Wishing you only the best for always.

Ruth Bowen
Bowen Agency, Ltd.
Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday’s meeting between both sides of the issue on California’s “seven-year statute” was a “waste of time,” according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting, called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue, in addition to RIAA president/CEO Hilary Rosen and the body’s negotiator, David Altschul, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists’ side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot.

Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. “The labels aren’t yielding on the damages part,” says one source.

Cooper tells Bulletin, “There was no resolution—nothing, and that’s it. Everybody stated their case. As far as another meeting, I don’t know.” The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill admits to Bulletin, “I was disappointed in the meeting because we believed we were close to going with a compromise.” Murray always intended to go forward with the bill anyway.

Tonos Names CTO

T cosmetics, the online music company, network founded by Carole Bayer Sager, David Foster, and Kenneth “Baby” Edmonds

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Make-Or-Break Time For Da Band

BY RASHAUN HALL

When “Making the Band 2” televed its Sept. 10 finale, it was a ratings smash, pulling in a 2.1 rating (which equals 3 million viewers), according to Nielsen Media Research. Now the question is whether the group can repeat that success on the charts.

The answer will come with the Sept. 30 release of “Too Hot for TV,” the debut album by Bad Boy’s Da Band on Bad Boy/Universal.

MTV and Bad Boy CEO Sean “P. Diddy” Combs teamed up for the show, which followed the trials and tribulations of the sextet. Now, MTV and Bad Boy have joined forces to give the album the full promotional push.

Following the season finale, MTV premiered a new episode of “Making the Video” featuring the group’s first clip, “Bad Boy This Bad Boy That.” Since then, Da Band has made appearances on “Direct Effect” and “TRL.” Also, MTV will re-air the first and second seasons of “Making the Band 2” the week prior to the album’s release.

In addition, Da Band will host programming on MTV2, including Sucker: Free Sunday, prior to the release. Banner advertisements for the album will run throughout these programs.

“MTV is my partner,” Combs says. “When we started the process, we told [the group] if they made a hot album we’d make their dreams come true. We just wanted to follow through with that.”

MTV/MTV2 president Van Toffler says, “Because we were partners in the TV show, it flowed organically. It was easy to retro-fit the band’s presence on our other programs.”

Management Inc. CEO Phil Robinson, who manages Bad Boy’s Da Band along with Combs, sees MTV’s support of the group as crucial to its initial success. “That’s the medium that the public knows the band through,” Robinson says. “Although people recognize Bad Boy as a record company that goes out and develops first-class talent, the band’s initial and continued availability has been through MTV.

And MTV is where Da Band’s audience is, Robinson says. “The audience is not on radio... yet.” The audience just knows them through seeing them on MTV every Wednesday at 10 o’clock,” he says. While the level of support from MTV may be unusual, what the group went through to craft “Too Hot for TV” has been even more extreme.

SIX INTO ONE

“Our timetable was ridiculous,” Bad Boy product manager Allison Stanley says. “We had to create an album in three weeks. That’s unheard of for a hip-hop album. Jay-Z or Biggie [Smalls] might have been able to do something like that, but for a [group of] new kids who have not been seasoned to this industry, it was a difficult process.”

“Right now, we have one group, but when we started we had six solo artists,” Stanley says. “Some of them today still act that way. So, it was really hard to merge and jell six people who have been living their lives as solo acts and getting them to come up with a hit record.”

As that process unfolded during the second season, viewers really got to see the ups and downs of the group—which consists of MCs Babs, Ness, Miami (also known as Fred) and Young City (formerly known as Chopper), reggae toaster Dylan and R&B singer Sara—and what effect it had on the making of the album.

“We had to push the [release] date back,” Stanley says. “We were suppose to deliver singles, and we missed those dates. It just wasn’t happening.”

Stanley adds that the group’s contribution to the “Bad Boys II” soundtrack was “the first song where everything finally came together. That was a pivotal point, because it proved that we could make a hot record. Up until that point, we were wondering what we got ourselves into. When that record happened, we knew that (Continued on page 38)
this was something that we could make happen.

For Brooklyn, NY, native R&B singer, "Making the Band 2" has been the "experience of a lifetime."

"Coming into it, we thought it was just about music, but this is a business," the group's only female MC says. "It's 10% music and 90% business. We just had to grind all the time.

"The music is what brought us together," she adds. "All we argued about was a lot, but when it was time to go into that studio and collab on a song, we worked together as a winning team.

Ness, a native of Philadelphia, agrees, saying, "That was the beautiful thing about the whole situation. No longer did I have to sit down and just write the song, record it, and then have five people brainstorming with me, so it made my job easier.

"Once we got into the studio and really got into the rhythm of making some tracks, I just jumped in," she says. "Every song got hotter and hotter, because we were vibing together and around each other 24/7.

With the album finally in the can and the Promotion tour in full swing, the label chose to introduce the group's music with the single "Bad Boy This Bad Boy That.

"This isn't a normal setup," Stanley explains. "We have continued just not being normal with this project through the setup, because normally an album needs three or four months' setup prior to release. We didn't get that. So, we've had to take records on the net to just get the word out on the streets.

"With 'Bad Boy This Bad Boy That,' we're doing a staggered release," she adds. "We're only going with that now, and then the second single ("Tonight") will be our main single at radio. "Bad Boy This Bad Boy That" was a huge leak that we released at radio, and people like it, but we're not necessarily going hard with it. We'll be going hard on the next single."

**STILL MORE WORK TO COME**

Despite the success of the show, Robinson understands that there is still work to be done in order to make "Too Hot For TV!" a hit record.

"The key is the record," Robinson says. "Although they are appearing on the different MTV shows, that's just first-week promotion. What we know here at Bad Boy and in relation to my management style is that we have to break this group traditionally. I don't care how big they appear on TV if radio doesn't play the record and fans don't request the song, none of that matters.

"We're following our game plan with the street campaign, promotional tour, etc. he adds. "It's nothing different [from what we would do] to break any other new act, all these kids have 10 million fans already. They don't have fans in the record poles but [they have fans] on TV.

While the label will be exercising all the traditional promotional outlets in addition to MTV's support, Robinson wants to ensure that the group is perceived as a "serious music" act.

"If they're going to have a recording career, we don't want to turn it into a fly-by-night thing," Robinson says. "In the past, MTV has had other acts come from the show, but they've lost the box success because of the TV show and endorsements, but the next step is we never heard of again. We really have the band longevity as a recording act, both as a band and as solo artists, rather than being considered the fad that's hot right now.

For fans still craving more, Stanley says that the first season of "Making the Band" will be released on DVD this holiday season with season two to follow in 2004.

Will there be a third season? "I don't know," Combs says. "We're weighing our options. As far as a brand, we've made the blueprint for 'Making the Band.' If that's the blueprint that's going to be followed, we want to be involved."

**Music R&B/Hip-Hop**

**Rhythm & Blues**

Continued from page 37

finds remaining members Timothy Cameron, Jimmy Gates Jr, Gary Glenn and Johnatun Rasker, recording under the group's own Silk Music Group banner. The label is distributed by Minnesota-based Liquid 8 Records.

"The 90's-oriented Silk Music Group has also signed rapper Starr James (who appears on Silk's title track single) and female R&B trio Kila ("Silk" spelled backwards) to the label.

Marques Houston will now make his solo album debut under the T.G.E./Elektra banner. It is set for release Oct. 21. Formerly with Interscope, Houston is the climbing Hot R&B/Hip-Hop Singles & Tracks chart with "Clubbun" (No. 17).


Paying tribute to Franklin's talent will be Mary J. Blige, Alicia Keys, Ron Isley, Teena Marie and Ruben Studdard, among others. The Queen of Soul joins such past honorees as Stevie Wonder, Michael Jackson and Whitney Houston. Radio TV personality Donnie Simpson will host the affair, which airs at 9 p.m. EST/PST Oct. 28.
‘Mulheres’ Soundtrack A Bubbling Success

BY TOM GOMES

SÃO PAULO—Everyone knows that Brazilian audiences love soap operas. And often, the soundtracks to successful soap operas also become hits. But in a market depleted by piracy, nothing has come close in recent years to the success of “Mulheres Apaixonadas,” the soundtrack to the hit soap opera of the same name.

The double-disc CD has sold more than 1 million copies through Aug. 31, according to indie label Som Livre. According to figures from Brazil’s Assn. of Record Producers, “Mulheres Apaixonadas” has been so successful that Som Livre was the top-selling label in Brazil in July and August. From January to now, it is second in sales only toUniversal.

In addition, for the first three weeks of September, four out of the top five best-selling albums in Brazil were Som Livre titles, according to a weekly report of 200 retailers nationwide published in Sucesso magazine.

Among the discs were “Mulheres Apaixonadas” and “Mulheres Apaixonadas 2,” a follow-up album that Som Livre released to capitalize on the initial soundtrack’s success. “ Mulheres Apaixonadas Vol. 2” has sold 180,000 copies since its release. The album is currently No. 4 on Sucesso’s chart, directly behind its predecessor.

“Mulheres Apaixonadas 2” has the right elements to become a hit, due to its repertoire and the growing success the soap opera has been reaching,” says Eugenio Romaguera, marketing director for Som Livre. “Mulheres” airs on Brazil’s Globo Network, which is owned by Globo Group, also Som Livre’s parent company.

As a label, Som Livre is responsible for releasing all the soundtracks of the soap operas broadcast by Globo. It always follows the same pattern. It first releases a compilation album featuring Brazilian songs, and later a second album featuring international songs recorded by non-Brazilian acts, both Latin and non-Latin. All the songs are featured in the soap opera, but they are mostly licensed from other labels, as Som Livre’s only signed artist is pop singer Xuxa. For the soundtrack of “Mulheres Apaixonadas,” Som Livre changed its pattern. For the first time, the Brazilian and the international soundtracks were released simultaneously on a double-CD, featuring such hits as Marido’s “Vou Sin Aire” and Norah Jones’ “Don’t Know Why,” among others.

Romaguera says the label decided to go with a double-CD because the author and director of the soap needed to present too many characters and settings. Traditionally, each song in a soundtrack is pegged to a single character.

The track listing for “Mulheres Apaixonadas” was selected by Márioinho Rocha, music director of Globo Network, and André Weerneck, manager of repertoire. The final selection was made by Rocha, Wernneck, the writers and directors of the soap opera and Som Livre’s chairman João Araújo.

Despite the success of “Mulheres Apaixonadas,” Romaguera says there are no immediate plans to release the album in other countries.
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Dannii Minogue Ponders The ‘X-Factor’

BY MICHAEL PAOLETTA

It is not easy growing up in the shadow of a more famous sibling, but Dannii Minogue is doing just fine.

Released earlier this year, her fourth international album, "Neon Nights," has been certified gold in several territories, including the U.K. and her homeland, Australia.

Minogue is surrounded by stars, and the pressure of living up to her sister, Kylie, can be daunting.

"I must admit, it's been a little exciting watching the buildup for the new album in America," Minogue says. "But she is so good at what she does, and I know that in any country, no matter how much of a marketing push an artist receives, in the end, it's all timing."


The album included a handful of global hits, including "Put the Needle On It," "Don't Wanna Lose This Feeling," and "I Begin to Wonder." The last of which is the lead single in the U.S. Minogue's "Love in London," was released by FFRR/London. It became a top five U.K. hit.

"It was a magical pairing," Minogue notes. "And it truly put me in the spotlight."

U.S. fans received a taste of "Who Do You Love Now?" last year when it appeared on the Atlantic Records compilation "Big Beat: Future Classics."

LUCKY BREAK

Following the European success of "Who Do You Love Now?" Minogue says label offers started pouring in. "Since I was already familiar with the Warner family, I signed with Warner for six albums."

Plus, she continues, Minogue agreed to "let me make the album I wanted to make." For Minogue, this meant co-writing the bulk of the songs and working with producers like John Stannard, Jean-Normand, and Jean-Claude Ades, among others.

Now, U.S. dance enthusiasts are poised to fully savor "Neon Nights." Minogue began a three-week U.S. radio and retail promotional tour Sept. 22. Her trek includes a performance at the 10th annual Billboard Dance Music Summit and an appearance on Howard Stern's radio show—as well as Vic Latino's "Top 8 at 8" countdown program on WKTR.

MTV and Telemundo will also be featuring Minogue while she is here, according to Ultra president Patrick Money.

"Dannii has pockets of success strong in the U.S.," Money notes. "From this, we hope to build a strong, solid platform for her."

Minogue would like that. "I feel like I'm halfway up a mountain," she says. "I now have some height. I feel like I'm rising."
## Billboard Hot Dance Music Chart

### Club Play

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### Dance Singles Sales

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<td>THERE'S GONNA BE MORE TO LIFE</td>
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<td>THROUGH THE RAIN (HICC HORCTOR &amp; MAC QUAYLE REMIXES)</td>
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### OCTOBER 4, 2003

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*Data compiled by Nielsen SoundScan.*

More information can be found at [Billboard](http://www.billboard.com) and [American Radio History](http://www.americanradiohistory.com).
Haggard Speaks Out ‘Like Never Before’

BY CHRIS MORRIS

LOS ANGELES—The title of Merle Haggard’s new record pretty much says it all—it’s “Haggard Like Never Before.”
The album, to be released Sept. 30, marks the debut of the veteran singer’s own label, Hag Records (which is distrib-
uted by Compendia Music Group in Nashville), and finds him delivering some of the most pointed and reflect-
ed original material of his 40-year recording career.

Haggard—who released his last two albums through Anti-, the eclect-
ic imprint of L.A. punk label Epitaph Records—believes he did not have much choice about starting his
own label. “You’re just not going to get the kind of money with [the majors], and you’re not gonna get the kind of coop-
eration,” Haggard says. “For whatever reason, they’re too far removed. ... And they don’t want me. The major labels
don’t want Merle Haggard on there.”

Tom Thacker, the Nashville-based president of Hag Records, concurs with Haggard’s point of view.

“The majors are doing an excellent job of killing the country music genre,” Thacker says. “They discovered the
sex and formula. Pamplon records sell, and as a result, with very few exceptions, they’ve abandoned the
music that spoke to so many people.”

Haggard says the idea of starting a label grew out of a previous working relationship with Thacker.

“He sold some records for me on a gospel record that I had [in 2001] called ‘Cabin in the Hills’—$2,000
at $10 apiece to Wal-Mart. So we made some money. ... I said, ‘Why don’t we form a company?’”

Despite his aversion to major labels, Thacker says, Compendia was chosen as distributor because they have a great
deal of depth of experience on their staff, most of whom have come from major labels—Walt Wil-
son, who is the general manager, Ric Pepin in overall publicity and pro-
motion; and Terry Dono-

van in sales. Without hir-
ing a bunch of people to
run the label, we were able to step in and find a distri-

bution company that had
personnel that could fill us in as a label without going to all that terrible expense that one would incur.”

Ironically, Haggard credits Epitaph and Anti- president Andy Kaulkin—who plays piano on the album’s title track—with supplying the impetus for the simplest material on “Haggard Like Never Before.”

“He came up here [to my home stu-

dio in Northern California], and he lis-
tened to my music,” Haggard recalls. “He said, ‘I really like everything that I hear, but I don’t hear anything new.’ He left, and I took his thought to heart. ... I was almost dodging the bullet of
doin’ a Merle Haggard song.”

Haggard has already captured widespread attention with the first single from the album, “That’s the
News.” Like all of Haggard’s compo-
sitions, the song is published by Merle Haggard Music (BMI).

The tune, a musically lifting, lyri-

cally blistering castigation of the news

media’s penchant for sensationalism, made headlines in The Los Angeles Times, The New York Times and other
prominent publications.

The seed of that song started back with the [murder trial off] O.J. Simp-
son,” Haggard says. “The news media has frustrated me, irritated me, pissed me off. ... I think they know they’re
wrong, and I really believe that this song has made a difference in some of the programming.”

Another song, “Lonesome Day,”

co-written by Haggard’s keyboardist, Doug Colosio, is a biting take on the abridgment of freedom of speech.

“I’ve never put any sort of a gover-

nor on my speaking until lately,” Haggard says. “And I really seriously watch what I’m saying, because I’m afraid if I said the wrong thing, those men in black, whoever they are, would come
down the rope on me in a hot minute, and they’d find some marijuana and they’d find some cocaine, ‘cause they’d throw it down. They’re not gonna allow a little hillbilly in Northern California like me to upset any sort of rhetoric that’s in favor. Sorry, but I think we live in that kind of a world right now.”

Never a man to shy away from his own con-

tradictions, Haggard also penned a patrioti-

c ode to the troops in Iraq, “Yellow Ribbons.”

He says, “After maybe leaning far left of center with those other two songs, I wanted to lean back and let people know that I am a man who believes in keeping the law of the land, and I believe in the Constitu-

tion, and I believe that we should back the commander in chief, and we should lift politics in time of war, and we should band together.”

“Haggard Like Never Before” also includes a couple of poignant reflec-
tions on old age, some beautiful love songs and a cover duet of Woody Guthrie’s “Reno Blues (Philadelphia Lawyer)” with old cronies Willie Nelson.

Haggard says of Nelson, “I said, ‘Hey, man, I’m recording out here. Why don’t you come out and grace my studio?’ He came out the next day and worked all day long, and I fixed him a catfish dinner.”

Compendia sales VP Terry Dono-

van says that, beyond working with major accounts on endcaps and lis-
tening stations for “Haggard Like Never Before,” the company plans to promote the album on alternative routes—literally.

“We identified that the trucking, over-the-road people would be important to this,” Donovan says, adding that Compendia plans to sell and promote the record at truck stops and travel centers.

Haggard—who is self-managed and booked by Lance Roberts of the Bobby Roberts Co. in Nashville—will tour the East Coast in September. He will appear on “The Grand Ole Opry’s Country & Western Night Show With David Letterman” Oct. 9.

He plans to stay off the road in November and December, but he says he won’t be idle.”

Working on his Muzak CD studio from my studio at [merlehaggard.com], sort of a Don Imus-type thing. I’ll have one camera, give out all the audio and video feed and let whoever wants it jump up there and take it.”

Cash Wins Three Americana Music Awards

The late Johnny Cash was the top winner at the Americana Music Awards, held Sept. 19 in Nashville. Cash was named artist of the year. He also won all the year’s categories for “American IV: The Man Comes Around” (American Recordings/Lost Highway), as well as the song of the year for “Hurt,” written by Trent Reznor.

Winners were selected by mem-

bers of the Americana Music Assn., prior to Cash’s Sept. 12 death.

Jerry Douglas was named instru-

mental of the year. The late Gram Parson was named the President’s Award winner, and, as previously announced, Kris Kristofferson was on hand to accept the Spirit of Americana Free Speech award (Nashvillegray). Music City News.

Two lifetime achievement awards were also handed out. The late Sam Phillips, founder of Sun Records and Sun Studios, won in the executive category. John Prine took home the honor in the songwriter category.

The awards were held during the fourth annual Americana Music Assn. conference. A highlight of the event was a Q&A/performance ses-
sion with Rodney Crowell, who talked about Gill, his former
father-in-law. Crowell said Cash was about “digni-

ty and poetry” and called him “a man with a wicked sense of humor who was a bad boy, full of regrets. He was an enigma.”

Discussing the craft of songwriting, he also advised writers to “stay out of the way” of their own songs. Asked how that could be accom-
mplished, Crowell said, “Never utter the word ‘hit’ when you’re writing. Never say ‘jazz’, country, pop, crossover, ballad’ or any of those preconceived notions of what others think a song can be.”

Noting that today’s youth appear to be so conservative, Crowell said, “They’re supposed to be idealistic [and] kicking down the walls. So maybe we older guys need to have the courage to be radical and intro-
duce a counter point of view.”

The songs were moved from their

longtime Nashville home, it would be for one year only, “to generate increased exposure and excitement for the format.”

In other news, Great American Country will nationally telecast the ninth annual Christian Country Music Awards Nov. 6 live from Nashville’s Ryman Auditorium.

ARTIST NEWS: The late John Denver’s songs are getting a new life as a series of children’s books from California-based Dawn Publications. The first, “Sunshine on My Shoulders,” was released in September and includes an audio CD of Denver’s original recording of the song. Upcoming books based on Denver’s songs are “Country Roads” and “Windsong.” They will also include CDs.

BlackHawk has added singer/ songwriter Anthony Crawford to its lineup. Crawford previously recorded three solo albums and notched two singles on the AC chart. He has appeared on albums by Steve Win-

wood, Neil Young, Patty Loveless, Rosanne Cash and Rodney Crowell. Crawford joins band founders Hootie Paul and Dale Robison, and fills a slot left vacant by the death of Van Stephenson in 2001. The trio will record a new album this winter. No word on a new label home for Crawford. Other Arista Nashville and Sony group

Dixie Chicks will perform at an Oct. 10 benefit concert at the Veri-

zon Wireless Amphitheater in Char-

lotte, N.C., to raise money for the environmental group Honor the

Earth. Indigo Girls and Ben Foldes will also perform.
### Top Country Albums

**Latest Update:** October 4, 2003

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<td>Fat's Right Hand</td>
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<tr>
<td>JOHNNY CASH</td>
<td>A&amp;M RECORDS/REMASTERED 450272/INTERSCOPE</td>
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### Greatest Gainer

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>First Week Sales</th>
<th>Peak Position</th>
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<td>JOHNNY CASH</td>
<td>Further Down The Old Plank Road</td>
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<td>LITTLE BIG TOWN</td>
<td>You Are The Reason</td>
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<td>LITTLE BIG TOWN</td>
<td>My So Called Life</td>
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<td>22</td>
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<td>LITTLE BIG TOWN</td>
<td>Now That You're Gone</td>
<td>22</td>
<td>22</td>
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<td>You Are The Reason</td>
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<td>JOHNNY CASH</td>
<td>Drive</td>
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<td>WYNONA</td>
<td>Harry's Gone</td>
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<tr>
<td>JOHNNY CASH</td>
<td>Drive</td>
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**Notes:**
- Albums with the greatest sales gained the most positions.
- Pop/rock radio airplay is measured by Nielsen SoundScan.
- Sales data indicates combined sales total for all formats.
- Nielsen SoundScan uses a combination of physical sales, digital sales, and streaming data to provide a comprehensive view of the music industry's performance.
- This chart reflects combined sales for all formats and timeframes.
<table>
<thead>
<tr>
<th>No.</th>
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<td>Mark Wills</td>
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<td>Wrinkles</td>
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<td>You Can't Take the Honky Tonk Out of the Girl</td>
<td>Hickory Records</td>
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<td>Jimmy Wayne</td>
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<td>Tammy W perman</td>
<td>What's a Matter with You</td>
<td>Hickory Records</td>
<td>38</td>
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<tr>
<td>10</td>
<td>Craig Morgan</td>
<td>I Wanna Do It All</td>
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<td>11</td>
<td>Brad Paisley</td>
<td>Little Moments</td>
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<td>Tim McGraw</td>
<td>Friday Afternoon</td>
<td>Warner Bros. Records</td>
<td>41</td>
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<tr>
<td>13</td>
<td>Hank Williams Jr.</td>
<td>You're One of the Reasons I Love to Sing</td>
<td>Epic Records</td>
<td>42</td>
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<td>14</td>
<td>Tyler Rain</td>
<td>Run, Run, Run</td>
<td>Hickory Records</td>
<td>43</td>
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<td>15</td>
<td>Jennifer Nettles</td>
<td>Half a Heart Tattoo</td>
<td>Warner Bros. Records</td>
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<td>16</td>
<td>Rick Trevino</td>
<td>In My Dreams</td>
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<td>17</td>
<td>Trace Adkins</td>
<td>Hot Mama</td>
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<td>18</td>
<td>Sara Evans</td>
<td>Perfect</td>
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<td>19</td>
<td>Jeff Bates</td>
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<td>Wynonna</td>
<td>Heaven Help Me</td>
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<td>Amy Dailey</td>
<td>I Think You're Beautiful</td>
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<td>22</td>
<td>Randy Travis</td>
<td>Pray for the Fish</td>
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<td>23</td>
<td>Ashley Gorley</td>
<td>You Can Hear Me When I Talk to You?</td>
<td>Warner Bros. Records</td>
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<td>24</td>
<td>Joe Nichols</td>
<td>Cool to Be a Fool</td>
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<td>The Woven Brothers</td>
<td>Sell a Lot of Beer</td>
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<td>26</td>
<td>Sawyer Brown</td>
<td>I'll Be Around</td>
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**HOT SHOT DEBUT**

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<td>James Otto</td>
<td>I Can't Be Your Friend</td>
<td>Warner Bros. Records</td>
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<td>2</td>
<td>2003</td>
<td>The Blacks</td>
<td>Walking in Memphis</td>
<td>Warner Bros. Records</td>
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<td>3</td>
<td>2003</td>
<td>Jeff Bridges</td>
<td>Streets of Heaven</td>
<td>Warner Bros. Records</td>
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<td>4</td>
<td>2003</td>
<td>Merle Haggard</td>
<td>Honesty (Write Me a List)</td>
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<td>5</td>
<td>2003</td>
<td>Rodney Atkins</td>
<td>Strictly Business</td>
<td>Warner Bros. Records</td>
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<tr>
<td>6</td>
<td>2003</td>
<td>Sue Sleis</td>
<td>She Is</td>
<td>Warner Bros. Records</td>
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**TOP BLUEGRASS ALBUMS**

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<td>Alison Krauss</td>
<td>Union Station</td>
<td>Rounder Records</td>
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<td>2</td>
<td>June Carter Cash</td>
<td>Wildwood Flowers</td>
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**TOP COUNTRY SINGLES SALES**

<table>
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<th>No.</th>
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<tr>
<td>1</td>
<td>Tracy Byrd</td>
<td>Drinkin' Bone</td>
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<td>And the Crowds Goes Wild</td>
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<td>Scoot Emerick</td>
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<tr>
<td>10</td>
<td>Craig Morgan</td>
<td>I Wanna Do It All</td>
<td>Hickory Records</td>
</tr>
</tbody>
</table>
EMMYLOU HARRIS
Shiddele Into Sins
PRODUCER: Malcolm Burn
Nonesuch 79805
RELEASE DATE: Sept. 23
Emmylou Harris continues to mine the sedate, enticing vibe that animated her last two studio albums, “Wrecking Ball” and “Red Dirt Girl.” Malcolm Burn, who produced those CDs as well, retains his light touch toward the proceedings.

TENNESSEE WILLIAMS
Say Her Name
The Last Waltz
PRODUCER: Michael O’Leary
Arista 92816
RELEASE DATE: Sept. 2
Williams, the singer-songwriter-vocalist who began his career writing songs with a young Loretta Lynn, now switches back to the studio, where he has recorded “The Last Waltz” for Epic.

LEONA NAESS
Salt
PRODUCER: Ethan Johns
Geffen 80000344
RELEASE DATE: Sept. 16
Leona Naess, the Swedish singer-songwriter, is back with a new album, “Salt.” The record features backing by the likes of Dolly Parton, Etta James, and the Neville Brothers.

R&B/HIP-HOP

YING YANG TWINS
Me & My Beaus
PRODUCERS: Beat-in-Azz, DJ Jon
Derrick Williams
TNT 2480
RELEASE DATE: Sept. 16
The Ying Yang Twins have released a new album, “Me & My Beaus,” featuring collaborations with artists like Dizzee Rascal and Lil Jon.

DANCE/ELECTRONIC

LFO
Sheath
PRODUCER: Mark Bell
War Pimp 00110
RELEASE DATE: Sept. 23
LFO’s new album, “Sheath,” is a departure from their previous dance-pop style, with a more electronic sound.

COUNTRY

CHRIS KNIGHT
The Jealous Kind
PRODUCERS: Dan Baird, Joe Hardy
Duantone 80302
RELEASE DATE: Sept. 23
Chris Knight’s new album, “The Jealous Kind,” features a mix of traditional and modern country sounds.

LATIN

MARIA DE BARROS
Nha Mundo
PRODUCERS: Daniel Luchansky, Djin Job, Kâti Santore
Nara Nada World 72435-91628
RELEASE DATE: Sept. 16
Maria de Barros’ “Nha Mundo” is a bilingual album that combines elements of Brazilian and Portuguese music.

CONTRIBUTORS:
Bradley Bamberger, Jim Bessman, Keith Caulfield, Leila Cobo, John Dilliberto, Gordon Ely, Rashaan Hall, Chris Morris, Tamara Palmer, Michael Pasketta, Chuck Taylor, Bram Teitelman, Philip van Vleck, Ray Waddell.

ESSENTIALS: Recordings reviewed are of artists’ own creative vision. Album reviews are of releases currently available, unless noted.

BILLBOARD October 4, 2003
www.billboard.com
JAZZ

★ BARBARA SFRAGA
Under the Moon
PRODUCER: Mark Ruffin
A440 Music Group
RELEASE DATE: Sept. 2

Vocalist Barbara Sfragia has tracked one of the most captivating jazz albums of the year with “Under the Moon.” Her vocal work is consistently inventive and sure, and she demonstrates a distinctive feel for how to unlock a song in a new way. Sfragia benefits from a terrific group of backing musicians, and in particular from her interplay with longtime collaborator/bassist Chuck Smith. In her bass vocal shout on Bob Dylan’s “Every Grain of Sand” is one of the highlights of an album filled with special moments. The title track, written by Angela Bofil, is a dreamy groove that Sfragia settles into with a wonderfully modulated vocal. Duke Ellington’s “Sophisticated Lady” reveals her trio treatment, calling forth a sweet bass solo from Sullivan and a Sfragia vocal that is so in-the-pocket that it is virtually a second instrumental solo. Sfragia’s debut for A440 is a major-league jazz jazz. Racked by Byko—P-PV

NEW AGE

★ B-TRIBE 5
PRODUCER: The Brave
RELEASE DATE: Sept. 17

After the serene meditative moods of previous album *“Spiritual Spiritual,”* B- Tribe (aka Claus Zundel/The Brave) drops the double-exposure titles and slightly—but just—increases the texture for its fifth album. The Brave, who is simultaneously releasing a pair of chillout jazz and blues discs in his Sacred Spirit series, has become some- thing of a faceted artist and it shows in the generic, smooth ambient moods of “5.” The fresh approaches revealed on B- Tribe’s debut album “April Fools,” have become formula. But taken on its own, “5” does have a seductive, Les Baxter-esque allure. African singer Luca Mohammed goes sultry on the bluesy “Love” while sounding vaguely Indian and Pygmy on other tracks. The B-Tribe mix of spacious, slo-mo-fla- mangoos guitars across seductive features, whispered voices and the odd sampled aria remain inviting.—JD

ESSENTIAL REVIEWS

SINGLES

Edited by Chuck Taylor

POP

★ NICK LACHEY This I Swear (3:31)
PRODUCERS: David Cook and the Production Group
WRITERS: J. Reid, D. Ercken
PUBLISHERS: Sony/ATV/Muryn Songs / Universal Publishing
Universal 20197 (CD promo)
Top 40 radio may have an ever-irritating aversion to pop love songs, but Nick Lachey may have found his way into the airwaves with “This I Swear” has a hazy overtone as the theme song to MTW’s No. 1-rated show, *The Newlyweds: Nick and Jessica.* The reality series based on the pop stars’ dismally unbalanced first year of marriage. This song rates as a classic, with its lovely message, its charmed, strings-filled production, along with Lachey’s restrained but heartfelt vocal—it is truly a first-rate ballad. While so much that is put out these days is nutty and dark, here’s an old-fashioned melodious masterpiece, the kind that could long serve as a reminder of the times of your life. So simple, so memorable, so easy to love. Yet such a struggle to get on the radio. It’s just wrong.—CT

R.E.M. Bad Day (3:57)
PUBLISHERS: Pat McCarthy, R.E.M.
WRITERS: Barry, Buck, Mills, Stipe
PUBLISHERS: Night Garden/Warner Tamerlane, BMI
Warner Bros. 101174 (CD promo)
When last we heard from now trio R.E.M. it seemed as if the modernistic rock-cum-pop staple had pretty much run its course, recycling themes and running short on hooks. “Bad Day,” taken from the upcoming set “In Time: The Best of 1988-2003,” is a step up, showcasing a keen message about media manipulation and one of the more convincing vocals of late from lead singer Michael Stipe. Melodically, the song is only approvedly better than 1988’s “It’s the End of the World as We Know It (And I Feel Fine)” —certainly a noteworthy musical moment but one not necessarily worth repeating. All in all, it’s a pleasingly for die-hard fans, but less than the best for a group whose greatest impact was felt before it ever reached the top 40.—CT

R&B/HIP-HOP

PRODUCERS: Denaun Porter
PUBLISHER: not listed
tune/xpect/iocese (CD/promo)
Now that 50 Cent has become a house hold name, the Queens, N.Y. native looks to do the same with his U.N.I.T. crew. The group is made up of Lloyd Banks, Young Buck, the currently imprisoned Tony Yayo and 50 Cent—seems to be well on its way with the help of running mate and Roc Nation’s lead single to forthcoming debut “Big For Mercy,” the quartet remains true to 50 Cent’s gritty lyrical style. Denaun Porter-produced track. While 50 Cent drops his requisite verse, Banks and Buck—who are featured on 50 Cent’s “P.T.M.P.,” carry their own weight and then some. Radio is likely to devour the single in the same way it has with every song that has had anything to do with 50 Cent this year. This may be one crew that is as great as the sum of its parts.—RH

NICK CANNON FEATURING R. KELLY
“Gigolo” (4:00)
PRODUCER: R. Kelly
WRITERS: R. Kelly, N. Cannon
Jive 56194 (CD promo)
Nick Cannon and labelmate R. Kelly seem to be getting comfortable in their student/teacher roles. Kelly, who co- penned and co-produced Cannon’s previous single “Feelin’ Freaky,” is at the boards once again for Cannon’s latest, “Gigolo.” The pim-pim-themed anthem features a guitar-fingered track with Cannon posing as a junior playa with the requisite swagger. That said, “Gigolo” is an unendingly catchy vibe that makes you sing along even if you don’t agree with the trite lyric. The single should find favor in mainstream R&B radio, where other Kelly-produced tracks like Marques Houston’s “Clubbin’” and his own “Thots That’ll Kill” continue to gain spins. Cannon certainly has come a long way from his Nickelodeon days. It will be interesting to see how his fans (and maybe more important, their parents) respond to his new- found maturity.—RH

COUNTRY

SHANIA TWAIN She’s Not Just A Pretty Face (3:48)
PRODUCER: Robert John “Mutt” Lange
WRITERS: R. Linda, L. de Sane
PUBLISHERS: Universal Songs of PolyGram/Loon Echo, BMI/ASCAP
Mercury 02475 (CD promo)
We’ve definitely heard this type of Shania Twain ultra-lightweight country girl-power anthem before. It’s all about ear candy here, from the spirilies fiddle licks and steel of the intro to Twain’s admittedly well rendered “Oh, na, na, na” that gets things started. Lyrically, it’s so much what you would expect, like Helen Reddy for a new generation: “She is a soldier—she is a wife/She is a surgeon—she will save your life/She’s not just a pretty face.” Gee, women can do a lot of different things, alert the media. Still, the song is exquisite country pop with an endearing Twain vocal that owns more heart than the song deserves. As always, collabora- tors like Robert John “Mutt” Lange never met a hook he didn’t like, with neat sonic tricks and instrumental breaks around every corner. In the past, one might expect a meteoric rise up the charts with a song like this, but Twain has found the footing tougher this go- round. And besides, exactly which chord is she preacing to?—RW

Advertising

Billboard.com

BBILLBOARD OCTOBER 4, 2003

www.billboard.com
Labels Now Seek Strategic Branding

By Susanne Ault

LOS ANGELES—Labels are starting to push for strategic partnerships with major brands that go beyond mere licensing deals, in a bid for new revenue to compensate for falling CD sales.

Labels are already earning additional revenue through licensing songs for commercials. One tune can generate several hundred thousand dollars for its corresponding record and publishing company (Billboard, May 31).

Yet at the third annual Music Day Sept. 16—where label executives paddled upcoming releases in search of promotional partners—the overriding theme was the need to go above and beyond simple licensing deals.

"The future of our business is to look for brands that want to work closer with us—not just license the song, but who want a long-term strategy with us," said Dominick Sandifer, senior VP of strategic marketing for Interscope, Geffen and A&M at Universal Music Group.

He spoke during Universal's presentation to the marketing crowd, which included representatives from such companies as Coca-Cola, Bausch & Lomb, Dunkin' Donuts and GM.

EMI, Buena Vista Music Group, EMI Music and Warner Music Group also held sessions throughout the day at the Henry Fonda Music Box Theater.

Also sprinkled into the event, organized by entertainment marketing organization the L.A. Office, were live performances from such artists as EMI/Virgin's Stacie Orrico and EMI/Capitol's Dave Koz.

Ideal joint projects for labels nowadays, Sandifer and other presenters explained, are along the lines of Coca-Cola's campaign starring Interscope artists Mya and Common.

Here, he said, the beverage company licensed the song "Real Compared to What" for use in the ads, placed Mya and Common in the ads and ran the campaign to coincide with the July release of Mya's album "Moodring," which included a version of "Real." That campaign was worth more than $10 million in promotional TV and radio media for "Moodring," Sandifer said. Currently, Universal is hoping to match promotional sidekicks with Limp Bizkit and Ashanti, among others.

Typically, labels financially benefit solely from the licensing aspect.

(Continued on page 55)

‘Spit & Polish’ Does The Job

UME Wraps Successful Reggae Promotion

By Wes Orshoski

After spending the summer schooling consumers on the depth and quality of its reggae catalog, Universal Music Enterprises (UME) learned a lesson about working reggae, senior VP of marketing Richie Gallo says.

Following several years of anticipation, this past summer the label launched a high-profile—by reggae's standards—and advertising and promotional campaign touting more than two dozen titles, including Bob Marley's biggest albums and sets from Jimmy Cliff, Burning Spear, Black Uhuru, Gregory Isaacs and many others.

After seeing UME titles dominate the Billboard Top Reggae Albums chart and climb the Top Pop Catalog Albums chart during the life of the promotion, Gallo says he "learned that with a little energy and spit and polish, we can get a little further" in promoting and selling reggae titles, which are not always the easiest sell.

During June and July, nearly a dozen UME titles carrying the Tuff Gong, Island, Hip-O, UTV and UME logos dominated the Billboard reggae chart. At the height of the campaign, in mid-July, the Marley best of "Legend"—the crown jewel in UME's collection—sold roughly 20,000 copies per week. The promotion was so successful that the label is working with Red Stripe, Air Jamaika and Puma on future high-profile efforts, one of which will be tied to the forthcoming World Cup tournament.

A goal of the promotion, spearheaded by associate director of marketing Ramon Galbert, was to beef up the reggae legacy of the Island label—which has been somewhat distilled in recent years—and to remind consumers that Island truly introduced Americans to the genre.

Splashed across the top of print advertising and fliers created for the promotion were the headlines "Jamaican music history: Lessons begin here" and "Island Records: Home of the finest in reggae music."

All carried a new version of the Island logo: the iconic jagged-leafed Island palm tree in yellow surrounded by a black circle and accompanied by the words "Island Reggae" in separate red and green boxes.

The promotion focused on five titles UME issued.

(Continued on page 52)
Cash's 'Hayride' Tracks Out On Scena Records

In an eerie coincidence of timing, an indie label released one of the best available Johnny Cash collections Sept. 23, just 11 days after the legendary artist's death (Billboard, Sept. 27).

"Johnny Cash—Live Recordings From the Louisiana Hayride"—issued by Lee's Summit, Mo.-based Scena Records—compiles hitherto unheard 1955-1963 air shots from the titular Shreveport, La., country radio showcase. The 55 performances are the earliest live recordings by the Man in Black currently in print.

Cash and his working band blast through vital versions of such hits as "Hey Porter," "Folsom Prison Blues" and "Big River," plus such rare offerings as a version of the Edna St. Vincent Millay poem "Ballad of the Harp Weaver" set to music.

On the same date, Scena also released an equally fine set devoted to 1960-1965 "Hayride" appearances by Cash's late wife, June Carter Cash. RED Distribution is handling the albums.

GRANTING WISHES: Wishing Tree Records in Warren, R.I., has lined up exclusive tracks by some familiar alternative-rock names for its third album benefiting Amos House, a Providence, R.I.-based, nonprofit organization that provides shelter and support for the homeless.

The two-CD "Amos House Collection, Vol. III." due Nov. 25, will include new material by Wilco, Super Furry Animals, Hayden, Spoon, Her Space Holiday, Wheat with Tim Rutli, and Califone. The label's own acts—Richard Davies, Emily Sparks, the Aluminum Group and Skating Club—are also featured among the 20 tracks.

Revolver in San Francisco is distributing exclusively.

MORE RYKO ACTION: Ryko Distribution, through MBI, is taking on exclusive distribution of Chemical Underground, the label founded by the members of the atmospheric U.K. band the Delgados. The deal kicks off Oct. 21 with the release of the new Delgados album "Domes tiques" and "5:14 Fouyeine Seaguill Alcoolol John Nico tine," a solo album by Arab Strap member Malcolm Middleton.

Ryko has also moved into the gospel arena with an exclusive U.S. distribution deal with Tyscot Records. Tyscot, which claims to be the oldest African-American owned gospel firm, has a catalog that features Rance Allen, Delbert McClinton, Haddion, Bishop Larry Trotter, Rodnie Bryant and William Benton. Tyscot's parent, TASEIS Distribution, handles marketing and manufacturing for the label.

Quick Hits: Doobie Shea Records founder Tim Austin has started a new production company, Doobie Shea Productions, to facilitate the production and release of independent projects by regional bluegrass artists.

The American, folk and bluegrass label operates its own studio in Boones Mill, Va. The new operation will offer recording, editing, music publishing, design, printing, manufacturing, promotion and publicity services. Doobie Shea can be reached at 540-334-1118... Harmonia Mundia USA in Santa Monica, Calif., best-known as a world-music distributor, inaugurates a deal with the dance and electronic label Le Maquis in October with the release of the electrónica compilation "Dashachi Studio"... Redeye Distribution in Graham, N.C., has sealed an exclusive pact with Iowa City, Iowa-based American label Trailer Records. The label, founded in 1994 by musician David Zollo, has a roster that includes former Lucinda Williams guitarist Bo Ramey and folk singer Greg Brown, who will issue a new album through Trailer in the fall... Burnside Distribution in Portland, Ore., is exclusively distributing Vancouver-based BongoBeats' elaborate Oct. 14 release "Katrina & the Waves: The Original Recordings 1983-1984" in the U.S. The heavily annotated, two-disc set compiles tracks from two albums first released by now-defunct Canadian indie Attic Records (which was operated by BongoBeat's Ralph Alfonso). The collection includes the original version of the band's seemingly still-ubiquitous 1985 top 10 hit, "Walking on Sunshine." The second disc is a DVD of a previously unseen 1983 live set filmed at Shepherds Studios in England.

'O Spit & Polish' Continued from page 51

During the campaign—Bob Marley & the Wailers "Live at the Roxy" (a previously unreleased two-disc set); an expanded, remastered version of the landmark "The Harder They Come" soundtrack; a definitive, two-disc Cliff anthology; a Marley best-of DVD; and the 20-track "Ultimate Reggae," which features cuts from Cliff, Peter Tosh and Shaggy. A two-page spread in the July 24 issue of Rolling Stone featured the covers of 19 Marley titles (nearly all of them remastered) and recently repackage d and remastered sets from Spear, Isaacs and Buju Banton. Also pictured were the covers of several of UME's "Millenium Collection" and "Ultimate Collection" anthologies (featuring the likes of Lee "Scratch" Perry and Black Uhuru). Similar ads ran in Blender, The Source, Vibe, The Fader, Surfer and High Times. They were also splashed on bus benches in Los Angeles and across the backs of pay-phone kiosk clusters and on subway billboards in Manhattan. The label also hyped the "Roxy" title on a Sunset Strip billboard not far from the fabled Hollywood club it was recorded at.

Gallo says UME was trying to send the message that "it's not all about Bob Marley"—even though it is his star power and catalog that drove the campaign. Thanks to their positioning alongside the eye-catching collection of Marley and Cliff covers, lesser-known sets by the likes of Capleton, Max Romeo and Luciano were given instant credibility, he notes.

And certainly, especially because of the print advertising, the promotion gave those albums a much bigger presence than they normally would have carried.

For reggae artists, himself included, "any form of promotion is good," says Spear, whose early Island titles were recently remastered by UME and pictured in the print ads. "It's good for everybody and good for the music as a whole. From a promotional level, it's wonderful.

Hopefully, he says, "it will guide a new generation into Burning Spear music."

Online and On End-Caps

Wrapped in mid-September, the campaign was also driven by end-cap promotions with Virgin, Tower and Best Buy.

Online, UME created islandreggaeplayers.com, where visitors could enter to win a trip to an annual reggae festival in Orlando, Fla. The site was noted on fliers and in ads, both print and online, at the Borders Books & Music and Amazon sites.

T-shirts and beach towels touting the new Island Reggae logo and references to the various artists being advertised went to stores. A 14-track sampler culled from new and old albums and carrying the same headlines and artwork as the print ads went to Tower and a number of one-stops.

Radio spots tied to the promotion with Tower were purchased in such key cities and college markets as San Francisco and Austin. "Ultimate Reggae," meanwhile, was supported with a direct-response TV commercial. Special tie-ins were also done with Pama and Norton Publishing, which recently issued "One Love," a collection of former Wailer Lee Jaffe's photos and memories from years he spent living and working with such luminaries as Marley and Tosh. Throughout the summer, Jaffe plugged the campaign in press and radio interviews designed to promote his book.

The Island Del Jam street team gave the campaign and the new titles the same attention as front-line releases.

Summer, traditionally the season when reggae sales pick up, was the ideal time for the campaign and remains the target season for UME reggae campaigns that may follow. Not only does reggae seem to resonate more universally in the warmer, sunnier months, but Gallo also notes that it is a time when there are fewer releases and more embed space at the major chains.

But perhaps most important, summer is known as festival season for reggae enthusiasts, with more than 30 festivals held throughout North America and Jamaica. Exclusively, two-disc versions of "Burnin" and "Live," as well as a multi-disc live collection, are among the Marley vault releases UME is pondering for 2004 and beyond. Each could become the focus of future reggae campaigns.

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Value Central Seeks Approval For Reorganization

The four retail Chapter 11 filings that took place at the beginning of the year are all being resolved.

In the latest move, Value Central Entertainment filed its Chapter 11 reorganization plan Sept. 19, which now goes to creditors for a vote. An approval hearing is set for Nov. 19.

Value Central will likely be the only one of the four to emerge on a stand-alone basis, if the plan is approved. Among the other three Chapter 11 companies, Wherehouse Entertainment and CD World are being sold, and Music Network is being liquidated.

NEXT CHAPTER: CD World, which filed for Chapter 11 protection in April, will be acquired by Trans World Entertainment. CD World has 13 stores—from four in St. Louis from the Streetside chain and nine in New Jersey. Sources say Trans World will operate most of the stores through the holiday selling season to see which ones it wants to keep open.

CD World president David Lang says that the sale of the chain provided the "best scenario for the most employees." A court hearing approving the sale was scheduled for Sept. 26, which could mean an early October closing. Billboard was not able to determine what the payout would be for creditors, but between the sale and cash at the company, it sounds like the CD World estate has approximately $2.5 million. At the time of the filing, creditors were owed some $6 million.

In its moves to getting some good stores, Trans World will keep Lang on for a year as a consultant, which will give the company access to his expertise in the lifestyle product lines that are heavily represented in the stores.

LAST CHAPTER: Sept. 29, the day that most of the industry will receive this issue of Billboard, is the day that Sun Capital Partners, considering Sun Capital plans to object to the sale and may be willing to pay a higher price. Since it is the responsibility of the court to get the highest return for creditors, the judge and creditors may let Sun bid, or they might decide that the bird in the hand is better than the one in the bush.

If the bidding proceeds and Trans World wins, it will keep the Wherehouse warehouse open to evaluate it, along with its other two distribution centers—the old Camelot facility in North Canton, Ohio, and Trans World's own warehouse in Albany, N.Y. It plans to close the Wherehouse headquarters.

If Sun Capital can line up vendor support that would allow it to reopen the bidding process—and if it wins—it plans to keep Wherehouse separate from Musicland for about nine months, then merge the two. The question that label folks have regarding that scenario is, Will Sun Capital merge the two companies at the Musicland headquarters or at the Wherehouse headquarters?

In other Sun Capital news, Danny Yarbrough, former chairman of Sony Music Distribution, has been working with Sun Capital as a consultant.

Deals Sought

Continued from page 51

these marketing partnerships. If a band speaks instead of singing in a commercial, the act would receive the lion's share of the compensation, and the "label is not involved at all," says Andrea Kinloch, VP of product management and partnership marketing at Warner/Rhino.

Attendees said labels could very well start hunting for ways to profit from artist endorsement deals that do not involve licensing. Yet the publicity garnered for artists who participate in TV commercials is inherently valuable, record executives say.

And for fledging artists, "we'll waive all the licensing fees [for using one of their songs] in a commercial. It can be instrumental in breaking the act," said Rob Souriall, VP of marketing for Buena Vista, following his company's session, which highlighted upstart R&B artist Calvin Richardson, among others. Souriall noted that the exposure alone from such a deal would ultimately make more money back in CD sales.

Warner Bros. saw much tangible returns from teaming its Latin artists with MasterCard and Kmart. If consumers purchased CDs from such artists as Enrique Iglesias and Juanes with their MasterCard at Kmart, buyers would get $3 off each disc. During this recent campaign, sales for the featured albums jumped 410%, said label executives, who were singling out such acts as Paul Simon and the Grateful Dead for advertisers.

As CD sales and radio consolidation makes it harder to secure airplay, more artists have begun to seek advantages in aligning themselves with a company's brand.

"There was a time when it was so taboo to have any of your art used for commercial purposes," Koz says. "Now artists are a lot more comfortable because of the competition to get your music out there."

Fortunately for acts and their labels, a number of brand marketers who attended Music Day believe musicians make highly effective advertisers. Compared with the wide range of people who might be fans of a particular movie or TV star, "the audience for the artist can be so vertical and tight," said Feri Ward, senior account director for product placement at Marshall & Assoc., whose clients include Heineken and GM. "It's a creative use of your money."

But some brand marketers expressed reservations about connecting their products with musicians. An artist's image could negatively change during a campaign and hurt an ad's impact.

"Dunkin' Donuts is all-American and wholesome," said Ruth Swanson, integrated marketing manager for the company. "But some of these 12-year-old girls could go down the wrong path [and] get body-plexed all over." As Ward sees it, "There's a little bit of risk. But it's like dating. The payoff could be awesome."
Video Retailers Prep For Record Season At ECVS

BY STEVE TRAIMAN

Set as the kickoff to what is expected to be the best holiday quarter in home video history, this year’s East Coast Video Show (ECVS) is primed for several thousand attendees. The conference takes place Sept. 20-22, at the Atlantic City (N.J.) Convention Center.

Themed “The Power of Knowledge,” the industry’s largest regional trade show will include a mix of cutting-edge business seminars, exhibitor-sponsored social events and 100-plus exhibitors, including home and adult video studios, distributors and suppliers (see spotlight, page 55).

ECVS “will be another opportunity to continue the explosive growth the home-video industry has seen this year,” predicts Bo Anderson, president of the Video Software Dealers Assn., which is presenting the show. “It will help retailers get an even better fix on the fourth quarter, with the highest number of $100 million-plus box-office grossers ever released in a holiday period.”

Equally important, Anderson says, is the growing demand for non-theatrical product “that is coming in ways that five years ago no one would believe,” he adds. “Retailers are thrilled about it and getting an excellent return on investment.”

Retailers say they find the show the perfect kickoff to the holiday season.

“The ECVS is a unique networking opportunity for all retailers,” says Todd Zaganiacz, owner of indie the Video Zone. He opened the store in 1995 in South Deerfield, Mass., after beginning his career in 1990 as a manager for Trans World Entertainment’s Saturday Matinee chain. Elected to the VSDA board earlier this year, he also was a co-founder of the 5-year-old, 61-member New England Buying Group that includes indie stores in 10 states.

Zaganiacz projects the holiday quarter “as the largest we’ve ever seen, coming on top of our great year to date.”

He recalls ordering more than 75 of the initial DVD titles when Warner Home Video had its national rollout in fall 1997. DVD now represents more than 60% of its sales and rental business. The store also jumped on video-games early, which account for about 10% of revenue. And sales have been increasing since he began an active buysell/trade program.

Zaganiacz saw an early start for the holiday season with New Line’s release of the double-DVD “The Lord of the Rings: The Two Towers” special edition this month. He also is bullish on Buena Vista’s blockbusters “The Lion King” and “Finding Nemo,” as well as the studio’s “Pirates of the Caribbean: The Curse of the Black Pearl.”

Others that should do well include Fox’s “X2: X-Men United”; Warner’s “Matrix Reloaded,” which will street about three weeks before the third installment of the “Matrix” trilogy hits the big screen; and Paramount’s “Indiana Jones” trilogy boxed set.

Speaking for all indie owners, Zaganiacz points to two major continuing industry problems. “The big box chains are typically low-balling new releases by as much as $5 below the [minimum advertised price], as they don’t care about losing out on co-op funds,” he says. “How can [indies] compete with that when most consumers are just looking for the best price?”

Zaganiacz notes that street-date violations are always an issue, asking, “What happens when a major competitor breaks a strict deadline for a blockbuster title, and all the stores are installing their hands?”

NEW VSDA INSTITUTE PROGRAM

One of the ECVS program highlights will be three 30-minute previews of courses offered in the new VSDA Institute Certificate of Training Program, a comprehensive curriculum for store managers focused on vital areas, with materials written specifically for video retailers.

Membership VP Mark Fisher explains that the multimedia program—primarily online training and in-person sessions—does not have any required courses.

Participants can elect three from a list of what will eventually be nine electives to complete their certification. Courses are $30.

The first two courses were introduced at the annual August Sunsplash event in Myrtle Beach, S.C., with 18 graduates of the first two classes, “Hir- ing the Best” and “Training Your Staff.”

“Most of our members got into this business over the years without business experience or training, and it was really seat-of-the-pants learning,” he observes. “We know it will help our members long term to run their stores more efficiently with a truly professional staff.”

MORE GROWTH PREDICTED

All this comes against the backdrop of the Consumer Electronics Assn. projection that more than 50% of U.S. households, or about 52 million, will have a DVD player by year’s end.

In addition, Billboard sister publication The Hollywood Reporter, citing a recent study from Centrini, reports that videogame consoles supporting DVD playback will have an important impact on future DVD sales.

At the August DVD Entertainment Conference in Los Angeles, International Recording Media Assn., president Charles Van Horn forecast that 80% of U.S. homes—some 85 million—would have DVD playback capability within three years. Pam Darzigz, U.K.-based Universal Trading head of international sales analyst, noted that while the market will grow solidly in units, it will dip in dollars as prices continue to drop, with older titles discounted more rapidly.

BBC And ‘Later’ Set Giants Loose On DVD

BY EMMANUEL LEGRAND

LONDON—In a music TV world seemingly dominated by “reality” talent shows, the British program “Later... With Jools Holland” is an anomaly.

The acclaimed live-music show, produced by U.K. public broadcaster the BBC, features nothing but musicians playing live to an audience, in a show presented by a fellow artist. The show’s sole purpose is to focus on the creativity and musicianship of the artists.

“Later” is back for its 22nd six-week run in October on BBC2 in the U.K.—and on a number of channels around the world—and October will also see the release of the third DVD to be extracted from the show.

“The great thing about the BBC is that they have built this massive archive of performances from the show, and we are able to pick songs from old shows, such as the Kinks in 1983 or Bo Diddley in 1986,” says the show’s creator and host Holland, himself a pianist/bandleader and former member of British pop act Squeeze.


All taken from the show’s extensive archives, the DVD has previously released two themed DVDs, “Later... Rocks,” which has shipped 50,000 units to date in the U.K. and another to celebrate the 10th anniversary of the show, “10 Years Later...,” which has shipped 65,000 units.

The content of the DVDs reflects the diversity of the acts that perform on the show and also draws upon the special programs Holland presents for the BBC. They include his renowned New Year’s Eve “Hootenannies,” where he appears with a string of guest artists and fronts his own “big band.”

Holland says he is “really fond of these DVDs, where you actually see the guys playing, like this old stuff from the ‘40s or ‘50s. It is great when you see them play. There’s so much you can learn from their performances.”

Peter Price, the executive producer at 3DD, the London-based company that signed a deal in 2002 with the BBC for the worldwide distribution rights to the series and the DVD rights, says, “There are very few opportunities these days for hands to play live [on TV], and there is no other live-music catalog like this one in the world.

“It is a special show—the presenter is also a musician, so they talk about music,” Price says. “Artists love to do the show; there is a real camaraderie and spontaneity.”

For the DVDs, Price says 3DD and the BBC look at a list of potential tracks and make their selections based on a chosen theme; Holland then adds his own input. The DVDs also feature additional interviews and footage.

For Price, the appeal of the shows comes from the fact that “it is not ‘Pop Idol’—it’s about musicians and real music. There’s also a good mix of established artists and breaking artists. It is quite cutting edge, but there’s always a guarantee that there will be good music. We sell the show around the world and add new territories each month, and it is usually broadcast in its entirety, without breaks or editing.”

The one-hour show owes a lot to the personality of the presenter. Artists, usually between five and seven acts, all gather at the same time in a BBC Tele- vision Center studio in London to record each new show. Holland success- sively presents the acts that play one after the other. There are usually two interview breaks, but the show is mostly about the music.

In several cases, Holland himself sits behind the piano and joins in with the acts performing. The show is typically recorded in the evening and broadcast two days later with minimal editing.

“What makes this show unique is that artists feel comfortable,” Holland says. “They feel at home. That is why we get people whom you would probably not see on TV otherwise. And for me, I get a great view from the end of my piano.”

Holland concedes that a show like “Later” is not likely to be broadcast by commercial TV but says it fulfills a public service-remit. “The BBC is a public broadcaster that takes a long-term view and takes responsibilities on its studio and can see rare these days,” he enthuses.

Mark Cooper, the BBC’s creative head of music entertainment, says that its eclecticism is what makes the show so distinctive, with as many acts featured alongside R&B and world music artists. “It is a very ‘BBC’ program,” he sug- gests. “It has a public-service value, it introduces the audience to new sounds, new artists. It is a nonformat- ed show, driven by taste.”

He continues, “We prepare the show with its own narrative and rhythm, so that it feels more like a show than a collection of songs. And we voluntarily have this eclectic potpourri of artists and musical genres. We go to different places and take people on a journey that can be exciting and educational.”

“In many ways, it is an idealistic place—all the musicians are in the same room. They rehearse individually but when the show starts, they are all in the studio and can see each other performing. This can be inspiring to them. All the artists love the concept.”

The new season will see perform- ances from R.E.M., Buddy Guy, Jane’s Addiction, the Coral, Beyoncé, Annie Lennox, Oumou Sangare and Justin Timberlake, among others.

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**DVD Growth Expected To Continue**

*55M Homes Will Probably Have DVD Players By Year-End*

**BY GREG MASTERS**

DVD has been a success for retailers almost since its inception. The Consumer Electronics Assn. (CEA) reports that the number of homes containing DVD players has reached 40 million. It projects that number to reach 55 million—more than half of all U.S. homes—by the end of this year. And that still leaves a lot of room for growth.

The East Coast Video Show opens Sept. 30 at the Atlantic City Convention Center in New Jersey with the format earning more shelf space as consumers migrate from VHS and demand their movies on DVD.

"The acceptance and popularity of DVD has exploded," says Brian Lucas, a spokesperson for Best Buy. By the end of first-quarter 2003, DVD accounted for 53% of blockbuster's rental revenue. This represented a jump of 22% over the year-ago period. "Our customers have clearly shown that they like DVD," spokesman Brian Logash says. He adds that customers like the superior picture and sound quality as well as the bonus features. Blockbuster believes DVD will continue to perform strongly, he says, "It's great for the home video industry."

DVD sales are expected to keep right on climbing. The year 2002 was a strong year for the motion picture industry, which shattered its own box-office record by 11% in video business as a whole. DVD sell-through now is driving growth within the whole video category, he says. "On a unit basis, our category is up 26%. If I were a retailer looking at those numbers, I'd be looking at expanding my video section to take advantage of that growth category."

Peter Staddon, senior VP of marketing for Los Angeles-based Twentieth Century Fox Home Entertainment, says he has seen the range broaden to embrace a kids' and family market. He points to sales of "Ice Age," which has sold millions of units, as an example of this success.

The mass channel is the primary beneficiary of these phenomenal sales. "Mass market is one of the main drivers behind DVD now," he says, "but it's gone beyond the big guys. It's also reached the grocery channel and drug stores."

Kelly Sooter, head of domestic home entertainment at DreamWorks, agrees that DVD is broadening into a mass-appeal product. "We're seeing genres typically (Continued on page 57)
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Niche

Continued from page 55

media senior VP.

“We see DVD as the greatest opportunity to get our top artists' product into the market as quickly as possible,” he says. “Our labels and artists are more into upfront planning to get the time line right for as close to day one release with a [CD] as possible.”

He also notes another opportunity to get more back catalog to DVD, with 20 titles by year-end from the start of the year to April being worth $100 million in revenue. “We need to keep the momentum.”

Katz says one effective in-store point of purchase promotion was an attention-getting, triangular mobile that could also sit on the album bin for Jive’s Britney Spears. The first side featured her “Hit Me Baby One More Time” DVD, another held the Valentine’s Day DVD release of her “Crossroads” movie debut and the third displayed her “Britney” CD.

Imagery Entertainment was the first to exploit music on DVD for itself, rather than the major labels’ original premise to promote CD sales. “We saw it as a consumer-friendly as the CD with the added visual entertainment value,” he adds.

The company also has taken the lead in other special-interest niches, including urban lifestyle documentaries, working with Jamie Farr’s “Laughapalooza” series and Chuck D’s Creamworks. The emerging youth culture programming includes such series as the first “Don’t Try This at Home” DVD from Steve-O of MTV’s “Jackass” and the Bikini Bandits Flash animation series with Dee Dee Ramone of the Ramones.

Image also has the most titles in the live Broadway category, with Oklahoma!” (starring Hugh Jackman) and the Tony Award-winning broadway productions. The fourth quarter, along with a re-promoted six-DVD Stephen Sondheim boxed set.

MORE ‘SPECIAL INTEREST’

Madacy Entertainment Group considers itself a leader in special-interest DVD, with more than 200 titles in its active catalog, says its vp of marketing Glenn Roskin says.

“We’ve focused on World War II, space exploration and religion as three niches, with our multi-pack sets producing consistent sales for our retailers,” he says, noting plans for “NASA—50 Years of Space Exploration,” a five-DVD set.

A series of five-DVD Digipak collector editions for the holiday quarter uses 50% less shelf space than traditional multi-packs, which should improve in-line stock position capability and perceived value to the consumer. Another holiday treat should be “The Jesus Film—25th Anniversary Deluxe Commemorative Edition,” including a bonus “The Story of Jesus for Children” DVD. The film has been seen by more than 4.7 billion people in 236 nations, he reports.

At Wellspring Video, GMVP Dan Gurzit reports that special-interest business has grown more than 400% in the past four years.

And indie companies tend to lead the charge into new frontiers,” he says, “and in 1997 we recognized that new adopters for DVD came in two flavors: the action fan and the cinephile, both of whom wanted to enhance their experience at home.” A big library of foreign art films was released through July. Tai Seng and Japan Home Video, for example, were each with anything from 100 titles, with close to 550 anticipated by year-end. The company focuses on international and American art films and videos on performance and the arts, and wellness and spirituality.

He also notes a growing market for mysteries, with a George Simenon’s “Inspector Maigret” four-DVD set of 36 episodes and Agatha Christie’s “Miss Marple: The Pale Horse” coming soon.

Chinese-language films top the DVD list, with nearly 500 titles and 15% of all released DVDs. Image Entertainment was among the first indie companies to release DVDs in 1997, with three titles, GM Helen Soo recalls.

In 2002 the anime industry (home video, licensing, TV, publishing, merchandising) is a $1.3 billion market, with eight senior VP Frank Wet- bert says.

In 2002 the anime industry (home video, licensing, TV, publishing, merchandising) is a $1.3 billion market, with eight senior VP Frank Wel- bert says.

Vanguard Cinema is in its third year of marketing Spanish/Latino films, selling VP Eric Peterson notes. “We were well ahead of the curve by recognizing the need for quality Spanish-language films in the DVD marketplace,” he says, “with offerings from Mexico, Spain and South America.”

The catalog has more than 65 titles, with action adventures from Mexico the newest category. Best Buy, Musicland and Fry’s Electronics recently supported the title “Hot Cars, Fine Babes,” a contemporary look at the Southern California Latino car culture with a thumping musical soundtrack featuring deejays and a cool car-hopping segment.

Vanguard is also into the U.S. indie market, with high hopes for “Reversal,” a Jimi Petulla film with World Wrestling Entertainment (WWE) star Kurt Angle and Olympic medalist Shannon Miller.

“There’s a lot of potential for cross-marketing with WWE,” he notes, Peterson also sees a bright future for the Spanish/Latino DVD market.

ANIME: NO LONGER ‘A NICHE’

“Anime is no longer a ‘niche’ or ‘special-interest market’—it’s an industry unto itself, and it’s getting bigger as awareness of the art form broadens,” ADV Films sales and marketing senior vp Frank Wel- bert says.

In 2002 the anime industry (home video, licensing, TV, publishing, merchandising) is a $1.3 billion market, with eight senior VP Frank Wel- bert says.

But the trend is clearly going in the direction of DVD.

Lucas says, “There’s really no reason to see DVD growth slowing down.”

And DVD and VHS are not the only winners in the home enter- tainment arena. Videogames continue to be a profit center for retailers. While growth has slowed a bit from the feverish spurt seen three years ago, the VSDA report says that sales of console-based videogame software increased 19.6% from 2001, while game players spent $722 million renting videogame software in 2002.

In explaining the strength of the industry, VSDA president Bo An- dersen says, “The basic driver of the growth in home video is the melding of the high-tech and portable L.C.D. player with the best entertainment in the world: the American motion picture.”

Greg Masters covers consumer electronics and home entertainment for Retail Merchandiser magazine. He can be reached at greg@ retail-merchandiser.com.

VHS penetration is so strong that we will carry the format for as long as our customers ask,” Lugash says. “The way to do that is to adjust the trend is clearly going in the direction of DVD.”

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In 2002 the anime industry (home video, licensing, TV, publishing, merchandising) is a $1.3 billion market, with eight senior VP Frank Wel- bert says.
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NAAD: November 11, 2003

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DVD Catalog #14669 UPC #812236146995 1987 / Color / 105 Minutes
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+ DVD Special Features are subject to change. **Marketing campaign subject to change.
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**Notes:**
- The best-selling DVD titles are listed by sales rank, from highest to lowest, with the top position receiving the highest sales volume.
- Prices are in US dollars and reflect the retail price at the time of publication.
- Each entry includes the title, label/distributing label & number, principal performers, weeks at number, and price.
- Sales data is compiled from various sources, including retail sales, rentals, and digital downloads.
- Billboard® does not make an endorsement of the quality of any product featured.
Arc Is Gladly Singing The Blues

BY JIM BESMAN

NEW YORK—The burgeoning blues interest spearheaded by Martin Scorsese's PBS series "The Blues" is a boon for Arc Music Group's promotional efforts.

Blues, of course, is at the heart of the New York-based puberry's Arc Music catalog, which boasts most of the music on the legendary Chess and Checker labels and is the collective home for such Arc songwriters as Chuck Berry, Bo Diddley, Howlin' Wolf and John Lee Hooker.

So prominent is Arc Music's blues catalog, in fact, that owner Marshall Chess, son of Chess Records founder Leonard Chess, is the focal point of the "Godfathers and Sons" series installment, which premieres Oct. 2.

"It's a great time for us as a blues publisher," Chess says. "Congress has declared 2003 'the year of the blues,' and it's finally getting the big push it deserves in the marketplace."

Arc has created "Year of the Blues" stickers for the many promotional sampler discs it supplies prospective synch licensees. "Psychologically, we felt it was time to suggest to the big synch users that blues is as mainstream as when '60s college kids accepted it through artists like the Rolling Stones and Paul Butterfield," Chess explains.

Besides sending out the company's "Blues You Can Use" sampler, which features such choice cuts as Howlin' Wolf's "Moanin' After Midnight" and Etta James' "I'd Rather Go Blind," Arc is burning custom discs for specific targets: Billy "the Kid" Emerson's "Every Woman I Know Is Crazy 'Bout an Automobile" is being directed at car manufacturers and their ad agencies.

Chess has gone so far as to send "Year of the Blues" pitch letters—and "Blues You Can Use" CDs to corporate CEOs. He notes that Arc is pitching the blues internationally as well. "We have subpublishers in all markets, and we're setting up meetings to work synergistic campaigns."

In May, copyright/licensing VP Kenneth Highney used his trip to the Chicago Blues Festival to meet with ad agencies. Confirmed to date are an Applebee's spot using Dale Hawkins' "Susie Q" and a Kellogg's commercial featuring John Brim's "Ice Cream Man."

Chess hopes that with all the publicity surrounding the Scorsese series and concurrent activities, "more and more young kids will again buy blues and young artists will cover our songs." He adds that central to "Godfathers and Sons" is his relationship with hit-hop luminaries Chuck D, who was heavily inspired by Muddy Waters' Chess-produced, 1968 blues-rock album, "Electric Mud"; a major part of the "Godfathers and Sons" installment highlights Chuck D's hip-hop/blues remake of "Electric Mud" cut "Mannish Boy."

Reaching out even further to a younger blues audience, Arc has donated songs for use in teachers' guides put out by the Blues Foundation. Most promising, however, is the enlistment of Chess' son Jamar Chess as Arc's creative director.

According to catalog exploitation director Jim Leavitt, the third generation of Chesses to work the Arc blues catalog is "updating some of this music with 21st-century electronic/techno versions."

These "reasonably priced" updates will soon be submitted to Arc's synch clients, says Chess, who notes that the company will then own the masters of the new versions, thereby facilitating "one-stop shopping."

"It's a fabulous time in the music business for new ideas being born through young people," he observes.

E-Mails Boost Bottom Line

New York's famed showcase club the Bottom Line was set to launch an exciting monthly songwriters series in conjunction with Nashville's celebrated Bluebird Café when the news broke that the Greenwhich Village venue was so far behind in rent that landlord New York University had commenced eviction proceedings.

The club has received a temporary reprieve, but its future remains uncertain (see story, page 171).

The club mounted a furious e-mail campaign ("Don't put off seeing a show today, because we may not have a tomorrow"), seeking further support through its Web site, bottomlinecabaret.com.

 Plenty picked up the charge, suggesting rescue scenarios (most notably a bail-out by Bruce Springsteen, whose historic five-night stand at the Bottom Line in 1975 vaulted him to superstardom) or simply forwarding the e-mails. Taking the latter route was singer/songwriter/producer Richard Barone.

"The Bottom Line is more than a landmark...but a thriving and supportive musical home for musicians and audiences alike," Barone wrote. "For me, it has always been an incredibly creative, almost sacred place. First, going to see the legendary greats there. Then, performing with the Bongos on that stage before we signed to RCA. Later, recording my first solo album ['Cool Blue Halo'] there. Developing the monthly Writers in the Round series with my friend Jules Shear [that ran the Bluebird, but never such an ambitious schedule."

"Amy's booked it with the notion of really representing the best of what the Bluebird has to offer," Pepper adds, noting: "There's less and less country music being done in New York, and we want to change that and provide an outlet for country songwriters."

The Bluebird's flyer announcing the series was "unwieldy and inconsequential. Please support these shows. Tell all your friends. Make this series successful so that we can keep coming to New York."

It also thanked American Airlines for providing plane tickets. Music fans everywhere hope that for the good of the Bottom Line, New York, and the entire music business, the club will continue to fly.

JOHNNY CASH: We recognized June Carter Cash's relatively overlooked songwriting contributions upon her passing a few short months ago. Her husband's songwriting, however, was always front and center.

Two Johnny Cash songs resonate most personally. His 1971 hit "Man in Black" explained his customary attire as solidarity with "the poor and the beaten-down" and proclaimed, " 'Til we start to make a few things right, you'll never see me wear a suit of white."

And long before the Dixie Chicks, Cash, in the manner of his protégé Bob Dylan, sided with the younger generation in taking issue with our country's contentious policies and cultural values: "And the lonely voice of youth cries, 'What is truth?' " he observed in "What Is Truth?" an anti-war country hit at the height of the Vietnam War and its related social upheaval.

Any other artist might well have been banned, Chicks-style, by an ultraconservative country radio industry. Confronting the Man in Black on moral grounds, however, would have been truly inconceivable.
Labels Use Crossovers To Lift Classical Sales

This story was prepared by Paul Sexton in London and Wolfgang Spoth in Hamburg.

Recent figures from the International Federation of the Phonographic Industry confirm what the classical industry already knew: that most European markets had flat or declining classical sales in 2002. But initiatives in two major marketing hubs, the U.K. and Germany, are showing that there is more than one way to revive a format.

The current crop of alternatives range from BMG’s launch of “open-hand” Amici to the symphonic reworking of German heavy-metal favorite Rammstein. Statistics from the IFPI show a downward trend in the overall market value of classical repertoire during 2002, with a few territories—such as Austria, Norway, Hungary and Poland—recording gains.

With classical’s share in the U.K. and German markets falling from 7% to 6%, traditional repertoire is seen by insiders as having taken most of the hit. But some commentators think that the crossover bubble has burst after bringing such U.K. artists as Sony’s Charlotte Church and Universal’s Russell Watson to prominence.

Nevertheless, BMG released “The Opera Band” Sept. 15 in the U.K. It is the first album by three-man/two-woman group Amici, a U.S. signing for the world whose debut is being worked in the U.K. before American and continental European releases early next year. The album debuted on the Official U.K. Charts Co. sales chart for the week ended Sept. 27 at No. 29, the first fruit of an initial £150,000 ($247,300) U.K. marketing effort.

The album’s executive producer, Music and Media Partnership managing director Rick Blaskey, believes the downers have misjudged the market.

“These people are either not making the right records or they’re not understanding how to reach people,” he says. “As far as [consumers] are concerned, they can’t get enough of this sort of stuff. The audience get has more money to spend on music and no problem with buying [expensive] tickets. They’re not interested in downloading—they want the package.”

David Weyner, New York-based head of the Arista Associated Label Group and VPGM of RCA Victor, acknowledges that there is an oft-expressed degree of distaste for such crossover acts. But he insists, “The ‘crossover’ stigma is more of an industry issue than a consumer one. Consumers couldn’t care less.”

He says of Amici: “The beauty of this band is that it can thrive on touring, because they’re really good musicians.”

Certainly for U.K. consumers, the crossover market is still strong when the offer is attractive. Decca Classics this week entered at a lofty No. 8 on the album chart with 16-year-old New Zealand singer

Korea’s Restrictions On Japanese Music Lifted

This story was prepared by Steve McClure in Tokyo and Mark Russell in Seoul.

A decision by the South Korean government to lift remaining restrictions on Japanese music is being welcomed by industry players on both sides of the Sea of Japan.

On Sept. 16, Minister of Culture and Tourism Lee Chang-dong announced that remaining restrictions on Japanese popular music, movies and videogames will be removed Jan. 1, 2004. The ban on Japanese culture in Korea has its roots in the immediate aftermath of Japan’s colonization of Korea from 1910-1945, although certain areas of Japanese culture have gradually been allowed access to South Korea since 1981. Chang-dong, a critically acclaimed film director/ writer, says no final decision has been made on Japanese

Placebo A Sure Fix
Touring Helps Goth-Rock Act Build Fan Base

By Adam Howorth

London—Depeche Mode, the Cure and Nick Cave all had it. And now, Hut/Virgin act Placebo does, too.

“it” in question is a knack for creating intense Goth-tinged rock that exerts an irresistible pull on the wallets of young rock fans across continental Europe.

For a band with international appeal, Placebo is appropriately multinational, comprising an American, a Swiss and a Svede. The trio’s previous album, 2000’s “Black Market Music,” shipped 1 million copies worldwide, while its current set—album No. 4, “Sleeping With Ghosts”—has shipped 750,000 units since its March 24 international release (April 1 in the U.S., March 19 in Japan).

To capitalize on the band’s summer tour of Europe, Hut/Virgin is rereleasing the record internationally Sept. 22 with a second CD of cover songs for the price of a single album in a bid to push the album over the 1 million mark. In the U.S., sales are at 27,000, according to Nielsen SoundScan.

“The second CD features Placebo covering Serge Gainsbourg and Kate Bush, which is amazing,” says Ivan Godinho, international project manager at Virgin Records in London. Other acts covered on the second CD include the Pogues, the Smiths and Depeche Mode.

“Placebo did the European [summer] festivals, and then in early September they went to Eastern Europe,” Godinho continues. A week’s promotion in Europe, mainly France and Germany, followed, he adds. “Then in October, they’re back in Europe doing several dates, including the TPMA Awards in Belgium—which is the biggest annual music TV event in Belgium. Then they’re going back to Germany, Holland, France and Switzerland—and possibly to the U.S. later in the year,” he says.

This commitment to touring has earned Placebo a loyal fan base, particularly in France and Germany. EMI Recorded Music Europe president/CEO Emmanuel de Buretel says, “They’re one of the hardest-working bands in the world whose debut is being worked in the U.K. before American and continental European

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**CANADA**

| **NEW** | **NEW** | **NEW** | **NEW** |
| **RE** | **RE** | **RE** | **RE** |
| 1 | SOMEWHERE | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 2 | RUBBERNECKIN' | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 3 | ONE STEP CLOSER | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 4 | BRIDGE OVER TROUBLED WATER | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 5 | SO YESTERDAY | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 6 | SUNRISE | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 7 | CRAZY IN LOVE | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 8 | FLYING WITHOUT WINGS | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 9 | FOREVER AND FOR ALWAYS | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 10 | LIKE GLUE | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |

**SPAIN**

| **NEW** | **NEW** | **NEW** | **NEW** |
| **RE** | **RE** | **RE** | **RE** |
| 1 | UNO MAS UNO SORTE | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 2 | WILDEST DREAMS | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 3 | HOY | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 4 | CRIANDO EL TABOR | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 5 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 6 | CRIANDO EL TABOR | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 7 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 8 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |

**AUSTRALIA**

| **NEW** | **NEW** | **NEW** | **NEW** |
| **RE** | **RE** | **RE** | **RE** |
| 1 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 2 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 3 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 4 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 5 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 6 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |

**ITALY**

| **NEW** | **NEW** | **NEW** | **NEW** |
| **RE** | **RE** | **RE** | **RE** |
| 1 | WHITE FLAG | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 2 | NOT ME, NOT ME | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 3 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 4 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 5 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
| 6 | WHERE IS THE LOVE? | WHERE IS THE LOVE? | WHERE ARE YOU |
| NEW | NEW | NEW | NEW |
Ritter Is Ireland’s New ‘Starling’

Proving that the Irish appetite for male singer/songwriters is insatiable, American-born Josh Ritter has entered the Irish album charts at No. 2. Originally from the small town of Moscow, Idaho, Ritter is the new darling of the Irish music scene, following in the footsteps of such troubadours as David Gray, Damien Rice and Mundy. Ritter’s second album, “Hello Starling” (released on local indie label Independent Records), was produced in France by Irishman David Odlum, known for his work with Irish acts Gemma Hayes and the Frames. With his suave suit and boyish charm, Ritter now has an army of female Irish admirers swooning at his live shows. Yet the sometime Dublin resident is also beginning to make a splash in the U.S., where “Come and Find Me,” from his debut album, “The Golden Age of Radio,” was featured in the TV series “Six Feet Under.”

Joan Baez recently covered one of his songs, and he is currently on tour in the U.S. prior to returning to Ireland for an October tour.

CUBISM: Nicolas Chaix, alias i:Cube, is one of the most gifted talents of the French electronic scene. With his latest album, “3” (Versatile/Disco-graph), Chaix has abandoned the warm melodies of his last album, “Adore” (30,000 units worldwide), and veered toward dreamy minimalist. “The fairy-tale ambience is definitely prominent,” Chan says. “The melodic part is still there, but it’s in the background. I wanted to create a mysterious atmosphere by using sounds which aren’t easy to identify.” The album includes an appearance by Wu-Tang member RZA on the track “Can You Deal With That.”

THEY’RE BACK: Diminutive singer/songwriter John Bramwell clearly acquired a skewed view of life while performing on the streets of San Francisco, Athens and Paris as well as his hometown of Manchester, England, before forming 1 Am Kloth. Many of his “gentle songs about chaos” (including new single “Three Feet Tall”) deal with the dark side, although they are lit up by gently beguiling arrangements. After two years of contractual problems, the act has signed to Echo in the U.K. and followed critically acclaimed debut set “Natural History” with sophomore album “I Am Kloth” Sept. 15. The trio will tour the U.K. in October to support it. “We don’t fit into the current Strokes/White Stripes thing, so we’re out on a limb again,” Bramwell says. “But maybe that makes us stronger.”

THE WIND IN HER SAILS: Singer/songwriter Giorgia has been a steady seller in Italy since her 1995 Sanremo Festival victory. Now DCC/BMG Record executives are confident that the 32-year-old’s new album, “La Mia Di Vento,” is set to launch internationally. The 14-track set contains one song in French, “Nouveau Sourire,” and, BMI Record president Dr. Adrian Berwick says, “France is very much the territory we have our eyes on.” He reports that her 2002 release; “Greatest Hits,” has now passed the half-million mark. Giorgia signed a new four-album deal with BMG Ricordi this summer.

BURSTING SUCCESS: Tim Christensen's latest album, “Honeysurb,” has gone straight to the top of Denmark’s official hit list upon its release. The 13-song, self-composed set, was established on the back of two singles: “I’m a Little Rocker” and “I’m a Little Rocker” on the help of “Right Next to the Right One,” the theme from one of the most popular Danish TV shows, but which had not previously been available on CD. The album Fridtjof Christensen mixed lush ballads with rock numbers and gorgeous guitar work, a blend that has come to be regarded as his trademark. Christensen first conquered the domestic market with Dizzy Mizz Lizzy, a hard rock band that also enjoyed considerable popularity in Japan.

NICK KELLY

MARK WORDEN

STEVE ADAMS

CHARLES FERRO
New Distribution Deals Boost Market Share For EMI

BY LARRY LeBLANC

TORONTO—EMI Music Canada president Deane Cameron has no doubt about the value of the 3-year-old Associated Labels Division to his company. "Some years," he says, "EMI Music Canada has survived on account of its associated label partners."

According to Cameron, the division "helps us stay healthy and afloat. [We are] always 3% to 5% ahead of our competitors [and affiliated U.S.] labels in market share. Our market share year-to-date is 14.4%, with the division accounting for 3% to 5.2%. However, we never lose sight of the franchises EMI artists—whether they be from the U.S. or the U.K."

Vancouver-based Nettwerk Productions president Ric Arboit says, "I give Deane credit. The growth of this division is the smartest thing he's ever done to keep his market share."

EMI Canada's Associated Labels Division is based in the company's Toronto headquarters. The department's staff consists of director Steve McAuley, marketing strategist Doug Caldwell and coordinator Irene Dobrowolsky.

The division handles Canadian distribution for such international independent labels as Curb Records, Eagle Rock Entertainment, Spinfire Records, Nettwerk Canada and Sanctuary Records Group. It also distributes the DVD lines of Eagle Vision, Sanctuary and Nettwerk and has a licensing agreement with VP Records (Wayne Wonder, Sean Paul). The division does a good job of helping us market our products in our market, says Montreal managing director Peter Piascik. "We're much better off having Associated Labels in our corner than dealing with all of the [regional] sales companies in Canada."

The jewels in the division's domestic fold are two labels that have each been distributed by EMI Canada for more than two decades: Vancouver-based Nettwerk Productions—with a roster including Sarah McLachlan, Swollen Members, Bea Good thaw and O Susanna—and Montreal-based Aquarius Records (Sum 41 and Sass Jordan, plus the past catalogs of April Wine and Corey Hart). Associated Labels also distributes imprints affiliated with Aquarius parent Le Groupe DKD, namely Awesome/DRDK, CORE/DRDK and Aquarius International.

EMI Music Canada, along with Universal Music Canada and Sony Music Canada, has aggressively courted press licensing and distribution deals with domestic and foreign-owned independent labels in recent years.

The multinationals have enticed into a greater distribution role than they previously held because of worries about their bottom lines, as well as shifts within Canada's independent distribution sector. The years since 1997 have seen the bankrupcies of several major Canadian-owned independent distributors—Montreal's Cargo Imports and Distribution and Saturn Distributing, Santino Entertainment Distribution and Quality Special Products, all in Toronto—and the closure of Denon Canada's distribution arm in Toronto. The multinationals aren't signing up as many artists any more, and there's some great talent available through smaller labels," McAuley explains. "At the same time, with the music industry waver, Deane was trying to figure out what other business to bring in. He saw that the major labels and Nettwerk were making to our bottom line and decided to create a division that would enhance what indie labels do."

Associated Labels also now distributes an array of grassroots alternative Canadian independent labels, the majority of which have arrived during the past year. These include: Arts & Crafts, Bunstead Records, Battleaxe and Distort Entertainment.

Additionally, Associated Labels distributes the work of several unsigned artists as Damhnait Doyle, Amy Sky, Rita MacNeil, Colm Wilkinson, Jimmy Rankin and Raylene Rankin.

McAuley says EMI has the inter-company structure and resources to help these labels launch acts as well as help them take advantage of retail marketing programs and in-store positioning. "This is artist and business development at a grassroots level," McAuley says. "We'll joint venture on some projects to make a marketing campaign more affordable for both the labels and us. For example, we are proud of being involved with Doug Caldwell's film project Auckland!" Alexisonfire sold 10,000 units of its [self-titled debut] album."

McAuley says that despite this division's rapid growth, EMI has been mindful of maintaining premium servicing of Aquarius and Nettwerk. "We're always in the background when it comes to our independent artists and the labels that have also had EMI and Capitol clients to service. We were always on the bottom of everybody's priority list. Now there are people there focused solely on our product. I'm very happy with EMI."

The French campaign has been amazing," Godinso says. "They've only worked the first single, 'Bitter End,' but it debuted at No. 2 [on the sales chart]."

De Buekelaer says the success of the French campaign hinged on radio exposure, particularly the support of national top 40 station NRJ. "It's very rare for British rock bands to be played on NRJ," he says. "Only very special bands get played, like Coldplay and U2."

Godinso points to the additional influence of MTV: "The French single ["Special Needs," released Sept. 15] and video on loads of MTV's European feeds has obviously provided mass exposure."

Hans Hagman, MTV Networks Europe's London-based VP of music programming, says: "We have seen a steady increase in Popula's popularity with our viewers on the Continent. I believe this is due to our early and consistent playlist support—and 'Bitter End' was an MTV Network priority [track]. It's nice to be able to break bands Pan-Europe that actually have quite a U.K. sound."

For the multinationals, he has his own theory as to why his band crosses international frontiers so easily. "Germany likes to rock, and the French historically like Anglo-Saxon bands with a rock reminiscent," he tells Billboard. "The further south you go toward the Mediterranean, the audience gets more casual, wild and passionate. In Greece, we were No. 1 with this album for five weeks. In Europe, they have a tendency to stay loyal, and they've grown up with us. Music adds a sense of identity, and one of the key problems of the music industry—struggling to deal with piracy and falling sales—encourages him to go the extra mile when it comes to promoting the band. "Music is like a drug on a diet, and I have no answers to this," he says. "But it's made the whole thing more precise and made us feel lucky to release records. With people getting more and more stressed and center, it makes us focus harder."
Italian labels body FIMI has given up its efforts to lobby the country's parliament to pass a Music Bill, consisting of a series of legislative measures in support of the industry. The bill (Billboard, April 6, 2002) had been on the FIMI agenda for several years. FIMI director-general Enza Mazza says, "When the parliamentary Culture Commission began holding hearings on the subject earlier this year, we got our hopes up, but the drafts that came out of these two late and too confusing. Basically, we have decided to concentrate our efforts on individual measures, such as the application of the [European Union] copyright collective and setting up an export office.


EMI Music Denmark has launched a free, 24-page quarterly newspaper, MusicBuz, in an attempt to increase exposure for its acts in Denmark. The paper is written by local freelancers. Displays where the paper can be collected are set up at high schools, universities, music stores, cafés, pubs and clothing and other retail outlets. The publication recently kicked off a new initiative involving the large Danish TV networks and other media. The plan is to release a star each week, with his/her songs appearing. The TV stations will air a 45-sec TV spot for the song, and the current chart. It is also available via the Internet.

Korea’s Restrictions

Classical Sales

Continued from page 63

singer Hayley Westenra’s "Pure." First-week sales in the U.K. totalled 19,000, according to the label.

Meanwhile, Berlin-based Universal Music Germany has embarked on a multi-tiered effort to invigorate existing classical fans and attract new ones'dauntied until now by its "highbrow" overtones. In one move, the company has launched the Yellow Lounge initiative, pushing classics into German clubs: DJs play classics at normal (i.e., loud) club volume, augmented by live performances by such Universal-signed classical acts as Yundi Li, the Emerson String Quartet or Albrecht Mayer.

On Oct. 20, Universal Classics Germany releases an album by the Dresden Symphony Orchestra comprising eight Rammstein songs rearranged by contemporary German composer Torsten Rauch in a classical style as a suite titled "Mein Herz Brennt."

Featured bass baritone René Pape enthuses of this unlikely classical/metal marriage: "Even the quiet passages of [these songs] have enormous power and meaning."

Universal classics director Christian Kellersmann is behind the new project.

There used to be a bourgeois obligation to listen to classical music as of a certain age," Kellersmann says. "These days, 60-year-olds grew up with pop music. That's why we must now try to interest the new generation by presenting classic artists in a contemporary setting."

Kellersmann now hopes for a worldwide release for the Rammstein project. "A U.S. release will probably be accompanied by a performance in New York," he says. German concerts of the work Nov. 20 in Dresden and Nov. 21 in Berlin are already booked.

At other labels, further current crossover projects for Europe include Sony Classical’s "Duetto," by young operatic tenors Marcello Alvarez and Salvatore Licitra, already released in Italy and the U.S. June 23 and due internation-ally in October (Billboard, June 28). EMI is developing Croatian pianist Mak- sim, managed by veteran U.K. rock pro-ducer-turned-artist-manager Mel Bush, who also handles Bond and Vanessa-Mae. James Jolly is editor of London-based classical music magazine Gramophone, which organizes one of the sector's two annual music awards shows. This year's Gramophone Awards take place Oct. 12 at London's Barbi- can venue and will focus on its record of the year honor (chosen by an indus- try and media panel), which Jolly says is intended to "ape the [U.K.] literary Booker Prize to some degree [and select] the finest record of the year."

According to Jolly, "Crossover is nothing particularly new. If you're talk- ing about 'easy-listening,' operatic tenors singing songs and arias have always been there. From [the days of] Caruso and Lanza, Russell Watson fits in a long heritage. If record companies want to do projects that make their bot-tom line look good, then good luck to them. It's good for the classical division to straddle two worlds.'

Korea’s Restrictions

Continued from page 63

animation and TV programs.

Although the music industry in both countries welcomes the latest bout of liberalization, sources do not expect the move to have an immediate major commercial effect on the South Korean market, the second-biggest in Asia.

Han Jung-su, A&R chief at Seoul-based independent label Fluxus Music, suggests that opening the market to Japanese music in the 1980s or 1990s would have had a more dramatic impact. "Korean listeners these days are very accustomed to listening to Kore-an music," Han says.

His point is backed by figures from the International Federation of the Phonographic Industry, which claim that domestic product accounted for 62% of recorded-music sales in South Korea in 2002. "If there’s a person who likes to listen to Japanese music, they already have all of it from the Internet, so there won’t be a huge impact," Han adds.

Kip Han, CEO and director of interna-tional business at CJ Entertainment, one of South Korea’s leading media conglomerates, strikes a similarly sober note.

"Things have changed a lot," Kim says. "Korean singers are exporting to Japan now—such as BoA [a female vocalist signed to Avex in Japan]. So we do not expect any big changes."

Tokyo’s colonization of Korea saw the Japanese attempting to impose their language on Koreans and suppressing local culture. Since Korea officially achieved independence in August 1945—three years after the end of the Japanese occupation—most Japanese cultural products have been banned. But a large black market has meant that much pop music and movies, especially animation, has been readily available. But in 1998, the government of then-president Kim Dae-jung announced a three-stage plan to open Korea to Japanese culture, beginning with art-house movies and moving toward more general popular culture.

The third stage of that liberalization was repeatedly delayed, however, because of pressure from local culture-oriented businesses fearful of competition and from civic groups opposed to improving ties with Japan.

Jenny Kim, marketing manager for international pop at EMI Korea, says her company already has some plans laid in anticipation of the forthcoming market liberalization.

"We have been preparing for opening the market to the Japanese reper-toire for a long time and thinking about [some strategies]. Recently, we have suffered from the big decrease in the international market," Kim says. "The opening of Japanese pop music in Korea would be positive news for many industry peo-ple. However, we don't know yet if J-pop will share the existing interna-tional pop market or if it will create a new market sector. We have been preparing for opening the market to the Japanese repertoire for a long time; we’ve been discussing with [EMI's Japanese affiliate] Toshiba EMI about release plans, but they have not been fixed yet."

Tom Yoda, chairman/CEO of Tokyo-based label Avex, says his company welcomes the South Korean government’s move. For the past several years Avex has licensed Korean product from Seoul-based label S.M. Entertainment, and Yoda says Avex is looking forward to releasing its Japanese product in South Korea through S.M.

But, Yoda adds, the company would “find it difficult to participate fully in South Korea without a solution to the [potential] problem of a reverse flow of [cheaper, Korean-manufactured] CD products back to Japan.”

Kei Ishizaka, president of Universal Music K.K., describes South Korea as an “attractive” market and says Universal has been licensing South Korean music to Japanese labels. Universal Music Korea and Universal Music Southeast Asia president Harry Hui in Hong Kong in anticipation of Seoul’s decision to lift the ban.

The size of South Korea’s potential market for J-pop is not yet clear. Labels body the Recording Industry Assn. of Korea estimates that Japanese repertoire accounted for around 9% of the 6.16 million units of pirate product sold in the territory in 2002.
BY CHRISTOPHER WALSH

NEW YORK—The Ed Sullivan Theater, site of the “Late Show With David Letterman,” is action-packed from rehearsals to post-production, creating a demanding schedule that must be met in time for the show’s 11:35 p.m. ET airing every weeknight.

Beneath the stage where the Beatles first performed before an American audience nearly 40 years ago, Harvey Goldberg, music mix engineer and supervisor of the music audio department for the “Late Show,” presides in a control room equipped very much like that of a recording studio. There, he and second audio engineer Mike Muller record both musical director Paul Shaffer & the CBS Orchestra and the musical guests.

Goldberg mixes on a Solid State Logic (SSL) G+ console; audio is recorded to a Sony 3324 digital multitrack tape machine. Unlike a recording studio, though, the pace of the live taping lends the control room a concert-type intensity.

“I come from the days when everybody played together,” says Goldberg, formerly a staff engineer at New York’s legendary but now-defunct Media Sound. “I was starting to miss the interaction of everybody playing and singing at the same time. When I was at Media Sound, we would get assigned projects—all different kinds of music—as they would book the studio.

“This feels like what I grew up with,” he adds. “It’s just like being at an incredibly hot studio where everybody great that is in town (comes in and) records.”

Rehearsals are recorded, in the event that the artist wants to make changes to the mix of the performance that will be broadcast.

In case of a mishap during the performance—a cable accidentally gets unplugged from an amplifier during an otherwise satisfactory take, for example—the instrumentalist replaces the part immediately after the performance, and Goldberg remixes the recording.

“We really try to keep it a ‘live’ thing,” he says, “but there is that backup, should we need to remix it fast after the show.” Several performances have surfaced on the “Live on Letterman: Music From the Late Show” CD.

There are four control rooms at the Ed Sullivan Theater, Goldberg notes. In addition to his music-only studio, there is a sound-effects studio and the SSL-equipped Production Audio studio, which handles dialogue and audience microphones. The fourth room is the Michael Delugg, who preceded Goldberg as music mix engineer, mans a Pro Tools-based post-production studio.

Above all of this activity, the theater demands a complete crew akin to a concert production. Tom Herrmann serves as front-of-house mixer, Larry Zinn is the monitor mixer and music technical coordinator Michael Ferrante works with the show’s musical guests.

“The theater is being converted to high-definition,” Goldberg says. “They’re going to start the process in a few months—the video first, then the audio. I think in the next 12 months, it will be high-definition and 5.1 (surround sound).”

Surround sound and high-definition audio will bring a far greater degree of realism to the broadcast, fulfilling this historic stage, which before the Beatles, the Rolling Stones and Ed Sullivan, hosted Major Bowes’ “Original Amateur Hour.” In the 1920s, a play staged here introduced an actor named Archibald Leach, later known as Cary Grant.

“For almost 100 years,” Goldberg says, “this place has had every major performer come through. It’s a great vibe.”

New York Studio Owner Sees Better Times Ahead

The Audio Engineering Society returns to New York Oct. 10-13 for its 115th convention. With the industry facing a challenging period and more talk of major-label merging, New York recording studios have not had it easy; but one facility owner says there may be better times ahead.

David Amlen, owner of Sound on Sound Recording, is also outgoing president of the Society of Professional Audio Recording Services. As such, his views are worth noting. “It’s a depressed industry,” Amlen concedes. “The record business is 30%-something percent down from three years ago. If your chief source of funding is off 30%, what does that mean? Put in broad economic terms, if your plant capacity is the same as it was three years ago and there’s 70% of the business, you’re going to have that much less business.”

“The first quarter was dreadful,” Amlen says of his own facility. “The second was better, and the third will probably be better still. However, when I look at the last two years, my numbers are down compared to two years ago, and . . .

Sound on Sound, it should be noted, is faring better than many other facilities in New York and around the U.S. Amlen, like many others, has emphasized diversity in recent years, such as the establishment of SOS Management and the Pro Tools-based Studio D (Billboard, Feb. 8).

Amlen is cautiously optimistic: “There seems to be a light at the end of the tunnel, that more product will start to be done.”

But with ongoing merger discussions among major labels, decisions regarding artist signings and recording budgets may have to wait.

“This will be one of those years where those of us who survive will be very thankful,” Amlen says.
Music Group (BVMPG) in Burbank, Calif. He was senior VP of A&R and soundtracks for BVMPG.

BVMPG also promotes Glen Lajeski to executive VP of creative music marketing in Burbank. He was senior VP of music.

One More For The Wall


NYC Honors Hill, Culture

Roots reggae hero Joseph Hill and his band Culture were presented with a proclamation from New York City Council member Yvette Clarke for their contributions to music and culture in the U.S. and in Jamaica. Clarke, who represents the 40th District in Brooklyn, is the daughter of former council member Una S.T. Clarke, the first Caribbean-born woman elected to the city's legislature. In recent months, she has honored reggae artist Freddie McGregor, dancehall star Sean Paul, Wyclef Jean and others. Pictured at the ceremony, held at Manhattan nightclub S.O.B.'s, are Heartbeat Records VP of A&R Chris Wilson, Hill and Clarke. (Photo: Emuel Anderson)

No Doubt, It's Stewart

Former Eurythmics Dave Stewart collected the song of the year honor at the BMI London Awards, held Sept. 16 at the city's Dorchester Hotel. Stewart co-wrote "Underneath It All" with No Doubt's Gwen Stefani; it was honored as the most performed song by a BMI-represented U.K. songwriter in the U.S. during 2002. Recorded by No Doubt featuring Lady Saw (Interscope) and published by BMI Music Publishing, the song peaked at No. 2 on The Billboard Hot 100. Stewart, center, is shown at the BMI event flanked by BMI senior VP of writers/publisher relations Phil Graham, left, and BMI president/CEO Frances Preston. The annual gala award ceremony honors BMI-represented writers from the U.K. and Europe whose compositions have received major U.S. airplay.
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**UMVD**

**Continued from page 1**

Other key accounts believed to be participating include Amazon.com, Best Buy, Hastings Entertainment, Musicland and Newbury Comics. In addition to reducing the boxset cost to $9.99 and $10.10 from $12.02 and front line pricing to $12.98 from $16.98-$18.98, Universal Music & Video Distribution has changed many of the standard business practices and terms of doing business.

The initiative has generally been well-received. “The vast majority of the feedback we have received on JumpStart is positive, and we are happy about that,” UMVD president Jim Urie says.

**Chances Afoot**

But UMVD has modified some aspects of the program in response to complaints from mass merchants, such as pulling back from including a sticker with the suggested manufacturer's selling price of $12.98.

UMVD has also changed its formula for promotional opportunities requirements, allowing merchants to choose between giving UMVD 27% of each store's album-cover frontage opportunities (i.e., hit walls, endcaps, listening booths and A-frames) and 53% of the space allocated to the major labels.

Other changes include backing away from requiring accounts to sign a document and instead allowing them to call in a response. Finally, UMVD has moved the starting date for the new releases scheduled for Oct. 7 by including two releases — by Limp Bizkit and Obie Trice — from Sept. 23 schedule and a new Sting album from its Sept. 30 schedule.

“It appears almost everyone has their toe in the water,” industry executive says. “But I don’t know if they are willing to take the deep plunge with without more JumpStart changes.”

Executives at several top accounts tell Billboard they plan to continue challenging UMVD on the specifics of JumpStart, even as they participate in the program.

Meanwhile, the board of directors of the National Assn. of Recording Merchandisers has sent a letter to UMVD, asking for clarification on various points of JumpStart, executive VP Jim Donio says.

Individual merchants are also expressing their concerns.

“Many of our merchants, as we have always run our business, we will do what is best for our company and customers,” says Fred Fox, executive VP at Albany, N.Y.-based Trans World Entertainment.

However, only one large account has refused to participate in JumpStart.

Sources say Virgin Entertainment Group sent a memo to its 22 U.S. stores instructing them to pull all product of UMVD labels participating in JumpStart from prime real-estate in-store and instead put UMVD titles in bins, marked up at the previous, full list-price equivalent.

Not that practically every key U.S. account has opted for the lower price. Merchants say they will continue to push UMVD on the margin issues.

“We are in or not is not the issue with JumpStart. The issue is how this will all play out,” an executive with a large chain says.

With the reduced pricing structure, UMVD has eliminated all cooperative advertising funds and all discounts, reducing retail's profit margins to 30% in the case of the $9.99 cost and 22% for the $10.10 cost tier.

Under the old pricing scheme of $12.02 for an $18.98 list title, merchants had a gross profit margin of about 36% on boxset cost. With ad dollars and discounts, that grew to about 46%.

**Is It Affordable?**

While merchants realize they had to give up some profit to offer consumers lower prices, they question whether they are shouldering more of the burden. For its part, UMVD says it is bearing the brunt of the new pricing scheme and is taking on extra incremental costs for the heavy advertising campaigns it will execute to promote their titles to consumers.

With reduced profits, some wholesale wonder whether they can afford to continue providing sales services to UMVD.

UMVD competitors privately applaud the JumpStart initiative but echo retail concerns about profitability. One senior distribution executive wonders what would happen if JumpStart fails to produce the sales needed to keep retail prices at their same levels. Would that, for example, shrink UMVD shelf space in stores where music competes for space based on a certain profit model? As for in-store merchandising, merchants say they will position titles based on what appeals to their customers.

Other merchants say UMVD will have no problem getting its fair share of space for hit titles but note that developing titles may be a different story.

With some large merchants and smaller independents indicating they plan to challenge UMVD on its in-store merchandising requirements and UMVD saying it will police compliance, this could be the next sticking point in the evolution of JumpStart.

**Ticketmaster**

**Continued from page 5**

Ticketmaster, says he hopes that Sting's endorsement of a bidding format will lead other artists using the company's auction offering and will help curb reselling of tickets, either by a scalper or through such sites as eBay.

"In a secondary market, whoever sells the ticket is the beneficiary of the price differential," Goldberg says. "[In Ticketmaster's auction setting], the beneficiary will be the person involved in the creation of the event."
Setzer Swings into Las Vegas

Grammy Award-winning singer/musician Brian Setzer isn’t waiting around for commercial radio and music-video channels to give him mass-media exposure.

Setzer has an established career and a significant fan base, but he is among the many veteran artists whose recent music is having a tough time breaking into the tight playlists of today’s corporate-controlled radio stations and music-video networks.

So Setzer has been taking his music to other outlets and having success getting on national TV. In particular, he has aligned himself with NBC for TV exposure.

In an unusual career move, Setzer signed on to be part of the promotional campaign for the new NBC drama series “Las Vegas.” He filmed a music video for the song “Luck Be a Lady” as part of a national TV promo for the series. The clip was also shown in U.S. movie theaters as a pre-show trailer.

“TV wants the classic big-band sound,” Setzer tells Billboard.

On doing “Luck Be a Lady” for “Las Vegas,” Setzer comments, “They wanted me to do a revved-up Brian Setzer Orchestra version. That band fits well in Vegas, so I thought that’s why we were asked to do it. What I’m doing with this big band is like modern Vegas, and it’s a spin-off of the Rat Pack stuff.”

Setzer says of the video shoot, “It was tough, because it was like 105 degrees at night. But Vegas is loose and fun, and we ended up playing to this huge crowd at 4 o’clock in the morning.”

In addition to his recent “Las Vegas” collaboration with the network, Setzer has been a part of several NBC programs through the years, including the annual “Christmas in Rockefeller Center” special.

Setzer is scheduled to perform again for this year’s telecast, which airs Dec. 3 — just around the time when the Brian Setzer Orchestra’s second annual Christmas Extravaganza tour will begin (Nov. 28).

The TV special will be a centerpiece in a new campaign to re-launch the orchestra’s “Boogie Woogie Christmas” CD, released last year on SurfDog Records.

Meanwhile, the new album, “Nirro
Sales Spike Continues

For the first time in either 2002 or 2003, U.S. album sales beat those of the same week from the prior year for two consecutive weeks.

It would be premature to say that record labels and music stores are out of the woods yet, but it is refreshing to see this kind of momentum as the trade gets ready to jump into the all-important fourth-quarter splurge.

What makes the feat even more fulfilling is the fact that these weeks are also the only times since the start of last year that album gains have not been tied to a holiday fluctuation. In the first half of this year and 2002, the only spikes in album volume came when Easter week was compared to a non-holiday stanza from the prior year.

There were two up weeks in the fourth quarter of 2002, one of them caused by Thanksgiving arriving a week later than usual. In the final week, with an extra shopping day before Christmas (the holiday fell on Wednesday, rather than Tuesday in 2001), album units were up 4.7% over the comparable week of the prior year—a hollow victory, since the week before Christmas was down 18.8% from that of 2001.

As predicted, this is the sixth time this year that five or more albums have bowed in The Billboard 200's top 10, with DMX leading the way with his fifth No. 1 in five tries (see Chart Beat, right). Since 1945, when Billboard hatched its first album chart, the prior record for weeks with five or more top 10 bows had been five, set in 2001.

This, however, marks the first time in 2003 that those top

Markets Watch

A Weekly National Music Sales Report

WEEKLY ALBUM SALES

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SINGLES SALES

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YEAR-TO-DATE OVERALL UNIT SALES

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CD

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Other

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Devil Twists Elvis’ Neck

Replacing Elvis Presley’s 34-year-old “Rubberneckin’” at No. 1 on Hot 100 Singles Sales is a 35-year-old track by the Rolling Stones. “Sympathy for the Devil” first appeared on the “Beggars Banquet” LP, released in 1968. The album-oriented radio cut has never been a single, until now.

The ABKCO-released single, featuring remixes of “Sympathy,” enters The Billboard Hot 100 at No. 97. It’s the first Stones song to appear on the chart in five years. In March 1998, “Saint of Me” peaked at No. 94.

The first Stones Hot 100 entry of the 21st century expands the group’s chart span to 39 years and five months, dating back to the debut of “Not Fade Away” the week of May 2, 1964.

As songwriters, Mick Jagger and Keith Richards now have a chart span of 39 years, nine months and two weeks, counting back to the entry of Gene Pitney’s “That Girl Belongs to Yesterday” the week of Jan. 18, 1964.

AND THEN THERE WAS: Did you expect DMX to debut anywhere but at No. 1 on The Billboard 200 with his fifth chart entry? Then you haven’t been paying attention.

“Grand Champ” (Ruff Ryderz/Def Jam) is the fifth consecutive DMX album to open in pole position. No other artist has had his or her first five albums debut at No. 1 or even reach No. 1.


Five to Eight: Alan Jackson & Jimmy Buffett reclaim the No. 1 position on Hot Country Singles & Tracks, giving “It’s Five O’Clock Somewhere” (Arista) an eighth week on top. That ties the duo with Lonestar’s “Amazed” in 1999 as the longest-running No. 1 since David Houston’s “Almost Persuaded” ruled for nine weeks in 1966.

Since the country chart was introduced in 1944, no duo by a pair of singers who are not normally duet partners has had a longer run at No. 1 than “It’s Five O’Clock Somewhere.”

In 1949, Margaret Whiting & Jimmy Wakely spent 17 weeks on top with “Slipping Around,” the first of their nine duets to chart. In 1962, Carl Butler & Pearl reignied for 11 weeks with “Don’t Let Me Cross Over,” one of 14 duets by the couple to appear on the chart.

And Her Name Is: Two women named Gloria make chart news this issue. Gloria Estefan takes a healthy 8-1 jump on Hot Latin Tracks with “Hoy” (Epic/Sony Discos), her 12th song to top this survey. Estefan already owned the record for the most No. 1s on this chart, so she simply extends her lead with her latest chart-topper.

On Top Christian Albums, Bill & Gloria Gaither and Their Homecoming Friends have two albums debut in the top 10. It is the sixth time in their career that they’ve had double top 10 new entries.

10 firework packed enough bang to buck the year’s downward trend. And next week might be another, when six new entries dot the top 10, as OutKast, Dave Matthews and Limp Bizkit led a bustling Sept. 23 release slate (see story, page 6).

This issue finds chart leader DMX at 312,000 copies, followed by A Perfect Circle’s new album (231,000) and three other titles at 100,000-plus competing with the week in 2002 when Disturbed began with 284,000, followed by four albums above the 100,000-unit threshold. The result: Overall album sales are up 4.8% over the same prior-year frame.

Last issue’s win would have been harder to call: aside from John Mayer’s 316,500-unit start, Hilary Duff had the only other album in the 100,000-plus club. Yet, the week stood 1.3% ahead of the 2002 week when the Dixie Chicks led the list with 214,000 copies, followed by four above 100,000.

As mentioned, we could see a third straight win next week.

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<td>Black &amp; White</td>
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**Notes:**
- *Billboard* chart based on sales data from Nielsen SoundScan.
- ARIA certification is based on shipments of 50,000 units plus.
- RIAA certification is based on shipments of 100,000 units plus.
- Sales figures are estimated by Nielsen SoundScan.
- All sales figures are rounded to the nearest thousand.
- Sales figures are updated weekly and are subject to change.
- For complete ARIA certification details, visit [AriaCertification.com](http://AriaCertification.com).
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December 1998 and 608,000 a year later). His last album opened with 440,000 in October 2001. Similarly, the 143,500 copies that put Erykah Badu’s "World Wide Underground (EP)" at No. 3 on the big chart represent the smallest first-week take of her four albums.

Her previous album, released in 1999, scored her largest Nielsen SoundScan week when it began a December Christmas week, at start No. 11. The lowest Billboard 200 peak of her career.

Rocking harder than before is Tool splinter A Perfect Circle, with a 231,000-copy opener at No. 2, selling 23% more than its first album did when it hit stores in 2000. Lead track "Weak and Powerful" broke at No. 3. Modern Rock, a higher rank than was attained by the three radio tracks from A Perfect Circle’s first album. Rock band Thursday and rappers Spuxxx make it a six pack in the top 10, entering at Nos. 7, 9, and 10, respectively. Spuxxx’ first album peaked at No. 3 in 2001, but this is a quantum leap for Thursday, which peaked at No. 178 in 2002 to chart appearances. Loomis is new to the list. Trails Spuxxx by less than 1,000 units are the Ying Yang Twins, who start at No. 11.

**WHAT’S COOKING:** It is a combination of market drivers—Disney, top 40, Internet marketing efforts and an "Entertainment Tonight" profile that led Hilary Duff to The Billboard 200’s Greatest Gainer (No. 5, up 18,500 units). She will have an even bigger increase next issue, thanks to her CW special that airs Sept. 26. The arrival of Beyoncé’s new film with Cuba Gooding Jr., and her related visits to "The Tonight Show," "The Oprah Winfrey Show" and "Live With Regis and Kelly" spark a 17% hike for the actress’s solo album (No. 5) and a 55% gain for the soundtrack from "The Fighting Temptations." For the first time since Billboard added Top Independent Albums to their chart, Vagrant has three albums in the top 10, with sets by Saves the Day, Dashboard Confessional and From Autumn to Ashes at Nos. 4, 5 and 10, respectively. The last label to score such a hat trick was Arista, which had three in the top 10 in the issue dated Dec. 28.

**GIANTEOUS:** I had been at Billboard more than a year before anybody thanked me in writing for covering their business. The author of that first thankyou note was Speck’s Music founder Martin "Mike" Speck, who recently died at age 98 (see story, page 8).

This ageless retail pioneer was a fountain of wisdom, charm, candor and character, but when the occasion called for it, he could also put up a tenacious fight, whether dealing with a supplier or rival retailer.

After all, Mr. Speck—I could never call him anything else—was an absolute gentleman and an always gracious host, I was privileged to know him: I already miss him.
October 4, 2003

Billboard Top Pop Catalog

Sales data compiled by Nielsen SoundScan

1. JOHNNY CASH - 16 Biggest Hits
2. COLDPLAY - Parachute
3. TIM MCGRAW - Greatest Hits

October 4, 2003

Billboard Top Heatseekers

Sales data compiled by Nielsen SoundScan

1. JUANES - Un Dia Normal
2. FOUNTAIN OF WAYNE - Welcome Interstate Managers
3. SHELBY LYNN - Identity Crisis
4. ALEJANDRO SANZ - No Es Lo Mismo
5. KINGS OF JINX - Youth & Young Manhood

October 4, 2003

Billboard Top Independent Albums

Sales data compiled by Nielsen SoundScan

1. YANG YING TWINS - Me & My Brother
2. LIL JOHN & THE EAST SIDE BOYZ - Kings Of Crunk
3. JOHNNY MARREREZ - The Wind
4. DASHBOARD CONFEDERATION - A Mark, A Mission, A Brand, A Scar
5. PENNYWISE - From The Ashes

About the rankings:

- **Top Pop Catalog**: Tracks that are available in physical formats (CDs, vinyl, cassettes, etc.) and have sold a minimum of 10,000 copies in the past week. These rankings reflect the overall sales of the catalog versions of the tracks, regardless of whether they are sold as singles or are part of any other albums.
- **Top Heatseekers**: Tracks that are selling well in smaller markets or are just beginning to gain momentum. These are promising tracks that are on the cusp of becoming major hits.
- **Top Independent Albums**: Albums that are released by independent record labels. These rankings provide a snapshot of the independent music scene and highlight the diversity of music being produced outside the major labels.
### Billboard Top Jazz Albums

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<td>SONY MUSIC</td>
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| BRIGHTMAN, SARAH | MARKETPLACE RECORDS | Tony |"
‘Baby Boy’ Notches Airplay Honors For A Seventh Week

"Baby Boy" by Beyoncé Featuring Sean "Diddy" Clive No. 1 on The Billboard Hot 100, becoming the same song to earn Greatest Gainer/Airplay honors for seven consecutive weeks. "Baby Boy" extends its audience impressions by 17.7 million for a total of 149.6 million.

On the Rhythmic Top 40 chart, "Baby Boy" sits at No. 1 for a second week. While the prior detection mark was set only two months ago by another Beyoncé track, "Crazy In Love" (with Jay-Z), the audience record has stood since December 2000. And wouldn't you know it, it was Beyoncé's group, Destiny's Child, that set the previous standard with 32.9 million listener impressions.

EXTENDED HAPPY HOUR: Following seven straight weeks atop Hot Country Singles & Tracks, Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" was pushed to No. 2 last issue by Dierks Bentley's "What Was I Thinking". This week, "Somewhere" reclaims the No. 1 spot and becomes Bentley's first title to log eight weeks at No. 1 since Lonestar's "Amazed" did so on consecutive weeks in 1999.

No country title has spent more than eight weeks at No. 1 in 37 years (see Chart Beat, page 73).

The last title to have an interrupted No. 1 run was Diamond Rio's "Beautiful Mess", which reigned for two non-consecutive weeks starting in the Sept. 28, 2002, issue.

Both "Somewhere" and "Thinkin'" (1-2) post triple-digit detection declines, slipping 230 and 334 spins, respectively. The chart's top two gains are in the top five, as Gary Allan's "Tough Little Boys" increases 473 spins (7-5) and Buddy Jewell's debut single "Help Pour Out The Rain" (Logical Song) gains 440 detections to 5,787 plays and rises 4-3.

Jewell's move places "Rain" only 103 detections behind "Somewhere" and puts it in a good position to move into the top slot next issue.

TWO NEW: While OutKast's double-disc "Speakerboxxx/The Love Below" has a stronger preliminary buzz among next week's major album releases, street-date violations put it on Top R&B/ Hip-Hop Albums at No. 75, below R. Kelly's "The R. In R&B Collection: Volume 1," which enters at No. 67.

Among the tracks on the latter set, Kelly's "Thong Thing" advances 8-4 on Hot R&B/Hip-Hop Singles and Tracks, while "She's in the Name of Love" lingers in the top 20 at No. 16 in its 34th week on the chart.

It has been more than one year since "Step" surfaced at radio in June 2002 through its inclusion on a bootlegged album titled "Love Land." The leak prompted Kelly to release the album "Chocolate Factory" in March, on which she included "Step" and several other "Love Land" tracks on a bonus disc.

Meanwhile, "The Way You Move," by OutKast, which features Sleepy Brown, jumps 24-9 on Hot R&B/Hip-Hop Singles Sales and "Devil" debuts at No. 1 with 8,500 units scanned, displacing "Rubberneckin'" by Elvis Presley from the top slot after one week. "Sympathy," which had never before been released as a single, includes the original version from the band's 1968 album "Beggars Banquet," as well as raps by the Neptunes, Fatboy Slim and Full Phat. The song debuts on The Billboard Hot 100 at No. 97 (see Chart Beat, page 73).
Streisand

Continued from page 1

but I never thought I’d be making 60 albums.

Perhaps even more impressive is that this diva remains desired in gold and platinum albums, her repertoire and concerts. "The Movie Album" will become her 49th recording to be certified gold for shipments of more than 500,000 by the Recording Industry Assn. of America. Streisand has 26 platinum albums.

As the premier female singer of the modern era, Streisand remains a sales force to be reckoned with: Her 40-year career includes trips to the top of the Billboard albums chart. The most recent to hit No. 1 was the 1997 release "Higher Ground." Her last studio album, 1999's "A Love Like Ours," peaked at No. 6.

As an Oscar winner, she clearly loves the movies and, as a multiple Grammy winner, she's one of the greatest vocalists of all time," says Will Botten, president of Columbia Records. "Streisand comes together on 'The Movie Album,' which promises to mirror the success of her No. 1 albums of Broadway show tunes.

"The Broadway Album," released in 1962, hit No. 1 in 1973; the "Greatest Hits" album; the 1979 sequel, "Back to Broadway," has reached double platinum.

For Streisand, the new project is a fulfillment of a long-time wish. She says she's been singing songs from the album years ago with co-executive producer Jay Landers.

"As I heard a song from a movie, I'd say to Jay, 'Where's the list of movie songs? I've been giving you?' [Then] I call him up and say, 'Just get me the sheet music and just put it away for when I say I’m going to make this album.'

"The Movie Album" does not contain any songs from her own films, because Streisand wanted to provide fans with something new. There are obvious choices, such as "Moon River" and "How Do You Keep the Music Playing?" But Streisand also has provided some gorgeous surprises, such as the haunting "Calling You" from 1985's "Bagdad Cal." Streisand picked songs that touched her in some way. The album includes the title track from 1957's "Wild Is the Wind" because she remembers developing a crush on the movie's star, Tony Franciosa, when she was 15. Other songs. . . .

Continued from page 6

of legitimate online offerings. The European launch of Apple's iTunes Music Store has been pushed back to 2004, and the recent demise of several such services as MP3.com Europe has slowed the penetration of others offering audio access to music.

Still, the industry's Pro-Music initiative (pro-music.org), launched this summer to promote legitimate online music, lists several dozen European service partners and authorized downloads, including classical.com, Dis- coweb, dotmusic, Eclipsal, Ecom- pil, Inac.com, Freeserve, HMV, Ministry of Sound, MSN, mtv.com, Music Bazaar, Tracul, Virgin Megat- ores, Vitaminic and Wippit.

During the past two years, all of the majors have begun making repertoire available to such legitimate services. EMI alone has provided 140,000 tracks for download.

Much of the repertoire is available through the OD2 platform, which has licensed more than 200,000 tracks by 5,800 artists.

Two other areas already delivering revenue to the industry are the music DVD market, which is enjoying double-digit growth, and the ring-tones business.

EMI Recorded Music Continental is one of four companies that de Buretel says DVDs are "one of the formats of the future" and is upbeat about the potential of mobile applications.

"[Industry experts] in both cases signs of a real market emerging, and that's really positive—there's money to make there," de Buretel says. The telephone business will be very important in the coming years, he predicts, and will be distributed via phones. But we have to make sure mobile manufactures incorporate [digital-rights-management] devices in the phones.

A recent report by research company Datamonitor, the global value of mobile entertainment content will grow from the current 3.6 billion euros ($4.1 billion) annually to 10 billion euros ($11.5 billion) in 2005, the bulk of it generated in Europe and a substantial part coming from such music-related services as ring tones.

On the downside, the industry worldwide is plagued by the booming use of CD-Rs to copy music.

De Buretel says that in 2002, sales of blank CD-Rs overtook recorded CD sales on a global basis and that the figure has grown in 2003.

For de Buretel, there is considerable need for labels to use anti-copying technology on CDs and to speed up the introduction of legal download services.

EMI and BMG have been the most proactive as they pursue legal options for their new releases in continental Europe are copy-protected. The other companies have adopted a more cautious approach, apparently concerned with the possible legal challenge by consumers.

De Buretel says that copy-protection is part of a more secure legal environment sought by the industry.

But the business faces a mean- ing that increasingly its leaders are forced to become lobbyists rather than purely record-company bosses. The industry's lobbying efforts are focused on the European Commission— the European Union's executive body—and on the different EU member states. Several major tests, currently debated or about to be implemented, are viewed as crucial to the future of the business.

One is the European Copyright Directive, initially due for implementation at the beginning of 2003 by EU states. However, several key territories, including France and the U.K., are delaying their implementation.

Another text that has been delayed is the Enforcement Directive, which is poised to give record companies legal tools to act against online piracy and to legislate technical measures to circumvent illegal copying.

"There is no doubt that we are suffer- ing from piracy in all its forms, and it's having a devastating effect," says UMI's Kennedy. "And with his peers within industry body the Interna- tional Federation of the Phonograph- ic Industry is lobbying European legis- lators and policy makers to ensure awareness of them and their interests.

Industry action is also paramount on the issue of the VAT on recorded music. Label executives contend that a drop in the VAT rate on recorded music, from its current 16%-25% rate to 6%, will boost sales.

However, the EC has so far reject- ed any reduction. The music com- munity still hopes to convince politi- cians and bureaucrats in Brussels to act by year's end.

The reluctance from EU policy makers to respond to their appeals has frustrated industry leaders.

"Europe has always been the pro- tection and the ambassador as far as cultural industries are concerned," says Kennedy. "And yet in the U.S., it's cheaper to buy music, and they give more protection to copyright in the U.S."

Amid these weighty issues, execu- tives still believe that for the industry to reinvigorate its focus on artistry and creativity. EMI's de Buretel is a harsh critic of the growth of TV-created artists in Europe. "This phenomenon has been polluting the industry in the past couple of years," says de Buretel, who adds that there's not much the industry can do, as TV channels drive a lot of those releases.

Still, the labels can invest more in new talent. "An artist is something that needs to be judged over the long term," de Buretel continues. "These shows are distracting from the real thing."
of fashion houses in high-profile print-ad campaigns—and some are getting big checks for it.

“They are a big part of our consumers’ lifestyles,” says Darci Marder, creative director of Candie’s, whose recent shoe campaigns have included “American Idol” first-season winner Clarkson, Ashanti, Kelly Osbourne and Destiny’s Child. “Music and fashion have become so intertwined that it’s a natural fit.”

FOCUS ON FEMALES

It is a trend that is rising along with the explosion of music artists who are signing deals to endorse products and services in TV commercials (Billboard, April 20, 2002).

In addition, music stars are the fastest-rising group of fashion’s celebrity entrepreneurs. Everyone from Sean “P. Diddy” Combs to Pink has launched new clothing lines in the past few years.

In the fashion industry, the message is loud and clear on what type of music artists are most in demand today. With few exceptions, the industry wants music’s female chart-toppers.

Case in point: In the late 1990s, Vibe had print-ad campaigns with music veterans Elton John, Jon Bon Jovi and Prince.

But the fashion house has shifted its focus to the likes of Christina Aguilera. The preference for female pop singers is evident in recent fashion campaigns, such as Jennifer Lopez for Louis Vuitton, Terri Nunn for Lacoste, Destiny’s Child for Levis and Brandy for DKNY Jeans.

Female singers have also been invading the spokesmodel market for cosmetics and beauty products. They include Natalie Imbruglia and Beyoncé for L’Oréal; Shania Twain for Revlon; Brandy, Faith Hill and Queen Latifah for Cover Girl; and Mandy Moore for Neutrogena.

Charity endorsements have also become an avenue for musicians to crash the fashion scene.

Cosmetics company M.A.C has signed Britney Spears, Elton John, Mary J. Blige and Garbage lead singer Shirley Manson to be part of its current print-ad campaign for M.A.C’s Viva Glam II lipstick. The proceeds go to the M.A.C AIDS Fund. Past M.A.C Viva Glam campaigns have featured Lil’ Kim, k.d. lang and RuPaul.

M.A.C president John Demsey says of the current campaign, “We chose Mary, Shirley and Elton for a number of reasons—most importantly, for their deep dedication to supporting the M.A.C AIDS Fund.”

Other artists who have signed fashion deals for charity include Vanessa Carlton, Kelly Rowland of Destiny’s Child and Eve, who earlier this year designed their own signature, limited-edition Candie’s Gymmy shoes.

The shoes were part of a Candie’s print-ad campaign, and proceeds benefited the Grammy Foundation for music education and the Candie’s Foundation aimed at educating teens about pregnancy.

The Gap has featured an eclectic mix of artists in print ads, from veterans to newer acts. Moby and Duran Duran’s Simon Le Bon and Nick Rhodes have been spotlighted in Gap print ads.

A slew of artists, including Sheryl Crow, Ryan Adams, Liz Phair, India Arie and Goo Goo Dolls’ John Rzeznik have appeared in TV ads for the Gap. Madonna and Missy Elliott also appeared in a recent high-profile ad campaign.

Meanwhile, hip-hop actClipse appears in an ad campaign for a Lot 29 limited-edition collection, while Blige is part of a current Reebok campaign.

Aguilera’s deal to endorse Skechers’ women’s footwear lines involves an international campaign that will last through the end of 2004.

“I agreed to be a part of the Skechers’ international marketing team because I like its image—youthful but edgy,” Aguilera said in a prepared statement.

Skechers international division president Larry Remington adds: “Consumers abroad who are avid for L’Oreal; Brandy, k.d. lang and Garbage for Levis, M.A.C’s Charity for Lacoste, Mariah Carey for Levis, Missy Elliot for a recent M.A.C campaign, and Garbage, and The Smashing Pumpkins for Levis want to show their support for the artists.”

In these fashion industry situations, consumers want to own a piece of the music industry, and the artists want to earn money in areas other than music, according to Lisa Freston, who heads The Freston Foundation.

For her part, Beyoncé tells Billboard that she is “involved in every decision. I just love fashion and beauty products, which is why I’ve become so involved in these spokespeople deals. Because of these opportunities, we’ve all been able to showcase our creativity and experience has introduced me to people that maybe I wouldn’t have met if I were just a singer,” she says.

“You shouldn’t jump at any opportunity that comes along. You have to take your time and find out everything and be involved in the decision-making. What you endorse has to come naturally to you,” she advises.

FASHION ENTREPRENEURS

Ever since hip-hop mogul Russell Simmons launched his successful Phat Farm clothing business in 1992, a number of music industry people have tried their hand at creating the fashion world with their own clothing lines.

Hip-hop stars have been the most prolific in this area. Those who have become fashion entrepreneurs include Bad Boy Entertainment leader Combs with his Sean John fashion line; Jay-Z, whose fashion enterprises include his Rocawear line and S. Carter Collection for Reebok; Snoop Dogg (“Snoop Dogg Clothing”); Enimen (“Shady”; Fat Joe (F560); OutKast (OutKast Clothing); Nelly (“Nelly”); and Busta Rhymes (“Bushi”).

Latin crossover artist Thalía has launched her Thalía Sodi fashion and accessories line with Knapp; Lopez has her J Lo fashion company and Bon Jovi drummer Tico Torres founded the Rock Star Baby clothing line.

The latest aspiring fashion moguls include Eve, 50 Cent, Gwen Stefani, DMX and Bow Wow. The last artist’s Shaggy casual clothing line for juniors is set to launch this fall.

Macy’s, Burdine’s, Goldsmith’s, Cookies, Jimmy Jazz, City Blues and Lazarus are among the retailers who have signed on to carry Bow Wow’s clothing line.

Los Angeles-based Innuovo Group has inked a licensing deal to design, market and distribute items from Shaggy and Fetish Clothing, the line started by Eve with her manager, Troy Carter, who is a VP at Fetish.

Meanwhile, DMX has founded Booster 129, a clothing line for dogs (Backbeat, Billboard, Sept. 20).

This fall, T.I.A.M.O., the clothing company launched a collection of handbags and accessories with fashion company LeSportsac.

30 Cent has teamed with designer Marc Ecko for Ecko Clothing, which will debut a men’s line later this year.

G-Unit women’s and children’s collections will follow in 2004.

Eve’s Fetish clothing line, which launched in September, consists of activewear, denim and fashion-forward separates aimed at young female consumers with a taste for urban culture. Items in Fetish’s fall 2003 collection have retail prices ranging from $28 to $350.

Fetish’s retail partners include Macy’s, Rich’s, the Bon Marché, Burdine’s, Marshall Field’s, Mervyn’s, Neiman Marcus, Nordstrom, On The U, The blunt, Carson Pirie Scott, City Blues, Epic Stores, Up Against the Wall and Lady Footlocker.

Next year Fetish will have a more upscale collection of clothing available in such boutiques as Fred Segal and Scoop. There are also plans for Fetish to expand into accessories and girls’ clothing.

“Being a superstar you’re a star who wants your own fashion line, you get a lot of sweet offers and upfront money,” Eve says.

“For some people, all they care about is the money, and then they want to cash out of the business in, say, three years. That’s not how I look at Fetish. I want this line to be long term and carry on even when I’m not doing music anymore.”

Eyes wide open, she says, “I made the decisions on everything down to the color of the clothing tags. We’ve been working on Fetish for almost two years, and we went through a lot of people who made proposals. Finally, 30 Cent and I realized that it’s so important to have the right machine behind you.”

Beyoncé tells Billboard that she is planning a still-unannounced fashion line for 2004. Her mother, Tina Knowles, who is also her stylist, as well as the stylist for Destiny’s Child, will be involved.

“2004 is just taking off here,” Beyoncé continues. “I really wanted to be involved and not just put my name on a fashion line. I want to wear my own clothes in that line. I see it as more than just being upscale but affordable.”

Eve says of doing business in the fashion world: “You don’t want to sign a contract and let other people take care of everything. Being an entrepreneur, especially in the music industry, people don’t expect you to be on top of your business.

But at the end of the day, if your name is on something, and you’re not paying attention to your business, you have no one to blame but yourself.”
Clubs

Continued from page 5

Columbia House and BMG have responded to the challenging market by reducing mailings to cut costs, altering their offers to new members and increasing promotional efforts to existing members.

Columbia House also has diversified its product line with DVD and videogame offerings.

The clubs also are seeking new ways to work directly with labels to drive sales of emerging acts. And they are lobbying the labels for shorter windows for titles.

Stuart Goldfarb, CEO of Bertelsmann unit BeMusic, says the clubs also must improve their marketing messages.

"Their direct mailers generally have a lot of consumer information about the complexities of our licensing agreements," Goldfarb says. "It's our job to get them excited about music and get them buying more." In fact, he says, the labels for support, the clubs claim that their direct-mail campaigns can create excitement for in-store purchases as well as club business.

"We capture less than 50% of mail-order sales, but our best customers are the people who return to buy again," Flanders says. "So a lot of what we promote to our members, they still buy at retail.""

CHEAP OFFERS

The contentious relationship between the clubs and the labels is a relatively new development. Just 10 years ago there were few holdbacks from the clubs.

But as the clubs became an increasingly larger segment of the overall industry, accounting for close to one-quarter of total U.S. sales in the mid-90s, concerns about cannibalization grew.

Retailers also condemned the clubs' cheap offers for hurting the perceived value of music. And artists complained about free-good programs, which they said were the only way they could make money.

"The clubs did bring a bit of this on themselves," says Flanders, who has been the senior executive at Columbia House since 1980. "I call it the mutually assured destruction of ever-increasing front-end offers." Flanders acknowledges that, at their peak, the clubs may have been cannibalizing sales. But he adds that the holdbacks have "choked" the club business down to a small percentage of the total market.

At the same time, the labels have stepped up demands for larger advance payments. Columbia House currently has no license for Universal Music Group titles and carries only a limited number of EMI releases.

Flanders says the company is talking at higher levels because there's no realistic prospect of the advance being earned back.

"Why?" he asks rhetorically. "Because of no access to front-line product," he answers.

For their part, the major labels do not seem concerned about the plight of the clubs.

Sources at the majors say direct-to-consumer marketing opportunities on the Internet have made the club business "irrelevant" and left the labels with little motivation to support the club channel.

"It's a dying business," one label source says.

As access to music has diminished for the clubs, so too has member spending. In some cases, customers are taking advantage of front-end offers like the popular 12 CDs for a penny, without fulfilling the back-end of the agreement that requires them to buy four to six CDs at full price during the first two years of membership.

In other cases, members are fulfilling their commitment but not buying additional product.

With less purchasing happening on the back-end, the clubs have dramatically reduced the volume of promotions and mailings to the clubs and have shifted to cheaper Internet-based offers.

"Right now we're living off prior members," Flanders says. "We've dramatically scaled back member acquisition for our core club."

In essence, the clubs are trying to boost profits by driving more purchasing by existing members.

Columbia House offers 3.5 million active music club members. BMG declined to disclose figures. But its music club is believed to be slightly larger than Columbia House in terms of annual sales.

The clubs also have been controlling costs by trimming deadbeat customers from their lists, controlling the use of free goods and limiting the mailings that go out on a regular basis.

BMG, for example, went from 21 catalogs per year to mailing monthly catalogs, plus two special holiday editions.

However, with the marketing cutbacks, the clubs provide less promotional bang for the music.

"There was a lot of promotional volume of music that is no longer occurring," Flanders says.

Much of Columbia House's promotional budget has shifted to its video club, which is enjoying surging business.

VIDEO BOOM

Video will account for $750 million, or 75%, of Columbia House's revenue in 2003. Just three years ago, music accounted for two-thirds of sales.

For CD mailings to new video business is enrolling 75,000 members a week in its DVD club and claims more than 4 million active DVD members.

For BMG, which is larger than the club business, the benefits are attributable to the timeliness of the product, Flanders says.

"The movie studios give us the right to sell competitively with every other channel of our existing membership," he says.

The video business is also less free-goods-oriented.

The DVD club offers five DVDs for 49 cents each. There are no $1-for-$2 penny offers.

Columbia House pays the movie studios for every unit it uses in a promotional offer. That provides a boost to how much product it can give away.

The clubs also are trying new business models on the music side, with certain labels as willing partners.

For example, J Records and Lost Highway have participated in street-date initiatives with the clubs that help promote new product. These partnerships require the clubs to purchase product outside their standard deals and at less-favorable rates.

In the case of J Records, Alicia Keys was offered through the clubs when her first album was released. More recently, the label has worked with the clubs to promote singer/songwriter Gavin DeGraw. However, such initiatives are limited.

BMG is trying to get labels more active in such emerging-artist initiatives by attempting to show the impact the club can have on sales from independent acts.

Under a new initiative called "music discovery," BMG has championed new releases from artists like Cody Chesnutt and Damien Rice.

The acts were sold in bundled offers that allowed club members to choose a certain number of free titles when they purchased the relevant album.

"In general what we're doing is taking an artist that doesn't have much exposure and packaging the album with CDs that are well exposed and known," BeMusic's Goldfarb says. "We're making the offer at price points where the customer has no risk."

Additionally, through the initiative, the club is attempting to reinvent itself as a "club to learn about music"

Columbia House also has a street-date initiative with its Latin music club. A number of independent Latin labels have supported the club with licensing deals similar to what Columbia House has on the film studio side. Latin product remains a strong point for Columbia House.

BMG and Columbia House executives add that in the long run they need to move away from the negative- option model. Under that model, when members fail to choose a CD they are sent a selection that they are required to purchase.

The right answer, executives say, is for membership benefits to be more equally weighted on the front- and back-end.

That could mean less reliance on free goods, lower prices on member purchases and less pressure to buy club selections.

In the case of Columbia House, unlike BMG, the company is considering a video club, it could also mean the opportunity to buy product categories like DVDs and videogames.

"What we see is evolving the club business to more of an entertainment club," Flanders says. "We are in discussions with a number of consumer media brands to come up with a co-branded entertainment club that would allow the club to offer a more competitive, more consumer-friendly proposition."

However, the role the clubs ultimately will play will depend on the availability of current music, Flanders maintains.

"It is the music. We believe the music club business is to improve the amount of music we can sell to the member on the back-end," he says.

EMI

Continued from page 4

still backing its vision that consolidation would be anti-competitive, even if any new merger or buyout proposal does not include the major's music publishing divisions.

Three years ago, Impala conducted a successful campaign to persuade the EC that the then-proposed Warner/EMI merger would be to the detriment of the indie labels and consumers.

In a statement released Sept. 24, Impala says it is "confident that any merger between the majors will be blocked because of its impact on competition in the music industry."

The statement continues: "The independent object to the merger because further market concentration will enhance the majors' dominance and cause more damage to competition in the market. It would mean giving up both the majors' interests and that of their labels."

Michel Lambot, Impala president and co-chairman of Play It Again Sam, comments: "The previous attempt by Warner and EMI to merge was considered anti-competitive and against the public interest. There is no compelling reason why the commission's assessment this time around should be any different."

In the meantime, BMG's senior management has written to staff about its consolidation plans. A memo signed by chief financial officer Just van der Holtz and BMG COO Michael Smellie states: "We are working closely with our parent company Bertelsmann to reach the best solution for BMG. We are part of such a new and exciting industry and believe the idea of creating a new kind of music company that is focused on creativity and built on a realistic view of the future of the music industry."

 Arenas

Continued from page 6

show opening reception. "We'll go into high gear on Sunday morning with a district reception, the business meetings and the trade show," he says.

Additionally, the success of IAAM's debut Stadium Managers Conference this year has prompted the association to move forward with future conferences. The 2004 conference will be held in Houston in January, the 2005 conference is set for San Diego and tentative plans for 2006 call for it to be held in Germany in conjunction with soccer World Cup.

For more information in general the IAAM is in "great financial health. We're continuing to try and improve certain performance drivers, including the number of people in our certification programs, sponsorships, meeting attendance and product sales."

The next IAAM specialty meeting is the International Crowd Management Conference, which is set for Nov. 14-15 in Baltimore.
In his first extensive interview, Mitch Bainwol, the first Republican to be named the music industry's top lobbyist, acknowledges that he comes to the job at a time when the industry is involved in an intense struggle with online piracy. Yet, he says he relishes the challenges.

He will certainly face plenty of them as chairman and chief executive of the Recording Industry Assn. of America.

His adversaries, for the most part, are young people who either don’t realize or don’t care that they’re stealing copyrighted songs. Meanwhile, he must fight a perception among some that the RIAA is a bully.

Bainwol was named the new RIAA boss July 28. He jokes that he has spent most of his time as a student in the RIAA's "Cary Sherman tutorial," referring to the veteran RIAA president and former general counsel.

Bainwol may need some tuning-up on the finer points of copyright law, but he is on familiar ground on Capitol Hill. He has worked his entire adult life there, and rose to become one of the top GOP political strategists, most recently helping to deliver a Republican majority to the Senate in the last mid-term elections.

Fellow lobbyist Manus Cooney, formerly staff director of the Senate Judiciary Committee, sums him up: "He’s smart, he’s fair, he gets along with folks on both sides of the aisle, and I consider him a friend."

Q: In the past, you basically had one boss at a time—the head of the Republican National Committee or a caucus chairman or a senator. How do you think you will fare with five?

A: Five is actually a small number. In many of my jobs in the Senate, I really reported to 45 or 55 members of the Republican caucus. And while it probably isn’t prudent to equate senators with record industry executives—other than they’re very able and accomplished people—I’ve used to working with and managing competing points of view and philosophies.

Q: The recording industry used to be record companies. Now it's the music divisions of international conglomerates. Yet those who work in the industry care passionately about the music. How do you get that across to lawmakers?

A: I’m trying to study the evolution of the business model, the delivery, all of those things. The fundamental question, though, is how do you humanize what you’re doing [to where] somebody on the street understands and make it relate to their lives? That’s a very real issue—that’s not about amorphous companies. It’s about clerks in retail stores, songwriters, artists: it’s about everybody participating in the chain of music. It’s a challenge—especially when it comes to Republicans, where you really work on how to humanize: We’re a community of music and every aspect of it has to be part of the solution.

Q: Do you think that lawyers on the Hill, especially the ones that deal with copyright and the Internet, seem to be more into music and have a firmer understanding of the industry than they did five years ago?

A: The unique feature of this industry is that it touches everyone’s life. There’s not a soul in the country who’s not moved by some kind of music that enriches their life. And that’s an advantage; that’s something that we have that other industries don’t. Everybody has a way to connect with us.

Q: So what is it about the RIAA, other than the handsome salary, that made you decide to take the chairman/CEO job, which, in the context of your past jobs, is a comparatively thin slice of the pie?

A: I don’t think it’s a thin slice at all. In fact, this [job] is one of the greatest challenges that exists in Washington. I could tell from my friends’ comments when this job was announced—some of whom I hadn’t heard from in years—that they were excited.

Like I said, everybody is touched by the [music] industry. And there aren’t a lot of issues where you have this remarkable convergence of technology and creativity and law and public attitudes that everyone is focused on. A chance to tackle those issues is something that anybody motivated by challenges couldn’t resist.

Q: The common wisdom on the Hill is that copyright issues are bipartisan. What is your view of that aspect of copyright issues?

A: Copyright is a quintessential American value. Property rights are at the root of Democratic capitalism. So I view it as a bipartisan value. Absolutely. What we’re trying to protect is something that both parties ought to embrace. In 20 years of being in Washington, I’ve learned that change occurs when you get an intersection of interests. If you advance change that disadvantages segments or a party, that change is compromised and [usually] doesn’t happen. We have no choice but to move ahead in a bipartisan fashion, with all players in the industry.

Q: Do you think of recording artists as partners with the labels or as employees? Will the RIAA consult with artists on political issues?

A: Partners. We will absolutely consult with artists, and my hope is to have fruitful relationships with representatives of the artists. I personally want to have a much more sophisticated idea of what makes artists tick, what moves them.

We will consult with artists on a broader level, and that will be through physical and online piracy and there’s no question that the only way through this challenge is to do it with the broader community.

That doesn’t mean that on any facet of the solution we’ll all be in total concurrence. It does mean that we recognize the problem and work together toward a solution, and the only way to do that is to talk and reach out and try to find the intersection of interests.

Q: Your predecessor, Hilary Rosen, a Democrat, was effective in presenting the recording industry’s views to a majority Republican Congress. Do you think you would also be effective if the political tide turns?

A: My hope is that I would be. I’ve worked hard to develop relationships on both sides of the aisle, and I will bring that to this job.

Q: Do you think the RIAA, in the aftermath of the lawsuits against peer-to-peer services and individual infringers, is going to have to do some public relations outreach to bring back customers?

A: That perception can and will be changed. Studies show public reaction to our enforcement actions is split. There’s certainly been evidence of people saying, ‘You’re doing the right thing’: one, because property rights are an important part of our life, and two, because the basic value that parents should impart to kids about what’s right and wrong, was lost in there. And we’re triggering that conversation: in fact, that is something that parents have said they appreciate. It’s not an easy thing.

Q: Will music consumers always equate the name RIAA with the “bad guys,” or can that perception be changed?

A: I know from politics that [perceptions] can and do [change]. It’s not that the public is fickle; it’s that they’re fair, and over time other concerns arise and life gets dominated by other things.

Perspectives change. We see it happen with political leaders all the time: we see it happen with parties and with issues. We’re a fair people, and at some point in time, we’re going to find we’re living in a world in which everybody understands that it’s not proper to download copyrighted material without permission. And we’re going to have—hopewefully—slowly, slowly—wide range of really whiz-bang offerings on the legal download side. And we’re going to have a world that both on the physical side and the online side is vibrant.
A tiny intestinal rumble told Kip that his lactose intolerance was kicking in, as was his intolerance for his date’s endless chatter about the perils of digital piracy.

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