Bette ... Intimately
Rosemary Clooney Tribute Provides New Showcase For Midler

BY CHUCK TAYLOR

NEW YORK—Barry Manilow recalls waking from a dream earlier this year with Bette Midler on his mind. "It was the 1950s in my dream, and Bette was singing Rosemary Clooney songs," Manilow says with a smile. "Bette ar d I hadn't spoken in years, but I picked up the phone and told her I had an idea for a tribute album. I knew there was absolutely no one else who could do this." Midler says, "The concept was absolutely brilliant. I loved Rosemary. I had a lot of respect for her, and I missed Barry. And those songs are magical."

CULTIVATED VOCALS
The resulting "Bette Midler Sings the Rosemary Clooney Songbook," released Sept. 30 under a one-album deal with Columbia, is a loving tribute to the cherished singer, who died June 29, 2002. It also showcases some of the most intimate and cultivated vocals of Midler's 

(Continued on page 61)

Bow Wow Applies Lessons To His 2004 Clothing Line

BY CARLA HAY

NEW YORK—When the spring and summer 2004 collections of Bow Wow's Shago clothing line hit retail stores next year, they will reflect some business lessons learned from Shago's first collection, which launched this year.

Lesson No. 1: Simplify the fashions if you have relatively uncomplicated target consumers.

For Shago's spring 2004 collection, "We cleaned the line up," says Bow Wow's manager/mother Teresa Caldwell, who is directly involved in Shago's business decisions. "We have more matching outfits, more denim, and we cut out sweaters. Colors are very important, and we emphasized that more and had less print patterns," she says.

Shago is one of an increasing number of fashion ventures that music artists have launched (Billboard, Oct. 4). Bow Wow, who is 16 years old, tells Billboard that "I'm still a rookie at this whole fashion business."
Nothing brings artists closer to their fans than VH1.

Sting fans were able to hear the songs, see the video and buy "Sacred Love" exclusively on VH1 and VH1.com before anyone else could. The result? Sting had his highest first-week album sales ever.

Congratulations Sting, from your friends at VH1 and VH1.com.
### Top of the News

5. Best Buy follows its exclusive Eagles deal with similar offerings from the Rolling Stones and John Mellencamp.

6. Sony hopes to jump-start Super Audio CD sales with samplers offered in magazines and retail.

### Music


16. In the Spirit: The second annual Central South Gospel Retail and Distribution Conference is hitting its stride.


17. Jazz Notes: John McLaughlin takes a syncopic turn with the release of the three-part suite "Thieves and Poets."

18. Touring: Matchbox Twenty's 2003 tour sales improve after radio provides support for its hit single "Unwell."

20. R&B: Universal Music Video & Distribution is still the market-share leader in R&B and rap.

20. Rhythm & Blues: The Billboard Hot 100 marked a moment in history when black artists dominated all 10 slots last issue.

24. Latin Notes: Universal Music Video & Distribution stays ahead of Sony as the top distributor of Latin music in the U.S.

27. Beat Box: MTV2 provides a daily dose of Promo Only's "Monster Mix."

29. Country: Billy Ray Cyrus goes to "The Other Side" for his first Christian album.

### Unpublished

10. No. 1 on the Unpublished chart is "Soulful Summer," by the5 by Sevendust.

11. "I Am a Warrior," by Disturbed, takes over No. 1 on the Club chart.

### Billboard 100

**Artist**

- Sting
- Outkast
- B.T.

**Album**

- "Hey Ya!" (Radio Mix)
- "The Fighting Temptations"
- "Dutch Rock"

### Chart Features

- **Quotable:** Almost every business takes care of their own with regards to addiction, medical and psychological help. Our business is way behind.

- **Songwriters & Publishers:** Innovative songwriting computer program MasterWriter provides valuable tools.

- **Studio Monitor:** The 115th Audio Engineering Society Convention will preview a range of hardware and software products.

### Company Index

**Artist:**

- 3 Doors Down
- Basement Jaxx
- Bette Midler
- Billy Ray Cyrus
- Bow Wow

**Company:**

- Clear Channel Communications Inc.
- Creative Artists Agency Inc.
- EMI Music Publishing
- Global Underground (GLU)
- Hut Records
- Melee Entertainment LLC
- Messina Group LLC
- MTV Networks
- Musicians' Assistance Program (MAP)
- NASA Images
- Phantom Sound & Vision
- Phonographic Performance Ltd. (PPL)
- Rolling Stone Magazine
- Sanctuary Records Group
- Sony Corp.
- Sony Ericsson Mobile Communications AB
- Super D
- Tommy Boy Records
- Universal Music & Video Distribution Inc. (UMVD)
- V2 Records Inc.
- Walt Disney Studio Entertainment

### Billboard 100

**Artist:**

- Outkast
- Alison Krauss + Union Station
- Cecilia Bartoli
- Yo-Yo Ma
- Martina McBride
- Enigma
- Billy Currington
- Lil Jon & the East Side Boyz
- Dido
- Johnny Cash
- Elvis Costello
- Norah Jones
- Kidz Bop Kids
- Luis Miguel
- Mannheim Steamroller
- Bad Boys Da Band

**Album:**

- "Speakerboxx/The Love Below"
- "Union Station"
- The Sariah Album
- "Obrigado Brasil"
- Martines
- "Voyeur"
- Billy Currington
- "Kings Of Crania"
- Life For Rent
- "16 Biggest Hits"
- "North"
- "Come Away With Me"
- "Kidz Bop 4"
- "Happy New Age"
- "Halloween"
- "Too Hot For TV"
- "The Fighting Temptations"

### Videos

**Title:**

- "Hole's Love" (DVD sale)
- "Daddy Day Care (Special Edition)"
- "Anger Management"
- "Anger Management" (Special Edition)

**Album:**

- Soundtrack: "Nine Lives"
- Soundtrack: "The Fighting Temptations"
- "Dundie Rock"
- "Feather Down"
- "The Best Of Pantera"
- "Bionicle: Mask of Light"
- "Heath & Fitness Video"
- "Cheer!"
- "Intergalactic Rock Video"
- "And One Mix Tape Volume 6"
KEYNOTE SPEECH
director/producer/composer
ROBERT RODRIGUEZ
A discussion of his work, including
“Spy Kids”
“Once Upon a Time in Mexico”
“Desperado”

ANATOMY OF A FILM
Hear from the creative team behind the music of
“The Matrix Reloaded”
JASON BENTLEY, MUSIC SUPERVISOR
DON DAVIS, COMPOSER

THE COMPOSER-DIRECTOR RELATIONSHIP
SPONSORED BY
GORE VERBINSKI, DIRECTOR
HANS ZIMMER, COMPOSER
A candid discussion with the composer and director of
“Pirates of the Caribbean” and “The Ring” about the collaborative process and the art of bringing
music to the movies.

THE BILLBOARD Q&A
A one-on-one interview with Emmy winner and
multiple Oscar and Grammy nominee
JAMES NEWTON HOWARD

PLUS, CONFIRMED PARTICIPANTS
JEFF BRABEC
The Chrysalis Music Group
TODD BRABEC
ASCAP
MARC FERRARI
Master Source
JOEL C. HIGH
Lion’s Gate
RJ HELTON
“American Idol” finalist
RANDY JACKSON
producer/songwriter
BOB KNIGHT
Music Sales Corp.
NANCY KNUTSEN
ASCAP
MICHAEL MCKEAN
actor/songwriter/director/screenwriter
NEIL MERON
Storyline Entertainment

DANNY PELFREY
music producer/composer
RANDY SPENDLOVE
Miramax
CHRISTINE RUSSELL
Evolution Talent
GREG SILL
music supervisor
ADAM TAYLOR
Associated Production Music
JEANIE WEEMS
ASCAP
IRWIN WINKLER
producer/director
STEVEN WINOGRADSKY
The Winogradsky Company
CRAIG ZADAN
Storyline Entertainment

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www.americanradiohistory.com
Best Buy’s Stones Deal Irks Retail

BY CARLA HAY

NEW YORK—It may be controversial and annoy the competition, but Best Buy’s exclusive dealmaking with artists is here to stay—and it’s getting bigger.

Such privileged arrangements, however, may ignite an industry war if other retailers try to outdo each other to secure exclusive deals. Artists, meanwhile, risk losing potential sales when availability is limited to one retail chain.

The Minneapolis-based chain’s most recent deal with the Rolling Stones will allow Best Buy to exclusively sell the band’s new “Four Ficks” four-disc DVD set (to be released Nov. 11). The arrangement extends at least through the end of the year (Billboard Bulletin, Oct. 3).

“We anticipate that ‘Four Ficks’ will be the best-selling music DVD in Best Buy history,” says the chain’s senior VP of entertainment, Gary Arnold.

BIGGER THAN BIG?

The Rolling Stones’ “Four Ficks” has more than five hours of content, including previously unreleased (Continued on page 63)

Agency Pairing Breaks Ground

BY RAY WADDELL

Leary) creates a new entity, to be known as Writers and Artists Group International.

The partnership was created to give clients at both firms crossover platform opportunities, meaning personal appearances for WAA clients and literary, film and TV opportunities for AGI clients.

WAA is run by chairman/CEO Norm (Continued on page 63)

Sanctuary Expands Beyond Hard Rock Roots

BY WES ORSHOSKI

Don’t talk to Sanctuary Records about downsizing.

In a period of industry contraction, the U.S. label has been expanding through label deals and artist signings that have taken the 3-year-old operation far beyond its original metal and hard rock base.

Recently, the BMG-distributed label enjoyed its biggest week ever on the Billboard 200, landing titles by Queensrÿche, Superjoint Ritual, Kiss and Lynyrd Skynyrd on the chart.

Revenues are booming, too. Sanctuary Group CEO Merck Mercuriadis reports the U.S. label “is getting very close to $30 million worth of billing.” That’s up from $30 million in Sanctuary Records’ first year.

Sanctuary’s U.S. record operation is one of the latest offspring of the U.K.-based Sanctuary Group, a company launched some 20 years ago by Iron Maiden’s original management team of Andy Taylor and Rod Smallwood.

Today, the Sanctuary Group includes international record groups and management companies, as well as publishing, merchandising and other activities.

“We didn’t want to come [to America] as an English company beating our chests and telling people what we were going to do and hyping ourselves to get attention,” Mercuriadis says.

“We wanted to come in here, set up a solid company and (Continued on page 12)
As Tour Ends, Boss Remains King Of Road

BY RAY WADDELL

In a remarkable display of staying power, Bruce Springsteen wrapped his career-reviving Rising tour with the E Street Band Oct. 4 at Shea Stadium in New York.

The tour grossed $172.7 million in 2003, placing North American and Australian arenas in the spring and European and U.S. stadiums during the summer.

With last year’s barnstorming arena tour added to the mix, the total gross comes to $225.1 million from 121 shows on the Rising tour, enough to make this Springsteen’s top-grossing trek in his 30 years of national touring.

These are heady numbers for an artist whose most successful days at radio and retail were years ago. “There are only a handful of people who have been around as long as Bruce has who can still tour and be at the top of their game,” observes Jon Landau, Springsteen’s longtime manager.

“We like the record, which is that we’re not. What we think Bruce going, is that these shows, even though they included lots of classic Bruce songs, revolved around his current creativity,” Landau adds. “The sets included nine or 10 songs from [recent album] ’The Rising,’ and the audience knew them and reacted as intensely to them as the classics. This was not a look back.”

RECORD ENGAGEMENT

Following Springsteen’s triumphant trek through Europe, the 54-year-old New Jersey native began his U.S. run with an unprecedented 10 sellouts at Giants Stadium in East Rutherford, N.J. That stand grossed $38.8 million and drew 566,590 fans, a world record for one engagement.

“I don’t know if [setting a world record] means that much to him, but I like it,” Landau says. “I think Bruce is very proud of this tour, as he should be. But as far as statistics, management gets to fuss over that a little more. What he did at Giants Stadium is a fabulous thing.”

The Giants Stadium shows were promoted in-house by the New Jersey Sports and Exposition Authority (NJSEA). “It was incredible,” says Ron VanDeveer, VP of event booking for the Meadowlands complex, site of Giants Stadium and the Continental Airlines Arena. “Seeing Bruce in New Jersey is the ultimate experience. We sold tickets in every state, and we had visitors from all over the world.”

The Meadowlands rose to the occasion by building a 270-foot boardwalk, complete with a Ferris Wheel, carnival games, concessions and performances by local Jersey Shore bands. The NJSEA invested $300,000 in creating the area, and just about broke even from its share of concessions sales.

“This was a history-making event, and we wanted to make it bigger and better,” VanDeveer says.

The Jersey concerts grossed about $1 million per night in merchandise and concessions sales; tour merch was by Signatures Network and featured individual-and-event-specific T-shirts for each night of the run. The Giants Stadium stand took Springsteen’s Meadowlands complex total to

(Continued on page 15)

Sony Broadens Push For SACD

BY ED CHRISTIAN

NEW YORK—After spending almost four years building an infrastructure to support the release of Super Audio CD to the masses, Sony Corp. is now taking its message to the people with an SACD sampler.

Sony will give the product away with 1.3 million copies of Rolling Stone magazine. The issue, which will arrive in November, will feature what the magazine calls the top 500 albums of all time.

The nine-track sampler, which is a hybrid disc containing both SACD and CD versions of songs, will feature cuts from albums on the list and is tied into retail through a contest in which consumers will be able to win a SACD player at a local Circuit City. In addition to sampling sound quality, consumers can see if they own one of 45,000 prizes through an encoded message in the SACD layer. Among the prizes are three SACD titles and a home theater in a box.

In an effort to drive awareness, Clear Channel Enter-

tainment’s Radio Networks stations will promote the Rolling Stone issue, sampler and contest.

“This is the biggest promotion we’ve ever done for SACD,” says David Kawakami, director of the Super SACD

(Continued on page 60)

Target: Pirates

Feds Step Up Busts, Prosecutions

BY BILL HOLLAND

WASHINGTON, D.C.—The Depart-
ment of Justice and other federal law enforcement agencies have respond-
end to lawmakers and the Recording Industry Assn. of America by ratch-
etting up enforcement efforts.

In late August, the DOJ’s U.S. Attorney for the eastern district of Virginia announced a guilty plea in a criminal case against the former leader of an Internet music piracy group known as Apocalyphe Crew.

The group collected prerelease CDs from reviewers and DJs, con-
verted them into MP3 files and dis-
tributed them online. The leader faces a maximum of five years in prison and a $250,000 fine. He will be sentenced next month.

On Sept. 29, a District of Columbia judge sentenced an individual found guilty of criminal copyright infringement to a six-month jail sentence, the first-ever jail term handed down for copyright infringement in D.C.

The DOJ reported that the man operated a Web site (empirerecords .com) that illegally offered music compilations of rap and R&B artists for sale on CD and cassette.

On Oct. 2, four individuals plead
d guilty to criminal copyright infringement charges brought by the DOJ’s U.S. Attorney’s office in Connecticut. Evidence showed they are members of a “warez scene”—a name given to underground communities worldwide whose members organize to engage in large-scale illegal distribution of copyrighted works.

The pirates in that case have not yet been sentenced.

Warez scene operations are orga-

nized into three parts, according to DOJ officials. There are sup-
pliers, who are able to obtain access to MP3 music files, as well as software and DVD movies; crackers, who circumvent or “crack” digital copy-

right protection codes andCouriers, who distribute the illegal material on the Internet.

The defendants were prosecuted as part of Operation Safehaven, a 15-
month investigation conducted by the DOJ and the U.S. Immigration and Custom Enforcement, which has shut down other warez operations and seized pirated materials.

Meanwhile, on the hard-goods piracy front, on Oct. 8, the RIAA sued the owners of a Columbus, N.J., flea market who repeatedly ignored repeated demands to curtail the sale of pirated CDs and cassettes.

RIA officials say these cases of piracy are as damaging to the industry as the “dorm downloaders” now being sued for civil damages by the trade group.

“All these cases should put music pirates everywhere on notice—traf-
ficking in pirated CDs and other forms of copyright music is illegal and can come with stiff penalties,” RIAA president Cary Sherman says.

The evidence presented in some of these cases shows that pirates can even enter private chat rooms and grab new, unreleased tracks.

A pending bill by Rep. Lamar S. Smith, R-Texas, would extend the DOJ’s anti-piracy efforts.

MAP Seeks More Contributions

BY CHRIS MORRIS

LOS ANGELES—Witnessing a short-
fall in funding from a reeling industry, the L.A.-based nonprofit Musicians’ Assistance Program is asking the music business to dig deeper into its pockets.

MAP was founded in 1992 by jazz saxophonist and recovering addict Buddy Arnold and his wife, Carole Fields. It has supplied treatment for drug and alcohol addiction to 1,536 industry clients. Fields says 60% remain clean and sober today.

The organization will hold its main fundraising event, the MAP Awards, Nov. 5 at the Beverly Hills Hotel here. Steven Tyler of Aerosmith, guitarist Jimmie Vaughan and attorney John Branca will be honored for their serv-
in to MAP.

Arnold says the event, “If we net $300,000, that would be almost one-third of our operating budget. We’ve still got to try to get more.”

MAP’s annual operating budget is $1.3 million. Approximately 82% of that money is consumed by non-adminis-

tative expenses—most of them tied to the cost of treating uninsured musicians.

Bonnie Raitt, a MAP advisory board member, says the industry must get more deeply involved.

“Almost every other industry takes care of their own with regards to addiction, medical and psychological help,” Raitt says. “Our business is way behind . . . especially in today’s endangered music business, with so many jobs and opportunities falling through, it’s even more crucial to step up to the plate.”

Arnold says MAP picks up the entire cost of treatment “in 98% of the cases.”

(Continued on page 49)
A lone moth fluttered too close to the light and quickly fizzled, in a manner, Aimee thought, not dissimilar to the short-lived ratings spike of cheap reality programming.

Welcome to the world of entertainment. Where what’s hot today is almost certainly not what will be hot tomorrow. So how do industry leaders keep pace with the continually changing tastes of consumers inundated with choice? In the one source that gives them actionable information backed by data from the likes of ACNielsen and PriceWaterhouseCoopers. The same source that provides the fuel for thought that powers success. The Hollywood Reporter.

Fuel for thought
Watson Revives Swat
Relaunched Company Counts V2, Tommy Boy As Clients

BY GORDON MASSON

LONDON—Former Zomba International managing director Stuart Watson is relaunching music marketing company Swat as a fully independent operation.

Watson established Swat in 1994; he relinquished control of the Singapore-based company when he joined Zomba in 1999.

But following Bertelsmann’s purchase of Zomba last year, Watson saw the opportunity for an expanded operation to cover a broader range of territories including Asia-Pacific, Latin America, Russia, the Gulf states, South Africa and Israel.


Again headquartered in Singapore, Swat will co-ordinate all marketing and promotion activities for V2 releases in Asia-Pacifie.

For Tommy Boy, Swat will be responsible for identifying suitable partners and licensees in both Asia-Pacific and Latin America and will negotiate licensing deals in conjunction with Tommy Boy’s business affairs department.

As well as rights owners, Swat also intends to represent artists and artist management—arranging artist visits, third-party tie-ups, TV commercials, synchronization deals and the creation of special events to help expand artists’ record sales and boost other local revenue streams on their behalf.

When Swat performed a similar role in the late 1990s, it helped establish Zomba acts Backstreet Boys, Britney Spears and ‘N Sync as multimillion-selling stars in Asia-Pacific.

Watson says, “These days, it is important for rights owners and artist management to concentrate their resources on the established music markets, such as the U.S., Japan, U.K., Europe and Latin America, wherever possible, due to the changing opportunity sets.”

Watson concentrading resources

(Continued on page 49)

Rice Wins Shortlist Prize

BY CHRIS MORRIS

LOS ANGELES—The Shortlist Music Prize appears to be working toward fulfilling its mission of attracting a larger audience for cutting-edge musicians.

Irish singer/songwriter Damien Rice received the third annual Shortlist prize Oct. 5, at the end of a 4 1/2-hour concert at the Wiltern Theatre in L.A. featuring eight of the 10 nominated acts.

Karen Pearson, co-owner of renowned L.A. independent store Amoeba Music, says exposure on a diverse bill like the Shortlist show will meaningfully help a developing act.

“Someone like Cody Chesnutt has a really big local buzz, and aligning him with the other bands that are having a pop right now, he’s the Yeah Yeah Yeahs or Interpol, always helps,” Pearson says. “The recognition—and having [lesser-known artists] play with those other bands—exposes them to other people.”

The performing lineup comprised Rice, Chesnutt, Interpol, Cat Power, Bright Eyes, the Black Keys, Floetry and the Stigets. Sirig Ros, the 2001 winner, and the Yeah Yeah Yeahs rounded out the nominees.

This year’s Shortlist show, which was taped for an Oct. 25 airing on MTV2, nearly sold out the 2,400-capacity Wiltern.

Previous concerts were held at smaller Hollywood venues: the Knitting Factory, which holds 700, in 2001, and the Henry Fonda Music Box Theatre, which seats 1,200, in 2002.

Explaining this exponential growth, Tom Sarig, who co-founded the Shortlist with Greg Spotis, says: “People want to be at an event where this aggregation of talent is in one place. It’s a new focus.

Yiay Yeahs or Interpol, always helps,” Pearson says. “The recognition—and having [lesser-known artists] play with those other bands—exposes them to other people.”

(Continued on page 62)

Fighting Radio’s Bad Rap

BY SKIP DILLARD and PHYLLIS STARK

PHILADELPHIA—Sparks flew at the group executives session during the National Assn. of Broadcasters’ Radio Show, held here Oct. 1-3. Panelists focused on ways to overcome radio’s negative image, even while dodging questions that reinforced that image.

Despite Clear Channel’s recent marketing efforts aimed at changing its industry perception, PCB president/CEO John Hogan was the target of several pointed questions from the audience.

First, Hogan disagreed vehemently with an audience member’s claim that radio is disconnected from its communities, saying that connection “is one of the things that makes radio very special.”

Then Hogan was verbally attacked by journalist Pat Clavson, who said of Clear Channel, “You people are utterly shameless about how you are raping our airwaves.”

Hogan responded that his company is “trying to do the right things, and where we’re not doing them we’re very open-minded” to change.

One former Clear Channel employee said that in her experience, the company had earned its “Cheap Channel” nickname, claiming that at her former station “there was some discussion of having to bring in our own pens.”

Hogan responded that the company has “aggregated hundreds of radio stations with diverse cultures.

(Continued on page 62)
Curb Records Congratulates MercyMe & Tim McGraw FOR THEIR #1 BILLBOARD SINGLES

"I Can Only Imagine"

From the Platinum album "Almost There"

"Real Good Man"

From the Multi-Platinum album "Tim McGraw & The Dancehall Doctors"
An Apology Is In Order

After one of the highest-grossing and likely one of the most successful rock tours in history, Bruce Springsteen was set to play his grand finale last week at Shea Stadium.

Calling the moment "extraordinarily appropriate," manager Jon Landau noted on the artist's Web site that "New York has been central to Bruce's performing career" for more than 30 years.

In the aftermath of the Sept. 11, 2001, terrorist attack on the World Trade Center, Springsteen showed the depth of his feelings for the city with his album "The Rising." The music and lyrics delivered a powerful message of hope to an uncertain and fearful nation.

So it made great sense that the 14-month tour promoting the CD should end at Shea. It's just too bad that the significance of the occasion was lost on New York City Police Chief Joseph Esposito.

According to the New York Daily News and other sources, Esposito, reportedly in a fit of pique, ordered city police to forgo escorting Springsteen out of Shea after his Friday-night show because he performed "American Skin." The song is based on the 1999 police shooting of Amadou Diallo, an unarmed African immigrant. Four white NYPD officers fired 41 shots in all, 19 of which struck and killed Diallo.

The song has been viewed as anti-police, but it's more reasonably interpreted as a commentary on the fear and mistrust that exists between police and minorities.

It may be too much to ask for rank-and-file officers to pick up on such nuances. Three years ago, before Sept. 11, a New York police union called for a boycott of Springsteen's shows after he played the song for the first time. But you have a right to expect more from New York's police chief—especially now when we are being threatened by terrorists who truant our freedoms and our way of life with disdain.

It hasn't been the best year for artists and free expression: this incident smacks of an earlier ugly episode involving the Dixie Chicks.

Springsteen has always been outspoken in his beliefs and a strong supporter of the First Amendment. It's our responsibility and it is our right to question. That's the American way," he wrote recently on his Web site.

What makes this more than a simple case of boorish behavior is that Esposito is a high-ranking official. He is second in power and visibility only to New York Mayor Michael Bloomberg, and he occupies a stage heightened by Sept. 11. What's more, he has sworn to uphold our rights—including the right to self-expression.

"The pressure coming from the government and big business to enforce conformity of thought concerning the war and politics goes against everything that this country is about—namely freedom," Springsteen wrote.

If average Americans took these fundamental rights for granted before, we shouldn't now. And Chief Esposito certainly should not, under any circumstances. He owes Springsteen, and the American people, an apology.
Dave Koz Gets ‘Saxophonico’
Artist Explores New Directions On Capitol Set

BY DAN OUELLETTE

Even though Dave Koz’s new Capitol Records album, “Saxophonico,” is his first release since 1999’s “The Dance” (excluding his 2001 Christmas disc), the top-selling smooth jazz saxophonist/songwriter says that he hasn’t been kicking back and slacking off.

“I’ve been busy,” Koz says. “I usually take a couple of years to make an album, then spend a few more touring it. I don’t slap records together. I put a lot of care into them.”

He hastens to add that “Saxophonico,” which streeted Oct. 7, is a special project because it is saxophone-driven. “I wanted to take my time and let myself go in the writing and preproduction stages. Unlike my other albums, which were influenced by songs or singers, this time I wanted to listen to the horn and let the instrument lead me where it wanted to go.”

With his A-team of creative co-producers, including Carl Sturken and Evan Rogers in New York and mentor Jeff Lorber and brother Jeff Koz in his Los Angeles home base, Koz set out to explore a range of moods, from funky grooves to electronica-infused hip-hop to balladic mentor ing instrument

“That’s why the album has a lot of textures I wouldn’t have thought of on my own.”

Capitol senior director of marketing Tripp DuBois is pleased with the results. “Davey is one of Capitol’s core artists,” he says. “He has been with the label for all 14 years of his solo career. He has made a phenomenal record. It’s my personal favorite of his catalog.”

Is DuBois concerned that Koz has been off the smooth jazz map for so long? “Absolutely not. The implication is that Davey has been out of the spotlight. That’s not true. He tours, and he’s very visible with his own radio programs.”

The saxophonist hosts the daily radio show “Dave Koz in the Morning” on Los Angeles station KTW. Koz also has a weekly smooth jazz program, “The Dave Koz Radio Show,” that is syndicated internationally on 120 stations.

DuBois adds, “Smooth jazz is very different from the pop market, where the timing of releases is important. The smooth jazz demographics isn’t fickle. Besides, an artist like Dave Koz can take whatever time he needs to get the creative juices flowing.”

That’s just what the saxophonist did with “Saxophonico.” He wrote more than 30 songs for the project, then whittled the number to 13.

“I listened to the tunes, then shaped and sequenced them,” he says. “I ended up coming up with three musical acts that each represent different moods in a relationship—discovery, adventure and life beyond the horizon.”

“Act One opens with the funky, lyrical tune “Honey-Dipped,” also the album’s first single. It was co-written by Lorber, who enlisted Koz in 1985 to be a member of his band.

“If our lives never intersected, I don’t know what I’d be doing today,” Koz says. “At the time, I never thought about playing the saxophone for a living. Jeff and I have known each other for so long that

(Continued on page 22)

Touring Still A Delight For Road Warrior Diamond

Ask Neil Diamond at the beginning of a conversation when he plans to stop touring and he replies, “You do think about stopping. You do get tired,” the 62-year-old says. “I think I have one or two left in me.”

Ask him again, after he has talked expansively and lovingly about how fulfilling appearing before a live audience is, and the reply is a little different: “The reality is I’m going to keep doing it until the audience tells me to hang it up,” he says. “I know that’s what the bottom line is.”

He’d better be prepared to keep going for a long time then. Diamond, who is a perennially strong concert draw, just keeps getting more and more popular on the road.

Diamond’s last tour, which started in late September 2001 and closed New Year’s Eve 2002, grossed close to $80 million, according to Billboard Boxscore. At 117 shows in 89 cities, it was the longest continuous tour of his career.

Like Jimmy Buffett or James Taylor, Diamond still releases albums of new material, but he has built such a strong following that he no longer relies on radio play to help him sell tickets. In fact, Diamond was the fifth-highest-grossing concert draw in 2002.

Several highlights from the last tour—and from four decades of performing—are captured on “Neil Diamond: Stages: Performances 1970-2002,” a six-CD set released Sept. 30 by Columbia.

The first two discs capture his Dec. 27, 2002, show in Las Vegas. Discs three and four are a random sampling of songs from concerts as far back as 1970 (Diamond began touring in 1966 but didn’t start taping shows until four years later), disc five is a collection of Christmas tunes performed live over the years and disc six includes highlights from a July 2002 show in Dublin and a behind-the-scenes documentary. “Welcome to Diamondville.”

It’s a tremendously accurate portrayal of how mundane life on the road can be for the 22 hours of the day that aren’t spent onstage. Additionally, it gives insight into how many people it takes to pull off a large-scale production like Diamond’s show.

For the artist, the thrill of walking onto a stage has never disappeared. “Every show is a delight for me. It has never changed,” he says. “I don’t know if I’m verted or what, but over the past 37 years, every show has a sense of mystery to it. You never know how

(Continued on page 14)
Sanctuary
Continued from page 5

a great environment for artists to invest work in, and then let our achievements speak for themselves," he
continues.

VETERAN LINEUP
Like other indies, the label has emerged as a home for veter-
an artists who have either parted ways with or been
dropped by a major label (Billboard, Oct. 11).

Among the acts on the Sanctuary roster are such familiar
names as Blues Traveler, Morrissey, the Allman Brothers Band,
Spiritualized, Living Colour and Siouxsie & the Banshees.

With new titles by Robert Cray and the Mavericks and the recent
signing of RZA, it has even dipped into blues, Americana and hip-hop.

In its latest move, Sanctuary pur-
chased U.S. management firm Music
World Entertainment. As part of the
deal, Sanctuary is setting up a new
urban and gospel division to include a
joint-venture label with BMG
Distribution (Billboard, Oct. 11).
Sanctuary has also picked up dis-
tribution of Rough Trade, which it
runs in a joint venture with Jeff
Travis, founder of the legendary
British alt-rock label. In its original
incarnation, Rough Trade intro-
duced the world to the Smiths,
among others.

Rough Trade's rebirth under
Sanctuary has produced sets from
such indie acts as the Kills and the
Libertines.

Sanctuary also has rejuvenat-
ed faded British
reggae pioneer
label Trojan after purchasing
rights to its catalog.

Through Sanctuary, Trojan has
reissued classic works by the likes of
Jimmy Cliff, Bob Marley & the Wait-
ers and Toots & the Maytals, all
embellished with bonus tracks, essays and slip cases.

Dozens of Trojan titles—historic
recordings among them—are being
issued for this first time both on CD
and in the U.S.

In addition, the label recently ac-
quired another key player in the reg-
ggae game—RAS Records. Trojan and
RAS material will likely be integrat-
ed in future anthologies and other
catalog releases, giving Sanctuary
even more reggae muscle.

PERCEIVED DEMAND
Many of the artists signed to
Sanctuary have established fan
bases and are still making new
music but are largely considered
past their commercial prime. San-
cuary scouts up these acts and
markets their albums carefully,
depending on the per-
cieved demand.

“We can define their base
fairly accurately through a
mixture of recent record
(sales), catalog sales and how
their touring and merchan-
dising sales have been doing,” says
Tom Lipsky, president of Sanctuary’s
U.S. record group.

“We can see what core fan base
exists and how large that is, and
based on that, we come up with an
arrangement with the band,” Lip-
sky says.

Most major labels have no place
(Continued on page 13)

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- AMERICAN ANALOG SET
- THE ANNIVERSARY
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- BRITISH SEA POWER
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- DEATH CAB FOR CUTIE
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- DUB NARCOTIC SOUND SYSTEM
- ECHO & THE BUNNYMEN
- THE FEVER
- THE FLESH
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- THE GOSPEL
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- I AM SPONGEBENDER
- JET
- JOHN JEFF & THE BLACKHEARTS
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Sanctuary
Continued from page 12

for this type of artist, Mercuriadis adds. The majors, he claims, focus on what he calls “the passive music consumer.”

These casual music fans are not likely to buy the latest from veteran bluesman Cray or Trojan’s remastered, expanded version of Toots & the Maytals’ “Monkey Man,” or even the latest from the Killers. These are titles for the devoted, he stresses.

Because many of the artists that Sanctuary Records U.S. has signed reached their creative and commercial peaks in the 70s, 80s or early 90s, the label is largely dealing with an older demographic with a more disposable income.

“They may give up something that’s new, they may give up something that they’re not sure they’ll like, but they’ll continue to spend money on the things that they are loyal to. That’s the foundation of our business,” Mercuriadis says.

‘When you partner with Sanctuary . . . you get a higher royalty, you get to decide what you want to do with your record.’
—JOHN POPPER, BLUES TRAVELER

While the label is unlikely to chase radio or MTV exposure, it is offering many of its former major-label artists what appear to be some of the most favorable deals of their careers.

For example, many Sanctuary acts keep ownership of their masters. In some cases, acts are offered the highest royalty rates of their careers.

Each deal is tailored to the individual artist, Lipsky says. Some releases are set up as joint ventures with the artist. That approach gives Sanctuary’s artists more control, according to Blues Traveler frontman John Popper.

“When you partner with Sanctuary, with the kind of model they’re talking about, you get a higher royalty; you get to decide what you want to do with your record,” Popper says.

“It’s kind of like, ‘careful what you wish for,’ because you actually see [the] kind of plans you really want executed and have some input,” he says.

Popper continues, “It’s up to you a bit—the marketing of the record, and what kind of record you want to make. That partnership, I really enjoy. It’s liberating.”
The Beat

Continued from page 11

the audience is going to be. It's an uncertain quest every time."

For now, Diamond is writing material for a new album. Not surprisingly, after its release in 2004, he plans to hit the road again.

WHO KNEW? The Jordanaires, best known as Elvis PRESLEY's original backup singers, appear on the radio mix of UNCLE KRACKER's new RIAA single, "Memphis Soul Song."
The idea to add the Jordanaires to the track came from KRACKER's producer, MIKE BRADFORD. Although Brad- ford went through contacts to find them—the group includes two of the founding members who sang with Elvis and two newer singers who joined after two original members died—it turns out they're listed in Nashville's Yellow Pages:

"They're so accessible," Bradford says. "A lot of young artists on their first single and full of themselves could learn a lot from these old pros."
The song, which is already at AC radio, goes to top 40 Oct. 13. Additionally, a mix featuring pedal steel may be serviced to country radio since Country Music Television aired the video to Kracker's last single, a remake of Dookie Gray's "Drift Away."

TOGETHER AGAIN: Tears for Fears, also known as ROLAND ORZABAL and CURT SMITH, have reunited after nearly 13 years and have signed a worldwide deal with Arista. The duo will release a new album next spring.

THE CHOSEN FEW: Six acts have been chosen by a panel of BILLBOARD editors to compete in the Northeast Showcase Finals of the Independent Music World Series Oct. 30 at the LION'S Den in New York. BIO RITMO of Richmond, Va.; CHRISTY RIORDAN of PRIDES CROSSING, Mass.; ELIZA of MAMARONECK, N.Y.; and new YORK-based MAURA FOGARTY, QUEEN ESTHER and THE OMEGA PROJECT will compete for $50,000 in gear and prizes from event organizer Disc Makers and other sponsors.

Piracy Showdown Likely In High Court

A perfect storm is brewing for a U.S. Supreme Court showdown over several conflicting piracy cases in the lower federal courts. And it's not simply because of the explosive constitutional issues raised by the lawsuits.

Setting the stage are split decisions in the federal circuit courts of appeal in three seminal piracy cases involving Amster, Grokster and Napster, according to industry lawyers.

In a situation where the federal appeals court reach conflicting decisions, the high court is more likely to step in to resolve the issue. Two years ago, the Ninth Circuit ruled against Napster after determining that the service had induced users to illegally download music.

A few months later, the Seventh Circuit ruled Amster down, noting that the service had rarely been used for non-infringing purposes. The Amster case is now pending before that court.

In just six months ago, the same court in the Napster matter ruled in favor of Grokster after determining that unlike Napster, Grokster did not operate a central repository of files. The case will soon be heard before the Ninth Circuit.

No appeal has yet been filed with the Supreme Court in the Grokster Court, but the circuit court's decision to grant a summary judgment for Grokster has spawned an avalanche of comments from industry watchers.

In separate amicus briefs, the American Civil Liberties Union joined a group of 40 intellectual law professors, the Computer and Communications Industry Assn. and Shareman Networks, among others, in supporting Grokster.

The briefs caution against the "evisceration" of existing copyright law, which holds that peer-to-peer application providers cannot be held liable for copyright infringement by users of their software simply because they distribute a new technology capable of substantial non-infringing uses, even if the technology can be misused to infringe copyrights.

MOVED TO DISTRACTION: It seems that music companies can't catch a break these days.

Recent news coverage of piracy lawsuits has been unfairly critical of the record industry, according to an informal survey of entertainment lawyers.

And the biased reporting, they contend, is overshadowing the real issue is that downloading copyrighted music is stealing, pure and simple.

"Nobody criticizes a store owner for stopping a shoplifter, whether it's a 12-year-old girl or a grandmother," says STAN SOOCHER, an entertainment lawyer and associate professor at the University of Colorado at Denver.

The Recording Industry Assn. of America is portrayed as the "heavy" because it's seen as representing a rich and powerful industry, according to Soocher, who wrote the book "They Fought the Law: Rock Music Goes to Court."

The spotlight should be turned back on the real issue, which is theft, lawyers say.

In response, some journalists maintain that news coverage has been on-point. "The press has been fair in getting the [record industry's] message across," says SAM FAVATE, an editor with a financial newswire.

The record industry was trying to get the message out that this behavior is illegal, and it has done that, says Favate, who is also a lawyer.

That the industry is being painted as a bully is an inevitable byproduct of launching such a massive campaign involving something so many people love, he says.

In any case, one thing is certain: A lot of people who previously did not know that downloading copyrighted music was illegal sure do now.

And that's exactly the message the RIAA is trying to send with its legal campaign.

So perhaps there really is no such thing as bad publicity.
Springsteen
Continued from page 6

60 sellouts, including 44 at the arena. As big as Jersey was, Landau found other dates almost as gratifying, particularly a two-night stand at Boston's legendary Fenway Park that grossed $5.2 million from two sellouts.

"In a tour of high points, I don't know if anything could be any higher than Fenway," says Landau, who took the stage with a guitar during "Dancing in the Dark" at the first Boston show.

Promoter Don Law, chairman/co-CEO of Clear Channel Entertainment Music and a veteran of numerous Springsteen shows, says the first Fenway concert "was one of the hottest Springsteen shows I've ever seen. Bruce was inspirational, and the setting was magical; it's great when those two things come together."

And even though the 91-year-old stadium had never hosted a rock concert, the event came off flawlessly, Law says. "It was a huge event," he says, "one of the biggest I've ever done in 30 years. It's miraculous that it came off so well, much to the credit of everyone who worked on it, including the city of Boston, the Red Sox, [tour director] George Travis and Jon Landau."

Landau adds, "We feel tremendous about the fact we were able to go out to L.A. and San Francisco, as well as Chicago, Boston and Philadelphia, and do sellout business in those stadiums. Our success was not limited to Jersey, but Jersey tends to overshadow everything."

THE 'X' TEAM
Springsteen's crack touring team, headed by veteran tour director Travis, was able to turn large, unwieldy sports stadiums into intimate concert halls. Production optimum for amps stacked onstage rather than the sleek look many touring acts favor today. Lights were by Morpheus, sound by Audio Analysts and set design by Visual Terrain.

"From a creative point of view, we felt playing outdoors was the way to go," Landau says. "It's funny, but at this point in time, sound quality has now progressed to the point where outdoors is really better than indoors, audio-wise. It's better onstage, and it's better in the house. We all felt that people who saw the show in this environment heard it in the best possible context."

Two large video boards from Performance AV helped make the show more intimate through use of video projection, the scale of the screens and the effort put into the direction. Landau says video direction was by Chris Hilson, who also directed Springsteen's "Live in New York City" DVD.

"There are so many spontaneous elements in Bruce's show," Landau says. "Chris has worked with us on two tours, and there's almost nothing Bruce can do where [Hilson] is not on it. If Bruce does a handstand on the mike, Chris is there."

Springsteen and his E Street Band worked up more than 100 songs for the tour, and Springsteen was tweaking the set list right up to the final shows. "Bruce has always been completely loose with the set list, but after he finished the 10 shows at Giants Stadium he really mixed it up," Landau says. "His concept of what he's doing is to make every night a unique experience, for him and the audience. It's not emotionally repetitive."

Landau says such onstage freedom separates Springsteen from many artists. "Some of the younger artists go with a scripted sort of thing, with heavy choreography, so whether it's the first or last show, it's the same execution, even if it's a high level of execution," he says. "That's one approach. But Bruce has the freedom to go anywhere. If the pulse of the show takes him in a certain direction, lighting, sound and video is right there with him."

Other key touring personnel include 30-year Springsteen agent Barry Bell, road manager Wayne Lebears, production manager Lyle Centola, sound mixer John Cooper, tour accountant Michael Lorick, security director Jerry Fox Sr. and assistant road manager Lenny Sullivan.

Travis started with Springsteen on 1978's Darkness on the Edge of Town tour as a rigger. "You could tell then he was destined for much more sophisticated things," Landau says. "We've got a bunch of stars on our crew. By our standards, whether it's Kevin Buell, Bruce's longtime guitar tech, to George, we're looking for every person to be the best there is at their position. We're looking for the A-team."

Despite the high level of performance, backstaging at a Springsteen show is a relatively calm place. "We hate drama," Landau says. "We go for the total pros, who do things in a totally relaxed way. We like execution, execution, execution. The only drama we want is onstage."
The annual Central South Gospel Retail and Distribution Conference got underway Oct. 3 in Atlanta, and its impressive attendance numbers suggest that the four-day event—featuring seminars, showcases and industry workshops—has found its niche.

Upwards of 500 retailers turned out for classes focusing on all aspects of operating a retail store, including innovative ways to reach potential new customers, inventory control and increasing the bottom line.

Newly added workshops keyed in on distribution, publishing, licensing and other segments of the growing gospel market. “This conference focuses not only on innovative strategies for the gospel retail outlet but also offers valuable insights for record labels, distributors and independent artists within the gospel community,” Central South Gospel director of distribution Roderick Jemison says.

In Detroit, Do Rohn Records founder David Gough is gearing up for its Gospel Music Hall of Fame and Museum annual induction and awards gala. The program will be held Oct. 25. This year’s inductees include the Consoles, the Swan Silvertones, Donnie and David Frizzell, Tycoon founder Dr. Leonard Scott and Vickie Winans, who is pulling out all the stops next week in Detroit for a star-studded 50th birthday bash featuring performances by Yolanda Adams, among others.

And in Rocky Mount, N.C., more than two dozen gospel acts—including the Canton Spirituals, the Williams Brothers, Darlene Zschech—known worldwide as an acclaimed worship leader and songwriter of the popular worship anthem “Shout to the Lord,” is gearing up for the Oct. 14 release of her first solo effort, “Kiss of Heaven,” on Nashville-based INO Records.

Darlene Zschech, known worldwide as an acclaimed worship leader and songwriter of the popular worship anthem “Shout to the Lord,” is gearing up for the Oct. 14 release of her first solo effort, “Kiss of Heaven,” on Nashville-based INO Records.

While her role as producer and worship leader behind 12 gold-certified Hillsong Australia albums has rightfully cemented Zschech’s place at the head of the modern worship revolution, “Kiss of Heaven” is not necessarily the solo and album listeners will expect to hear from this worship pioneer.

Seasoned with pop-flavored hooks and soulful vocals, “Kiss of Heaven” offers a glimpse at a different side of this Australian-born artist, with tracks ranging from more personal worship songs to a love song written for her husband (“Everything About You”) and a cover of U2’s “Walk On” (recorded with Martin Smith of Delirious?). “I’ve always written lots of different songs but just haven’t had the time to record them the way I wanted to record them,” Zschech says. “And it really hasn’t been my first priority, to be quite honest. When you’re a mom and pastor at your church, you sort of do what you can with what you have.”

INO Records has partnered with Sony to distribute Zschech’s solo effort to the general market. Christian radio has already jumped on the single, the infectious “Pray,” and a mainstream marketing partnership with Epic has generated plans to release “Everything About You” to pop radio in early 2004.

“When we first got this record, we knew we had something quite a bit bigger than what we expected,” INO director of marketing and promotion Dan Michaels says. “When we had the meetings with Epic in New York they recognized it too, and wanted to put it out a pop single. They’re putting together a team and working with some of the independent pop consultants.”

Michaels says he is pleased with what Sony is shipping to mainstream radio outlets and that Christian retail has, as expected, been very responsive. “Everyone recognizes that this is the ‘Shout to the Lord’ artist, and they’re doing what they need to do accordingly.”

Zschech says the album’s pop direction does not signal a departure from her role as worship pastor of Hillsong Church Australia, a post she has held for 18 years. “Worship is first and foremost,” she says. “That’s who I am. There’s something in me that wants to communicate the gospel through my gift. Worship is magnificent inside the church, and I really believe that outside of the church, when it’s done in spirit and truth, it draws everyone in.”

Dr. Bobby Jones, Dorothy Norwood and Candi Staton—turned out Oct. 10 for Luther Barnes’ seventh annual North Carolina Fall Gospel Classic.

ROLLIN’ ON: Brent Jones (and his T.B. Mob) has parted company with Holy Roller Records and formed his own label, Mobb Worthy Records. A new release is in the works …

Bele Winans—who recently launched his own label, the Movement Group—has pacted with Santa Monica, Calif.-based Hidden Beach Recordings (HBR) for a series of projects to be released through HBR’s inspirational music subsidiary Still Waters. The new venture will debut with projects from Winans, including a CD titled “Dream” that is slated for an early-2004 release.

Higher Ground

By Debra Akins

Zschech says the album’s pop direction does not signal a departure from her role as worship pastor of Hillsong Church Australia, a post she has held for 18 years. “Worship is first and foremost,” she says. “That’s who I am. There’s something in me that wants to communicate the gospel through my gift. Worship is magnificent inside the church, and I really believe that outside of the church, when it’s done in spirit and truth, it draws everyone in.”
McLaughlin, Eastwood: Memorable Monterey Moments

Backstage during opening night of the 46th annual Monterey Jazz Festival, guitarist John McLaughlin was tuning up for the spirited jazz-Indian classical music performance—and already thinking about his next project.

To be released Oct. 14, "Thieves and Poets" is McLaughlin’s first new studio album in six years. It features his buoyant, classical-tinged three-part suite for acoustic guitar and orchestra performed with the Deutsche Kammerphilharmonie conducted by Renato Rivolta.

McLaughlin calls the piece his long-in-coming “labor of love” and “a story of my musical journey through life.”

The Verve release also spotlight the guitarist supported by the Aighetta Quartet and bassist Helmut “Hell” Schertlmueller performing four standards. Each is dedicated to a pianist who has influenced McLaughlin in his career.

“I started writing the suite 13 or 14 years ago at the request of the orchestra,” McLaughlin says, shortly after finishing his sound check with his Remember Shakti bandmates, including tabla pianist Bill Charlap, mussardist U. Shrinivas and kanjira, ghatam, maretanganham player V. Selvaganesh. “We performed the piece on a short tour of Europe, and it was a great experience, but I put it on the shelf.”

McLaughlin revisited the "Thieves and Poets" suite a few years later and rerecorded it for a symphony orchestra. But the project did not kick into full motion until three or four years ago, when Jean-Christophe Maillot, the chief choreographer of the Ballets de Monte Carlo, asked him to write a piece for the troupe.

McLaughlin’s original idea was to create something “crazy and electronic,” but Maillot wanted a work for orchestra. “So I thought about the three-part suite, but by then I had gone through so many personal changes that the original score didn’t seem right anymore,” McLaughlin says.

“So, I hacked it up and added more solo parts for musicians other than myself.”

PIANO BLUES: Also at the Monterey Jazz Festival, actor, film director and festival board of directors member Clint Eastwood made a rare spotlight appearance. It came after his 92-minute film “Piano Blues” for Docuseries’s PBS series made its world debut in the Jazz Theater venue to a capacity crowd of 500.

Eastwood participated on a panel (that I moderated) with pianist Jai McShann and Richard Hutton from Vulcan Productions. McShann is one of the blues greats profiled in the documentary who recently released the CD “Goin’ to Kansas City.”

Eastwood said he strove to keep his film simple and pure, “I wanted to tell the story mostly through the music. I want the music to speak for itself. Audiences aren’t stupid. They’ll learn as they listen.”

Using interviews and archival footage, Eastwood showcased such blues and jazz piano greats as Professor Longhair, Art Tatum, Ray Charles, Charles Brown, Pinetop Perkins, Dave Brubeck and Marcia Ball.

When lauded for keeping the camera trained on various pianists for entire songs instead of quick cutting, Eastwood laughed and said, “This was meant to be the anti-MTV.”

While Eastwood shily opted not to play a song on the upright piano onstage, McShann recently launched into a rousing blues number. After he finished, he grinned and said, “Some of the greatest musicians we have don’t get to express themselves. Each person has their own voice, and they let themselves loose when they feel it’s time to.”

MONTEREY THREE-DOT LOUNGE: Now in its 46th year, Monterey's annual bash is the world’s longest-running jazz festival.

Guitarist Ralph Towner performed at the festival for the first time. He played a solo guitar set, a show with the band Oregon and a duo with vocalist and cellist David Pakman.

McShann left Eastwood for a “Blues” documentary. He called the tune from a dream he had about seeing a concert with Bill’s trio, Douglas told the crowd. “He was playing this. I called him up to ask him about it, but he had never heard it.”

Violinist Billy Bang originally planned to perform with a sextet but scaled his band back to a quintet when tenor saxophonist Frank Lowe took ill.

Lowe passed Sept. 19, the night before Bang’s show. Backstage, Bang said, “Frank was my best friend on and off the bandstand. We hung tough and tight. I’m going to miss him.”

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**Matchbox Catches On**

**Hit ‘Unwell’ Helps Nurture Touring Attendance**

**BY SUSANNE AULT**

LOS ANGELES—Thanks to stronger radio support and another big hit, the second leg of Matchbox Twenty’s 2003 tour is pulling bigger crowds than its spring run.

Of the 42 shows reported to Billboard Boxscore, the band’s April-June run included 53% of the overall capacities of the arenas hosting the band.

Tour organizers admit that those results were weaker than anticipated. The band’s last major arena out- ing in 2001 packed 84% of its venue capacities, according to the 28 shows reported to Billboard Box- score. Per-show grosses for the 42 shows in 2003 averaged $294,631; in 2001, they averaged $318,762.

Regarding the May 6 show at the Gund Arena in Cleveland, GM Peter Patton says, “We were very surprised about the soft sales.” The date drew 6,046 people—43% of the arena’s 14,195-seat capacity. “It was very strong when [the band] last came through.” (Matchbox Twenty sold out its March 5, 2001, show.) But radio stations are backing the Atlantic Records act more exten- sively this fall. That, organizers say, is fueling a number of expected sell-outs on the 41-date second leg, which kicked off Sept. 24 at the Leon County Civic Center in Tallahassee, Fla., and will wrap Dec. 8 at the Assembly Hall in Champaign, Ill.

“It already looks like we’re going to exceed our sales from the first leg,” says Carole Kinzel, Matchbox Twenty’s booking agent at Creative Artists Agency, which cited the war in Iraq as part of the reason for the lagging sales. “I’m anticipating [buildings will be filled] at least 80% or more.”

Kinzel says that the 14,000-seat Tweeter Center in Mansfield, Mass., sold out Sept. 30. Expected sellouts include the Oct. 24 show at the 14,000-seat Madison Square Garden. Tickets for shows on both legs range between $30 and $40.

During the spring, those markets did not perform as well. According to Billboard Boxscore, a May 12 Fleet Center date in Boston drew 9,146 people, 52% of its 17,311-seat capacity. On May 16, the Continental Air- lines Arena in East Rutherford, N.J., attracted 19,815 people, which is 73% of its 25,500-seat capacity.

**WHAT’S CHANGED**

This leg, radio stations are showing more support, partly because they are out of the crunch of their own spring/summer radio listener shows, promoters say. Additionally, the band has another huge radio hit, “Unwell,” under its belt.

“When we first announced Matchbox Twenty, radio wasn’t gearing up with the promotion that they should have promoted the band. That was a big problem,” says Debra Rathwell, sen- ior VP of AEG Live, who promoted the Continental Airlines Arena show and is working the upcoming Garden show.

Rathwell explains, “There were a lot of radio shows going on. There was [mainstream top 40 WHIZT-] Z100 Zootopia here [June 1]. They had their show [to promote]. It didn’t seem like a band that was coming. It was as if radio was just going through the motions.”

Cuddy says that WPLJ is holding a contest where the winners will attend a Matchbox Twenty sound check prior to the Garden concert. WSKL is rolling out ticket giveaways for the Oct. 8 show at Copps Colise- um in Hamilton, Ontario.

**JUGGLING ACT**

Matchbox Twenty frontman Rob Thomas feels that it is tough overall to receive the same amount of radio push that other bands do as concert dates. His and impressively earns airplay on a wide range of radio formats, including mainstream top 40, adult contemporary and adult top 40. But that makes it tricky to pro- mote the band on one radio station without insulting a rival station.

“It’s a blessing and a curse to be a multi-format band. When three different stations are playing you, it’s hard to be exclusive to anywhere,” Thomas observes.

Cuddy agrees that “it’s difficult being able to do something to please all the stations. You have to try not to offend anyone.”

However, Thomas jokes, in “kissing every radio station’s ass at the beginning of the year, that helped ‘Unwell’ get to the status that it is.” Thomas says that some of the first-leg shows were not as packed as he would have liked, where “some nights you go into a 8,000- seat place and can’t sell 5,000 tick- ets.” But he’s just happy out there playing. There’s enough fans out there to justify playing.

With some notable exceptions like Madison Square Garden, the fall leg contains more secondary and terri- torial-market venues than the first run.

“It seemed like things had cooled off in the first run. But the size building we were looking at and the size market [led] to going forward [in signing on as promoter],” says Bill Rogers, a promoter with Jack Uttsick Presents Northeast. He predicts that the show is working—Oct. 12 at the 9,000-seat Sovereign Center in Reading, Pa., and Oct. 21 at the 7,000-seat Wicomico County Civic Center in Salisbury, Md.—will be packed.

Many tour organizers are rooting for Matchbox Twenty, as they are one of the few young mainstream rock bands that have sustained an arena-level career. “Not everything is going to out- perform year after year. In 1998, Co- llective Soul, Three Doors Down and Matchbox Twenty [broke through]. Matchbox Twenty are the guys that are still kicking,” says Rosenthal.

Firmly secure as one of the industry’s top acts, his agency represents a number of first- and second-leg dates. “They are very consistent. Still a great band.”

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**Messina, AEG Live Form Partnership**

**BY RAY WADDEL**

One month after his non-compete with Clear Channel Entertainment (CCE) expired, promoter Louis Messina has entered a joint venture with AEG Live, the touring subsidiary of Anschutz Entertainment Group (AEG).

Through the agreement, Hous- ton-based Messina Group will rep- resent AEG Live in Texas and the Southeast, promoting, producing and creating live entertainment from the club level to stadiums for all music genres.

Additionally, he will promote national tours and headline "re-cess" for AEG Live, including co-promoting George Strait’s upcoming tour.

 Asked if he was jumping from one corporate-promoter fying pan into another, Messina says, “This is not a corporate fying pan; that’s the good thing. [AEG Live] is a private com- pany, a people company, and I know everyone here. This is the perfect place for me.”

“Their ideas about the entertain- ment business parallel mine,” he continues. “They’re a fan-friendly company and an artist-friendly com- pany, and they believe in the develop- mental aspect of the business.”

**RAMPING UP**

The Messina Group deal is the latest in a series of notable personnel moves for AEG Live. John Meglen and Paul Gogoware, co-CEOs of Concerts West (now rechristened AEG Live/Tours and Special Events), joined AEG before AEG Live was founded in 2002; most company tours take place under the Concerts West banner.

Messina and his partner on that board was Paul Tollett and Goldenvoice.

Other important hires have in- cluded former House of Blues (HOB) Concerts chief Jay Mar- ciano, now AEG Live’s chief de- velopment officer, and Susan Rosenbluth, a 22-year veteran of Nederlander Organization, now senior VP of booking for South- ern California for AEG Live (Bill- board Bulletin, Feb. 21).

The company created the East Coast presence it had wanted when it opened its New York head- quarters, with former L.R. & Associates Entertainment executive VP Debra Rathwell joining the firm as AEG Live senior VP.

All of these industry vets ultimate- ly report to AEG Live CEO Randy Phillips. A former art- ist manager and head of the Gasoline Alley and Red Ant record labels, Phillips told Billboard in an earlier interview that his AEG Live plan calls for “a combination of merjers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated” (Billboard, March 2, 2002).

Last year, the company nailed down tours by Britney Spears, Eagles and Barry Manilow, and dates with the Paul McCartney and Neil Diamond tours. In 2003, AEG Live snagged tours by Fleetwood Mac, Yanni Eagles and the Justin Tim- bertake like Christina Aguilera, along g with promoting the Celine Dion dates at the Colosseum at Caesars Palace in Las Vegas.

AEG Live reported about $150 million in grosses last year, a num- ber it likely will surpass this year. The company has moved ahead of HBO as the second-largest promoter in the wor- d, behind CCE.

Messina, a 30-year veteran of con- cert promotion, says the move to AEG Live harks back to his early days in the business.

He wants to re-create what he did at PACE Concerts,” Messina says, referring to the concert division he helmed that was later acquired by SFX and then CCE. “Basically, that is to build a concert compa- ny with a footprint in this region. I want to work with bands that want to work with me.”

While Messina says he will still operate under the Messina Group ban- ner, he notes that the AEG rela- tionship would be ongoing. “This is not a project here, a project there. We’re in business together.”

The Messina Group has been named as promoter, with Varnell Enterprises, of the 2004 Strit arena tour. Messina’s first concert under the new agreement was a War Volta date at Numbers in Houston.

“I’m back out on the playing field, with some financial clout and some great people behind me,” he says. “I have one goal—to do things right— and the money will be there.”
Creativity Increases Venue Traffic

Increasing venue traffic was the topic of a panel during the International Entertainment Buyers Assn. annual meeting here, IBBA Live! The session, which featured building managers and promoters as panelists, was moderated by John Huie, an agent with Creative Artists Agency in Nashville.

“We all know there are certain amounts of dates on the Shania Twain tour, the Dixie Chicks tour, the Brooks & Dunn tour,” Huie said. “And we always know there will be a show in New York, Atlanta, Dallas, etc.”

Figuring out which secondary markets to play and why is “the creative aspect of what I do for a living,” Huie said. “The bigger acts always have more work available than they’re willing to do.”

Huie cited panelist Carey Harveycutcher, director of the Salem (Va.) Civic Center, as a building manager who gets more than his fair share of dates for the size of his venue’s market.

“We just work at it,” Harveycutcher said. “We’re not going to get Shania, we realize that. But to us, Rascal Flatts is a huge act, a sellout. We do what we can to make a show work, and we still share in the risk.”

Panellist Doug Kuhnel is VP of venue operations for Compass Facility Management, which operates buildings in 12 tertiary markets in the Midwest.

“It’s terribly tough out there. We’re always in a competitive situation,” he said. “Staffing is key. Everyone from the stagehands on down needs to ask what can they do, not what they have to do.”

Promoter/promoter Steve Moore of TBA Entertainment said, “We’re all looking for ways to grow our business or stay in business, and for me, what it boils down to is creativity. You have to be creative in your deal structure.”

Moore said that could include sharing certain revenue streams, like parking and concessions, that have traditionally been off limits. “I’d encourage buildings to cut...
UMVD Gains Market Share, Remains No. 1 In R&B, Rap

BY GAIL MITCHELL

Universal Music & Video Distribution continues its unshakable reign as market-share leader in R&B and rap albums.

UMVD posted a 40.9% share in R&B and 49.8% in rap for the nine months ending Sept. 30, according to Nielsen SoundScan. The figures represent a gain of one percentage point from the corresponding period one year ago (39.8% in R&B, 48.2% in rap).

However, when compared with its midyear 2003 shares, UMVD slipped from 41.4% in R&B and 53% in rap—reflecting the industry’s ongoing sales struggles. (Rap album sales are also included in the R&B album totals.) Pumping UMVD’s third-quarter activity was the “Bad Boys II” soundtrack as well as releases by G-Unit’s J. Blige, Roc-a-Fella/Def Jam’s Jadakiss Santana, Ruff Ryders/Def Jam’s DMX and Motown’s Erykah Badu.

Overtaking WEA as the third-quarter’s No. 2 rap distributor were the independent labels. That group moved up from the six-month 2003 figure of 12.3% to 13%, though it lost a percentage point from the same year-ago period (14%). Sales standouts in that segment include the still-strong numbers being generated by BME/TVT’s Lil Jon & the East Side Boyz.

Though it dropped from the 13.4% it had in the first half of 2003 to 12.3% for the nine-month period, WEA’s standing still marks a significant increase over the 7.7% it garnered in the same nine-month period in 2002. The company’s current charting acts include Nappy Roots, T.I. and Sean Paul.

Thanks to projects by the Neptunes, YoungBloodz and most recently OutKast, BMG posted a 9.6% share in rap albums. That is up from the midyear number of 7.4% but off three points from the 12.9% it had in the first nine months of 2002. Rounding out the rap slate are Sony (8.1%) and EMI Music Marketing (7.2%), the latter due in part to Disturbing Tha Peace/Capitol rapper Chingy.

Back on the R&B front, the rest of the lineup holds almost the same as the first half of this year. BMG finished second with 16.5%, followed by Sony (14.3%), WEA (12.1%), independent labels (8.6%) and EMM (7.6%).

Black-Music’s Historic Week

Hot 100 Testifies To Mainstreaming Of R&B/Hip-Hop

R&B/hip-hop’s mainstream popularity was further validated last week (Oct. 11). That was when the top 10 songs on The Billboard Hot 100 were all by black artists for the first time in the chart’s history.

Some may call that feat an anomaly. After all, this issue’s Hot 100 chart (see page 60) finds Doors Of Peace altering the mix, moving from No. 13 to No. 8.

But don’t forget to factor in a few other things. First, 50 Cent and P. Kelly have logged two of this year’s top-selling albums, and R&B/hip-hop albums have resided at No. 1 on The Billboard 200 for 14 of the past 17 weeks. And second, in a once-unheard-of role reversal, top-40 mainstream radio is playing a heavy dose of R&B/hip-hop these days.

All of which is “confirmation that the urban hip-hop culture has [become] a major force in mainstream America,” says Michelle Madison, VP of urban promotions at Elektra. And it also signals further blurring of color and genre lines. “It means pop music has no color,” A&M president Ron Fair adds. “We’ve obliterated the color line. An awful lot of folks of all colors worked on these Hot 100 records, black and white artists, producers, label execs. Call it ‘hip-hop’ or ‘R&B’; but it’s the universal language of today’s music and it’s pop.

“The most potent music, fashion and cultural trends always seem to come from the urban side. The [Hot 100 feast] is a huge milestone. It’s a wonderful and healthy moment that everyone should celebrate,” Fair says.

For the complete story behind the numbers, see Singles Minded (page 58). In the meantime, I asked several industry players with top-charting singles about black music and its mainstream merging.

In addition to hip-hop’s ongoing global influence, 2003 has ushered in growing acceptance for two black music offshoots; dancehall reggae and crunk.

“The success of ‘Baby Boy’ is a testament not only to the remarkable individual talents of Beyoncé and Sean Paul but to the great strides dancehall reggae has made. The mainstream’s ear has opened up to a whole new rhythm and flavor,” says Randy Chin, VP of VP Records.

“When I signed Lil Jon & the East Side Boyz, I knew they weren’t popular,” TTV VP of urban A&R Brian Leach recalls. “It’s been a fight. We got doors slammed in our faces from radio stations [and others]. We couldn’t blame them. He’s not a rapper, and we’re not selling lyrics. We’re selling movement, energy, entertainment. A lot of people weren’t ready two years ago.

“Now the Ying Yang Twins are collaborating with Britney Spears [on ‘I Got That Boom Boom’]. That signifies where crunk has gone and where it’s going,” Leach adds.

Crunk master Lil Jon, who also produced the YoungBloodz’ Hot 100 hit “Damn!” will soon be celebrating a milestone of his own. His group’s “King of Crunk” celebrates one year on The Billboard 200. So will Paul (@Continued on page 22)
### OCTOBER 10, 2003

**Billboard Top R&B/Hip-Hop Albums**

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<tr>
<th>Artist/Label</th>
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<th>Sales Data</th>
<th>Nielsen SoundScan</th>
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<td>ATLiens (Atlantic)</td>
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<td><strong>DMX</strong></td>
<td><em>I'm Bad</em> (Interscope)</td>
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<td><strong>ANTHONY HAMILTON</strong></td>
<td><em>The Incomplete Collection Volume One</em> (MCA)</td>
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<td><strong>MURPH Y LEE</strong></td>
<td><em>Da Shool Boy Presents Murphy's Law</em> (Veer)</td>
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<td><strong>ERYKAH BADU</strong></td>
<td><em>World Wide UnderGround (EP)</em> (Verve)</td>
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<td><strong>YOUNG BLOODZ</strong></td>
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<td><strong>BEYONCE</strong></td>
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<td><strong>T.I.</strong></td>
<td><em>TP the Truth</em> (Tha Boss Hogg)</td>
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<td><strong>FOLEY</strong></td>
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<td><strong>JAYZ</strong></td>
<td><em>The Greatest Gainer$</em>-$</td>
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<td><strong>YAHZARAH</strong></td>
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**October 18, 2003**

**Billboard Top R&B/Hip-Hop Catalog Albums**

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<th>Artist/Label</th>
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<td><strong>BOB MARLEY &amp; THE WAILERS</strong></td>
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<td><strong>2PAC</strong></td>
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<td><strong>BONE THUGS-N-HARMONY</strong></td>
<td><em>Hollywood Station</em> (Epic)</td>
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<td><strong>LADY GAGA</strong></td>
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<td><strong>BARRY WHITE</strong></td>
<td><em>A Legend In The Making</em> (EMI)</td>
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<td><strong>JAIYAH</strong></td>
<td><em>Shade Of Blue</em> (EMI)</td>
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<td><strong>MASE</strong></td>
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<td><strong>KING SALVIER</strong></td>
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<td><strong>MAXWELL</strong></td>
<td><em>The Donna Summer / The Donna Summer Greatest Hits</em> (EMI)</td>
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<td><strong>JAY-Z</strong></td>
<td><em>Reasonable Doubt</em> (EMI)</td>
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<td><strong>THE NOTORIOUS BIGGIE SMALLS</strong></td>
<td><em>Ready To Die</em> (EMI)</td>
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**Number One for the Week**

- **JAY-Z** _Reasonable Doubt_ (EMI) - 119,000 units
- **ARETHA FRANKLIN** _The Essential Aretha Franklin_ (EMI) - 80,000 units
- **R. KELLY** _Mundane Muzik_ (EMI) - 50,000 units
- **LIL' KIM** _Queen Latifah Presents The Dinah Shore_ (EMI) - 45,000 units
- **D.O. PEACE** _Here Comes The Boom_ (EMI) - 40,000 units
- **JAY-Z** _Reasonable Doubt_ (EMI) - 119,000 units
- **ARETHA FRANKLIN** _The Essential Aretha Franklin_ (EMI) - 80,000 units
- **R. KELLY** _Mundane Muzik_ (EMI) - 50,000 units
- **LIL' KIM** _Queen Latifah Presents The Dinah Shore_ (EMI) - 45,000 units
- **D.O. PEACE** _Here Comes The Boom_ (EMI) - 40,000 units
The chart shows the top R&B/hip-hop singles and albums for the week ending October 18, 2003. The table lists the title, artist, label, and other relevant information for each entry. The chart is used to guide listeners and industry professionals on what songs are currently popular in the genre. The chart is a key tool for radio programmers and music retailers to make informed decisions on what to play and stock on their shelves.

**Rhythm & Blues**

Continued from page 20

soon after, with "Dutty Rock." The success of next-generation rapper Chingy ("Right Thurr") and other newcomers shows that hip-hop isn’t just in the urban communities anymore. Priority/Capitol VP of urban promotion Geo Bevis notes, "It’s taking a while, but it’s here to stay!"

The Hot 100 chart, which highlights the most popular songs on radio and TV smooth jazz markets, the label has produced a two-hour special about the making of the recording that ran on Koz’s syndicated radio show the weekend before the release date and a one-hour BET on Jazz special about "Saxaphonic" that will air in November.

To micromark Koz’s tour (beginning in October and running through November), Capitol will stage NPH and PB&J with an appearance on stage on the recording. A six-minute kit on "Saxaphonic" and Koz’s career will also be featured in December on 13 international airlines, including United, Northwest, US Airways and American.

**Mickey Mouse Tie-In**

But Duff stresses that "Saxaphonic" could well benefit the most from the major tie-in Capitol has with Disney, which is launching its 75th birthday celebration of Mickey Mouse Nov. 18.

"Disney is coming up with customized Mickey Mouse based on different personalities," he says. "This was one of the first personalities selected, and Mickey Mouse will be featured playing a saxophone."

While Capitol is reviving its marketing machine in support of Koz’s saxophonic, the saxophonist has also been actively involved in the business world—as the co-founder of the Los Angeles-based independent record company Rendition Entertainment. It has released three CDs, including the Grammy Award-nominated "Golden Slumbers: A Father’s Lullaby," a collection of recordings by artists who are fathers and uncles.

Even this year, it has released the Dutch artist Puffy’s Puff Daddy "One Day Deep," and released Antoine’s "Mediterraneo" Sept. 23, "He’s like Moby-meets-smooth jazz," Koz says.

As for Antoine, Koz says, "Marc is one of my favorite guitar players. This is a beautiful collection of songs he recorded in Madison."

With the heat of summer, I have believed that jumping on the trend of urban music, a one-hit wonder,'" Duff adds. "The trend is here to stay."

**Additional reporting by Rashaun Hall in New York.**
<table>
<thead>
<tr>
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**Greatest Gainer**

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**Latin Pop Albums**

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**Regional Mexican Albums**

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www.americanradiohistory.com
MTV2 Keeps Beat With ‘Monster Mix’

Video production company Promo Only has created rhythm-based music-video programming for MTV2 in the form of the quarterly “Monster Mix.”

In the May 24 issue, we wrote of “Monster Mix”: “Perhaps MTV2 will program a regularly scheduled dance/electronic video mix. Now, that would show real commitment to a genre of music that is often treated like a bastard child.”

Well, MTV2 is now showing such commitment. The cable network is airing a daily edition of Promo Only’s “Monster Mix.” The show, a mix of dance/electronic and R&B/hip-hop, airs from 4 p.m.-5 p.m. EST.

“This is certainly an exciting time for us,” Promo Only video programmer Nick Allard says.

With this show, we’re exploring how far we can go with music video—and how far music video can take us.

MAKEOVER MUSIC: “All Things,” the theme song for the Bravo/NBC hit “Queer Eye for the Straight Guy,” has been picked up for release by Capitol Records. This is according to Rachid Wehbi and Jan Nieman (aka Videolife), who penned/produced/recorded the bubbly track.

Remixes of the track should be en route to club DJs by the time this issue arrives. But already, top 40 outlets like WHTZ New York and KHS Los Angeles are playing a two-minute edit of the track, which was created by looping the show’s S-8-second theme.

In early December, Capitol is scheduled to release the “Queer Eye” soundtrack, Wehbi notes. Also on the way is the video for “All Things.”

A label rep from Capitol declined to comment.

ALIAS LOVE: Yes, indeed, that was Blue Man Group’s cover of Donna Summer’s “I Feel Love” featured prominently in the season opener of ABC series “Alias.”

The timing could not be better: Remixes of the Blue Man Group/Lava track are being embraced by DJs and enthusiasts.

HEARTBEAT: In addition to the boogie-down “Milkshake,” Kelis’ new album, “Tasty” (Star Trak/Arista, due Nov. 11) includes the incredibly buoyant and infectious “Protect My Heart.” Produced by the Neptunes, the uptempo track recalls such mid-’80s jams as “I Wonder If I Take You Home” and “Can You Feel the Beat?” (both by Lisa Lisa & Cult Jam). Consider this track a single-in-waiting.

CH-CH-CHANGES: Geoffrey “DJ Geoff” Colon, formerly of UBL Music, is now the director of marketing for Clear Channel Entertainment. This position is part of the company’s new Radio Entertainment Division, which launched Oct. 1.
Billy Ray Cyrus Explores His Gospel ‘Side’

BY DEBRA AKINS

NASHVILLE—In a new promotional DVD, Billy Ray Cyrus calls the past 10 years of his career “a waste.” While he later admits that’s probably an exaggeration, Cyrus still considers this time in his life a new beginning.

After a nine-album country music career in which he scored six top 10 singles and sold 9.8 million units, according to Nielsen SoundScan, Cyrus still holds the record for the longest time spent by a debut artist at No. 1 on The Billboard 200: 17 weeks with the 1992 album “Some Gave All.”

Cyrus’ newest offering, “The Other Side,” is a return to his gospel heritage. It’s a far cry from the days of “Achy Breaky Heart,” the smash hit single that launched him to international stardom in the early 1990s.

Out Oct. 28, “The Other Side” will go to the Christian market through Word Records. It’s being worked to the mainstream country market through Warner Bros.

“I feel like I’ve gone full-circle in my life,” Cyrus says. “This record really is going back to that Pentecostal church where I grew up. It’s a record of a lifetime for me.”

HEARING A VOICE

Perhaps more intriguing than the fact that Cyrus is releasing a gospel album is his remarkable story of how it all began.

Late last year, while filming his PAX TV show “Doc” in Toronto, Cyrus was struggling to find direction in his life.

“We were in the midst of shooting the show, and it was miserably cold,” Cyrus says. “One day I literally got down on my knees and said, ‘God, I’m freezing up here. Are you sure this is what you want me to be doing?’ It was a desperate prayer, and it was answered by a voice that said, ‘Go make the inspirational album that you’ve waited your whole life to make.’”

Cyrus remembers that moments later, he got a call from Nashville producer Billy Joe Walker Jr., who asked if he would be interested in recording a gospel record.

“I heard him choke up on the phone,” Walker recalls. “He said, ‘I can’t believe you called me about this.’”

“The Other Side” contains 11 songs that reflect Cyrus’ deep-rooted Christian faith. Cyrus penned the album’s title cut, and he and Walker gathered 10 other songs from a pool of writers based in the country (Bob DiPiero, Tom Shapiro, Rivers Rutherford, Kelly Shiver, Victoria Shaw, gospel (Bebo Norman) and pop (Richard Marx) markets. The project features guest vocals by Marx, Kim Carnes, Bekka Bramlett, former Anointed vocalist Denisse Walls and the Jordanaires.

“I’ve never worked on a record where the songs came together as quickly and easily as they did on this album,” Walker says. “It was like God walked in and put them on our desk. It really was meant to be.”

The project’s first single to Christian radio, “Tip of My Heart,” has been shipped to Christian AC, Top 40 and inspirational formats. Christian radio programmers are looking forward to the album’s Christian country hits such as “Always Sunday,” “We’re Going To Be Alright” and “Crazy Love.”

A COUNTRY HOME?

Cyrus admits, “I don’t know where he [God] is now, but I have a home at country radio. I’m not sure if I ever did. [It] might be good for country radio to embrace an act that has a worldwide following.

“I think the reason country music is shrinking to the point that it is [is] because they need some recognizable names and faces. Randy Travis having a No. 1 record [this] year was one of the best things that happened to country radio in quite some time.

“Will they play my music?” Cyrus asks. “I think it would be good, and I’d love to play on the team with them. What does 1 mean? No, I can’t count on anything.”

Still, Cyrus says, “maybe I should have made this album years ago. I should have started singing about God’s love years ago. Who knows where my life would be?”

Cyrus makes saying the music is “what I really love; it’s my passion. Long after ‘Doc’ is done, I’ll still be making records somewhere.”

But his acting career is working well for him. Returning for its fourth season this fall, “Doc” remains Pax’s highest-rated program. Cyrus also just finished filming “Elvis Has Left the Building,” starring Kim Basinger.

Lusk says tie-ins are in development for the new album and “Doc.”

“They’re looking at the songs from the record to include in the programs during the new season,” he says. “We fully expect a number of the tracks to be part of the show, and certainly lyrically some of those will apply to the story lines.”

As a retail incentive, Word will package a bonus DVD with the first 100,000 units of “The Other Side.” The DVD includes an interview, behind-the-scenes footage and three new music videos. The label also plans significant Christmas endcap positioning during November and December, primarily in mainstream outlets, and circulars with Wal-Mart, Kmart, Target and others.

“The reaction from retailers has been fantastic,” Word Label Group director of general market sales Jay Schild says. “Billy Ray’s performance last month for the Anderson Merchandiser’s district meeting in Amarillo, Texas, brought two standing ovations.”

McCoury Gets Opry Invite

While ostaging accepting his trophy for entertainer of the year at the International Bluegrass Music Awards in Louisville, Ky., Oct. 2, (Nashville, Billboard, Oct. 11), Del McCoury was interrupted by artists Ricky Skaggs and Sonny Osborne, who invited him to become newest member of the Grand Ole Opry. McCoury will be inducted into the venerable Nashville institution Oct. 25.

In other artist news, Steve Azar has teamed with Jim Beam Brands Worldwide for a fall tour sponsorship. Jim Beam is also sponsoring tours this year by Lynyrd Skynyrd and Montgomery Gentry.

Sugar Hill artist Allison Moorer kicked off an 18-city acoustic tour through Oct. 24. Also, DreamWorks act Emerson Drive, which opened some dates early in the Tour twain, has picked up four opening slots in December.

Marel exits the artist roster at Mercury Records.

ON THE ROW: James Hitchcock joins CMT as VP of creative and marketing. He has worked for numerous advertising agencies, most recently Ziccardi Partners Proceedings.

Katie Gillon, the former senior VP of production and creative services at MCA Nashville, has been hired as executive project coordinator for a part-time basis at the planned Country Music Retirement Center. She continues to operate her Nashville-based marketing and creative services company, the Gillon Group, where her clients include Equity Records, Clint Black and Cheely Wright.

Nan Kelley has been hired as host of “Grand Ole Opry Live,” which debuts Oct. 4 on Great American Country. The show was previously telecast on CMT. Kelley was co-host of TNN’s “Prime Time Country” for two years and is currently an on-air presenter for the Nashville-based Shop at Home TV network.

UMVD First In Country

Universal Music & Video Distribution is once again the top distributor in the country market for the first nine months of this year. Boosted by Shania Twain’s ‘Up!’, which remains at No. 5 on the Top Country Albums chart after 46 weeks, UMVD earns a 30.8% share for the period ended Sept. 30, according to Nielsen SoundScan. That’s up from a 29.6% share for the same period in 2002 but off from the 32.4% share it enjoyed in the first half of this year.

BMG remains in second place with a 26.4% share for the period, down sharply from 26.4% in the first nine months of last year. Boosted by strong-selling greatest-hits packages from Alan Jackson and Lonestar, plus albums from Kenny Chesney and Brooks & Dunn—which remain in the top 20 on Top Country Albums by 76 weeks and 12 weeks, respectively—BMG made some gains in the third quarter, boosting its share from the 17.4% it notched in the first half of this year.

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James Otto will open 16 dates on Mercury labelmate Shania Twain’s current Up! tour. He will be on the opening.

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### Billboard October 18, 2003

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<td>Terri Clark</td>
<td>&quot;I Wanna Do It All&quot;</td>
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<td>Jimmy Wayne</td>
<td>&quot;I Love You This Much&quot;</td>
<td>11/22/2003</td>
<td>2</td>
<td>15</td>
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<tr>
<td>Brad Paisley</td>
<td>&quot;Five Moments Of Pure Paradise&quot;</td>
<td>11/22/2003</td>
<td>3</td>
<td>15</td>
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<tr>
<td>Daryl Worley</td>
<td>&quot;Tennessee River Run&quot;</td>
<td>11/15/2003</td>
<td>3</td>
<td>15</td>
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<tr>
<td>Trace Adkins</td>
<td>&quot;Every Monday Afternoon&quot;</td>
<td>12/6/2003</td>
<td>3</td>
<td>15</td>
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<tr>
<td>Craig Morgan</td>
<td>&quot;Perfect&quot;</td>
<td>11/22/2003</td>
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<td>15</td>
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<tr>
<td>Sara Evans</td>
<td>&quot;Run, Run, Run&quot;</td>
<td>12/6/2003</td>
<td>4</td>
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<tr>
<td>Rick Trevino</td>
<td>&quot;No Lying&quot;</td>
<td>11/8/2003</td>
<td>5</td>
<td>15</td>
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<tr>
<td>Shania Twain</td>
<td>&quot;She's Not Just A Pretty Face&quot;</td>
<td>11/15/2003</td>
<td>5</td>
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<tr>
<td>Hank Williams Jr.</td>
<td>&quot;I'm One Of You&quot;</td>
<td>11/22/2003</td>
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<td>Joe Nichols</td>
<td>&quot;Cool To Be A Fool&quot;</td>
<td>12/6/2003</td>
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<tr>
<td>Trace Adkins</td>
<td>&quot;Heaven Help Me&quot;</td>
<td>11/22/2003</td>
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<td>Amy Datley</td>
<td>&quot;I Think You're Beautiful&quot;</td>
<td>11/22/2003</td>
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<td>Kellie Coffey</td>
<td>&quot;Texas Plates&quot;</td>
<td>11/22/2003</td>
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<tr>
<td>Jennifer Hanson</td>
<td>&quot;You're In My Head&quot;</td>
<td>11/22/2003</td>
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<td>15</td>
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<tr>
<td>Brian McConnico</td>
<td>&quot;Days Of Our Lives&quot;</td>
<td>11/22/2003</td>
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#### Top Country Singles Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Week Ending</th>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>&quot;Good Ole Boys&quot;</td>
<td>11/15/2003</td>
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<td>39</td>
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<tr>
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<td>11/22/2003</td>
<td>Rascal Flatts</td>
<td>31</td>
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<tr>
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<td>Joe Diffie</td>
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<td>11/22/2003</td>
<td>Brooks &amp; Dunn</td>
<td>37</td>
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<td>11/22/2003</td>
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#### Top Country Singles Airplay

<table>
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</table>
**ALBUMS**

Edited by Pia Pauletta

**POP**

**BETTE MIDLER**

Bette Midler Sings the Rosemary Clooney Songbook

**PRODUCERS:** Barry Manilow, Robbie Buchanan

**Columbia 90350**

**RELEASE DATE:** Sept. 30

Standards have never been this much fun, “Bette Midler Sings the Rosemary Clooney Songbook,” a tribute to the late singer’s USO hayday, reaches far beyond the typically maidin collection of old golden, old favorites and sarcasm into a scary selection of chestnuts. The production role of Midler’s original arranger, Barry Manilow (with Robbie Buchanan) is enriched with his persuasive versatility showcased on the lush “Tenderly,” the bare-bones album opener and 1952 No. 1 “You’ll Never Know” and the subtly innovative “Oh Baby.” But the best moment comes in Midler and Manilow’s duet “On a Slow Boat to China” (originally recorded with Clooney and Bing Crosby), which frolics like the good old days—Clooney’s and Midler/Midler’s “Songbook” is yet another milestone album in the career of one of pop culture’s most enduring entertainers. Clooney must be swinging from on high.—**CT**

**THE BANGLES**

Doll Revolution

**PRODUCER:** The Bangles, Brad Wood

**koch 9515**

**RELEASE DATE:** Sept. 23

On “Doll Revolution,” the Bangles’ first album in 20 years, all of the familiar elements are in place. All four members (Susanna Hoffs, Vicki Peterson, Debbi Peterson and Michael Steele) are present, along with their warm harmonies, retro jangle-pop and soul musicianship. The set opens with a zippy new take on Elvis Costello’s “Tear Off Your Own Head.” This song joins “Ride the Steel” and Steele’s “Between the Two” as the most rockin’ tunes on the set. All of the band members get time on the 15-song set. Hoffs shines on the first single—the delicate, swoony love song “Something That You Said.” Vicki’s “Here Right Now” has a knockout chorus and a deliciously happy little beat, while Debbie’s “Ask Me No Questions” brings to mind the tender balls of Christine McVie.—**AC**

**SOUTH**

With the Tides

**PRODUCER:** Dave Eringa

**Koch 67727-54732**

**RELEASE DATE:** Sept. 23

London-based trio South debuted two years ago with the album “From Here on Out” which seamlessly merged rock, dance/ electronic pop and pop. In the ensuing months, South toured non-stop. If the accompanying “Tides” is any indication, performing live increased the band’s confidence to pump up the rock wattage. The result is a richly textured musical landscape. A banjo and harmonica rich “Loosen Your Hold,” while a harp and cello soften “I Love.” Elsewhere, Music Street Preachers-like harmonies can be heard in “Silver Sun” (album producer Dave Eringa has worked with the Preachers). To the key of South’s epic sound is its merging of orchestral maneuvers and traditional rock elements.—**MP**

**APRIL MARCH**

Triggers

**PRODUCER:** Bertrand Burgat

**Pla Music America 25**

**RELEASE DATE:** Sept. 20

Mon Dieu! Elin New York-born Francophile April March (aka Elinor Blake) returns with her second solo album, the highly literate and insidiously addictive “Triggers.” A 60-pop and futurism mix that seamlessly merges light and darkness, it nods to French Yé-Yé then goes its own way. The artist comes across as part pixie, part Sylvia Plath devotee. As she says in “Sometimes When I Stretch,” “I stretch, hoping to divide.” Four tracks are borrowed on the ‘60s (plus one instrumental), with guitarist Bertrand Burgat (the really French is taking care of the synthesizer swirls and general cosmological ambience. Standout cuts include “There Is Always Madness,” which juxtaposes a Pollyanna airiness with an unerving refrain of the song’s title, and the trippy, sunshine song “Zero Zero.” What makes this album special? Three words: different, different, different.—**AZ**

**R&B/HIP-HOP**

**BAD BOY’S DA BAND**

Too Hot For TV.

**PRODUCERS:** various

**Bad Boy/Universal B0001131**

**RELEASE DATE:** Sept. 30

Fights, feuds and cheese aside, “Making the Band 2” creation Bad Boy’s Da Band really shines on its debut set. “Too Hot For TV.” features the sextet—MCs Babs, Nes, Freddy Pee and Young City, reggae tesser Dylan and R&B songstress Sura—keeping with the tradition of Bad Boy by concentrating on party joints. Lead single “Bad Boy This Bad Boy That” produced by Tony Silvetti and Sean “P Diddy” Combs, is an infectious, flute- accented, uptempo jam that incites head nodding. The set’s highlight arrives with the Wyclef Jean-produced “Do You Know,” which borrows from Diana Ross’ “Theme From Mahogany (Do You Know Where You’re Going To),” Here, the group’s six personalities completely jell. It looks as if Combs has done it again.—**RH**

**DANCE/ELECTRONIC**

**KMFDM**

**WWII**

**PRODUCER:** KMFDM

**Sanctuary 000108**

**RELEASE DATE:** Sept. 30

With this new release from KMFDM, industrial-rock fans had best dust off their Doc Martens. “WWII” finds the group delivering familiar riffs, beats and vocals. Timely lyrics and hints of electronics keep the musical landscape fresh. Although the album lacks the catchiness of such classic KMFDM tracks as “A Drug Against War” and “Juke Joint Jambalaya,” new tunes like “Stars & Stripes,” “Blackball” and “Bullets, Bombs & Bigots” are almost as enduring. Perhaps the band itself sums it up best in the closing track, the unusually named “Intro.” Here, KMFDM acknowledges that change is not always necessary.—**RJ**

**MATMOS**

**The Civil War**

**PRODUCER:** Matmos

**Matador/Beggars Group OLE-590**

**RELEASE DATE:** Sept. 23

Fusing a diverse range of side projects, including the twisted Soft Pink Truth album, San Francisco-based electronic duo Matmos (Drew Daniel & Michael Schneider) returns with something new: an unexpected stylistic detour from 2001’s medical-technology celebration, “A Chance Cut Is a Chance to Cure.” “The Civil War” is a peculiar concept album. It finds the duo dissecting and rearranging musical genres from various periods to create a soundtrack that evokes the spirit of visceral patriotic battle hymn from eras long lost. Using modular synthesizers, sound samples space rock/cyberpunk, and live instrumentation (guitars, dobro, horns and banjo), Matmos produces a sonic mind-altering, Gaucan gis and contemplative pastoral folk meld with frontier-era country honky-tonk and military-hued drum marches. While the collection retells the Western’s trade- mark electronic sonic alchemy, the addition of “conventional” musical instrumentation/arrangements and unmelodic Americana overtones undoubtedly confounds fans.—**CR**

**COUNTRY**

**MARTINA MCBRIDE**

Martin’s Place

**PRODUCER:** Martina McBride, Paul Worley

** RCA 54207**

**RELEASE DATE:** Sept. 30

Martina McBride owns some of the most impressive pipes in any kind of contemporary music. And she has never been more in control of this powerful instrument than here. Often at her best when she reins things in, the string-laden “She’s a Butterfly” and power-packed “In My Daughter’s Eyes” are exquisitely rendered. She still cuts loose, though. The hit-to-be “How Far” features a live rattling chorus, and a live version of “Over the Rainbow” is simply stunning. “God’s Will” is a perfect showcase for her range and art. McBride’s interpretation helps make the homespun “Magical” just that. Always comfortable on the pop side of country fence, McBride conjures a sweet tone on the romantic, empowering anthem, “This One’s for the Girls.” Versatile, soulful and precise, McBride has never been better.—**RW**

**GARY ALLAN**

See If I Care

**PRODUCER:** Mark Wright, Gary Allan

**MCA 0000111**

**RELEASE DATE:** Sept. 30

Gary Allan brought California cool to country music like no one else. Dwight Yoakam, while he has been consistently cool, his duds-paying is starting to offer both commercial and artistic returns. Allan knows where he’s going with “This Week’s Cut” featuring the excellently twangy “Guys Like Me.” He moans with authority on “Can’t Do It (Continued on next page)”
SINGLES
Edited by Chuck Taylor

POP
In the couple of years since Britney Spears’ last musical output, she has never quite left the headlines of the consumer press. In fact, if anything, the one-time teen queen is more renowned than ever before. But now it’s time for Brit to prove that her provocative state of undress and various sexcapades are only sidelines to her primary purpose here—hit songs. “Me Against the Music” is frankly busy, with Spears’ voice often a mere accessory amid a swirl of rapid-fire lyrics and a frenetic pogo-stick beat. After repeated listeners, however, the party-anthem rhythms sort themselves out and open into a series of infectious, almost quirky, hooks. It’s still much more a jam du jour than a song—there’s no real melody—but rather a hip-hop no-ballad, one that’s not afraid to crack that up like a cherry lollipop. The latter shortfall: Madonna. She comes off like a great aunt pose, much like the Gap ads. Ooh, she did it again.

COUNTRY

A rock-solid vocalist equally at home with ballads and up-tempos, Trace Adkins tries a smoking rocket of a size with this thumpin’ ode to appreciation of one’s own good ole gal, particularly when sleeping kids provide opportunity. A lady who wraps his musical firecracker of a song around a bold production and a lyric heavy on domestic-life testosterone as he says, “What a gal! What a lady! What a woman?” OK, it ain’t Shakespeare, but for all those momas out there anyone who might feel a little less than sexy, this might do the trick for Daddy. And a lot of those mommas probably dig Adkins, too, plenty enough to forgive him for delivering lyrics about turning a room into a sauna. Adkins owns one of the most recognizable vocals in contemporary country music, a more valuable commodity now than ever.

R&B/HIP-HOP
Sean “P. Diddy” Combs has already racked up two successful singles from the platinum-plus “Bad Boys II” soundtrack. So how does the multimedia mogul aim to top that up? “By learning,” says Diddy. “I’m in a Bed.” The famed pair of discs offers 40 choice songs left out of the Vegas show, including Beatles, Dylan, Elton John and R&B covers. The fifth disc offers holiday fare, and the sixth is a DVD, which intertwines concert and documentary footage.

CLASSICAL

One disappointment in the centenary celebrations for Kurt Weill’s birth in 2000 was the lack of recording for his long-lost Biblical pageant “The Eternal Road,” particularly as the theatrical work was an amazing live experience. Finally, we have a recording of at least a sequence of highlights from the massive piece, and the well-appointed, richly recorded studio version of this tour de force is Weill’s considerable gift to us.

NEW AGE

ENIGMA Voyageur PRODUCER: Michael Cretu Virgin 7243 931121 0 DATE: 30 August 2001 It has been 11 years since Enigma debuted with an album of chanting monks, panting women and chills, as many monks have gone and by and large, “Voyeur,” despite the title, traverses well-known terrain with trip-hop beats, filtered voices and over-reaching hooks. The dance anthem “Boum-Boum” and the ensart Duran Duran chorus of “Look of Today” succeed at a generic, overpowered pop, while other songs, like “Following the Sun,” attain an infectious, psychedelic arena. Producer Michael Cretu, who is Enigma’s, launched some surreal sound designs, including the title track that takes it discolouche music and disorts it through time. But the often seductive rhythms and imagistic moods are undermined by a cut-and-paste superficiality. “Voyeur” sounds like it was constructed from a template rather than newly conceived.

BLUES

DUKE ROBILLARD Excited Love PRODUCER: Various Stony Plain 1293 DATE: 23 September 2001 (“Excited Love” has the virtue of being a typical Robillard album, or, rather, typical of Robillard when he cuts an album that is pretty much straight blues. The sophisticated blues of “Double X Daddy,” with a solid second line horn section, has been a favored Robillard groove since he co-founded Roomful of Blues in the late ’50s. Check the Memphis variation on this theme with “Down Home Country Girl.” His duet with Pam Tillis, “I’ll Never Be Free,” is basically his hipster rockabilly, while the title track has the spooky, funkified feel of New Orleans R&B. The second duet—this one with guitarist Debbie Davis—is a luscious jump blues. “Live Wire” is a down-and-dirty three-chord blues. Typical Robillard again, in other words, is whatever Duke wants to do, because he can do it all. “Excited Love” is oak-solid work from a master bluesman.—PPV

ESSENTIAL REVIEWS

BRITNEY SPEARS FEATURING MADONNA Me Against the Music (3:52) PRODUCERS: Tristex, Penelope Magnet WRITERS: various PUBLISHERS: various DATE: 12 May 2002 (CD promo)
In the couple of years since Britney Spears’ last musical output, she has never quite left the headlines of the consumer press. In fact, if anything, the one-time teen queen is more renowned than ever before. But now it’s time for Brit to prove that her provocative state of undress and various sexcapades are only sidelines to her primary purpose here—hit songs. “Me Against the Music” is frankly busy, with Spears’ voice often a mere accessory amid a swirl of rapid-fire lyrics and a frenetic pogo-stick beat. After repeated listeners, however, the party-anthem rhythms sort themselves out and open into a series of infectious, almost quirky, hooks. It’s still much more a jam du jour than a song—there’s no real melody—but rather a hip-hop no-ballad, one that’s not afraid to crack that up like a cherry lollipop. The latter shortfall: Madonna. She comes off like a great aunt pose, much like the Gap ads. Ooh, she did it again.

The best-selling new male artist of 2002 follows his enormously successful bow with a David Foster-produced ballad that will work nearly as well as their pop music melismata and their vocalists able to lean tall mountains in a single note. Josh Groban is truly proving himself to be a hybrid artist—cute and poppy enough to be embraced by mainstream-targeted adults, and yet skilled and emotionally nuanced enough to stamp his elegant signature on a song like a permanent tattoo. “You Raise Me Up” opens quickly with the “Hi-myself” (the similarities sure don’t end there), as Groban gently warps those pure, clear pipes around a lyric of strength and devotion. Curiously, a 30-second fade solo then cuts in before the second verse and chorus, followed by a soft-held crescendo that will make fans applaud from their driver’s seats. A perfect peek into Groban’s promising second act.

May, “Dreaming” is sure to entrance pop/rock listeners and to Garner even 6 increased radio play—JK

Cracker’s forthcoming, sixth album, “Countysides”, due out 14, was born out of the Virginia band’s 2002 tour of honky-tonks and trucker bars. Having always been part rock act and part country band, Cracker—in a genius move—explores its redneck roots on the disc. While lots of Americana and alt-country focuses on the more serious, Cerebral side of country, “Countysides” is for “the rednecks, the sticklers, the drinkers, the cranks, the weirdos and the clowns.” Frontman David Lowery says, and for Cracker fans, it’s complete bliss. “Duty Free” is a cover of a track from uncredited singer/songwriter from the Reilly’s 2001 set “Salesmen & Rascists.” Although twangy and sprinkled with accout similar, but that’s not a bad thing. Like a midtempo, rock-leaning cuts on the set. With its “do-do-do-do” laden chorus, it’s an absolute sing-along. On tracks like these, the raspy-voiced Lowery sounds like he’s home again. In fact, “Duty Free” and the other cuts on “Countysides” seem to mark a rebrand for the band.—WO
EXECUTIVE TURNTABLE

MUSIC VIDEO: Scot McBride is promoted to COO of MTV Networks Latin America in Miami. He was CFO.

RECORD COMPANIES: Adam Granite is promoted to VP of finance and operations for Epic Records in New York. He was senior director of finance and operations.

Laura Curtin is named VP of rock and alternative promotion for Arista Records in Los Angeles. She was head of alternative rock promotion for DreamWorks Records.

Desmond Pringle is named director of gospel A&R for Word Label Group in Nashville. He was a Tommy Boy recording artist.

Jordan Flaste is named director of new media for Artemis Records in New York. He was product/publishing manager for getmusic.com/rollingstone.com.

John Monopoly is named associate director of A&R for Jive Records in New York. He was head of producer management and Violator Management and owner of Hustle.

DIRECT MARKETING: Mark Pinkus is promoted to senior VP of strategic marketing, custom product and synch licensing for Warner Strategic Marketing in Los Angeles. He was VP of strategic marketing and custom product.

HOME VIDEO: Keith Zajic is promoted to executive VP of business affairs for Warner Bros. Pictures Music in Los Angeles. He was senior VP of business affairs.

Eric Besner is named VP of business and legal affairs for Home Vision Entertainment in Chicago. He was VP of business affairs and general counsel for Image Entertainment.

MERCHANDISING: Nina Freeman is named director of licensing and marketing for 4Kids Entertainment in New York. She was director of global licensing for Everlast Worldwide.

Pond Skipping

To celebrate the global bow of her sophomore disc, "Life for Rent" (Arista), British songbird Dido performed at Virgin Megastores in London and New York within a 24-hour span. Some called her trans-Atlantic trip her "Phil Collins day," referring to a similar stunt for Live Aid in 1985. After performing a four-song acoustic set Sept. 29 (the album's international release date) at the Virgin Megastore in London's Oxford Street, the singer joined 170 guests—including key European media and a slew of U.S. radio-contest winners—on a flight to New York, where she performed an acoustic set right, at the Virgin Megastore in Union Square the next day, which was the U.S. street date for "Life for Rent."

Now, Hear This... SUN KIL MOON

Artists to Watch

Red House Painters frontman Mark Kozelek christens his new band Sun Kil Moon with the album "Ghosts of the Great Highway," due Nov. 4 from Jetset. Aside from the recent single "Duk Koo Kim," which appears here in an alternative form. "Ghosts" constitutes the first release of new music by the revered singer/songwriter in nearly two years. The album is highlighted by the gorgeous, string-tinted "Gentle Moon" and the bittersweet "Carry Me Ohio," which ruminates on his childhood in the Buckeye State. Kozelek, who has appeared in the Cameron Crowe films "Almost Famous" and "Vanilla Sky," will play select solo shows before the end of the year. Early in 2004, Sun Kil Moon will embark on its maiden tour.

Hallowed Ground

It was only fitting that punk rock torchbearers Rancid headed to fabled New York venue CBGB to tape the video for upcoming single "Red Hot Moon." CBGB is, after all, ground zero for U.S. punk history. After doing some preliminary taping, fans who scored tickets through modern WXRR (K-Rock) New York filled the club—which played host to the Ramones, Blondie, and Talking Heads in their early days—for a full show that featured fan faves spanning the group's career of more than a decade. Pictured, from left, are guitarists vocalists Lars Frederiksen, frontman Tim Armstrong and Skinhead Bob, who guests on "Red Hot Moon." (Photo: Kristin Callahan)

Reigning On

B.B. King celebrated his 78th birthday Sept. 30 at the grand opening of the BB King's Blues Club in Nashville. On hand to greet the blues icon were country stars Deanna Carter, who presented King with a birthday cake, Vince Gill, revered guitarist Steve Cropper (of Booker T. & The MGs) and actor/musician Steven Segal, who jammed with King.
By Brian Garrity

NEW YORK—Apple Computer is now hosting artist-in-store events at its physical retail locations.

And in a twist to the age-old practice of having an artist appear and play a handful of songs for the crowd, Apple is selling the performances online through its iTunes Music Store.

Latest case in point: Thursday and Thrice, a pair of new rock acts from Island Records, are hyping an upcoming tour Oct. 15 with Apple in-stores on two coasts.

Thursday will take the stage at the Apple Store SoHo in New York. On the West Coast, Thrice will play at the Apple Store Third Street Promenade, located in Santa Monica, Calif. Each performance will be at 7 p.m. in their respective time zones.

The shows kick off a highly anticipated double-bill from the two bands—presented by Alternative Press magazine and MTV2—which begins Oct. 17 in Pennsylvania.

The music performed at the events will be available exclusively for purchase at the iTunes Music Store.

The move is the latest sign that nontraditional music sellers are playing a larger role in the music promotion machine.

The commerce element, coupled with the fact that Apple—and not the likes of a Virgin Megastore or Tower Records—is hosting the event, is expanding the scope and ambition of the in-store concept.

“This is an opportunity to have a promotional event, do marketing and advertising for it, and on top of that, we get the opportunity to monetize the content associated with it,” Island Def Jam new-media chief Larry Mattera says.

Sire/Warner Bros. teamed with Apple on a similar initiative for the group Less Than Jake. The band performed an in-store show July 11 at the opening of the Apple Store in Santa Monica.

Apple has also hosted in-store performances by BT, OK Go and the Raveonettes.

The performance was recorded and sold as an exclusive four-song EP, “Less Than Jake—Live From the Apple Store,” through iTunes.

For Apple, such promotions are a way to drive traffic to its stores—which sell Apple computers and iPhones—and pick up exclusive content for iTunes.

Exclusives are proving to be a hit.

(Continued on page 37)

UMVD Still Tops U.S. Album Market

By Ed Christman

NEW YORK—With a commanding 27.8% share of the U.S. album market, Universal Music & Video Distribution heads into the fourth quarter on target to rank No. 1 for the fifth straight year.

UMVD leads by more than 10% for the first nine months of this year, according to Nielsen SoundScan.

And this is its biggest holiday release schedule ever, UMVD executives say (Billboard, Aug. 16).

Competitors are expected to keep close tabs on how Universal’s controversial JumpStart program will impact sales.

Universal Music Group dropped front-line wholesale pricing to $9.99 from $12.02. Retailers applauded that component of JumpStart but are complaining about the reduced profit margins under the program.

While the 27.8% market share held in the first nine months of 2003 is below the 28.5% it posted last year, it is a tick up from the 27.7% it held in the first six months of 2003.

In addition to leading in total and current album market share, UMVD’s dominance is spread across most genres tracked by Nielsen SoundScan.

It ranked first in the country, R&B, rap and Latin genres (see related stories, this issue) and is the No. 1 distributor for soundtracks, catalog, deep catalog and alternative rock.

UMVD was the No. 2 distributor of classical, hard rock, jazz, music video and in placing albums on the Billboard Top Heatseekers chart.

Meanwhile, the independent sector collectively displaced WEA to rank second with a 17.3% share, up from the 16.8% it had at the half-year mark.

Indie distributors placed No. 1 in classical, gospel, new age, music video and in placing albums on Heatseekers. They were No. 2 in distributing catalog.

WEA dropped to third with a 17% share, above the 15.9% it had last year at the nine-month mark but below the 17.6% it had at the half-year mark this year.

WEA was the No. 1 distributor of hard rock and No. 2 in alternative rock, soundtracks and deep catalog.

Rounding out the rankings, (Continued on page 37)

Source: Nielsen SoundScan

Total U.S. Album Market Share By Distributor

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<tbody>
<tr>
<td>UNIVERSAL</td>
<td>27.8%</td>
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<tr>
<td>INDIES</td>
<td>17.3%</td>
<td>18.9%</td>
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<tr>
<td>WEA</td>
<td>16.8%</td>
<td>17.0%</td>
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<tr>
<td>BMG</td>
<td>15.9%</td>
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<td>SONY</td>
<td>14.4%</td>
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<td>EMM</td>
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<td>EMM</td>
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<td>SOURCE: NIELSEN SOUNDSCAN</td>
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Current U.S. Album Market Share By Distributor

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Excludes titles considered to be catalog.
Import Distributor Sold; Two Veterans To Musicland

Phantom Sound & Vision, which was acquired Oct. 2 by Super D, is the second U.S. import distributor to change hands in the past two months.

In August, Redeye Records, the company started by Joe Bianco and Anil Narang, acquired Musicorama. The other company in the triumvirate that dominates this market is MSI, which remains independent in the hands of owner Ben Colonomos.

The purchase of Phantom, which has annual sales of $25 million, will push Super D's combined total sales to about $80 million.

Bruce Ogilvie, a principal in Super D, says Phantom owner and founder Randy Beck will stay on board after the deal closes, as will Phantom's current marketing, sales and buying staff.

Phantom has about 45 employees. Most will eventually move to Super D, although Ogilvie says some jobs may be shed. The Phantom warehouse will eventually be consolidated into Super D.

Phantom, in Huntington Beach, Calif., imports products from abroad, mainly "non-parallel" imports, which is industry jargon for products not available here and either officially or unofficially sanctioned by the majors and independent labels for distribution in the U.S.

Phantom also functions as a one-stop for certain niche genres, such as alternative rock, dance and metal.

Beck says he was looking for a buyer with the right strategic fit. "We were looking for a company with a strong infrastructure, with an automated warehouse, so that we can efficiently distribute independent European product here," he says.

Phantom also has a strong Internet fulfillment business.

The Phantom warehouse currently stocks about 30,000 titles and plans to expand that to 37,000 by mid-November. Phantom has "the most comprehensive database in the U.S. of indie music from around the world. It has 174,000 titles in it that we can source," Beck says.

He foresees growth in independent distribution, a role the company already plays for some European labels. Some label deals are currently being negotiated, Beck adds.

Ogilvie says Super D is mainly servicing independent accounts and some chains, while Phantom sells to such large chains and accounts as Best Buy, Target, Amazon and Alliance Entertainment Corp.

Super D's ownership structure is in a transition phase, as co-founders David Hurwitz and Jeff Walker will leave the company. Ogilvie is in the process of buying out Hurwitz's share.

While both parties declined to share details of the deal, sources say Super D is paying for Phantom through a combination of cash, debt and notes payable to Beck.

Meanwhile, Musicrama has branched out into independent distribution, and president Mark Jarzabek says the company is busy negotiating further deals.

In Miami, Colonomos says MSI has "mutated into distribution, handling labels such as Wagram from France, for exclusive distribution in the U.S."

"We are proud of where we have taken the company. When I sell, I would look for a company with synergy that can help take us to the next level," Colonomos says.

NEW MANAGEMENT: Musicland has added to its management team, hiring Danny Yarbrough as vice chairman and Lew Garrett as president of purchasing.

Yarbrough, formerly chairman of Sony Music Distribution, has been working at Musicland for a month as a consultant.

Yarbrough will be involved in such corporate strategic initiatives as e-commerce and supply-chain management solutions. He will also focus on developing new and proprietary products for the chain and will oversee vendor relations, according to a company statement.

Like Yarbrough, Garrett is a longtime industry player, having spent most of his career at Camelot Music. From there, Garrett moved first to Valley Media, where he eventually became president, and then to Wherehouse Entertainment.

Garrett previously was the executive VP at Wherehouse Entertainment, which has just been sold to Trans World.

With these additions to a team that already includes chairman Eric Weisman and president Mike Madden, as well as executives overseeing the three Musicland chains—Sam Goody, Media Play and Suncoast—some industry execs wonder if Musicland has become top-heavy.

But others point out that the depth and experience of the current Musicland management shows that owner Sun Capital is serious in its commitment to the music industry.

Some also think that the top-heavy nature of management could be a preparation for further investment in the industry.
**NASDAQ Titles Roar Into Mass-Market Stores**

Consumers who love the high speeds and sweeping turns of NASCAR racing can now drive to their local Wal-Mart to find home entertainment titles that will rev their engines.

Thanks to a new distribution and marketing deal between NASCAR Images and Melee Entertainment, a NASDAQ-produced line of home videos will be available at mass retailers for the first time.

The relationship kicks off Oct. 14 with the release of "NASCAR Winston Cup 2002," priced at $19.98 on VHS or as a two-disc DVD set. Three other titles—"A Decade at the Brickyard," "Tony Stewart: Smoke" and "NASCAR Winston Cup 2003"—will be available Dec. 16. Four to six new videos are expected annually.

Distributing a NASDAQ line appealed to Mele president Bryan Turner because the sport has a depth of brand penetration with 73 million fans.

Turner, the former president of Priority Records, formed Mele in conjunction with DreamWorks Records in February (Billboard, Feb. 8). To distribute specialty videos, films and music through Universal Music & Video Distribution, its roster includes individual urban music and comedy titles. The NASDAQ deal is its largest video endeavor thus far.

Meele will spend $500,000 marketing the line, which Turner says will be carried at all major mass chains. A TV spot touting the titles will run on sports networks through January 2004, and Mele is creating a Web site.

**BIG WIN FOR INDIES:** It is not just the Blockbuster and Hollywood Videos of the rental world that are reaping profits because of consumer demand for DVDs.

Independent video rental stores experienced a 5% increase in average-store net profits last year, according to the 2003 Benchmarking Report that the Video Software Dealers Assn. released last week.

The report's conclusions are based on a survey of more than 100 video stores in the U.S. and Canada.

The independents' increases are attributed to both wholesale cost of DVDs and an increase in DVD rental prices, the fifth annual report states. A typical new-release rented for $3.29 last year at independent stores, an increase over 2001's $3.05 average.

**URBAN GETS ATTENTION:** Video rental chain Movie Gallery is turning the spotlight on urban videos with the debut of "Urban Exclusives" sections at a group of 125 stores this month.

The Dothan, Ala.-based company has teamed with UrbanWorks Entertainment to stock and promote "Exclusives," which will be part of the stores' new-release wall.

"This is the first time that we have broken out a section for a specific demographic group," says Ted Innes, senior VP of marketing for Movie Gallery. "We are trying to address what customers want."

The sections will include UrbanWorks products, a mix of direct-to-video, comedy and children's titles, but will also feature major studio releases when appropriate.

"We have been working to educate retailers on the viability of the urban genre for a while," UrbanWorks president Jeff Clangan says. The company is in talks with several major retailers about similar in-store programs.

UrbanWorks will be marketing the sections through radio and TV spots and will also create special in-store display items. Movie Gallery may also debut Hispanic-themed sections in the future, according to Innes.

**ON THE VIDEO BEAT:** Disney's Moviebeam video-on-demand service launched last week in Jacksonville, Fla.; Salt Lake City; and Spokane, Wash. The service allows users to download movies to a set-top box . . . Online rental company Netflix has reached 1.29 million subscribers, up 74% since last year's third quarter . . . Pioneer Entertainment officially changed its name to Geneon Entertainment after its Oct. 1 acquisition by Tokyo advertising company Dentsu.

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**UMVD Tops U.S. Album Market**

Continued from page 35

BMG Distribution placed fourth, with 16%. That is down from 14.4% last year but an improvement over the 13.7% it posted in the first six months of this year. BMG was the No. 2 distributor in current albums and gospel.

Sony placed fifth in total album market share, with a 13.9% ranking, down more than two percentage points from 16% one year ago. Sony ranked second in Latin music.

Finally, EMI Music Marketing (EMM) placed sixth, with a 10% share, up from the 8.5% it had last year. While EMM, N.Y.-based Nielsen SoundScan assesses market-share rankings based on point-of-sale information,

**TO OUR READERS**

The Indies will return next issue.

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**Apple Stores**

Continued from page 35

main point of differentiation for commercial digital music services as they compete against each other.

They are also a way to compete with the content selection featured on free peer-to-peer networks.

"At this moment in time where we are trying to kick-start this market, these types of exclusives are important," Mattera says.

Mattera observes that the pairing of Thursday and Thrice with Apple was a good fit for all parties, given that the bands have Web-savvy fans.

However, Mattera says that Island is as interested in building buzz for the upcoming Thursday/Thrice tour as it is in selling downloads.

To that end, the events will be videotaped, and the content will be streamed in QuickTime and available for free at apple.com/quicktime.

In addition, an iPod digital music player will be given away to one fan at each appearance.

Island is creating a limited-edition poster for each band/event that fans will receive only at the Oct. 15 shows at Apple retail stores.

"Certainly these performances are going to appeal to core fans, but hopefully it also helps spread the momentum base by having these events at the Apple stores," Mattera says.
In Canada, Web Expands Role As A&R Resource

BY LARRY LEFLANC

Toronto—Canadians are jumping aboard the Internet bandwagon, seeking new ways to showcase music online.


Canadian artists can register on the site for free and upload biographies, visual images and sound clips that can be "streamed" from the site's A&R Lounge.

The MINC site will send automated e-mails to Canadian radio—currently available only to university and college radio—notifying music programmers of new additions every week.

To date, 1,370 artists have registered for the service, which began in June.

"We link artists' Web sites into the A&R Lounge," Toronto-based MINC informational services coordinator Anna Maria Russo says. Registered artists have access to an event calendar and a 12,000-entry music industry directory.

"There is also a funding 'matchmaker,' which is a starting point on researching [government] funding," Russo says.

MINC is funded by the Foundation to Assist Canadian Talent on Records, which is supported by the state and Canadian broadcasters.

The site also has the backing of the Canadian Academy of Recording Arts and Sciences, the Canadian Country Music Assn., the East Coast Music Assn., the Western Canadian Music Alliance and nine provincial music industry associations.

Toronto-based law firm Cassels Brock & Blackwell also recently launched an A&R-oriented Web site.

The password-protected site, musiclaw.ca, gives A&R support to its clients.

The A&R section of musiclaw.ca is divided by musical genre and the type of deals acts are seeking.

Registrants can listen to streamed MP3 clips and view artist profile pages.

"We primarily wanted to streamline the process by which we get music to A&R," says Jason Klein, an associate at the law firm.

"We wanted to allow A&R to go into the site at their leisure and opposed to sending MP3s around," Klein adds. "We've had 20 to 25 A&R people sign up to date; most are not Canadian."

The site also includes general business information.

Canadians and independent labels generally operate online sites where interested parties can access MP3 downloads, music/video streaming or online ordering of music.

Many artists want a Web site to maintain a competitive marketing edge, says Web designer Kevin Leflar, president of In Dimensions Entertainment Group in Toronto.

"With most artists, their record comes out and there's a wave of publicity that brings people to their site," Leflar says. "It's important that you immediately present something people are interested in. If they don't find what they want, they go away quickly."

One example of In Dimensions' approach is the 4-year-old Blue Rodeo home site (bluerodeo.com). It carries comprehensive information about Blue Rodeo but also features discussion forums and links to some 20 domestic and international acts.

"Blue Rodeo puts out one record every 18 to 24 months, and that's not enough activity to keep people coming back," Leflar says.

"People who like Blue Rodeo share other interests, and we want to facilitate all of those. The fact they may also like O Susanna or Great Big Sea is relevant. We want to keep them using the site so that when Blue Rodeo's next record comes out, we know how to get to them."
What's Up Down Under

Acts Continue To Enjoy Domestic, Int'l Success In Flat Market

BY CHRISTIE ELIEZER

SYDNEY—When this country's music business leaders convene Oct. 21 for the annual Australian Record Industry Assn. (ARIA) Awards at the Sydney Superdome, the conversation will likely focus on two topics.

First, will the ARIA Awards prove compelling enough to boost the morale of the business and lure future sponsors to the show?

Second, and more important, will the music market avoid last year's 10% fourth-quarter slump that saw sales drop $60 million Australian ($41 million) compared with the fourth quarter of the previous year?

Most label executives say they are taking preventive action now against mediocre holiday sales, such as planning lengthy TV campaigns for the Australian summer, which begins Dec. 1.

Australian record labels and retailers get a double shot at sales after the Christmas rush. The summer festivals—Big Day Out for indie music, Vibe on a Summer Day for dance, Womadelaide for world music, the Tamworth Country Music Festival and the Port Fairy Folk Festival—are instrumental in breaking new acts.

Despite a 4.2% rise in CD sales value during the first six months of 2003, the market has remained flat for the year to date.

"The strength in sales year-to-date was driven primarily by significant volume of hit releases and DVD growth," says George Ash, managing director of Universal Music Australia. "The strength of Australian artists was a significant factor in this market's relative strength to the rest of the world."

Australian talent—Delta Goodrem, Kylie Minogue, the Vines, Silverchair, Puretones, the Androids, Jet, Holly Valance, Motor Ace, Alex Lloyd, Kasey Chambers and George—continues to chart abroad. New acts have broken through at home, aided by a supportive retail climate and looser playlists at commercial radio. The 2001 launch of Nova, a third major commercial radio network, has prompted greater competition to expose new acts.

On other fronts, publishers are finding new songwriters, labels are sharpening their marketing techniques and dance and urban music has expanded, thanks to independent labels working in those niches. Music DVDs were an important growth market, worth about 7.1% of the overall DVD market last year, according to research company GfK Marketing Services, generating an extra $55 million Australian ($37 million) for the music industry.

"We've remained positive about what we're trying to achieve," Warner Music chairman Shaun James says about the market's buoyancy. "There is still focus on artist development."

SHOW OF SOLIDARITY

The overall music industry also has shown solidarity in dealing with its difficulties. Strong communication exists among such associations as ARIA, the Australian Performing Right Assn. (APRA), the Assn. of Australian Independent Record Labels, the Australian Music Retailers Assn. and the Music Managers Forum.

The industry's relationship with Australia's federal government is also strong. Denis Handlin, chairman/CEO of Sony Music Entertainment Australia and chair-
BANANA REPUBLIC?

Introducing
Debut Records by
AMIUL
CHLOE LATTANZI
DANIEL MERRIWEATHER
GYROSCOPE
GRANDVILLE
PAN AM
CARLY BINDING
AFTER THE FALL
THE MINT CHICKS
SCRIBE

New Records by
KYLIE MINOGUE
PURETONE
THE D4
MACHINE GUN FELLATIO
28 DAYS
GEORGE
GERLING
MOTOR ACE
ONE DOLLAR SHORT
JIMMY LITTLE
SOLA ROSA
KING KAPISI
CHRISTINE ANU

AND WE WARMLY WELCOME V2 TO THE FMR FAMILY

FMR is the home of

ALBERT
AC/DC
DALLAS CRANE
THE PICTURES

TRIZTEK
ARCHITECTURE IN HELSINKI
THE GO-BETWEENS
SODASTREAM
GERSEY
MINIMUM CHIPS

VIOCUS
J WESS
BROCK HILTON
NU BREED

AUSTRALASIA'S FINEST INDEPENDENT MUSIC
What's Up

Continued from page 40

to nonmusic products, particularly DVD movies; the closure of live music venues; the erosion of the independent retail sector and heavy discounting by mass merchants.

Many executives deride the quick fix of creating pop acts from TV shows, a strategy that has temporarily boosted sales in other markets.

"It puts the industry back 20 years and gives the wrong impression of what we're about," says Michael Parisi, managing director of Festival Mushroom Records (FMR). "The only people who win, ultimately, are TV stations."

LEADING SUCCESSES

Among the majors, Universal widened the diversity of its domestic roster. It broke such new acts as pop singers Candice Alley, Amity Dyer and Anita Spring and continued its success with veterans Powderfinger and Tex Perkins. The company is aiming at international markets with these acts and such talents as rock band Grinspoon and new signing Fur Patrol. Universal also opened a new state-of-the-art Universal Music & Video Distribution center.

Sony's strong year was led by Delta Goodrem, who had a series of chart-topping singles and an album in Australia and the U.K., with releases in Europe, New Zealand and Asia. The teen singer/songwriter is currently receiving treatment for cancer but is expected to return next year, and releases are planned for the U.S., Canada, Japan and Latin America.

The Sony indie crossover trio Some thing for Kate, which toured the U.S. and Europe, is another global priority.

Sony had chart success with indie acts La-Tel, 12000 Techniques, Jerk and Killing Heidi and debut releases from Pete Murrar, Jerk, David Campbell and Sandrine. It developed its DVD product range, added a fourth DVD-manufacturing line, collaborated with Sony Corp.'s electronics, movie and hard- ware divisions on promotional opportunities and set up a Sony Expo mid-year to attract retailers.

EMI, whose domestic roster makes up a substantial 26% of its business, will continue to seek new markets for those acts through 2004. The company cites Kasey Chambers, who has sold 500,000 units worldwide of her second album, "Barricades and Brickw..." as an example. Labelmates Alex Lloyd, the Sleepy Jackson, Gelibson and new garage-rock signing Daught erboy Jao have picked up interest in the U.K. and Europe.

EMI streamlined its sales, marketing and promotional teams and set up a dedicated team for digital offers and copy control. It plans to launch its own download site by year's end.

"We expect profits from its first year to be in single digits," managing director John O'Donnell acknowledged. "But that income should triple as the market expands, with other companies entering."

Warner Music, which brought its publishing arm back into its headquarters to collaborate on projects, remained the market leader for music DVDs. Its acts continued to work the global market. Hard-rock band Pacifi er toured the U.S., Tim Freedman found strong airplay in France, singer/songwriter Shane Nicholson toured Canada and pop singer Sophie Monk and dance duo Prave saw chart action in the U.K. and Europe.

Androgynous act Mandy Kane, which had a top 20 debut, has interest from Warner affiliates in the U.S., the

(Continued on page 43)
What's Up
Continued from page 42

U.K. and Japan. Urban act Jeremy Gregory signed with Warner Bros. in the U.S., and rock band Magic Dirt will concentrate on the U.S. and Europe behind its "Tough Love" album. BMG strengthened its A&R, marketing and promotion. It left behind the BM distribution agreement it had with FMR and became a client of EDC, the distribution system set up by the other major labels, reducing its own sales force as a result.

John Parham remains EMI's largest local artist, selling 260,000 copies of his album "The Last Time" without major radio support. But the company also expects to sell CDs and DVDs through its association with the local version of the "Pop Idols" TV series.

CURRENT STRATEGIES

BMG Australia managing director Ed St. John is confident that new signings Duncan James and Mercury4 will make waves overseas through 2004. "I want to get them right in Australia first, but they've been received well by our overseas affiliates."

Among the market's key indie companies, FMR combined its international and domestic marketing teams and outsourced its major campaigns to ad agency Dare.

"It's thinking out of the box," Parissi says, adding that its Girls of Summer campaign, focusing on six female acts, will be its biggest to date. As of Sept. 1, FMR releases are distributed through Warner Music, and the company plans a download Web site for early 2004. FMR chairman Roger Griswold is spending most of his time abroad to set up overseas releases for FMR acts. The Puretones sold 200,000 units in the U.K. of their No. 1 single, "Addicted to Bass," while Machine Gun Fellatio, the Androids and the Datsuns also cracked the U.K. charts. Rock bands George and Motor Ace have sold 25,000 each in Japan. Next year, FMR will focus on breaking debut singer/songwriters Amiel, Daniel Merriweather and Chloe Lattanze (the daughter of Olivia Newton-John) in the U.S.

The Shock Music Group reshuffled its Australian division to include more collaborations with such outside labels as Rubber Records and Reel- line Records.

"We are seeing a rebirth in terms of great, small independent labels who are delivering great artists," Shock CEO Charles Caldas says. "Our changes in that regard are an attempt to maximize the success of these labels by supporting and being more involved with them." Shock expanded its successful DVD division, Kaleidoscope, and its move into the compilation market paid off: the "Barbie" CD, released in conjunction with Mattel Toys, sold 560,000 units locally.

This has been a strong year for Australia's music publishers. Combined revenue for APRA and the Australasian Mechanical Copyright Owners Society (AMCOS) were up 10% to $132.4 million Australian ($80 million). Performance income has increased more than 5% to $106 million Australian ($72 million), while mechanical income is up an impressive 32% to $26.3 million Australian ($18 million).

APRA CEO Brett Cottle says the association is also working to keep its expenses down. "Our effective payout rate of 84 cents ($0.57) on the dollar for domestic collections is just about the world's best practice and something we're very proud of."

AMCOS does not collect mechanical royalties from the majors, under a negotiated agreement, so it has aggressively sought new income sources. For example, it previously negotiated licensing revenue agreements with educational institutions for everything from the use of music in in- tranets and universities to photocopying in schools. That will produce almost as much revenue as mechanical revenue from the independent record sector. New business in the mobile-phone ring-tone area—worth more than $1 million Australian ($680,000) this year—is also having a significant impact.

On the broadcasting front, the music industry wonders if radio's support for new acts will increase in 2004, considering that new radio licenses are up for auction in major cities. One possibility is that the new Nova radio network will expand its presence.

Dean Buchanan, group program director for Nova parent DMG Radio, says the music industry has become more "reactive and vibrant" as a result of Nova's arrival, with more new tracks and ideas getting exposed. But Austereo CEO Michael Anderson argues that everyone will flock to where the revenue is, "so there will be slight alternatives and no true diversity."

As the music industry moves into 2004, the mood remains positive yet cautious. Executives are aware of the challenges as well as the opportunities resulting from new technologies. What is particularly exciting, industry observers say, is that independent artists increasingly have as great a chance for success as those on major labels. Such indie acts as the Whitlams and the Wafs can outsell artists signed to the majors, inspiring their indie peers.

Veteran manager/publisher John Woodruff, who saw his act Savage Garden sell 20 million copies worldwide, says, "Never before has there been more of a level playing field for indie acts both here and abroad, and more choices in terms of distribution and getting an audience, than there is right now."

THE ARTIST DEVELOPMENT STORY OF THE YEAR!

Delta Goodrem

Australia
3 consecutive number 1 singles

Debut album Innocent Eyes
18 weeks at number 1
6 times platinum

Recordbreaking
13 Aria Award nominations

International
Platinum in the UK, Ireland and New Zealand

THE JOURNEY HAS JUST BEGUN!

Sony Music Australia

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<td>SWEET DREAMS MY L.A. EX</td>
<td>NEVER LEAVE YOU—OH OHH, OH OOOH!</td>
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### Global

**Cool Kids Of Death: Liven Up Charts**

Polish rock band **Cool Kids of Death** entered the charts at No. 2 in September with its second album on BMG Poland. The Los Angeles-based band, which formed three years ago, has a pure rock 'n' roll style that is best described as the Eastern European equivalent of the Strokes.

**AUSTRIA**

**SINGLES**

1. "White Flag" (Linkin Park)
2. "Where Is the Love?" (Marko marek ft. additional vocals by jay z)
3. "Maria (I Like It Loud)" (Sisters of Mercy)
4. "Never Leave You (Uh-Oh, Uh-Oh)" (Usher vs. will.i.am)
5. "Wrapped in Joy" (Alberto Esteban ft. epic)
6. "Breathe" (Lieder der Welt - Special Marketing Edition)

**ALBUMS**

1. **AUSTRIA**
   - Dramatische eigene Compilation (V/A)

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**COOL KIDS OF DEATH**

"Cool Kids of Death" reportedly has already outsold its predecessor. "We've less punkish in our attitudes on this one, but it doesn't mean that we're not still rebelling against all the shit made in Poland," singer Krzysztof Ostrowski says. Largely overviewed by Polish radio, Cool Kids has won a powerful fan base by touring and sharing with fans a critical attitude toward the political establishment. "They certainly don't compromise, and that's what has made them a significant force," BMG head of A&R Pawel Janowicz says.

**GREEK ROOTS**

German recording artist Vicky Leandros emphasizes her Greek roots on "Vicky Leandros Sings Mikis Theodorakis" (BMG-Arista Munich). Produced by John Groves, the album includes songs in both Greek and German, including the peace anthem "Trini," which Mikis Theodorakis wrote in 1947. Leandros began singing German music at age 13. She won the Eurovision Song Contest in 1974 with "Après Toi." She has since sold 40 million records worldwide and worked with such producers as Angelis, Michel Legrand and the late Mort Schuman. Leandro has had eight TV appearances earlier this year and is scheduled to perform at the Klassisk Philharmonie Hamburg. Eleni Virtanen, a European tour covering key German cities, London, Paris, Brussels and Amsterdam, June 9, Zurich and Athens is scheduled for early 2004. ELLE VIRTANEN

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**ARGENTINA**

**SINGLES**

1. "Estar en Ti" (Beto Arias ft. overshoot)
2. "Qué Noche" (Beto Arias ft. overshoot)
3. "Soy de Tucumán" (Beto Arias ft. overshoot)
4. "Cielo Rojo" (Beto Arias ft. overshoot)
5. "Mejor Que Nunca" (Beto Arias ft. overshoot)

**ALBUMS**

1. **ALEJANDRO SANZ**
   - "La flor de mi valle" (Universal)
2. **PABLO TAMAGNINI**
   - "                                    (Universal)
3. **LOS NOCHEROS**
   - "                                    (Universal)
4. **CHAUVANE**
   - "                                    (Universal)
5. **BRISELOUVESY AGBABAT**
   - "                                    (Universal)
6. **EVANESCENCE**
   - "                                    (Universal)
7. **EMANUELL ARIAS**
   - "                                    (Universal)
8. **CACHO CASTARINO**
   - "                                    (Universal)
9. **VICTENICO**
   - "                                    (Universal)
10. **THISTLE**
    - "                                    (Universal)

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**JAPAN**

**SINGLES**

1. "Eating You Alive" (Mxolisi Kwa-dwelisi)
2. "Another Time, Another Place..." (Mxolisi Kwa-dwelisi)
3. "The Love?" (Mxolisi Kwa-dwelisi)
4. "Wish You Well" (Mxolisi Kwa-dwelisi)
5. "You Know Why" (Mxolisi Kwa-dwelisi)

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**COMMON CURRENCY**

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

**ARTIST**

- **Dido**
  - Life for Rent (E+) 4
  - New World (JPN) 1
  - Can't Get Enough (UK) 2
  - Stone (Canada) 3
  - Music (Australia) 6
  - Germany (UK) 1

- **Limp Bizkit**
  - Results May Vary (USA) 2

- **Muse**
  - Absolution (WIt) 6

- **Nickelback**
  - The Long Road (UK) 1

- **Sting**
  - Soundtrack: The Best of (USA) 10

- **Robbie Williams**
  - Live At Knebworth (USA) 7

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**ARGENTINA**

**ALBUMS**

1. **ALEJANDRO SANZ**
   - "La flor de mi valle" (Universal)
2. **PABLO TAMAGNINI**
   - "                                    (Universal)
3. **LOS NOCHEROS**
   - "                                    (Universal)
4. **CHAUVANE**
   - "                                    (Universal)
5. **BRISELOUVESY AGBABAT**
   - "                                    (Universal)
6. **EVANESCENCE**
   - "                                    (Universal)
7. **EMANUELL ARIAS**
   - "                                    (Universal)
8. **CACHO CASTARINO**
   - "                                    (Universal)
9. **VICTENICO**
   - "                                    (Universal)
10. **THISTLE**
    - "                                    (Universal)
Italy’s SCF Pacts With PPL
International Rights Deal Is First Of Its Kind

BY MARK WORDEN

MILAN—U.K. collecting society Phonographic Performance Ltd. (PPL), has signed a reciprocal agreement with its Italian counterpart, Società Consortile Fonografici (SCF). SCF will represent U.K. labels in Italy for broadcast and public performance, while PPL will collect royalties in the U.K. on behalf of SCF members. The deal takes effect Jan. 1, 2004.

SCF president Giansigli Chiadoroli says the pact is the first the Italian group has made, but he hopes to develop an international network.

London-based PPL chairman/CEO Fran Nevrkla was in Milan to sign the deal, which is the society’s 13th reciprocal international agreement.

“We have to wait until collection is place before we can see how much annual revenue this agreement will generate, but indie artists and labels will benefit the most,” Nevrkla says.

**EYEING SETTLEMENTS**

SCF and PPL are considering terms for a settlement of monies owed prior to 2003. SCF, which was founded in 2001, has been aggressively pursuing settlements through negotiation and litigation with Italian broadcasters, Chiadoroli says.

“We still have a lot of catching up to do,” he says. SCF collected 15 million euros ($17.3 million) in 2002, compared with the 76 million euros ($124 million) PPL collected last year.

But the British market is bigger, and PPL was founded in 1934, Chiadoroli points out. “Broadcasting collection in Italy is more or less in place,” he says.

“But in public performance—particularly areas such as supermarket background music—we still have a lot of work to do,” he adds.

Other societies that have agreements with PPL include GVL in Germany, AVLA in Canada, PPCA in Australia and SCPP in France.

**NEW REVENUE STREAM**

In the U.S., Nevrkla says negotiations are in progress with Webcast royalty collection group SoundExchange over rights arising from the Digital Millennium Copyright Act of 1998.

“More traditional performance copyright isn’t covered by American law,” Nevrkla notes.

Both Nevrkla and Chiadoroli view the collection of these “neighboring” rights as an increasingly important revenue source for the industry.

Nevrkla says, “I see sales of physical product as being in irreversible decline. Manufacturing will disappear from Europe, and the economy will be based on products of the heart and mind, such as patents, software, design, fashion, movies, literature and music. ... Copyright is the foundation for that type of economy.”

Music DVDs Buoy Oz Sales

BY CHRISTIE ELIEZER

SYDNEY—Music on DVD was the savior of the Australian music market in the first half of 2002.

The overall recorded music market grew 5.3% in value, to $260.4 million Australian ($174.4 million), from $247.3 million Australian ($165.6 million) in January-June 2002.

The trade shipment figures are for the six months ended June 30, which were issued by labels body the Australian Record Industry Assn. (ARIA).

Meanwhile, album shipments rose 4.2% in volume to 19.6 million units, with value up 2.5% to $221 million Australian ($150.6 million).

The traditional audio market remained flat, however, as a result of a drop in singles sales.

Singles were down 17.3% to 4.7 million units in the first half, while value fell 25.4% to $14.6 million Australian ($9.9 million).

In contrast, shipments of DVD and video music titles rose 126% to 1.5 million units. Value climbed 105% to $25.2 million Australian ($17.2 million).

ARIA CEO Stephen Peach describes the increase as “a shift in what people are spending their money on, rather than a growth in the market.”

In its report, ARIA cites downloading and file sharing for the drop in singles shipments. But industry insiders are keen to preserve the format. “No one in Australia makes money out of singles,” BMG Australia managing director Ed St. John says.

“But Australians feel strong attachment to singles,” he continues. “They’re cheap, and you can’t replicate the experience of falling in love with a single. It drives albums, and it helps you break acts. All TV music videos—base their playlists on the top 40.”

An example is the domestic success of Sony Music Australia teen artist Delta Goodrem. Combined shipments of Goodrem’s first three singles hit 430,000 copies. That paved the way for the release of her “Innocent Eyes” album, which climbed to No. 1 on the ARIA sales charts and has shipped 420,000 units since its release in May. The album was No. 1 on the album charts for the week ended Oct. 4.

Peach agrees that Goodrem’s success boosted local repertoire in the first half of 2002, when domestic titles accounted for 18.7% of the market, compared with 16.5% in January-June 2002.

Universal Music Australia managing director George Ash calls the strong showing by Australian artists “a significant factor” in the market’s performance.

Sony Ericsson

Continued from page 39

Hut is testing reaction to the remix at U.K. radio and may repack-age the album with the remix, one unreleased song—Sly & Robbie’s remix of “Sex With Strangers”—and the promo video of the latter.

U.K. release dates for the repackage and single will depend on retail reaction: “We’re relying on people going into the shops and asking, ‘What’s that song off the advert?’” Boyd says.

**FOCUS ON THE RECORD**

Smith calls the campaign “a good opportunity to bring back attention to a terrific record. Adverting in many ways now plays the role of radio. There are so many TV and radio networks that they fragment the audience.”

BBH has a strong track record in the U.K. with placing music on TV ads: Babylon Zoo (“Spaceman” on EMI), Stilltskin (“Inside” on White Water) and Mr Oizo (“Plat Beat” on F Communications) all reached No. 1 on the singles chart after being featured in ads for Levi’s jeans.

According to BBH account director Richard Thomson, “The TV work for the TG10 campaign was designed to exude ‘effortless cool.’ The casting, the choreographed movement of the phone [in the ad] and the music all needed to work together—this track had all the elements we needed.”

The campaign launched in Asia in August and is running in Europe, the Middle East, Africa and Latin and North America to follow.

Neither the label nor the publisher would disclose the financial details, but Hut will receive a recording rights fee while EMI will get licensing and performance income.

Thomson says BBH is currently reviewing its contracts.

“We are thinking of how BBH can structure the music deals differently so that the label, the client and BBH gain from the success of the campaign,” Thomson says.
Sweden Remains Relevant

Country Keeps Generating Hit Product In Pop, Other Genres

BY JEFFREY DE HART

STOCKHOLM—Trends in music change and players come and go, but Sweden remains one of the top markets in the world in exporting musical creativity.


Yet despite the multitude of talent and top-selling albums by such mainstays as the Cardigans, Roxette’s Per Gessle and Tomas Ledin, Sweden’s business of late has suffered along with the rest of the global music industry.

During the first six months of this year, Swedish consumers bought 10.9

million units of music worth 560.6 million kronor ($70.2 million), a 14.8% decline over the same period the year before, according to Grammofonleverantörernas Förening (GLF), the local affiliate of the International Federation of the Phonographic Industry.

In contrast, as recently as three years ago, for the full year of 2000, Swedes snapped up 28.8 million units of music worth 1.64 billion kronor ($185 million), according to the GLF.

As a result of the downturn, labels have shaken up their operations and executives. Universal Music replaced Gert Holmfred with Mårten Aglander. MusicNetWork Records Group (MNW) slashed its staff from 100-plus employees to eight and dropped its entire distribution arm.

But some bright spots remain. Holmfred has started an independent artist management and consultancy company. Former Warner Music Sweden chief Sanji Tandan has launched s56 Recordings. Bonnier Amigo Music Group and Border Music Distribution have picked up some of MNW’s slack. And the Melodifestival, the Swedish preselection heat for the Eurovision Song Contest, retains its popularity, providing the industry with a promotional window between run-off event and Eurovision.

But as the marketplace changes, so does the musical landscape. What’s next from the mystical land that gave the world ABBA and Roxette and Cheiron Studio hits from Ace of Base, Backstreet Boys and Britney Spears?

ROCK LOOKS PROMISING

Industry observers point to continued success in Europe and abroad by such acts as the Cardigans, Robyn, *A*Teens, the Ark, Alcazar, Mando Diao, Lutricia McNeal, Eskobar, Jay-Jay Johanson and Robert Wells. In addition, acts like Kent, Moneybrother and Fireside have had Scandinavian success.

But the great noise on the international scene in recent years is coming from Swedish rock acts, most notably the Hives, but also such promising contenders as Soundtrack of Our Lives, Sahara Nights and the Sounds.

Tandan, managing director of s56 Recordings with two rock acts—Her Majesty and Thomas Rustik—on his newly founded label, says that such rock acts as the Hives “are spearheading what could be the next wave of Swedish export.”

Tandan says the U.S. music industry is impressed by the quality of these acts and their long-term potential.

“The more the other artists grow and the more successful they are, the more aware international A&R executives are of Swedish music,” he says.

Some claim this generation of young rockers are the tip of the

(Continued on page EQ-2)
Sweden

Continued from page EQ-1

proverbial iceberg. "You can go out every single night in Stockholm, Malmö or Gothenburg and see a good rock band," says Leif Kikk, senior VP/director of A&R for Sony Music Nordic.

He points to two new bands in particular: the 21st Century Noise, recently signed by Sony, and Sugarpalm Fairies.

Sugarpalm Fairies, according to Murlyn Songs managing director Pelle Lidell, is the subject of a bidding war in the U.K.

"The band is absolutely destined for big things," he says. "First and foremost, they can write songs, they know how to perform, they're young and [they] look fantastic." Lidell describes the band as the lives with a Ramones-like attitude meets Oasis and the Beatles.

Kikk says another trend is that now U.K. industry figures come to him with Swedish demos they have received.

"That is happening more now," he says. "They're going to London and New York to present new stuff and getting direct deals. It's harder to break out if you are signed to director/VP or Nordic countries for Universal Music Publishing, sees the logic. "It's better to be free and sign to another label, or if you signed to a major, have the freedom to sign with another label. Everyone is understanding the importance of an escape clause."

Case in point: Soundtrack of Our Lives. "They are with Warner, and in the U.S. Warner didn't pick it up, so Universal did. When they couldn't get to Warner, we took it together with their management to see what we could do in the States," Ingeström says.

Another local band successfully breaking out into the larger world is Lambretta. Hans Desmond, managing director of Warner/Chappell Music Scandinavia, points to this Universal act that scored big in Germany. A new album is due this fall with a major push in that country.

"Interscope is part of the project right now, and they have heard the demos, met the band and they're really enthusiastic, but they haven't committed yet," Desmond says.

The new Lambretta album, like its predecessor, will feature two tracks by hitmaker Max Martin. "Max Martin was in a hard rock band before he went to do pop music," Kikk comments. He says that Swedish production/songwriting powerhouse "can change, do different stuff; that's their strength."

To some, it is obvious that the pop-based work for ex-Cheriron and (Continued on page EQ-1)
Sweden
Continued from page EQ-2
Cheiron-inspired producer/songwriters is drying up. To others, those producer/writers are moving on. Tandan observes the teams are not as busy this year as last. Ingeström claims the trend is shifting away from pop, and Desmond says they will focus more on Europe.

"NOT STUCK IN SPECIFIC GENRES"
Lars Karlsson, managing director of BMG Music Publishing Scandinavia, says, "Swedish songwriters and producers are very skilled in creating melody-driven songs dressed in different styles. They are not stuck in specific genres."

Lidell of Murlyn Songs says the pull isn't affecting his business.
"My phone still rings with major labels wanting our songs," he explains. "We're in very good shape, and we intend to grow, just like we've done over the last four years. We haven't felt a decline basically because we don't involve ourselves too deeply into the teen thing. If I look at an old forecast, we had a record-breaking year last year, and we're 25% ahead of our budget estimate this year."

Murlyn has a massive team of songwriters; Anders Bagge is at the top of the heap.

Anders Carlsson, co-founder of the location, has been in Los Angeles writing with Paul Stanley for a solo album. Carlsson also worked with Bon Jovi on the band's last and upcoming sets, met with Gene Simmons for ideas on a new album and has the next Clay Aiken single, "Invisible."

Anders Hansson of Eclectic Studios has Cher's "A Different Kind of Love Song" on her hits album, as well as four tracks on Alcazar's recent set and hits with other artists in Germany, Holland and France. He is working on a project with Alexander Bard—the brainchild behind Army of Lovers and Alcazar—called BWO (Buttocks Without Organs).

"There was a time when a lot of people were producing following a format invented by Cheiron—by Denniz Pop and Max Martin—and a lot of people, including us, copied that format. You can't do that anymore," Hansson says.

The business itself is going through a little bit of trauma and reorganization, and everybody is confused about what's happening. But I feel it's an exciting period.

People are looking for adventurous and new ideas. I'm happy with it now. I don't know if the money is the same, but I was never in it for the money anyway.

Generally speaking, however, more and more Swedish acts are choosing to record in their native tongue. "If you look at the climate in Sweden now, it's dominated by local-language product," Käck says. "That's common for all of Europe."

A major exception to the trend will be a new album from former ABBA star Agnetha Fältskog, due out early next year.

Still, Hans Desmond comments, "Now there is a lot of focus on local talent. If you look at the Swedish chart, 65% is Swedish-oriented material, it's not international. I think it's the same thing in many countries right now. I also honestly believe that we have had the peak of the Cheiron-Max Martin-type of situation."

Sanji Tandan observes: "Music is a cyclical industry, and this is one of the many cycles. But what it is, is a good hook irrespective of musical genres, and that's what is going to thrust Swedish production teams and songwriters moving forward. Pop is reinventing itself constantly, and it has to. The good thing about pop is it's a song—a hook—and a voice, and that's what it's always going to be about."

ExMS Hits 10 Years

It is celebrating its 10th year of operation, but Export Music Sweden (ExMS) nonetheless faces an uphill battle in its mission to promote the nation's popular music abroad.

The brainchild of Roland Sundberg, executive director of the Swedish Music Information Center (part of the Swedish performing-rights society Stim) and former music executive Jonas Sjöström, ExMS initially took charge of such annual industry trade fairs and events as Midem, Popkomm and South by Southwest.

It also published quarterly promotional newsletters and provided the local industry with opportunities to export music and the international community with the means to access the music itself—tasks that continue today.

Under its managing director, industry veteran Christer Lundblad, ExMS is basically a one-man operation. Yet it has earned a good reputation for its promotional savvy, which includes running music seminars with panel discussions and hosting festivals featuring Swedish bands in the U.S., U.K., Japan, France, Canada and at home.

The ExMS fall schedule, available at exms.com, includes a seminar/showcase Oct. 18 in Tokyo with Swedish bands Melody Club, the Whyte Seeds and Ceasars and a seminar Oct. 28 in New York in conjunction with Johan Brunkvist, the Swedish consulate in New York, hosted by Billboard contributor Fred Bronson and featuring performances by to-be-announced bands.

On Nov. 26-27, an event called Access All Areas will be hosted in Stockholm with the British Council, including performances by 17 Swedish acts.

"This is the best that Sweden can offer right now," Lundblad says. "Many are unsigned bands that can be picked up by anyone."

JEFFERY DE HART

To keep presently updated on the Swedish music scene, visit www.exms.com

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Europe’s Local Stars Seek Regional Success

BY PAUL SEXTON

LONDON—Italy’s Nek had his “Best Of” album released in his home country Oct. 10, marking 10 years since the start of his multi-platinum career. Each of his albums has not only been recorded in Italian but also Spanish, and WEA Italy estimates worldwide sales of the label catalog at close to 4 million units. The retrospective includes two new singles, “Almenno Stavolta” and “L’Anno Zero,” plus three rerecordings from his early Fonti repertoire.

“International has always been a primary focus in the development and promotion of Nek’s records,” says Paolo De Toma, GM of WEA Italy. De Toma adds that the album has been released in Germany, France, Austria and Switzerland—all supported by promotional appearances by Nek—and there is a confirmed European tour in January/February 2004. A focus on Latin territories will follow, with a Spanish version of the set due in March.

George Dalaras, a major star in his native Greece for some 30 years, has overseas activity this month, which will include a live appearance at the celebrated London Palladium Oct. 12, then shows in Australia. As he continues to promote Hellenic culture abroad, Dalaras will build on career sales that EMI estimates to be 11 million albums—some 2.5 million of them in the U.S. and Canada—with an ambitious new album being prepared for 2004. To be recorded in Africa, probably in Senegal in Youssou N’Dour’s studio, it will have an international flavor, with guest musicians and artists from around the world.

Dalaras is not the only Greek star taking international strides; this quarter, new album in 2004. The male trio became a chart resident with its self-titled debut, which produced four top three singles and is now triple-platinum for shipments of 900,000, prompting Universal to claim. Busted as the second-best-selling British band of 2003 so far, behind Coldplay. Its second album, untitled at press time, is due Nov. 24, preceded by the single “Crashed the Wedding.” Busted has a 21-date arena tour of the U.K. set to start Feb. 26.

Swiss-born Patrick Nuo crossed the border to the German charts in March with his debut single “5 Days,” following it with “Rearrume” in August and a recent top 15 sales debut in Germany for his album “Welcome” (Warner Music). The title track will be Nuo’s next single, to be released in December. Meanwhile, further international attention is beginning to accrue already in Thailand and extending across Europe, notably with an October TV special in Poland and a tour early in 2004. It may be surprising to see Blondie in a European Quarterly, but the veteran pop new-wave act has a busy quarter concentrating on Europe, following the Oct. 6 release on Epic of its new album, “The Curse of Blondie.” At press time the set did not have a confirmed U.S. release, but it falls under the terms of a deal struck by Sony Music International in 2001 with the now-defunct Beyond label, headed by Allen Kovac (now the band’s manager, at 10th Street Entertainment), when Beyond’s previous deal with BMG lapsed. Blondie has a continuing international fan base, especially in the U.K., where the 1999 single “Maria” reached No. 1. After recent tours of Australia and Japan, a European tour starts late this month.

Two “adopted” Englishwomen on indie labels with notable fourth-quarter releases are Fiona Renshaw, on Sirkus/Square Peg, and Dramatico’s teenage discovery Katie Melua. Renshaw’s “Love in a Bubble,” released Oct. 6 in the U.K., showcases her unusual, smoky tones on a set of self-penned tracks that closes with a cover of Gil Scott-Heron’s “Home Is Where the Hatred Is.” Renshaw was born in Australia but moved to London when she was 2.

Melua, born in Georgia in the former U.S.S.R. and raised in Ireland, is a graduate of the Brit School in south London, where she was noticed by veteran English writer/producer Mike Batt. National AC broadcaster BBC Radio 2 has been supporting her jazz and blues-inflected album, “Call Off the Search,” due Nov. 3. And Melua has already been signed for U.S. live representation by the William Morris Agency.
MasterWriter: An Imaginative Songwriting Tool

BY JIM BESSMAN

Writer’s block—or, more precisely, “rhymers’ block”—is easily surmountable, thanks to MasterWriter, a powerful professional songwriting computer tool created by veteran songwriter/publisher Barry DeVorzon.

Five years in the making, the software program offers a vast assemblage of rhymes, rhyme soundalikes, phrases and rhymed phrases, alliterations and pop-culture references, as well as a dictionary and thesaurus.

“I imagine if I asked how many words you could think of that rhyme with ‘see’ in 30 seconds,” DeVorzon says. “You might come up with eight or nine, but [MasterWriter] can give you 400 in an instant.”

Actually, DeVorzon’s Santa Barbara, Calif.-based company claims it can provide 390 rhymes for the word “see” in less than two seconds, not to mention 4,340 soundalikes, 206 pop-culture rhymes, 623 rhymed phrases, 1,320 rhymed-phrase soundalikes, 205 phrases, 167 related phrases, 4,332 alliterations, 50 synonyms and one dictionary definition—singly or in combination.

“All you have to do is click right down through the categories, and everything’s there waiting for you,” DeVorzon continues. “Anyone who writes songs gets stuck sometimes, right? So why struggle when you can have all these possibilities available instantaneously?”

The program is “so much more than a high-power rhyming dictionary,” DeVorzon adds.

But—high-power is it. MasterWriter’s rhyming dictionary includes more than 100,000 entries. Its rhymed-phrases dictionary contains 36,000-plus entries, and the pop-culture dictionary has more than 11,000 icons of American and world culture.

The American Heritage Dictionary and Roget’s Thesaurus II are also included, as are approximately 35,000 phrases, idioms, clichés, sayings and word combinations—and a separate alliterations dictionary.

“It allows a writer to be more specific and colorful in his writing,” DeVorzon says, pointing to the pop-culture possibilities. “If you’re tired of ‘tequila sunsets,’ for example, how about a fuzzy lemon fizz at Pineapple Jack’s—which is the name of a real bar—or ‘an Alabama Shimmer at Big Daddy’s Roadhouse.’”

MasterWriter also uses a database for tracking lyrics, melodies and information pertaining to finished songs or those being written, a stereo hard-disk recorder for recording song ideas, a library of more than 250 tempo-adjustable MIDI drum loops and Songuard, an online, date-of-creation song registration service enabling protection of an original song prior to U.S. copyright registration.

DeVorzon sees MasterWriter as a means of “putting something back into the art of writing songs.” His own songwriting success includes rockably soulful Johnny Burnette’s hit “Dreamin’,” his brother Dorsey Burnette’s “Hey Little One” and “I Wonder What She’s Doing Tonight,” a 1963 hit for Barry & the Tamerlaines—which he headed.

Tamerlane, which was the name of both a historic Mongol barbarian and William Penn’s horse, was also the moniker of the indie publishing company that DeVorzon founded and later sold to Warner Bros., where it became Warner-Tamerlane.

DeVorzon also discovered the Association while developing the ’60s pop hitmaker’s indie label, Valiant Records. He later composed music for film and TV, including scores for “The Warriors” and “Xanadu” and the Grammy Award-winning “Nadia’s Theme” from “The Young and the Restless.”

“But I missed the immediacy of the music business—and discovered it had moved to Nashville,” DeVorzon notes. “So I opened an office because the music industry was still intact here.”

DeVorzon opened his Jelinda Music (BMI) office in Nashville five years ago. “We’ve had a few hits with Kenny Chesney’s ‘She Thinks My Tractor’s Sexy’ and ‘Love Working on You,’ both by Jim Collins, and Ray Stevenson, who writes for my ASCAP firm East Valley Music, just signed with Universal South,” he says.

But DeVorzon says that he is still the kind of “suffering songwriter” that he hopes the $29 MasterWriter program will help.

“Believe me, the songwriter needs all the help he can get,” he says. “If I could only have back those melodies on lost cassette tapes or find the pages of paper with the lyrics. But here, everything a songwriter’s worked with on a song is always waiting there the next day—or next year. It painlessly organizes the song without making it easier to be disorganized, won’t let him.”

DeVorzon says that such varied writers as Kenneth “Babyface” Edmonds, Ed Cory, Barry Zito, David Foster, Leon Russell, Jimmy Webb and Nikki Sixx have the MasterWriter program.

MasterWriter also won the best of show award at MacWorx Expo 2000, he notes, and has been endorsed by ASCAP, BMI and the Nashville Songwriters Assn. International. All those organizations are sending trial versions to their members.

It’s Alive! Cherry Lane Mag Targets Kids

No, this isn’t quid pro quo.

In fact, when singer/songwriter Caroline Horn wanted a profile of me for Cherry Lane Music Publishing’s fifth- to 10th-grade geared educational music magazine Music Alive!, I rightly backed off. (Not only did I flunk out of high school, I still hate high-school kids.)

But the persuasive Horn had previously helped fill this page—and I just couldn’t pass up the opportunity to corrupt a new generation.

As for Horn, she assumed her Music Alive! editorial post in June.

“Music Alive! is the greatest story never told,” says Horn, who in her off hours works in music in Music professional organization. “Most people outside of educational circles have never heard of the magazine, but I hope to turn a lot of new people on to the unique way it brings both fun and core music curriculum material into the classroom.”

Published monthly during the school year, Music Alive! is the oldest Cherry Lane-published magazine (the others are Home Recording, Guitar One and Women Who Rock), it was launched by famed record producer and company founder Milton Okun 23 years ago.

“Milt had been a public-school teacher before he got into the music industry, and he remembered how uninspiring the classroom music materials had been,” Horn continues. “Music Alive! was his way of giving back to kids, and I feel like I’m still carrying out that same mission today.”

Though aimed at school kids, Music Alive! “is closer in feeling to Rolling Stone than Highlights,” Horn says, noting that both historical and current musicians in a variety of genres are regularly covered.

“The current issue, for example, launches a four-part series on the blues, explains how to find the flattened notes in a Kelly Clarkson hit and introduces students to the music of Haiti and the Dominican Republic,” she says. “We’ve got a crossword puzzle for the younger kids and a ‘Music & Technology’ column for the older kids.”

The subscription-only mail is shipped to classrooms with a teacher’s guide of lesson plans and a “classroom CD” of tracks relating to stories in the issue.

“I’m trying to expand our service to teachers,” Horn says, citing a new “Teacher’s Corner” section of the Music Alive! Web site where teachers can find extra homework materials, well-annotated Web resources, information to support their own professional development and a forum where they can discuss key topics in music education. She also looks to exploit her music business experience in creating “fun synergies.”

He adds, “Just the other day, for example, I e-mailed a music supervisor I know to see if we could feature her in our ‘Cool Careers’ series. In the same vein, I hope to partner with record labels as they come to see the incredible promotional opportunity that the magazine and classroom CD provide to a target demographic.”

Horn notes, of course, that she must get permission from record labels to include any of their tracks. “When I can’t get permission, I’m forced to use cover recordings, which I think robs students of the chance to have a substantive learning experience with the original-artist recordings—and robs labels of the chance to expose their catalog to kids in an incredibly legitimizing environment,” she says.

To make the magazine “fresh and exciting for kids and useful for teachers,” Horn keeps “one eye on the Billboard charts and the other on the national music education standards set by the National Assn. for Music Education.”

“As a musician myself, I would find it tremendously gratifying to know that the magazine inspired some kid out there to write a song, start playing an instrument or fall in love with some music they’d never heard before,” she says. “Every single one of us who’s in the music business today had our passion for music stoked early on. I hope that Music Alive! can help to ignite that enthusiasm for the people who will be making records a few short years from now.”
Lancken Back To Lead Fairlight DREAM Team

BY CHRISTOPHER WALSH

NEW YORK—Australia-based Fairlight, revitalized by returned CEO John Lancken, will unveil several new products at the 115th Audio Engineering Society Convention Oct. 10-13 at the Javits Convention Center here.

An early participant in the development of digital audio equipment, Fairlight, founded in 1975, will exhibit the DREAM Constellation, a large-format digital console. Its price starts at approximately $110,000.

DREAM Constellation is the latest addition to the DREAM (Digital Recording, Editing and Mixing) family of digital audio workstations, mixers/editors and consoles. The DREAM Constellation replaces the DREAM Console, introduced two years ago at the 111th AES Convention, also in New York.

Fairlight’s recent history illustrates theitable spirit of the company and its CEO.

The manufacturer, which reinvented its product line with the DREAM array of products, opted to exhibit at the 111th AES in December 2001 after the Sept. 11 terrorist attacks forced the convention’s postponement and dramatically diminished exhibitor participation.

Lancken, displeased with what he described as a disconnect between the company and its customers, had left Fairlight in December 2001. Shortly after that, the company was placed under control of administrator Giles, Woodgate and Co., and Lancken acquired the company’s intellectual property.

Earlier this year, under the administrator’s control, most of the staff was dismissed (Billboard, May 3) and Lancken returned as CEO.

Since then, the recently reinvigorated Fairlight moved into new headquarters May 19 in a Sydney suburb. Products, Lancken says, were shipping one week later.

“We’re actually ahead of projections,” he says. “We’re really happy. The important thing for us is ... whilst we’ve been shipping the existing product family, development has been continuing. Obviously, a lot of the development was lingering from the old company, but you will see proof that a reinvigorated company gets up and starts to move quickly. We’re adding developments to the DREAM family, in particular the new product, Constellation.”

The Constellation console features DREAM Series software version 3.1, also introduced at AES, including enhanced user interface and additional file format and system openness, such as fader control of the Pro Tools and Nuendo plant multi-format audio brings into the post-production, music and film industries,” Lancken says. “One of our key objectives was to develop our products so that multiple formats can be produced simultaneously. It was a central design feature in the DREAM family when it started. “Broadcasters are now having to produce programs that need to be simulcast in both stereo and 5.1,” he adds, “so a production budget which is still the same. Our technology has been specifically designed to cope with that problem. Constellation is branded specifically for that purpose.”

In addition to the DREAM family of integrated products, Fairlight continues to offer the Merlin digital multitrack recorder, the Prodigy post-production system and MediaLink audio server.

The DREAM Station, an editing and mixing system, is now known as DREAM Station Plus.

Lancken says, “We’ve taken its capabilities from 56 channels to 144. In every [product], we have increased channel capacity.”

Surround Sound Key In AES New-Product Demos

An abundance of new hardware and software products will be unveiled at the 115th Audio Engineering Society Convention Oct. 10-13 at the Javits Convention Center in New York. Most of these products, if not specifically designed for the application, will address surround-sound recording and mixing, a well-established medium among audio professionals if not consumers.

Digital Theater Systems (DTS) will demonstrate and discuss the technology company’s CAE-5 and CAE-5 encoder/decoder for DVD authoring and broadcast, for example.

Meanwhile, API Audio, known for analog consoles, will debut its Vision surround mixing console on the exhibit floor. The Vision console combines APIs analog circuitry with new multichannel features. Simultaneous to the console’s introduction is the announcement of the first installation, at Galaxy Studios in Mol, Belgium. Galaxy also took delivery of the first console specifically made for DSD (Direct Stream Digital) production—the process employed for the Super Audio CD—earlier this year.

Also at AES, Sennheiser and Neumann microphones will be used in hourly demonstrations of 5.1-channel recording techniques by Denver radio station KIVO’s chief engineer Mike Pappas, using Count Basie Orchestra recordings he made in February.

Digital audio workstation (DAW) product announcements are sure to be plentiful. Guitar Center, a musical instrument/pro audio chain, will announce a new partnership Oct. 10. Given the rate at which recording, editing and mixing software—and their respective hardware interface products—are flying off the shelves of such retailers, Guitar Center’s announcement will likely concern the DAW realm.

And Digidesign, manufacturers of the Pro Tools DAW platform, will exhibit HD Accel, a new PCI card for Pro Tools HD systems that significantly adds to a system’s processing power. Digidesign has also announced Impact, a plug-in optimized for the Accel PCI cards with Pro Tools 6.2 TDM software (which now ships with all HD systems).
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Anastacia Rocks For Cancer Funds

When international pop star Anastacia signed on to perform at the Women Rock! Songs From the Movies concert to raise awareness for breast cancer, it was for a cause that hit very close to home.

Anastacia was diagnosed with the disease. Thanks to early treatment, she counts herself a cancer survivor. The annual Women Rock! concert, now in its fourth year, has been televised on female-oriented cable network Lifetime. This year’s concert was taped Sept. 30 at the Kodak Theatre Los Angeles. Lifetime premiered the two-hour special Oct. 23 at 10 p.m. ET.

Lifetime has also added the Anastacia Fund, part of the Breast Cancer Research Foundation, to the network’s line-up of partners.

Meanwhile, Anastacia is writing songs for her next Epic Records/Sony album; she tells Billboard that the first single may be “Left Outside Alone.”

Anastacia concludes, “If there’s any message I’d like to get out, it’s what I’ve learned from this experience: Educate yourself, be aware, and that cancer can happen to any of us. Be honest with yourself, and appreciate what you’ve got in your life.”

In Brief: Nic Harcourt—the music director of “Morning Becomes Eclectic,” host at public radio station KCRW Santa Monica, Calif.—is the host of a new TV interview program titled “In Studio With Nic Harcourt,” which premieres Oct. 26 at 9 a.m. ET on A&E.

A&M will be the subject of the program. A&E says it has not committed to additional episodes of the show, but Harcourt’s reps say they are in discussions with A&E to make the shows a series.

Liza Minnelli will guest star as a rich, widowed socialite in multiple episodes of the new Fox comedy “Arrested Development,” which premieres Nov. 2. “Arrested Development” is Minnelli’s first screen acting gig since 1996, when she co-starred in TV movie “The West Side Waltz.”
**Charts**

**SALES / AIRPLAY / TRENDS / ANALYSIS**

### Album Sales Spike Again

Best-seller Nielsen SoundScan weeks for a Rock and Roll Hall of Fame, two country artists and a resident diva help yield another growth week for music stores. Although album volume is down 6.5% from the prior week, which yielded last issue’s chart fireworks, the numbers do beating album sales of the same week in 2002 for a fourth consecutive time.

Whereas year-to-date album sales rose last year’s high 8.5% in the Sept. 20 issue of **Billboard**, the four-week win streak has closed the gap to 7.1%.

Now, you might scratch your chin and scoff, “Well, isn’t that just because of all the biggest albums coming out for the holidays?” To which I would retort, “Yeah, genius. But, we had big superstar releases during the last four months of 2002, too, and none of those blockbusters were able to close the gap.”

In fact, the deficit from 2001 widened during fourth-quarter of 2002, from 10.5% two weeks before Thanksgiving to 10.7% by year-end, despite blockbusters from Shania Twain, Jay-Z and the soundtrack from the Eminem movie “**8 Mile.**”

### Market Watch

**A Weekly National Music Sales Report**

**YEAR-TO-DATE ALBUM SALES**

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<th>Year</th>
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**YEAR-TO-DATE SINGLE SALES**

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**YEAR-TO-DATE OVERALL UNIT SALES**

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**YEAR-TO-DATE ALBUM SALES BY ALBUM FORMAT**

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**Deep Catalog**

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WHERE IS THY STING? With the No. 3 opening of “Sacred Love” (A&M/Interscope), Sting has his highest-debuting and highest-ranking album on The Billboard 200 in 10 years. “Ten Summoner’s Tales” debuted and peaked at No. 2 in March 1993.

“Sacred Love” is the second-highest-ranked release of Sting’s post-Police career, “The Dream of the Blue Turtles,” “The Soul Cages” and “Ten Summoner’s Tales” all peaked at No. 2.

**THE BIG ‘DRIFT’**: “Drift Away” (Lava) won’t go away. The song by Uncle Kracker Featuring Dooie Gray is No. 1 on the Adult Contemporary chart for the 20th week.

That’s the second-longest run in pole position in the history of the AC list, bested only by the 21-week reign of Celine Dion’s “A New Day Has Come.”

“Drift” has the airplay strength to equal the “Day” run next issue, and it could surpass it in two weeks.

**Ryan Sees Crest**: The impact of Simon Fuller’s “Pop Idol” franchise continues to reverberate around the world. “Canadian Idol” winner Ryan Malcolm debuts at No. 1 on the Canadian singles chart with his first release, “Something More” (Vibe/BMG). Malcolm is just one of three “Idol”-related acts in Canada’s top 10 issue. American Juniors are No. 7 with “One Step Closer” (19/jive/Zomba), and second-season “American Idol” finalist Vanessa Olivarz debuts at No. 10 with “The One” (OTB).

This is the first week since it debuted that the single “Bridge Over Troubled Water” (“This Is the Night”) by Clay Allen is not in the Canadian top 10.

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This issue’s honor roll for best career Nielsen SoundScan weeks comprises Sting (No. 3, 160,000 copies, beating “Ten Summoner’s Tales” with 149,000 in 1993), Shania Twain (No. 7, 125,000, over 102,000 for “Greatest Hits” in 2001), Bette Midler (No. 14 at 71,000; topping 64,000 for “Bette of Roses” during Christmas week of 1995), Gary Allen (No. 17, 57,000, over 31,000 for “Arift Guy” in 2001) and rock band Ill Nino (No. 37, 28,000, besting 6,500 last year’s high for “Revolution/Revolution”). Big openers by an emerging singer/songwriter and TV’s last contribution to pop’s annals also stir the pot.

The 191,500 units that place Dido’s “Life for Rent” at No. 4 is not her best week. Her first album sold a few hundred more during Christmas week of 2001 (192,000). But, to put her new album’s opener in proper perspective, consider that her freshman album sold about 2,000 units when it first hit stores in June 1999.

Yet, as impressive as all the above-mentioned fast starts are, an MTV vehicle spawns The Billboard 2003 Hot Shot Debut. Bad Boy’s Da Band, assembled on the P. Diddy series “Making the Band 2,” roars in at No. 2 on 204,000 copies. There’s a 13.6% gap between its “Too Hot for TV.” and the top spot, retained by OutKast (235,000, down 54%).

Da Band handily exceeds the start by its predecessor, O-Town, which was assembled in 2000 when the original “Making the Band” aired on ABC. O-Town started at No. 5 with a first-week take of 144,500—29% less than Da Band’s opener.

**MORE COALS** The hat fires will stay warm next issue, thanks (Continued on page 54)

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BILBOARD OCTOBER 18, 2003 www.billboard.com www.americanradiohistory.com
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<thead>
<tr>
<th>ARTIST/SOUNDTRACK</th>
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to the Oct. 7 slate that brought the new Ludacris album and a new Elvis Presley compilation to market. Retail chains' first-day numbers make the former a lock to exceed 450,000 copies in the first week, with a chance to do as much as 435,000.

Presley's "2nd to None" will be a distant second to last year's Elvis: 30 #1 Hits," as that album had both a more appealing song lineup and more advertising behind its launch. Still, "2nd to None" looks good for a No. 2 start, with chart watchers estimating it will begin in the range of 185,000-200,000.

Meanwhile, crunchy rock band Sevendust sees on course for its best-ever Nielsen SoundScan week, estimated in the range of 75,000 or more. Its previous two albums, which came in 1999 and 2001, each had first weeks just above 60,000.


BLUES AND GREEN: If you remember the impact that the PBS mini-series "Ken Burns' Jazz" had on Top Jazz Albums in 2001, you won't be surprised to learn that this fall's Martin Scorsese Presents the Best of the Blues has begun to dominate Top Blues Albums.

Show-related compilations such as "The Blues" look down 11 of 15 slots on this week's blues chart, which appears weekly on billboard.com, every other week in the magazine.

A single-disc, multi-act sampler, "Martin Scorsese Presents the Best of the Blues" sees a 35.5% gain over prior-week sales, good for a 121-92 romp on The Billboard 200 and an 8-6 move on Top Soundtrack charts while tightening its grip at No. 1. On Top Blues Albums is up 40% over the previous week.

MATINEE: The DVD debut of "The Lion King" (see story, page 5) makes waves on Top Pop Catalog. The soundtrack has been enhanced with two additional tracks, and the album's sales soar from practically nothing to 5,000 copies.

That rally causes it to re-enter the catalog chart at No. 25 and to make its first appearance on Top Soundtracks, which did not publish the soundtracks chart in 1994, when "The Lion King" began a 10-week reign over The Billboard 200.

And, it's coincidence that "School of Rock" starring Jack Black rules the box-office chart in the same week that Black's comedic recording act, Taurous D, re-enters the catalog list at No. 40 or a 38% increase? We think not. The film's album enters Top Soundtracks at No. 10 and The Billboard 200 at No. 166 (7,000 copies).

NEAT FEATS: With the recent OutKast and Dido sales distinctions for more than 426,000 copies, Arista leads all in album market share for the tracking week that ended Oct. 4 with a 5.97% share of overall albums and a 7.81% share of current titles. It's the first time Arista has had the top current share since the week ended March 12, 2000, when Santana's "Supernatural" was No. 1 with 343,000 and BMG/NEAT Records took second at No. 3 with 178,000... Grupetto De Durango, which peaked at No. 43 with an earlier title during a 20-week stay on Top Latin Songs, failed to publish the chart in 1994, when "The Lion King" began a 10-week reign over The Billboard 200.

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Format Shifts Help R&B/Hip-Hop Dominate Hot 100

Last issue, R&B/hip-hop tracks owned the entire top 10 of The Billboard Hot 100, a first in the 45-year history of the chart. “Here Without You” by 3 Doors Down breaks the monopoly this week with its 13-8 jump, even as last issue's chart continues to reverberate in the media (see Rhythm & Blues, page 20).

In response to several market forces, Billboard revamped its methodology of the Hot 100 in December 1998. Because labels were releasing fewer major rock radio hits as retail singles, we allowed radio-only songs to chart on the Hot 100. Further, we expanded our audience-based radio panel to incorporate previously excluded formats: R&B, country and mainstream rock and, soon after, Latin.

The inclusion of R&B stations to the mix immediately reinforced the exposure of hip-hop tracks on the Hot 100, but that exposure has shifted even more during the past two years, as mainstream top 40 stations more readily have adopted R&B/hip-hop tracks. In short, stations that were heavily playing “Symphony” and Backstreet Boys three years ago are now spinning lots of Chingy and 50 Cent.

A look at the current 40 position Mainstream Top 40 chart versus one from four years ago this week shows that the amount of charted R&B/hip-hop titles has more than doubled (17.5% to 37.5%). More telling is that hip-hop accounted for half of that issue’s top 10, compared with one of 10 in 1999.

Not only are mainstream top 40 stations now playing more hip-hop tracks, but they're also doing it sooner.

This week in 1999, the highest-charting R&B-hip-hop song on the Mainstream Top 40 chart was 702’s “Where My Girls At,” which was holding at No. 14 on its way into the top 10. A full five months passed from the time it reached Hot R&B/Hip-Hop Singles & Tracks’ No. 10 in May to when the song hit Mainstream Top 40’s top 10.

That lag between formats was not uncommon at the time. An audience-based chart, the listeners picked up at top 40 were negated slightly by decreasing plays on the R&B side, a shift that meant its peak on the Hot 100 Airplay chart happened as it moved from one format to the other. In 702’s case, that was in August 1999.

That window between formats no longer exists. This week’s No. 1 Mainstream Top 40 track, “Shake Ya Tailfeather” by Selly, P. Diddy & Murphy Lee, reached the top 10 of that chart one week before it did so on Hot R&B/Hip-Hop Singles & Tracks. With R&B-hip-hop songs rising concurrently at these formats (including rhythmic top 40, which has evolved from dance/pop into primarily hip-hop), the audience reach is maximized to its fullest potential, especially since these formats dominate the Arbitron ratings in major markets and contribute more listener impressions than stations in other formats.

While the lag time varies for adult and rock songs to cross to those core formats mainstream top 40, they don’t migrate as fast as R&B/hip-hop tracks. Thus, it is more slowly on the Hot 100.

The number of times that adult and rock stations play current songs also hinders their lot on the Hot 100. Most stations from these formats own their biggest titles between 30 and 50 times per week, compared to the 60 to 90 times per week that mainstream top 40, rhythmic and R&B/hip-hop stations typically play their power songs.

Sooner or later, mainstream top 40 will migrate to another flavor. And the rules that govern the Hot 100 are always subject to review—especially now, when the top-selling song in the U.S. can move less than 10,000 units per week while the No. 1 radio song might reach an audience of 150 million-plus.

For now, though, the Hot 100 proves beyond doubt that R&B/hip-hop pounds radio’s beat.
Jazz

BILLBOARD

his really good lyrics, Clooney "Ah, man!," along with "Sisters," originally record-

Bow Wow

Continued from page 1

that he launched a fashion line for kids his age and younger because "I had so many of my fans saying they wanted to look like me."

Innovo Azteca Apparel, a subsidiary of Los Angeles-based company Innovo Group, has signed on to design, manufacture, distribute and market the Shago clothing line. Such retailers as Macy's, Burdines, Goldsmith's, City Blues, Cookies, Jimmy Jazz and Lazarus are carrying Shago. Lesson No. 2: Louder prices if many in the target audience are from middle-class or lower-income families. For Shago's spring 2004 collection, the average retail price of a full-piece outfit was cut to $69 from $82.

"We got a lot of feedback from parents about the prices in the first collection were too high," said Innovo Azteca COO Danny Guez. "We heard loud and clear from parents that the prices needed to be lowered. Parents who have kids of a certain young age often don't want to spend a lot of money on clothes, because the kids go quickly outgrow them."

"Caldwell doesn't expect the price cut to hurt the bottom line," he says. "We can make up for it in volume since more people are likely to buy something they can afford," he says.

"I didn't want to annoy anybody by taking on these songs," she says. "But these arrangements are more contempor-

FULL CIRCLE

The new project brings Midler full circle. Manilow was her arranger in the early New York days, and he produced her first two albums: "The Divine Miss M," which won her the first Grammy for best new artist in 1973, and "Bette Midler," the platinum follow-up. "Barry was with me for the whole ride up," Midler says. "We didn't talk about what was happening to us at the time. We just kept doing this date and that date. We never once stopped to say how amazing it all was." The two perfectionists also gained infamy for their feud-injected disagreements. Midler smiles, remaining at ease, and recalls, "Epic battles. Very stressful times. We argued a lot, especially during the live shows."

"There were also some wonderful times, but we ended badly. He sort of stomped off—really to start his own career—and I said, 'Ah, let him go,'" she adds, waving her hand. "I was pissed off, and I didn't want to confront what had happened," Midler says. "I figured that if Barry was irre- placeable, I couldn't go on."

Manilow adds, "We're both high-strung and passionate and opinionated."

Lesson No. 3: Diversity into cloth-

Caldwell does not expect Shago to compete with Jay-Z's Rocawear or P. Diddy's Sean John clothing lines. Rather, the business is focusing on longevity. "I know I'm still a rookie at this whole fashion business," Bow Wow says. "There are Sean John commercials and billboards, and that's what I aspire to have for Shago."

To this end, Shago has embarked on an aggressive marketing campaign vigorously promote it.

that is initially focused on print ads. In-person promotions at retail stores are also essential to the success of a clothing line. But the best kind of promotion, Bow Wow notes, is "wearing your clothing line a lot in public."

Lesson No. 5: It helps if the artist is a success in areas other than music. An artist that sells millions of records doesn't necessarily translate into success in the fashion business, Guez says. It helps to work with artists who are in the public eye, whether through a new album, tour or acting in movies or TV, he adds.

Multimedia success comes in handy when the artist can wear their own fashions in their projects.

For example, the Shago line will get high visibility when Bow Wow wears the clothes in a WB sitcom debuting next year. He has a starring role in the series. It is likely that musicians branching out into fashion is a sound business move. "Music will always come first with Bow Wow," Caldwell says. "But a lot of the music industry is like slavery. If you're an artist, you can get bought off for nickels for every dollar that the record company makes off your music. In the fashion industry, you can make a lot of money, but you have to do it right."
Radio’s Bad Rap

Continued from page 8

“It’s my sense that while many people in Clear Channel struggle with the challenges, there is a much more positive feeling about working for Clear Channel [now].”

Radio’s overall had image in the consumer press was a subject of some concern among panelists. Infinity Broadcasting president COO Joel Holland repeatedly made the point that “one of the things we [in the radio industry] don’t do a good job of is talking about the good things we do.”

Radio never gets “credit for all the charitable work we do,” Holland said. “They want to talk about voice-tracking and all the negatives.”

Still, panelists were overwhelmingly positive about the business.

“The underlying fundamentals remain exceptionally solid, and radio is holding our own against other mediums,” Susquehanna Radio president/COO David Kennedy said.

A few years ago, Hogan said, publications like The Wall Street Journal rarely covered radio. Now, “while a lot of [press] coverage lately has been less than positive, there is an incredible opportunity for us.”

Noting that there are 3,800 other radio station owners other than his dominant company, Hogan said, “The consolidation means on the horizon for the industry to continue to grow.”

Prior to the 1996 Telecommunications Act, he said, “it was a pretty dark time for the industry.”

Asked how it felt to compete against several major groups in a market as consolidated as Minneapolis, Hubbard Radio president Ginny Morris admitted there have been “stages along the way that we’ve been terrified, but at the end of the day business has been very sound.”

THE POWER OF HIP-HOP

The power of hip-hop as a format and a cultural phenomenon took center stage at a packed session titled “Admit It: You Don’t Get It.”

“Nothing else has had the impact of hip-hop,” Radio One COO Mary Catherine Sneed said. “Hip-hop has replaced pop [music].” Look at fashion. How many rappers have clothing lines now? You don’t see Garth Brooks or Limp Bizkit with their own clothing lines. Hip-hop pioneers/activists/entrepreneur Russell Simmons said hip-hop’s power lies in its consistency.

“The first record I worked on was Kurtis Blow’s ‘X Mas Rap’ in 1979,” he said. “Since then I haven’t seen a shift in hip-hop. Like blues and jazz—even the writings of Shakespeare—hip-hop has remained the voice of the people. What Kurtis Blow was to hip-hop back then, 50 Cent is now.”

Simmons continued, “I don’t know how it can get much bigger. You’ve got 50-year-old parents that have grown up on it now.”

Addressing hip-hop’s social responsibility, Simmons said, “Today, the trailer parks and the projects are more connected than ever before. The common thread is poverty. We must use hip-hop to address those who have been locked out of opportunities.”

Source magazine founder David Mays questioned hip-hop’s embrace by corporate America.

“We’re at a crucial stage of the phenomenon,” he said. “Rap has been co-opted by mainstream America. Some cultures have lost their voice of the people because of this. But hip-hop’s advantage is that race has not been a factor. Hip-hop has united a generation of people.”

“The danger is that hip-hop could be watered down, losing the essence of the genre,” Mays continued. “If you’re in the business of hip-hop, you must respect the culture, the community and where it’s from. Some [artists] have people in the culture, while other businesses have no respect.”

Simmons added, “Anyone who’s really educated about this format should have no problem selling it. On the corporate side, look at how Tommy Hilfiger used hip-hop to expand his company.”

Murder Inc. founder Irv Gotti “recently got a new deal almost none of his counterparts in the record business could get,” Simmons continued. “From Master P to the Cash Money crew; there are no [record deals] than rap deals. Even with an industry in a downturn, they’re still getting better opportunities.”

DOWN ON DOWNLOADING

File sharing was also a hot topic during the hip-hop panel.

“People ought to be put in jail” for file sharing, Sneed said. “I’ve had a chance to know some of our DJs that have become artists, and they’re really hurting right now” because of file sharing.

Mays expressed a different take on the issue. “Downloading is being used as an excuse at times by record companies to cover up other issues,” he said. “Hip-hop is being investigated, and the revenue of many of these companies is down.”

Irv Gotti is a creative genius in the biz. He has changed lives, helped people turn their lives around, and now he’s being investigated by the FBI. It’s costing his reputation and lot of money. Downloading is the result of hip-hop’s problems right now.”

Simmons disagreed. “I know there are some people that would like to do without an Irv [Gotti], but that’s not the point. Downloading was meant to market music. The issue is people want all the music all the time. Jailing them is only a short-term solution.”

“People thought radio would kill music, then MTV,” Simmons continued. “50 Cent was so special, kids wanted the entire package. 50 Cent was so relevant, they were buying it rather than stealing three songs. This culture has shifted. Downloads are not going to stop it. We’re cutting commercials with our artists, for instance, to remind people [downloading] is stealing. We’ve got to find a way to pay our artists and make money.”

Lion King

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senior VP of marketing Gordon Ho says, “This will be one of our biggest shipments of all time.” Disney is expected to announce first-week sales numbers on “The Lion King” Oct. 14. The current first-day and first-week record holder is Columbia TriStar Home Entertainment’s “Spider-Man.”

The title sold 7 million combined (DVD/VHS) units on its first day on sale. Disney has 11 million combined units in its first week, according to the studio.

Retailers say the first-day sales success of “The Lion King” is largely because of strong consumer awareness. It was the highest-grossing animated film in history until the Disney/Pixar movie “Finding Nemo” surpassed it this summer. “The Lion King” has grossed $325 million in the U.S., while “Finding Nemo” has earned $336 million, according to imdb.com.

Additionally, consumers have not had the opportunity to buy the film on DVD. It was released on VHS in 1994, when it went on to become the biggest-selling release of all time, according to Ho. He claims the VHS version sold more than 30 million units in North America, a record in the home video industry.

Gestaltem believes that the “Lion King” DVD could ultimately surpass its prior VHS sales. “People are so into DVDs now that they’re not replacing them they have on VHS,” he says. “Also, you didn’t get all of the extra features on the VHS.”

Indeed, the two-disc Platinum Edition of “The Lion King” DVD contains a wealth of extras for its $29.99 suggested retail price. The film can be viewed in its original theatrical version or with the inclusion of the new song “Morning Report” by songwriters Elton John and Tim Rice.

Disc two offers background on the film’s story and music and the creation of the Tony Award-winning Broadway stage production. “A new age of animation” is also included, as is a virtual safari feature that mimics a theme-park ride.

The price—which carries a $5,000 cash award presented by Sirius Satellite Radio—honors left-center performers who nominated albums have sold fewer than 500,000 units.

Nominees and the winner are determined by a group of “listmakers,” which this year included Dave Matthews, Flea of the Red Hot Chili Peppers, Erykah Badu, Perry Farrell of Jane’s Addiction, Chris Martin of Coldplay and directors Cameron Crowe and Spike Jonze.

Napster

Continued from page 1

Roxio chairman/CEO Chris Gorog says the company is intent on “reinventing” online music in part by giving consumers what they want most: high-quality grab-and-go downloads.

The revamped Napster, set to launch Oct. 29, will also offer subscription access to unlimited tethered downloads and on-demand streams for $9.95 per month.

It will stress such “community” elements as message boards, e-mail and the ability to view the music collections of other subscribers.

Users will be able to burn individual tracks an unlimited number of times, but the same playlist can only be burned five times.

Napster will offer users its own software client through napster.com. The service also will be accessible through Microsoft’s latest jukebox software, Windows Media Player 9.

As for other Napster partners, Roxio unveiled a new co-branded Napster digital music player from Samsung Electronics, designed to go head-to-head with Apple Computer’s line of iPod devices. The 20 GB player—which can hold more than 5,000 songs and includes an FM radio tuner—will cost $399. It will go on sale Oct. 19 at Best Buy stores.

Starting later this fall, Napster also will offer pre-installed Gate- way desktop PCs and include 150 pre- loaded songs.

Napster returns at a time when interest in paid digital music is rising. Apple Computer has sold more than 10 million downloads through its iTunes Music Store for Mac. The company is set to announce a Windows version of the service Oct. 16.

Meanwhile, MusicNet says the XOI, version of its service has more than 140,000 subscribers. And RealNetworks’ Rhapsody, which does not disclose subscriber figures, says users of its service streamed more than 21 million on-demand songs in September, up from 16 million streams in August.

Those numbers are at least partly the result of the recording industry’s litigation efforts against individual consumers using P2P networks. Never- theless, traffic on such networks is still strong.

In Europe, file sharing has been less of an issue than CD burning.

“The music burner has become firmly established as a mainstream device,” notes Mark Mulligan of London-based senior analyst.

In a survey of consumers in six major European markets—the U.K., France, Germany, Spain, Italy and Sweden—Jupiter found that 78% of those polled owned a home computer with a CD burner, while 50% also had more powerful DVD burners.

The more digital devices per respondent, the greater the con- summption of digital music, Jupiter found.

For file-sharing networks [such as Grokker and Kazaa], things like multiple devices are music by the "ear", Mulligan continues. “They know legitimate services can’t compete with the amount of content they provide [for these devices].”

Retailers expect a number of titles to rival “The Lion King” in sales this season. Among their picks are “Scarface” (Sept. 30, Universal Studios Home Video), “The Matrix Reloaded” (Oct. 14, Warner Home Video), the “Finding Nemo” soundtrack set (Oct. 21, Paramount Home Entertainment), “Finding Nemo” (Nov. 4) and the special edition of “The Lord of the Rings: The Two Towers” (Nov. 18, New Line Home Entertainment).
Best Buy

Continued from page 5

concert footage.

To take top music-DVD sales honors, it would have to beat Atlantic Video's "Led Zeppelin DVD," which shattered music video sales records during its first week (Billboard, June 14).

"Led Zeppelin DVD" has sold more than 442,000 copies since its May 27 release, according to Nielsen SoundScan.

The Recording Industry Assn. of America has certified "Led Zeppelin DVD" as 10-times platinum, equaling shipments of more than 1 million copies. The LED video must ship at least 100,000 copies to be certified platinum by the RIAA.

At least one retailer doubts that "Four Flicks" will match or surpass the Led Zeppelin DVD's sales.

"They may sell a lot of the "Four Flicks" DVD, but not as much as [many] as it could if it were available everywhere," says Kathy Faust, head DVD buyer at Tower/Videon downtown New York. "There are a lot of people who don't live near a Best Buy store, and they can't or won't order the DVD online. All those fans will be left out because of this decision."

The exclusive Best Buy deal covers only the U.S. and Canada; Best Buy says it has nearly 700 stores in those countries, including Best Buy subsidiaries Future Shop, Geek Squad and Magnolia Hi-Fi.

Longtime Rolling Stones tour promoter Michael Cohen, who represented the Rolling Stones in the "Four Flicks"/Best Buy deal, says he's loyal to Best Buy because of its marketing clout.

"Music videos and music DVDs are often treated like a corner category at retail. But Best Buy had the best major machine in town. No other retailer would have treated the release of "Four Flicks" the way it deserves to be treated: like a major event."

"Four Flicks" will be released through TCG's entertainment, a multifaceted entertainment company that served as the tour promoter for the Rolling Stones' 2002-2003 Licks world tour. Best Buy is selling "Four Flicks" at full price, with a promo price for a new four-disc DVD set.

In addition to TV, radio, print and billboard campaigns, Best Buy plans to market "Four Flicks" through its "Coming Attractions, Volume 1," a two-hour promotional DVD that spotlights upcoming DVDs, CDs, videogames and movies.

The "Coming Attractions" DVD will be released around June 10, to coincide with the product's release in stores at the end of the month (while supplies last) to Best Buy customers who purchase any CD, DVD or videogame.

EXCLUSIVES ARE A DISSERVICE

Still, with all the fanfare that Best Buy says it can deliver, other retailers remain unconvinced that exclusive retail deals will have a positive, long-term effect on the industry and consumers.

"Exclusive deals are a disservice to customers, because they result in disappointed customers who can't find the product anywhere else," says Dave Alder, Virgin Entertainment Group North America senior VP of product and marketing. "It's a short-sighted approach to marketing a new release."

To take a stand against exclusive deals, the Virgin retail chain has a policy to temporarily avoid stock the releases after the exclusive ends.

Alder continues, "It's very hard to explain to customers why you're not carrying a product because the artist only made it available to one retail [company]." It reflects badly on the artists, too, because it shows a disregard for many fans who aren't able to get the product."

COHLEN DEFENDS EXCLUSIVE NATURE

Of the Best Buy deal. "I sympathize with other retailers—especially the smaller, independent ones—but if we had done this deal with Best Buy, we wouldn't have been able to keep the retail price of 'Four Flicks' as low as $29.99."

"If other retailers are dissatisfied with Best Buy's exclusive deals, I would tell those other retailers to get together and work something out so they can put their own unique offers on the table."

This year, Best Buy made an exclusive deal to carry the Eagles' "Hole in the World" single—a combination DVD/CD package—during its first month on sale (Billboard, June 21).

"It's a competitive world, and it takes a lot of energy and resources to make an impression on a customer," says Best Buy's Arnold, who cut the deals with TCG Entertainment and Mellencamp.

"With "Four Flicks," we're offering an exceptional price and DVD event to the fans, and this helps consumers get excited about music DVDs," he adds. "I think we will be making exclusive deals like this in the future."

Mellencamp's manager, Randy Hoffman, says "aggressive marketing strategies and out-of-the-box thinking should be explored and encouraged.

"Trouble No More," named after Mellencamp's latest Columbia Records album of the same name, will be released by Redline Entertainment. The one-hour documentary premiered Oct. 4 on entertainment channel Trio.

As part of the deal, Best Buy is offering an exclusive "2 for $20" promotion, which allows buyers to purchase the "Four Flicks" DVD and CD together for $20.

SACD

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Audio Project at Sony Corp. of America. "It was timed to come [before the fall holiday selling] season and designed to reach a lot of people." In addition to turning on the consumer to SACD, the promotion focuses on boosting catalog sales, Kawasaki says.

Before driving sales to the mainstream, Sony began working the high-end of the market but has since lowered the price of SACD players to about $299.99.

Kawasaki says there are some 35 manufacturers with approximately 100 SACD models available worldwide. He projects that by year end, the SACD player base will reach 2 million.

In terms of software, there are nearly 1,500 titles available on SACD worldwide and about 1,000 in the U.S.

Operating from the view that the industry is healthiest when it is selling music on all formats, retailers, retailers have been clamoring for a new format to bolster sales. But the format war brewing between SACD and DVD-Audio, the distraction of the dead-end DataPlay format and the emergence of unauthorized digital file-sharing has left the consumer confused.

Proponents of DVD-Audio say that the DVD base of hundreds of millions of players, a wide variety of software and computers are included gives the format an advantage over SACD. They also cite the video and graphics capability of DVD-Audio and say there are about 500 titles available on SACD.

But SACD enthusiasts say that the backward compatibility that enables the disc to play in a conventional CD player and its superior sound give it the edge. It appears that sales of both formats have been meager so far, though definitive numbers are not available because Nielsen SoundScan does not track separate sales data for either carrier.

Kawasaki says his company wants to ensure ship numbers for some releases as proof of SACD's gains.

For instance, Columbia has shipped 700,000 copies of the hybrid SACD version of the recent U2 album, "Achtung Baby," while Universal Music Group has shipped 600,000 copies of the format worldwide of the new Sting album and nearly 2 million copies of the Rolling Stone hybrid SACDs.

For the week ended Oct. 5, Sting's "Sacred Love" sold 194,000 copies, of which some 3,400 were SACD, according to Nielsen SoundScan.

In the beginning, the audiophiles "loved everything about every single release that came on the new formats, but now they are more selective," says Ts Cebes, director of merchandising operations at Trans World Entertainment.

"But some things are available only in SACD," he adds.

For the two formats, Trans World carries about 250 titles in some 70 stores, all in a separate section.

Agency Deal

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Aladjem and partners and principal shareholders Marti Blumenthal and William Cramer. Founded as QBG Entertainment in 1986, AGI is an independent book agency focusing on affiliated withAFX Entertainment, run by president Dennis Arfa.

Both entities will still operate independently in their respective areas of expertise, with Writers and Artists Group International serving as the parent company; the new entity will be jointly run. Both firms will maintain offices in New York and Los Angeles.

Such mega-agencies as Creative Artists Agency, American Entertainment and the William Morris Agency have long offered clients broad-based platforms.

Similarly, booking agent Rob Prinz joined United Talent Agency as head of its new music division, and Nashville-based Buddy Lee Attractions and L.A.-based Endeavor (Ben Affleck, Vin Diesel) announced an affiliation last fall.

But, Arfa tells Billboard, "this is a true partnership between two companies with similar philosophies. This allows us to offer our clients some opportunities in areas where we might not have had the expertise."

Aladjem adds, "Both Dennis and my company are very successful in what we do. There are a lot of areas where we could have new opportunities for our clients by joining forces."

"That means more television, film, publishing or theatrical opportunities for recording artists, or conversely, personal-appearance opportunities for actors, comedians or lecturers."

But Buddy Lee Attractions president Tony Conway says his company's affiliation with Endeavor has produced limited results and affects "less than 10%" of MLA clients.

"An actor can make millions of dollars doing a movie, so it's very unusual for them to go out and do a personal appearance for $10,000-$15,000," Conway says.

Arfa says an example of what the partnership can bring is a new book deal in the works for Metallica. Both companies think the partnership will please current clients and help bring new ones into the fold.
‘There Is Either A Very Good Future Or There Is No Future’

BY GORDON MASSON

Rob Dickins is no stranger to ceremony. The U.K. industry veteran has collected an honorary doctorate from Loughborough University and been recognized for his contribution to music in the 2002 Queen’s Birthday Honours List.

But he admits to being more nervous than ever about his latest accolade—the 2003 Music Industry Trusts’ Award.

The annual award for lifelong contributions to the U.K. music industry will be presented Oct. 21 during a charity dinner in Dickins’ honor at London’s Grosvenor House Hotel.

Previous recipients include George Martin, John Barry, Ahmet Ertegun, Andrew Lloyd Webber and, last year, Bernie Taupin and Sir Elton John. “It’s a team I’m happy to be a member of,” Dickins quips.

Born in east London in 1950, Dickins has been surrounded by music all his life. His late saxophonist father, Percy, was a co-founder of The New Musical Express magazine and launched the first British pop charts.

Dickins spent most of his career at Warner Bros., and was chairman of Warner Music U.K. until 1998. He also served as chairman of the British Phonographic Industry for a record four terms of office. He now runs indie label Instant Karma.

“Rob is the Renaissance man of the record industry,” says David Munns, CEO of EMI Music North America and chairman of the Music Industry Trusts’ award committee. “He’s covered all bases, always prepared to get stuck in, whether it’s working with Enya in the studio, advising on album artwork and videos or Ad Ring Rod [Stewart], the Corrs and Cher.”

Q: How do you feel about being the guest of honor at this year’s award dinner?

A: It’s fantastic. But I’m really nervous. I’m so used to organizing events for the industry, it’s actually quite hard not to be involved in this.

“The organizers are keeping everything from me: the only thing I know about is Rod [Stewart] playing live at the event, because he called me and asked if it would be OK for him to play. Who is going to say no to that?”

Q: When you started Instant Karma five years ago you had funding from Sony. Now that deal is off. What went wrong?

A: Nothing went wrong. I was trying to build a company from scratch and they were looking at their costs. I needed longer than they could afford to give me. If I had been in Sony’s shoes, I would have done the same thing. And it’s certainly more stimulating and it makes you more focused when it’s your own money at stake.

Q: You had a lot of success in the U.S. with British acts. Why aren’t as many enjoying that now?

A: They do enjoy success when they are not formulaic. Radiohead does very well, Coldplay is doing very well. When you go back to traditional British acts—the Police, the Beatles, the Stones, Led Zeppelin, the Who, Queen—they have all done well because they were not formulaic.

It also works when you have a flamboyant frontman—Seal, Boy George, David Bowie. We are very good at producing flamboyant artists who write their own material and who are very involved in their own progression. That will work in America, in Australia, in Japan. When it doesn’t work, it’s when those countries can do it themselves.

Q: Do you think the majors are still equipped to source that kind of repertoire?

A: There is no reason why any company cannot land a great new act, whether you are a two-man company or a 1,200-man company—if all depends on who comes to your door. There is no gateway to entry, but if an artist is not developed when they knock at the door, it makes things difficult.

Q: There’s a lot of merger talk at the moment; what are your thoughts on consolidation?

A: It’s a fantastic thing, because you consolidate all the product into mind-sets that only understand that, and that allows the rest of the business—in other words the independents, the production companies, the artists—to be part of another business that runs alongside. It’s a good move for independents, and I believe it is wrong that [European indies body] Impala is trying to block [consolidation].

Q: Where do you stand on the £1.99 [$3.37], two-track single?

A: I think it’s a big mistake . . . When you run a major record company, singles are pretty much irrelevant. Your costs are so huge that unless you [move] an album, you don’t have a business. I can understand why the majors are doing it—they’re preparing for a download single, and you cannot charge £3.99 [$6.67] for a download track.

If you look at dance labels that survive on singles sales, it is going to kill them.

Q: Did you have a mentor?

A: Not really. It seemed to be that every time someone left at Warner I would get the job. I was head of publishing at 23, head of international at 29 and head of the record company at 32, which was quite unusual at that time. But I suppose the person throughout it all was Neeshu Ertegum. He was an inspiring personality, an inspiring achiever and a very funny man with great stories.

Q: What motivated you to initiate the televised classical awards show, the Classical Brits?

A: I thought classical needed a direction. When I was running the industry I could see the classical part of it flailing around. I liked the people in classical music, and at Warner I helped set up the classical department, so I paid attention to it.

When someone played me the “Emperor Concerto” by Beethoven, I hated it, but when they got me to listen it’s the second movement, I adored it. If you said that to someone passionate about classical, then they’d think you were a philistine. But there are parts of classical music that everyone will love if they are exposed to it, and that was my basic thinking behind the Classical Brits.

I have this view that if I like something, why shouldn’t a million other people? When I put together the Classical Brits, I just wanted to put together a TV show that I could relate to, being someone not necessarily into classical music.

Q: How do you see the future of the business?

A: I’m optimistic about the future. Because the industry has to get it right. There is either a very good future or there is no future—there’s no in-between. The problem is, if you want to pay for a download and dump that onto your iPod—be it the current No. 1 album in the U.K. or a track that came out in 1972—you can get it but not pay for it. If you want to pay for it, you can’t get it. It’s the only business that does that.

But the labels are in a great position. If they digitize their last 50 years of catalog and put it on a fast server, then they could offer several services—you could download an individual track; for a little more money you get the whole work and the video. Some fans would want everything, so you could sell them an entire package—say the “Sgt. Pepper” album, the film on the making of the sleeve, [an] interview with George Martin about the making of the record. All that stuff exists.

People go to pirates because they cannot find a track legitimately. So the way you deal with that is you digitize everything that you own the copyright to. It’s an expensive process, but it will pay itself back fairly quickly. So digitizing everything has to happen, and then I think there will be a combination of the mobile phone and the iPod, and that’ll be the way people really start to access music.
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