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*len gua t. ANAT. Tongue; (idioma) f:ougue, Language.*
Jay-Z Inc.

Executive Suite Is His New Stage

BY RASHAUN HALL

For Jay-Z, the end is just the beginning.

The rapper/mogul has decided to retire as a recording artist after 10 years and more than 18 million albums sold.

"I always had the dream of moving over to the business side," Jay-Z says in an exclusive interview with Billboard. That means turning his focus to developing new artists through his Roc-a-Fella label, continuing to expand his two clothing lines, getting involved with movies and working on his philanthropic endeavors.

"In the beginning, my plan was to only make one album, but then the business kicked in, and we got a co-venture deal with Def Jam. I was the only artist we had, so in order to do that, I had to keep recording."

(Continued on page 77)

A Yearning For More Meaning

Christian Music Gaining Listeners

BY DEBORAH EVANS PRICE

NASHVILLE—Tapping a hunger for positive messages in difficult times, Christian artists are appealing to a growing number of people outside of their traditional audience.

The trend is reflected in an important barometer, mainstream radio, which closely follows the tastes of its listeners. "The events of the last couple of years have made people more open to spiritual things and trying to find answers," says Stacie Orrico, a Christian artist who has made inroads on the pop charts.

(Continued on page 76)

Album Sales Uptick Notches A Fifth Week

BY ED CHRISTMAN and GEOFF MAYFIELD

NEW YORK—With sales up for the fifth consecutive week over last year’s numbers—an unprecedented event since 2001—industry executives are optimistic about the upcoming holiday selling season.

During this five-week streak, the gap in album sales from 2002 year-to-date fell to 6.8% from 8.5%.

What’s more, sales are expected to bump up again next week. Thanks to the strength of “American Idol” second-season runner-up Clay Aiken’s “Measure of a Man” album, which is likely to tally 650,000-700,000 units in its debut week.

BUOYANT MARKET

Merchants don’t expect a down week year-on-year until the last week in October, when they come up against Eminem’s “Eight Mile” numbers from last year.

Tower Records chairman emeritus

(Continued on page 77)

Two Take The Rails

BY BRIAN GARRITY and MELINDA NEWMAN

A lot of horses are now in the race, but Apple’s iTunes and Roxio’s Napster are expected to take the early lead in the Windows-based download market.

U.S. Bancorp Piper Jaffray analyst Gene Munster believes the new Napster 2.0 service from Roxio will have a bigger piece of the market.

Munster estimates that the iTunes for Windows will control roughly 20% of the PC market, selling about 400,000 tracks per week.

But he predicts the Napster service will earn a 30% share, selling more than a half-million tracks per week. (Munster figures Roxio, a publicly traded company.)

Munster figures Windows consumers on average will buy 2 million songs per week through digital

(Continued on page 62)
AL GREEN
I Can't Stop
One of America's greatest singers has returned to his Memphis roots to create a revelatory soul experience! Reuniting with producer Willie Mitchell and much of the old supporting cast for the first time in over two decades, the result is 12 new and original soul gems.

WHAT'S WRONG WITH THIS PICTURE?
Unmistakable. Incomparable. Peerless. These words only begin to describe Van Morrison's status among musicians, critics and fans alike. His Blue Note debut features 11 NEW Van originals which, like his career, deftly incorporate blues, jazz and soul round the philosopher-poet musings of a master songwriter.

Cassandra Wilson
GLAMOURED
The Grammy-winning vocalist returns to her distinctive intersection of jazz, blues, soul and folk. The album features a slew of powerful originals plus a collection of her trademark interpretations of diverse tunes from the likes of Abbey Lincoln, Muddy Waters, Willie Nelson and Bob Dylan.

BLUE NOTE RECORDS: REAL, GOOD, MUSIC.
To listen to tunes, get more information and check tour dates on these and other great Blue Note artists, visit us at www.bluenote.com
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QUOTE OF THE WEEK
"I never met a critic [and] didn't think I couldn't kick his ass."
Toby Keith

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Experience the 10th Anniversary Gala celebrating the Wine & Music Aficionado Dinner In Aid of the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research

DANIELE & TERRY ELLIS request the honor of your presence in celebrating the Wine & Music Aficionado Dinner on this 10th year milestone.

The champagne reception is hosted by Mumm & will be followed by an exceptional culinary experience. Didier Virot, proprietor of Aix will be preparing five courses, each accompanied by carefully selected wines from France, California, Australia & beyond.

This year's outstanding wines are represented by the vineyards of Beringer, Flora Springs, & Steele Wines from California. We have special surprises from Chateau Reignac & Drouhin from France & Cellars Paig & Rosa from Spain. The Grateful Palate is once again representing Australia.

Following tradition, we are honored that our winemakers will attend.

Our extraordinary evening is rounded out by a spirited live auction as well as a silent auction offering unique treasures, travel & extravagant prizes. It is a privilege to have Jamie Ritchie, Wine Director of Sotheby's New York & Managing Director of Sotheby's Chicago as our auctioneer.

If you haven't experienced this exciting event, remember, a knowledge of fine wine is not a prerequisite.

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Artists Declare Eco War

By Wes Orshoski

Alanis Morissette, Beastie Boy Mike D and producer Rick Rubin have joined environmental groups in an effort to oust the federal government’s national parks czar.

In a letter posted on Morissette’s Web site, the artists claim that Deputy Interior Secretary J. Steven Griles is failing to properly oversee such national parks as Yellowstone, Yosemite and the Grand Canyon.

“He has been leading the efforts to drill for oil and gas on these public lands, and he’s been working to weaken the laws that protect the air,” the letter reads.

It asks fans to sign a petition declaring that the government official who oversees the national parks is “working hard to help oil companies flourish.”

UMG To Trim Global Staff By 800

A Billboard staff report.

Universal Music Group’s latest round of steep job cuts is yet another attempt to bridge the gap between a shrinking brick-and-mortar universe and a still-developing online world rife with piracy, according to its chief executive.

If the business does not mature quickly, further staff reductions are possible, CEO Doug Morris acknowledged in an interview with Billboard.

It depends on how fast the electronic market gains traction and how fast the CD market continues to erode,” Morris says. “If [one] doesn’t gain traction and the other erodes faster, we’ll keep trimming, because you have to run a company that way.

In a memo issued Oct. 16 to UMG employees, Morris also tied the new wave of layoffs to “widespread illegal Internet and physical piracy.”

Morris tells Billboard that the cuts have been made “to reduce costs while there’s a downturn in sales.”

The company anticipates savings of more than $200 million as a result of the manpower reductions.

In total, 800 jobs are expected to be slashed in all its divisions worldwide.

The layoffs, which commenced Oct. 16 and will continue through early 2004, will affect 190 UMG staffers in North America and 610 internationally.

The new round of cuts was made known six weeks after UMG announced its JumpStart program, which deeply reduces the wholesale price of its front-line product.

Morris says the layoffs are in no way tied to JumpStart.

“I feel we’re in this transition between the brick-and-mortar world, which I don’t think is going away, and the building of a completely new business, which is the sale of music electronically,” he says.

“I believe this is a blip in between.”

50 Cent Tops ‘World’

By Gordon Masson

Monte Carlo—Interscope artist 50 Cent swept all five of the categories in which he was nominated at this year’s World Music Awards.

Held Oct. 12 in the principality’s Sporting Club, the event was recorded for transmission later this month to 166 countries via such broadcasters as Warner Bros. Tribune Stations in the U.S., Five in the U.K. and NHK in Japan.

The show is expected to draw an estimated 1 billion viewers.

Celebrating its 15th year, the event was twice postponed because organizers did not want to risk artist cancellations as a result of the war in Iraq.

“The World Music Awards continue to be the only awards show to recognize (Continued on page 76)
CC Better Without Concerts? Report Suggests Sale Of Live-Entertainment Division

BY RAY WADDELL

A recent equity research report that financial services firm William Blair & Co. created for its investors casts a critical eye on the prospects of Clear Channel Entertainment. The firm says it would “view favorably a sale of the division.”

CCE, a subsidiary of radio and outdoor advertising giant Clear Channel Communications, is the world’s largest promoter and amphitheater operator. It reported grosses of $1.1 billion to Billboard Bonscore in 2002.

Compiled by research analyst Alisa Goldwater during the past several months, the report says that compared with CCE’s radio and outdoor divisions, CCE has “modest revenue growth prospects, meager margins and greater volatility.”

“We believe that the business inherently has more risks, given the nature of entertaining large groups of people in amphitheaters or clubs rather than in their own homes or cars,” the report continues.

That the concert business is risky and owns a slim profit margin is probably not news to most in the industry.

“People don’t know our business,” says chief financial officer Randy Brabec and head of the entertainment division, “clearly we don’t understand the risk/reward ratio,” observes independent promoter, Jerry Mickelson, CEO of Chicago-based Jam Productions.

“From the outside looking in, it looks a lot better than it is.”

Mickelson says, “But Wall Street often tries to paint a pretty picture of a number of businesses that aren’t necessarily the best investment for your money.”

The William Blair report suggests that CCE would be well-served by selling CCE.

“We believe that some investors choose to overlook Clear Channel’s participation in live entertainment, because the division represents only...” (Continued on page 75)

Ubisoft Bullish On Music Tie-Ins

BY JILL KIPNIS

LOS ANGELES—Videogame publisher Ubisoft has a message for the music industry: Games should be a key tool for artist exposure.

Ubisoft is hoping to spread the word through such deals as its recently announced pact with Peter Gabriel. The artist is providing the previously unreleased track “Burn You Up, Burn You Down” to the company’s PC adventure game “Truc Ages Beyond Myst” (Nov. 14, $49.95).

Additionally, Gabriel will compose an original song for the next Myst project, which Ubisoft expects to release in 2005.

“This is a way of getting his music heard by hundreds of thousands of people,” Ubisoft VP of marketing Tony Kee says. Artists need new means of exposure. “MTV is playing one thing, and if you’re not on [MTV], you need alternatives. The music industry should be thinking of us as a medium, just like radio.”

Consumers have purchased more than 12 million copies of Myst games, according to Ubisoft. People are buying titles include “Myst,” “Riven: The Sequel to Myst” and “Myst III.”

More recently, Ubisoft is making its pitch to the artist; it deals a priority with its Ubisoft division.

“I really believe that in the short future, we can become real broadcasters of music,” Ubisoft managing director Didier Leroy says. “We are looking to work with unknown and...” (Continued on page 77)

A+Ponders Impact Of Low-Cost Recordings

BY CHRISTOPHER WALSH

NEW YORK—The 115th Audio Engineering Society Convention portrayed an industry in flux. While the digital audio workstation (DAW) that has come to dominate professional recording continues to bring new possibilities to music production through limitless track counts, high resolution and software-enabled manipulation of sound, it has also fundamentally changed business models that have existed for decades.

The DAW, led by Digidesign’s Pro Tools platform, enables very high-quality recording at an extremely low cost. One result has been a wide spread migration from the traditional commercial recording studio to smaller home or personal studios.

But as demonstrated at the 115th AES here, every aspect of audio recording has felt technology’s impact, from equipment manufacturer’s and retailers to recording engineers and producers to artists and consumers.

One telling example came with the Oct. 10 announcement that starting next month, musical instrument (MI) retailer Guitar Center will be an authorized reseller of Apple Computer’s entire product line, coinciding with the opening of Guitar Center’s first Manhattan store.

“We’re the biggest Digidesign dealer in the world,” Guitar Center executive VP Doug Angress says. “Over the last three years, Digidesign has developed less expensive product that has much lower price points but lot file compatibility. So a musician or producer can be working in a very inexpensive, home computer-based Pro Tools environment tonight and transfer those tracks to the professional session tomorrow.”

“We got to a point where the time was right for all concerned,” Angress says. “The recording market is firmly computer-based at this point. Apple’s customers and ours are running music and video editing applications on those computers day in, day out, and they need to integrate at the dealer level.”

Similarly, New York-based Apple reseller and service provider Tekserve, also exhibiting at AES, provides Pro Tools and other products for audio professionals.

Concurrent with the vanishing distinction between professional and project studio recording, MI manufacturers are developing pro audio gear, just as pro audio products are increasingly sold by MI retailers.

Electro Harmonix, long favored by guitarists for its line of "stomp box" effects, such as the Q-Tron envelope filter and Big Muff distortion pedal, exhibited the new NY-2A stereo optical compressor, a rack-mounted unit designed for recording-studio environments.

Renowned guitar manufacturer Gibson, meanwhile, also exhibited at AES, showing its Indestructible line of amplifiers for sound reinforcement applications.

Representatives from Gibson, which will debut product's from its new audio division in Las Vegas at the Consumer Electronics Show in January, also explained the manufacturer's MacGIC (Media-accelerated Global Information Carrier) technology, an Ethernet-based network for linking media appliances, with applications in the recording, post-production and home markets.

Manufacturers of large-format equipment have... (Continued on page 76)
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Another Sudden Closing
Compedia Group Shuts Distribution Facility

BY CHRIS MORRIS

LOS ANGELES—In a sudden but not entirely unexpected move, Nashville-based Compedia Music Group is exiting the distribution game. The company is shuttering its Alpharetta, Ga., distribution facility.

Compedia’s self-distributed lines—Compedia, Light, Life and Intersound—will be handled by Koch Entertainment Distribution, effective Dec. 1 (Billboard Bulletin, Oct. 10). Compedia CEO Michael Olsen says, “Since we’re living in a very consolidated retail marketplace, we’ll be a better and stronger company by focusing on the marketing and the music business and somehow bigger and stronger handle the distribution. “It has become difficult for a smaller company like ours to get attention in this environment,” he says.

Compedia did little significant distribution of third-party labels. It handled only two small imprints, V. Tone and Yell, which will now also move to Koch. The company’s distribution operation was a holdover from an earlier incarnation.

The facility was a holding of Intersound, which was purchased by Platinum Entertainment during the 90s. Platinum filed for bankruptcy protection in 2000 and was reorganized as Compedia in late 2001.

The distribution shutdown will significantly shave Compedia’s overhead, but it also entails some layoffs. Between 15 and 20 Compedia employees will lose their jobs with the closure of the Alpharetta facility. Some staffers will be offered jobs in Nashville.

Compedia’s move to Koch was a natural one, as the Port Washington, N.Y.-based distributor has moved the label’s product in Canada since 2002. Koch president Michael Rosenberg says, “We had approached them about [doing their distribution in the U.S.] a while ago. They started seriously considering that in the last few months. They had a small sales staff. Our staff is larger and broader than their own.”

Rosenberg says that Compedia’s current product—which includes titles from such well-known acts as Joan Osborne and Merle Haggard—was especially attractive to Koch.

He adds that the label’s offerings allow Koch to sell gospel and midline-priced lines to a wider base of retailers. “They’ve had success in working with nontraditional accounts,” he says.

RIAJ Certs Plan Criticized

BY STEVE McCLURE

TOKYO—The Recording Industry Assn. of Japan’s decision to raise the platinum-certification level for foreign albums is drawing heavy criticism from some international product managers at Japanese labels.

Raising the bar for international acts is unfair and defies common sense, they contend.

“Considering the market situation, raising the platinum-certification level for international albums 50,000 units is ridiculous,” says Yoshi Terashima, executive director of BMG international labels for BMG Funhouse in Tokyo.

To achieve platinum status, albums by international acts must now sell 250,000 units, compared with 200,000 previously.

And to qualify for double-platinum status, international albums must sell 500,000 copies, up from 400,000 previously. The gold-certification level of 100,000 for foreign albums remains unchanged.

Meanwhile, the gold- and platinum-certification thresholds for domestic product were dropped in line with the RIAJ’s decision to make a single certification standard for domestic and international product (including albums, singles and music videos).

The gold and platinum standards for domestic albums and singles were lowered to 100,000 and 250,000, the same as for foreign product. The levels were previously 200,000 and 400,000.

RIJ senior managing director/COO (Continued on page 76)

Celtic Acts: We Smell A Big Rat

BY ED CHRISTMAN

DANBURY, Conn.—A group of Green Linnet artists who contend they are owed a total of $250,000 in royalties staged a protest concert Oct. 13 across the street from the Celtic label’s headquarters here.

Standing next to a 15-foot-high inflatable rat, the self-dubbed Green Linnet Five played Irish folk songs in front of a crowd of about 100 people.

The artists—Eileen Ivers, Mick (Continued on page 75)
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600,000 SPINS
I Hope You Dance/ Lee Ann Womack /MCA

500,000 SPINS
One Week/ Barenaked Ladies /REPRISE

300,000 SPINS
Unwell/ Matchbox Twenty /ATLANTIC
American Woman/ Lenny Kravitz /VIRGIN/MAVERICK

200,000 SPINS
Right Thurr/ Chingy /DTP/CAPITOL
Headstrong/ Trapt /WARNER BROS.
The Good Stuff/ Kenny Chesney /BNA
I'm A Believer/ Smash Mouth /INTERSCOPE/DREAMWORKS
Drive (For Duddy Gene)/ Alan Jackson /ARISTA
Control/ Puddle Of Mudd /FLAWLESS/GEFFEN
By The Way/ Red Hot Chili Peppers /WARNER BROS.
When I Think About Angels/ Jamie O'Neal /MERURY
Where Are You Going/ Dave Matthews Band /RCA

100,000 SPINS
Get Low/ Lil' Jon & The East Side Boyz /TVT
Why Don't You & I/ Santana Feat. Alex Band or Chad Kroeger /ARISTA
Red Dirt Road/ Brooks & Dunn /ARISTA
Seven Nation Army/ White Stripes /V2
The Boys Of Summer/ Ataris /COLUMBIA
Frontin'/ Pharrell Feat. Jay-Z /STARTRAK/ARISTA
Celebrity/ Brad Paisley /ARISTA
In Those Jeans/ Ginuwine /EPIC
It's Five O'clock Somewhere/ Alan Jackson & Jimmy Buffett /ARISTA
Harder To Breathe/ Maroon 5 /OCTONE/J RECORDS
Stay Gone/ Jimmy Wayne /DREAMWORKS
Speed/ Montgomery Gentry /COLUMBIA
My Love Is Like... Wo/ Mya /A&M
So Far Away/ Staind /ELEKTRA
Cochise/ Audioslave /EPIC/INTERSCOPE
Baby Boy/ Beyonce /COLUMBIA
No Shoes, No Shirt, No Problems/ Kenny Chesney /BNA
Full Moon/ Brandy /ATLANTIC

50,000 SPINS
Can't Hold Us Down/ Christina Aguilera Feat. Lil' Kim /RCA
Help Pour Out The Rain (Lacey's Song)/ Buddy Jewell /COLUMBIA
Here Without You/ 3 Doors Down /UNIVERSAL
Show Me How To Live/ Audioslave /EPIC
Senorita/ Justin Timberlake /JIVE
Let's Go Down/ Bow Wow Feat. Baby /COLUMBIA
A Few Questions/ Clay Walker /RCA
Someday/ Nickelback /ROADRUNNER/ISLAND DEF JAM
Bottom Of A Bottle/ Smile Empty Soul /LAVA
Thia Thong/ B. Kelly /JIVE
This One's For The Girls/ Martina McBride /RCA
Can't Stop, Won't Stop/ Young Gunz /ISLAND/DEF JAM
Damn/ Youngbloodz /SO SO DEF/ARISTA
Who Wouldn't Wanna Be Me/ Keith Urban /CAPITOL
Why Can't I/ Liz Phair /CAPITOL
Girls & Boys/ Good Charlotte /EPIC
Dance With My Father/ Luther Vandross /J RECORDS
Suga Suga/ Baby Bash /UNIVERSAL
Come Over/ Aaliyah Feat. Tank /BLACKGROUND
Tough Little Boys/ Gary Allen /MCA
Caught In The Rain/ Revis /EPIC
Going Under/ Evavescence /WIND-UP
Papacito/ Limite /UNIVERSAL LATINO
Amazing/ Josh Kelley /HOLLYWOOD

www.americanradiohistory.com
Music’s Rich Tech History

Years from now, October 2003 could well be considered one of the most significant months in the history of recorded music. The debut of the month of Napster and iTunes seems to finally herald the age of Internet distribution of music—legal distribution, that is.

In the coming weeks, we’ll be witness to a great experiment: whether the Internet moves to the forefront of music technology, surpassing the last great innovation, the CD.

Some experts say it could take as long as five years for that to happen, and they still don’t expect CDs to go away forever. But if the shift takes place, it would be one of the most significant since Thomas Edison recorded the first human voice recording (“Mary Had a Little Lamb”) in 1877.

That landmark event ushered in the use of the first tinfoil cylinder phonograph. The patent for the device was filed on Christmas Eve of that year. How fitting: what a gift to the world.

In 1885 Chichester Bell and Charles Tainter invented the “Graphophone,” which used wax-coated cylinders with vertical-cut grooves.

Edward D. Easton produced the first record catalog in 1890. The first coin-operated “juke box” was invented in 1890. In its first six months of operation, it raked in more than $1,000, a princely sum in its day. Sounds a lot like the launch of iTunes. Not long after, the nickel jukebox was born.

By the late 1880s nearly half a dozen record and recording-machine companies were in business. And by the turn of the century, the recorded-music industry was in full bloom. In fact, the business was booming to such a degree that ASCAP was founded in 1914 to collect fees under the nation’s first copyright law, enacted in 1909. A year before, flat discs began overtaking cylinders as the premier device to record music for the masses.

In 1931, the first magnetic tape recorder was developed. By the end of the 1940s tape recorders were in wide use.

In 1948, Columbia introduced the first 12-inch, 33⅓ rpm micro-groove LP vinylite record with 23-minute-per-side capacity. A year later, RCA Victor came out with a 7-inch, 45 rpm record and player, and Capitol became the first major label to support 78, 45 and 33⅓ rpm record speeds. The first open-reel recorder also debuted.

The first stereo LPs were sold in 1958, and within five years the first compact audio cassette had been introduced. Eight-track car stereo cartridges were introduced in 1966, and Dolby Noise Reduction was introduced in 1969.

Ten years later, Sony sold the first Walkman portable audio cassette player. Then in 1982, the digital age was born, with the introduction of the first digital audio 5-inch CD.

DVD players were first sold in 1996, and mp3.com was founded a year later and in 2001 Apple Computer introduced the iPod.

What a rich history of technological development. Somehow the music industry survived and prospered. And our bet is that it will do the same as the new era of Internet distribution dawns.

Does something make you jump and shout? Write a letter to the Editor! Mail to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. Names can be withheld, if requested, at the discretion of the editor. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or in part, for publication.
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An Eight-Step Recovery Program For A Healthier Music Industry

Abandon The ‘Shock And Awe’ Tactics

Now that the public is in the crosshairs of the Recording Industry Assn. of America lawsuits, I’m concerned that this will be remembered as the day our industry went too far.

As someone who earns a living working with musicians, record companies and publishing companies (and as a musician myself), it is not in my interest to see any of them fail or continue to lose money.

Of course, I want to help. But what do you do for a good friend or family member who is not thinking clearly, hell-bent on a collision course of self-destruction and taking you along for the ride?

You do what any caring person would do: stage an intervention.

So, it’s time for some tough love for the music business. In this spirit, here are some things your industry may not want to hear but need to be said.

The file-sharing age should be a golden age for artists, because more people are listening to more (and a wider variety of) music than ever before. But every day, the artists are missing out, held hostage by an obstinate industry, paralyzed by fear of impending obsolescence.

A lot of money is being left on the table that could be theirs (and, by the way, the industry’s).

Let’s start with the obvious (at least to people not in our business).

Nothing we’ve done so far has worked. In fact, we’ve made the problem much worse.

In suing Napster, we not only made it a household name, we introduced file sharing to a previously unawares general public—in the end, 60 million people using the Internet to consume music.

This should have been the industry’s dream—a massive aggregation of music fans in one place. But instead of figuring out how to use this to our advantage and marketing to all of these fans, we sued the original Napster into extinction.

The toothpaste has been out of the tube for three years, but, sadly, our industry can’t or won’t admit it.

There is a point when the public at large embraces a new idea and there is no turning back. For the music industry, that point has passed. What we need to acknowledge now is that at attitudes, values, behavior and societal mores evolve and change, the rules change. Today’s taboo becomes tomorrow’s normal, acceptable, legal behavior.

However, when the rules don’t change and lose step with the times, ordinary, otherwise law-abiding people “flaunt” the rules. Anyone remember Prohibition?

So, borrowing a page from some time-tested intervention programs, I suggest to our industry the following eight-step recovery program:

1) Admit you’re powerless; accept the reality of your situation. File sharing is not going away. Downloading is already more popular than the CD.

It will continue to grow more popular every day, and nothing is going to change that—not litigation, not the Apple iTunes store, not amnesty programs and, certainly not better parenting or after-school programs.

2) Give up on anti-piracy technologies. They don’t work. They won’t stop copying and distribution. They’ll only make your products less appealing to your prospective paying customers.

3) Stop attacking your own customers. Besides being bad PR, it’s bad business. Remember, you’re hoping to sell music to the same “thieves” that you’re now suing.

Look at this “problem” as an opportunity to turn the majority of music fans who never bought records into paying customers.

4) Get out of the way, and make yourselves invisible. The music business works best when the focus is on the music and not on the business.

5) Re-order your priorities. You certainly have a right to complain about double-digit declines in sales. But you’re spending too much time pointing the finger, and you’re not focused on immediate, practical, fair solutions.

6) Give the people what they want, even if it requires the laws to be changed. You aren’t working to give them what they want, and that’s why they’re turning to services like Kazaa—not just because they’re free.

7) Support initiatives that will allow unlimited access to every piece of music in the MP3 format whenever and wherever someone wants it, with no conditions or restrictions in an easy-to-use interface. People will pay for this.

8) Stop your futile efforts to change the behavior of millions of music fans. Spend all your efforts on designing a system that gets everyone paid around the overwhelming behavior that exists—and creating better records.

It’s time to put down the guns and stop celebrating pyrrhic victories. We’re still a long way from solving the problems surrounding music file sharing, and sharing movies is worse. Wide-ranging solutions, from digital tip jars to compulsory licenses, have been suggested but not thoroughly (or critically) explored.

Because the devil is in the details, working out all of the complex issues facing artists, consumers and the business will be difficult.

But any solution must start with immediately abandoning our heavy-handed strategy of “shock and awe.”

We’re just going to drive our consumers further underground—maybe out of reach forever—and make ourselves extinct in the process. People will continue to listen to music, whether we’re part of the process or not. The time to start a real dialogue is now. The window is rapidly closing.

Fred Goldring is a partner at Goldring, Hertz & Lichtenstein, a Beverly Hills-based entertainment law firm.

To Take Back Control Of The Game, We Must Adapt

Your editorial in the Oct. 11 issue, “Kazaa’s Endgame: A Deal,” has it backward in a couple of essential ways that, if left alone, spell even greater disaster to our business.

First, with over 100 million users, the marketplace has already had its say: [consumers] already embrace Kazaa. Sorry for the bad news: This part of the game is over, and peer-to-peer and other electronic forms of distribution have already won.

Second, the industry is hurting, but let’s be real: Change is inevitable in any industry, and it’s now our time. Just look at the technology and other business sectors. Business models are under attack every day from natural forces, or “tidal waves” of dynamic change.

We have had it our way for a long time, and now that the genie is out of the bottle and the public has had its say, it’s up to us to adjust our models—not the other way around.

Third, this offer by Kazaa actually has some merit. They have built a huge community and have also built the infrastructure for companies to merchandise products one-on-one to customers.

Merchandising is one thing we do well. Now that the wheel has been “invented” let’s rock and roll to a couple of hundred million music lovers of all ages and deliver the kind of value they will pay for.

No matter what kind of buzz the new pay services like Napster 2.0 get, the mainstream advantage still goes to Kazaa. Let’s cut the deal and make those too work for us and not bury us. And, for goodness sake, let’s get it at now.

Randy Harrison

Randy Harrison is a marketing consultant and adjunct faculty member at Emerson College in Boston.

Public Libraries Hold Piracy Key

As the manager at Randy’s Record Shop in Salt Lake City, I’ve talked to so many customers that begin their music search at the public library then burn the CDs they check out and will only buy a CD at a music store if no public libraries have it.

Maybe new laws need to be enacted that give libraries, companies and artists the choice to have the CD available for counterfeiting or not.

I honestly think that public libraries are the biggest source of pirated music in the world.

Public libraries equal music piracy. Keep the music alive; [allow] no public library to carry a CD unless the artist wants it available for pirating.

Tom Stinson
Randy’s Record Shop
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Amos Builds A Bridge For Artists

When Epic Records president Polly Anthony departed in September, Tori Amos felt she had to take matters into her own hands. This month, she founded the Bridge Entertainment Group, an artist and project development company that will assist acts in all facets of their careers. The firm's first client is Amos, and its debut project will be her greatest-hits collection, "Tales of a Librarian," out Nov. 18 on Atlantic.

"When Polly left, instead of reacting, I sat and thought about if for a couple of days, and I began to see that the reason I went [to Epic] was gone," Amos tells Billboard in an exclusive interview. "I went to be a part of something that was no longer there, so I decided to design my own structure and bring in what I thought she brought to the table."

The Bridge is run by Los Angeles-based John Witherspoon, who has worked with Amos for more than a decade, and Chelsea Laird, who coordinated many marketing aspects of Amos' last album, "Scarlet's Walk.

The company will offer services on a per-fee basis, whether it be providing marketing on a specific project, tour setup and promotion, Web site coordination, artist management or nurturing U.S. releases by European acts. The fee will be based on the time and complexity of each project.

The formation of the company is not so much an indictment of the current label system as much as an acknowledgment that record company staffs have been trimmed and that artists are ultimately responsible for their own careers.

"I began looking at the fact that record companies are letting a lot of the ideas people go, and for a lot of artists that are dependent on these people, they don't know where to turn," Amos says. "The Bridge is really about people who have created something but don't know where to take it next."

She adds that the Bridge is also for managers who may need more support to promote their artists, as well as for labels of all sizes that may have had cutbacks and need to outsource projects.

"The reason we call it 'the Bridge' is because it isn't about segregating an artist from the other team," Amos says. "It's about integrating all facets. It's about how you can come up with another way to get the attention of millions of people."

The Bridge is open to all artists, regardless of their label affiliation, but Amos stresses, "It's not a hocus-pocus shop. I don't deal in people's fantasies. They have to be able to deliver. It isn't about how big the project is—it's 'Can the Bridge offer this person anything?'"

Amos says the new company has been flooded with e-mail from artists, labels and managers interested in its services. But she adds, "I think people are waiting to see how the launch of 'Librarian' goes [before signing on]."

Clients may even find themselves working with Amos. "Will I be making coffee as artists come in the door? Will I meet all of them? No. But I'm there as an idea person. This is about [Continued on page 12]

Donna Summer's 'Journey' Singer Releases Hits Collection, Autobiography

BY MICHAEL PAOLETTA

The fall season may be here, but it appears that a return of Summer is just around the corner.

It all begins with a new greatest-hits collection, "The Journey: The Very Best of Donna Summer" (UTV/Mercury/UM), and the enduring artist's much-anticipated autobiography, "Ordinary Girl: The Journey" (Villard/Randome House).

Both pave the way for a long-term marketing campaign encompassing TV, retail, film scores and a possible performance tour.

Summer could not be happier: "I am in such a good place right now," she says. "My life story, which I've been wanting to tell for a long, long time, is finally out there—and it's accompanied by a 'soundtrack' of my musical journey."

"The Very Best of Donna Summer" spans 24 years and includes 18 classics, each digitally remastered. It features all 14 of her top 10 pop hits.

Additionally, the set features three new songs: the trance-laced "You're So Beautiful"; the No Doubt-hued "That's the Way"; and the bubbly "Dream-a-Lot's Theme (I Will Live for Love)," which is from "The Legend of Dreamway," a children's musical created by Summer.

The latter two were helmed by Giorgio Moroder, who produced the bulk of Summer's biggest hits (including the groundbreaking "I Feel Love").

These recordings mark the first time the artist and Moroder have collaborated since the 1992 European single, "Carry On."

Released in the U.S. five years later, "Carry On" won the first Grammy Award for the then-new best dance recording category.

"We have had an ongoing [musical] relationship since [Continued on page 20]
Jack Black is living out his dream of being a successful entertainer, but who knew it would be so exhausting?

Black has been through a whirlwind publicity blitz to promote his hit Paramount Pictures movie "School of Rock," which during its first weekend debuted at No. 1 (grossing $20 million) after opening Oct. 3 in the U.S.

Suddenly, Black (who is also one-half of comedic rock duo Tenacious D) finds himself in demand more than ever.

Within a two-week period before and after the movie’s release, Black’s publicity tour schedule included appearances on “Saturday Night Live,” “The Tonight Show With Jay Leno,” “Late Show With David Letterman,” “The View,” “Late Night With Conan O’Brien,” “Live With Regis & Kelly,” “The Late Late Show With Craig Kilborn” and “Good Morning America.”

In “School of Rock,” Black plays unemployed musician Dewey Finn, who pretends to be a substitute teacher out of desperation for a job that pays his bills. He ends up passing on to his students his passion for rock music, and they form a band named School of Rock.

Black and the youngsters who play his students do their own singing and play their own instruments in the movie, as well as during TV appearances they have made to promote the film.

“There’s no Milli Vanilli-ing here,” Black jokes. “Doing a rock movie is a hard thing to get right. Most rock movies are crap because you can tell that the [filmmakers] don’t really know anything about rock.”

That is not the case with “School of Rock” director Richard Linklater, whose love of music is well-known in the industry. Linklater has achieved the rare feat of getting Led Zeppelin’s music in a feature film.

The director had help from Black, who made a videotape of himself pleading for permission to use Led Zeppelin’s music in “School of Rock.”

“We filmed that video at the final battle-of-the-bands concert scene in the movie,” Black tells Billboard. “The tape we sent to Led Zeppelin was basically of me groveling with about a thousand extras who were there.”

Songs on the “School of Rock” soundtrack (released Sept. 30 on Atlantic Records) include Led Zeppelin’s “Immigrant Song,” Stevie Nicks’ “Edge of Seventeen,” the Who’s “ Substitute” and the lead single, “School of Rock,” by the made-for-the-movie band that Black’s character fronts.

Rock band the Mooney Suzuki appears on the “School of Rock” song, which was co-written by Mooney Suzuki lead singer Sammy James Jr. and “School of Rock” screenwriter/actor Mike White, who has a supporting role in the film. Atlantic has serviced the song to rock and top 40 formats. Meanwhile, the “School of Rock” video has been getting support at MTV and VH1.

“This soundtrack has multigenerational appeal,” Atlantic senior VP of marketing Vicky Germaine says. “But we’ve been targeting kids who missed the golden age of rock.”

Atlantic worked with marketing firm Shag to serve about 1,500 high schools with “School of Rock” promotional materials. Atlantic, Paramount, the Loews movie chain and retailer FYE have teamed to distribute “School of Rock” fliers at Loews theaters and FYE stores.

Black says that if in real life he had to teach kids about the music business, he would tell them, “Don’t put all your eggs in one basket, and don’t limit yourself. If you want to be successful in the arts, do as many different things as you can: acting, singing, directing, producing and writing. It’s the best bet in terms of making a living.”

Black is certainly taking his own advice. He was one of the soundtrack album’s producers, along with Linklater and the film’s music supervisor, Randall Poster, and producer, Scott Rudin.


But there are two film roles Black tells Billboard that he really wants: the title character in the forthcoming remake of ‘Sweeney Todd: The Demon Barber of Fleet Street’ and to play Ozzy Osbourne in the stilluntitled Ozzy biofilm currently in development. (Black even pleaded his case to Osbourne’s wife/manager Sharon Osbourne when Black appeared on her talk show.)

“No actor can play Ozzy better than I can,” Black says. “I was born to play Ozzy.”

CASTING NEWS: Ice Cube has replaced Vin Diesel in the lead role of “XXX2.” the sequel to “XXX” . . . Bow Wow will star in the comedy film “Mr. President” for Will Smith’s Overbrook Entertainment. In the film, Bow Wow plays a boy who wins an essay contest to be U.S. president for a day, but the essay was actually written by the boy’s sister.
Underground Favorites Rise Again As The Fire Theft

BY JONATHAN COHEN

Having stormed the underground rock scene with its 1993 Sub Pop debut, "Diary," Seattle's Sunny Day Real Estate abruptly broke up two years later at the height of its popularity.
The group re-formed in 1998 but splintered again in June 2001 after the jump to Arista-affiliated Time Bomb failed to nudge it further into the mainstream.

On Sept. 23, SDRE vocalist/guitarist Jeremy Enigk, bassist Nate Mendel and drummer William Goldsmith added a new chapter to the saga with their self-titled Rykodisc debut as the Fire Theft. It entered the Top Heatseekers chart at No. 11.

Mendel joined Foo Fighters after SDRE's original split and is playing with his old bandmates for the first time since 1995's "LP2." He is also on board for the Fire Theft's North American tour, which kicked off Sept. 26 in Vancouver.

Enigk and Goldsmith quickly began to work on new material after SDRE's most recent breakup, recasting five or six songs that had been written since the release of 2000's "The Rising Tide."

But the project shifted into high gear once Mendel came aboard, as he made immediate contributions to such album tracks as the uplifting "It's Over," "Summertime" and the largely instrumental "Rubber Bands."

"It's such a rare thing to actually find a musician who locks into you right away and understands where you're going," Enigk says of Mendel. "He makes choices we would make yet still surprises us."

"I think they're making the best music of their careers," says Ryko Group president Joe Regis, who oversaw the distribution of 300 limited-edition copies of the album last month to attendees of the Ryko Distribution convention.

The label is focusing on the tour, which wraps Oct. 18 in Boston and will then hit Europe. Retail price-and-positioning programs are in place with the

(Continued on page 21)

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Summer

Continued from page 17

day one,” Summer says. “We have never lost touch, though we may not see each other as often as we’d like.”

The Tony Moran/Nathan DeGaspare-produced “You’re So Beautiful” was included on the collection’s bonus disc, which spotlights live remixes.

Many club DJs have been playing an unfinished version of “You’re So Beautiful” that was leaked to the Internet nearly two years ago.

“We couldn’t stop the leak,” says Bruce Resnikoff, president of Universal Music Enterprises. “We are now taking advantage of the underground hype.”

With radio stations in Boston and New York already playing the track (from the Internet leak), the label is compelled to officially release a promotional 12-inch of “You’re So Beautiful” to radio and clubs.

Summer acknowledges she was angry that the track appeared on the Internet without her consent—especially since it wasn’t finished. “It was out there, and we couldn’t stop it. Of course, it has since been completed.”

Now, with six greatest-hits collections by the artist in the marketplace, one cannot help but wonder if one more is needed.

“I asked the same question of Universal,” Summer says. “But the label [which owns the artist’s catalog] thought the book and CD would make a great package.”

Released Sept. 30, “The Very Best of Donna Summer” is off to a promising start. The two-disc set entered the Billboard 200 at No. 111 in the Oct. 18 issue. In the same week, it debuted at No. 65 on the Top R&B/Hip-Hop Albums chart.

This marks the first time the artist has charted with a (non-live) greatest-hits collection since “Walk Away—Collector’s Edition (The Best of 1977-1980)” in 1980.

According to Resnikoff, the inspiration for the “Very Best of Donna Summer” was Elton John’s “Greatest Hits: 1970-2002,” which has sold 11.1 million units, according to Nielsen SoundScan.

“There are many parallels in their respective journeys,” Resnikoff says. “Both have decades-long careers, which have resulted in songs that have stood the test of time. And, like Elton’s, Donna’s music has crossed musical boundaries.

The similarities do not end there. Just as it did with the John project, Universal is employing a massive TV advertising blitz to let millions of people know about the new collection from Summer.

Additionally, the label is placing key Summer tracks in TV shows, commercials and films.

Thus far, Capitol One has secured “Hot Stuff” for its national TV ad campaign, and the soundtrack to “Charlie’s Angels: Full Throttle” includes “Last Dance.”

Such forthcoming films as “The Whole Ten Yards” and “Shrek 2” and the recently opened “Pieces of April” also feature Summer’s recordings.

“Pop culture will be infiltrated with all things Donna,” Resnikoff notes. “Her presence will be greatly enhanced.”

Summer commenced a promotional tour Oct. 14, encompassing TV and radio appearances, as well as bookstores.

She is confirmed to appear on “Good Morning America,” “Entertainment Tonight,” “The Sharon Osbourne Show” and “The 700 Club,” among other programs.

Donna’s appeal is across the board, notes Random House VP editorial director Jonathan Karp, who edited Summer’s book. “A wide variety of TV shows want her.”

Candid and inspirational, the satisfying “Ordinary Girl: The Journey” is poised to appeal to disco and pop enthusiasts, born-again Christians, African-Americans and the gay community.

But those expecting a “tell-all” may be disappointed, Summer says. “It’s a documentation of things that happened in my life. My ups and downs, my triumphs and tragedies, my spiritual awakening.”

The reversible book cover, too, displays two sides of Summer: Bookstores can display “The Donna of their choice,” Karp notes. One cover shows the artist as she is today, while the other is still from her “Bad Girls” era.

Now that the book is completed, Summer hopes to have her much-discussed musical, “Ordinary Girl,” up and running soon.

“It has certainly been a journey,” Summer says. “And while there were times when I felt lost and isolated—and thought that people wouldn’t like me if they knew the real me—I always knew that, deep down, I was this ordinary girl.”

Summer says she is in discussions with several labels about a new recording deal.

“I need a label that will give me space to grow,” Summer says. “I want to be as creative as anyone else. That’s not too much to ask for, is it?”

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Gramophone Trims Its Awards Presentation

The Gramophone Awards, sponsored by Britain's august magazine of the same name, are often dubbed the Oscars of classical music. This year, the ceremony (held Oct. 12 at the Barbican Centre) saw some substantial changes.

"Instead of presenting 15 awards in individual genres," editor James Jolly says, "our panel of judges awarded prizes to six top albums from this past year" (Billboard Bulletin, Sept. 16). "From that short-list, we selected the record of the year."

That top honor went to the Zehetmair Quartet for its recording of Schumann's String Quartets Nos. 1 and 3 (ECM), which Jolly praises for the artists' "intense passion and excitement."

Other major prizes awarded at the Barbican include label of the year for Harmonia Mundi and artist of the year for conductor Marin Alsop (a category voted on by Gramophone readers).

The Gramophone Editor's Choice Award went to 24-year-old Macedonian pianist Simon Tropski. Conductor Vernon Handley was cited for a Special Achievement prize for his championing of British music, and superstar mezzo-soprano Cecilia Bartoli nabbed the Classic FM Listeners' Award.

"Classical music isn't in its death throes," Jolly says. "This is actually a quite exciting and vital time in the business—and the diversity in the award winners reflect that fact."

"Both Gil and Matt have a truly collaborative relationship with us," Barbero says. "It's great to work with artists who understand and believe in the importance of creating a total project, not just recording a disc." He cites the example of Haimovitz, who is doing a 50-state tour in support of his post-Sept. 11, 2001-themed album, "Anthem."

The Fire Theft

Continued from page 19

Coalition of Independent Music Stores, Borders Books & Music and Music Network through Christmas, and the record has been serviced to college radio and alternative specialty shows.

Modern rock KNDD Seattle has jumped on the track "It's Over," while BBC's Radio 1 recently chose "Chain" as a "song of the week."

The group's newly redesigned official Web site (thefiretheft.com) has featured album demos since late last year and streamed the full set prior to street date. And while SDRE's members were no longer press-shy, the Fire Theft is taking the initiative to get the word out, embarking on a two-week European promo tour that wrapped Sept. 12 in England. "The initial response has been terrific," Regis reports.

While retaining the emotionally arresting drama of SDRE's best work, "The Fire Theft" heralds a newfound clarity of intent from Enigk, who wrote all the lyrics for the first time since his 1996 solo album, "Return of the Frog Queen."

"A lot of the times, the lyrics are extremely blunt," Enigk admits of such unabashed love songs as "Heaven" and "Waste Time." "But I felt that is what makes a lot of my favorite records my favorite records: the honesty and the fact that somebody could potentially relate to it."

Chairman/CEO Goldberg predicts that classical music will be "a very important part of our business. This is the first music I loved as a kid, and it's something I've always wanted to be involved in."

Both Barbero and Goldberg emphasize Artemis' focus on traditional classical music, as opposed to classical crossover music.

CLASSICAL AIDS:
In an era of much teeth-grashing over the viability of the core classical music industry, Danny Goldberg's Artemis Records (home of Steve Earle, the Baha Men and the late Warren Zevon) is taking the bold step of adding a classical division, Artemis Classics. Helmed by president Greg Barbero (a PolyGram veteran who served as VP of London/Decca), Artemis is pursuing a multi-pronged approach to the business with front-line and catalog releases. In the U.S., Artemis Classics is distributed by Koch.

Last year's purchase of the Vanguard Classics catalog enables the company to reissue gems from Vanguard and the Bach Guild; the releases form the bulk of the company's planned output.

The label has also entered key partnerships with two contemporary artists, violinist Gil Shaham (in association with his Canary Classics) and cellist Matt Haimovitz (with the artist's own Oxingale label).

"It's great to work with artists who understand and believe in the importance of creating a total project, not just recording a disc."
Cleveland Rocks!

But Its Music Also Grooves, Sways And Awes Each Year

BY JOHN BENSON

CLEVELAND—The recent success of developing arts hailing from this city—alt-rockers Mushroomhead (Universal), garage-rockers Cobra Verde (Muscleone) and the blues duo the Black Keys (Fat Possum)—reaffirms Cleveland’s long tradition as a rock’n’roll capital.

Mushroomhead has sold 257,000 units of its album “XX,” according to Nielsen SoundScan. Last year it reached No. 6 on the Top Heatseekers chart and cracked The Billboard 200 at No. 178. The Black Keys have moved 25,000 units of their “Thickfreakness” CD, which hit No. 50 on the Top Independent Albums chart. Cobra Verde’s commercial success for its “Easy Listening” album is more modest, but the band is building a national following.

These bands have emerged from a city whose music industry status jumped with the 1995 opening here of the Rock and Roll Hall of Fame and Museum. But Cleveland’s true appeal is rooted in its musical and cultural diversity.

On any given night, the performance calendar offers an array of national and local events. That includes performances by the world-class Cleveland Orchestra at its storied Severance Hall; bookings at the top-notch Playhouse Square, the second-largest performing-arts center in the U.S. after New York’s Lincoln Center complex; and jazz gigs that culminate yearly in the highly respected Tri-C Jazz Festival.

Cleveland rocks, but it also grooves, sways and awes fans all year.

WHERE ROCK BEGAN

The term “rock’n’roll” was first coined in Cleveland during the early ’50s by DJ Alan Freed, who also staged the infamous first-ever rock’n’roll concert, the Moondog Coronation Ball.

The city’s reputation as a rock town grew thanks to hometown talent in the decades that followed. Notable examples include the Outsiders and the Joe Walsh-lead James Gang in the ’60s; the Raspberries, the Michael Stanley Band, Pere Ubu and the Dead Boys in the ’70s; and Bone Thugs-N-Harmony and Nine Inch Nails in the ’90s.

Interestingly, the rock’n’roll capital moniker actually speaks less about the bands that have called Cleveland home than the number of national artists who first achieved success and notoriety in the city, whether on the radio, at an intimate concert or both.

That list includes Bruce Springsteen, David Bowie, U2 and LENNY KRAVITZ. It continues to grow, most recently with rock act TRAPT breaking first in Cleveland.

To some extent, Cleveland is still living off its past, specifically the ’70s heyday of the once highly prominent and influential local radio station WMMS (the Buzzard). At the time, the station gave Clevelanders a sense of pride, even when the national spotlight was focused on its burning river and bankrupt city hall.

An arena rock hub during that era (“Hello, Cleveland!”)—which inspired Ian Hunter to pen “Cleveland Rocks”—the city on the North Coast has gone through many changes, as well as a civic renaissance capped off with the opening of the Rock and Roll Hall of Fame and Museum.

Until that point, Cleveland had a chip on its shoulder. (Decades of being the butt of jokes will do that.) While that insecurity may still exist in some circles, in many ways, Cleveland is now more confident than ever.

THANK YOU, CLEVELAND!

The concert scene is alive and well in the city, with a revolving door of national acts brought to town by Clear Channel Entertainment— which purchased longtime promoter Belkin Productions a few years ago—and Hourglass Blues Concerts.

The local concert market is also healthy, with such bands as Disengage, Leo, Abdullah, Gatlin and the Sign Offs possessing loyal followings. Easily one of the city’s best live bands, the concert business in Cleveland is tremendous, with a dozen or so venues of varying capacities belying a greater metropolitan area of its size (population 1.8 million).

For instance, Northeast Ohio supports two scenic outdoor stages alongside the Cuyahoga River, Tower City Amphitheater and Scene Pavilion, which are only a mile or so apart. Cleveland also has some of the most celebrated clubs in the country. They include Peabody’s Down Under—the club moved from its Flats (a riverside entertainment district) location a few years ago closer to Cleveland State University in hopes of attracting a youthful crowd—and the Cleveland Agora Theater.

HOB has also announced plans to open a club/restaurant in 2004. But for indie acts, the two key venues in town are Beachland Ballroom and the Grog Shop.
“Cleveland is still sort of a market that is willing to take a look at new music and what is going on,” Beachland Ballroom owner Cindy Barber says. “I think we have a lot of potential right now. That is why I started the Beachland—to be able to showcase wonderful national acts that might not come to Cleveland, because we don’t have the radio support that we used to have here,” she continues. “So if I wasn’t doing this and the Grog Shop wasn’t doing this, a lot of these acts would not be playing here.”

Classical music in Cleveland invariably demands the world’s attention, too, with the Cleveland Orchestra considered to be among the genre’s elite. It averages between 80 and 90 performances per year at Severance Hall and approximately 15 performances at its 800-acre, scenic outdoor summer home, Blossom Music Center, which it owns and leases to HD11 for more of a contemporary music schedule. The orchestra remains a top draw in the city.

As a classical music hub of sorts, it’s no surprise that one of the largest independent labels in the world, the classical- and jazz-oriented Telarc International, calls Cleveland home.

The label’s artist roster includes Dave Brubeck, Maria Muldaur and Manhattan Transfer. Telarc also has found success with its contemporary jazz label Heads Up International, whose lineup features Spyro Gyra, Hiroshima and Joe McBride.

“It’s a great place to run a business,” Telarc president Bob Woods says. Azica Records is another important classical- and jazz-based independent label in town; it recently launched a Latin division.

The other prominent, locally based label is Steve Popovich’s Cleveland International Records. The imprint’s claim to fame is that it released Meat Loaf’s multi-platinum album “Bat Out of Hell” in the mid-70s.

Currently, promotional guru Popovich concentrates on polka releases, which have won his label two Grammy Awards.

Deep Thinka Records, which is co-based in Cleveland and Buffalo, N.Y., is behind the city’s rap movement, providing a place for area talent (including Edotcom and Rime Royal) to record and a way to spread its music without the help of local radio.

Mushroomhead, the Black Keys and Cobra Verde are only three examples of a vital, local indie alt/punk movement that also features such up-and-coming acts as Chimaira (signed to Roadrunner), Kiddo. This Moment in Black History and Six Parts Seven.

“Cleveland is a melting pot, and it takes a lot of different types of music to satisfy the tastes of all of the cultures we have here,” says Jennifer Black, HOB director of marketing for the Midwest region. “We are lucky to live in an area that can satisfy everybody’s different tastes.”


Check out www.hob.com/cleveland
ATP Pacific Finally Gets The Party Started

BY SUSANNE AULT

LOS ANGELES—With two rescheduling strikes against it, the Los Angeles version of All Tomorrow’s Parties 2003 should nevertheless get off the ground, organizers say.

The fest had to be pushed from June 20-22 to Sept. 26-28 because of poor ticket sales. Then it morphed into a two-day, Nov. 8-9 event (Billboard Aug. 31).

Also delayed in the shift was its location. ATP Pacific—its official moniker—was originally slated to host acts in three different Hollywood venues: the Palace (now known as the Avalon), the Palladium and Henry Fonda Theater. Now artists will play at the Queen Mary ship/restaurant/hotel complex in Long Beach, Calif.

All previously purchased tickets are valid for the new dates. Organizers refunded the difference between the two two-day, three-day passes, $85 and $100, respectively. Single-day passes are currently priced at $50.

MUST-SEE DESTINATION

Even with that upshot, Rick Van Santen, co-president of the fest’s co-promoter, Goldenvoice, expects 5,000-6,000 people will play ATP.

“The venue is really interesting to people—it’s offbeat,” adds Van Santen, who suggested the Queen Mary to ATP creators and main promoters Barry Hogan and Helen Cot- tage at U.K.-based Foundation. “Fans are staying on the ship with the bands.”

Hogan and Cottage launched ATP in 1999 at Camber Sands, England, which is on the country’s south coast. The fest evolved into an annual event at the U.K. beach. Each year, different artists are selected as curators to personally choose that edition’s lineup.

In 2002, the L.A. version bowed at the UCLA campus and was curated by Sonic Youth. Matt Groening, creator of the TV show “The Simpsons,” is organizing the ATP Pacific 2003 bill.

“We host a vacation camp in the U.K., and we needed to make the West Coast version exciting,” Hogan explains. “So we chose the Queen Mary.”

Sonic Youth member Thurston Moore adds, “Who wants to go to Hollywood to see a rock festi- val? It’s already a rock festival there everyday. Queen Mary? It’s a getaway.”

His band plays Nov. 8 at the Queen Mary stage. The Queen Mary regularly hosts concerts—it throws a disco show each New Year’s Eve, for instance—but it is better known as a corporate gathering/wedding venue. John Adamson, Queen Mary’s director of special events, hopes that ATP Pacific will increase its concert activity.

“More promoters might look at the Queen Mary as a venue for concerts. In the marketplace, we’re not looked at like a concert venue. But it is an ideal loca- tion,” Adamson says.

“We’d like to change our demo. We’ve always [attract- ed] an older crowd. But we’d definitely like to get in a younger crowd,” he adds.

“LA is a really youthful market, and youthful audiences are more will- ing to buy food and beverages. These sales make up a good chunk of the Queen Mary’s revenue. Also drumming up more business for ATP Pacific 2003, organizing it is the lineup, which contains higher-profile acts. Iggy & the Stooges, Sonic Youth, the Mars Volta and Elliott Smith were all added once the November dates were finalized.

ECCENTRICITY

The June lineup included other under-the- radar acts that are critical favorites, such as Yo La Tengo and And You Will Know Us by the Trail of Dead.

“It was obvious that we were nervous part- ing with their hard-earned money to see acts that they hadn’t heard of,” Hogan says. “But the new lineup reflects a lot of acts that we wanted the first time around who weren’t available at that time, so it worked out in the end.”

Avant-garde eccentricity is still the prevailing philosophy for the ATP festivals, Hogan says. But U.S. concert-goers are trickier to entice regarding the fest’s brand of far-from-mainstream enter- tainment. In contrast to the L.A. version shrink- ing this year, the U.K. fest is expanding to two weekends in 2004, March 26-28 and April 2-4.

“In the U.K., people are willing to trust our instincts and pay to see things they have never heard of. The lineup from Autocure [the ATP U.K. 2003 curator] was so underground that there were acts even I was unfamiliar with,” Yet the April 4-6 fest sold out faster than any other year, Hogan observes.

Without revealing specifics, he added that organizers “have lost so much money” over the years in L.A. Moore thinks that star power likely helped it avoid the problems suffered by this year’s fest. Still, Moore hopes that ATP maintains its present personality of featuring big culture but not necessarily big-ticket names.

With Sonic Youth’s involvement, ATP Pacific 2004, Moore says he is looking forward to building a lineup “that is going to be really crazy.”

EBALive! Attendance Diversifies

BY RAY WADDELL

NASHVILLE—The 33rd annual EBALive! convention—produced and hosted by the International Entertain- ment Buyers Assn.—showed a growing diversity in membership, which means new issues to address.

The event was held here Oct. 5-8.

For years, fairs and festival buyers were the backbone of the association. Today, IEBA also counts among its members more arena managers than ever, along with casino talent buy- ers, independent and national pro- moters, agents, theme parks, performers, producers and other professionals associated with live entertainment.

While country is still a focus among buyers and particularly Nashville-based agents, IEBA recognizes all genres of music.

“This convention has changed a lot, and it’s changed in a very positive way,” observes Matt McDonnell, assist- ant GM for the Mississippi Coast Col- leum in Biloxi. “More artists are showcasing, and there’s a broader base of entertainment buyers here now.”

McDonnell says IEBA continues to offer valuable networking for the entertainment industry, particularly regarding country music.

The resurgence of touring by arena-level country acts means there are more acts on the road than there has been in several years, he says. “Coming [to this conference] gives me an opportunity to go one on one with the agents that represent these acts.”

The panel on challenges in talent buying generated some of the more intriguing discussion at the conference.

Panelist Carlos Larraz of National Artists, an Annapolis, Md.-based pro- moter, said, “Our biggest challenge is getting shows and then making them work in markets that are viable.”

Jeffrey Bowen, booker for the Coseco Fieldhouse in Indianapolis, said he is having trouble booking enough acts to the arena’s new theater configuration.

“We spent a half million dollars cre- ating theater space. Now we have to educate the agents, managers and sometimes the promoters about what that means,” Bowen said. “Since we spent the money to do this we’ve had one show, and the only reason we had that one was because they wanted cheap rent.”

Bowen added that the actual deal structures and who’s making them have changed dramatically.

Now the agents and managers are doing the deals with the building, including production-riders and rent deals, Bowen said. “They take the package over to the promoter and say, ‘Here’s your show, go do it,’ and the promoter gets 10% of the gate.”

“The agents are seeing how the deals are cut, and they’re getting the breaks the promoter used to get.”

IEBA! featured numerous artist showcases, industry panels and, perhaps most important, qual- ity face time between buyers and sellers of talent.

Registration this year was 275 peo- ple, up from 250 last year.

“I think the registrants were pleased,” said IEBA’s president, Bob Rogers. “They acknowledged the goals they set to do out here. IEBA executive director Patti Burgart said, “I also think they likely the diver- sity of the showcases.”

WITH HONORS

Among those honored at IEBA’s awards banquet, hosted by Neal McCoy, was Kenny Rogers, who received the Lifetime Achievement Award. Eddy Arnold presented it to Rogers.

The IEBA Humanitarian Award was presented to Wayne Newton; IEBA’s 2003 Plane Award was given to Freddy Fender. The Oak Ridge Boys received the Pounders Award, which the organization gives to those “who have exemplified busi- ness excellence on standards and pro- fessionalism within the entertain- ment industry.”

Dale Morris, founder of Dale Morris & Associates talent firm in Nashville and longtime manager of Alabama, was presented IEBA’s Industry Achievement Award. Former Disney entertainment buyer Sonny Anderson received the President’s Award.

Others that were honored includ- ed Creative Artist Agency agent Rod Essig, Rodeo Houston talent buyer Gail Forman, the National Association of Writing Producers Scott Kermahan, Glen Smith Pres- rents promoter Glen Smith, Integrity Events event producer Randy Wright, Kenny Chesney for best tour and Scott Galloway, a new agent with the William Morris Agency.

Renfrow was also installed as the new president of IEBA.

“I plan to do as president is, first, to continue the task of building EBALive!”, she told Billboard in an earlier interview.

“I want to work with the [IEBA] board on plans for a significant campaign which would further expand the purpose of IEBA. I want to involve members through exist- ing committees and leadership capacities and communicate with them so that the purpose and direc- tion of the organization meets the needs of its members.”

Ray Sanderson, director of opera- tions for the shed formerly known as Arsomuth Amphitheatre in Antioch, Tenn., is IEBA’s new VP.
ZZ Top Will Play Venue’s Swan Song

That little ol’ band from (Houston) Texas, ZZ Top, will bid a fond farewell to one of its best-known buildings when it plays the final concert at the Compass Pavilion (formerly the Houston Summit) Nov. 22.

"We've played [there] more than anybody else," Hill says of the Summit. (The venue will be transformed after the show into Lakewood International Center, a ministry facility.)

With court-side seats at Houston Rockets games and a home nearby, Hill says the Summit was basically his home venue.

"I dated a girl—who’s since married—who had a condo right across the street, so the Summit was very much like home. I’d just walk in through the back door," he says.

Playing a hometown gig has its ups and downs, Hill points out. "After the show would be at the grocery store or the gas station, and people come up to you and say, ‘Why didn’t you play ‘Pearl Necklace?’ I mean, you’re pretty good at it for so many years, it’s important you give ‘em your best.’"

In addition to all of ZZ Top’s performances at the Summit, Hill also comes to the arena for his own entertainment, attending concerts by “everyone from the Stones to Willie.”

The band will wrap this year’s touring efforts in support of their recent RCA effort, “Mutilator,” at the Summit.

Hill and his bandmates are truly sentimental about playing the Summit for the last time, for reasons both nostalgic and acoustic.

“I’m not just blowin’ smoke up your ass—this is a big deal for us," he says.

"A lot of the halls you played when the Summit opened weren’t built with any type of music in mind; they were built for sporting events. But when the Summit was built, at least they considered acoustics.”

Hill says the building may need some “heavy cleaning” after ZZ Top does its last show there, and he didn’t completely rule out the band’s ever playing the arena again. “We could always do Jesus Just Left Chicago.”

RALPH THE MIGHTY: Roots music godfather Ralph Stanley and his Clinch Mountain Boys will take their increasingly popular music on a tour of the British Isles Nov. 6-8.

The Gospel Bluegrass-winning troupe sets out Nov. 4, when Stanley will open the tour with a performance in Manchester, England’s Bridgewater Hall.

Other stops include the Royal Concert Hall in Glasgow, Scot-
Loon Celebrates Long-Awaited CD

BY RASHAUN HALL

MIAMI—With the recent success of the “Bad Boys II” soundtrack and the “Too Hot for TV” debut of Bad Boy’s Da Band, Sean “P. Diddy” Combs and his Bad Boy label’s track record at their new Universal home has been strong (Billboard, Feb. 15).

However, the transition from Arista to Universal has proved frustrating for some of Bad Boy’s artists, such as Loon.

“I’ve suffered a lot of corporate transitions and a lot of situations that really didn’t have anything to do with me. I’m kind of scared of that,” he says. “So, until I see the magic unfold, which has to an extent, only then will I feel completely accomplished.

Loon may finally feel that sense of accomplishment with the release of his self-titled debut, due Oct. 21.

MANY IMPRINTS IN A SHORT WHILE

During the past seven years, the Harlem, N.Y., native has been signed to four labels—Tommy Boy, So So Def, Arista and Bad Boy. Having been with Bad Boy since its Arista days, Loon’s project was delayed when the label switched homes. But the downtime gave him the opportunity to perfect each track to his liking.

“I took a certain initiative and tried to make every record with some level of single-quality, club appeal and radio-friendly,” Loon explains.

Loon debuted on the charts in 2001 as a guest artist on P. Diddy’s hit singles “I Need a Girl (Part 1)” and “I Need a Girl (Part 2).” They peaked at No. 2 and No. 4, respectively, on the Billboard Hot 100.

In each case, “we knew that the records were hits, but they just really wound up having a life of their own,” says Tracy Waples, Bad Boy VP of marketing.

“We were trying to play catch-up with getting a record recorded, but rushing is not a procedure that we believe in,” she adds.

Waples says that putting a deadline on the album—which was tempting, considering it would catch the momentum of the two singles—would have caused the record to suffer. She notes that fortunately, the exposure led to more guest appearances for Loon.

FREQUENT GUEST

The artist made a number of high-profile guest appearances, including

- turns with 3LW on “I Do (Wanna Get Close to You)” and Toni Braxton on “Hit the Freeway.”

Loon says that even though it was “an honor” to do records with different artists, it was also a means of survival.

- Those transitions hindered the process of music being put out at Bad Boy, so I had to keep my face in the crowd,” Loon explains.

- “I was selective about the records I did. I loved the 3LW record. [Bad Boy producer] Mario Winans had produced it, and it put me in a young market.”

The Neptunes produced the track with Braxton, which he says introduced him to a more sophisticated audience.

- “The song with Wyclef—that never made an impact at all in the States but was huge overseas. That enabled me to perform at the European Awards,” Loon explains. “So, I put myself in a position where I see opportunities present themselves, and I chose the right opportunities.”

Speaking of opportunities, the rapper co-hosted the Source Awards’ red carpet pre-show with BET’s Tiffany. The program will air on BET prior to the Source Awards on Nov. 11. He also has roles in the films “Death of a Dynasty” and “Unforeshadowed” on the horizon, as well as a role in the stage production “Ball: The Musical.”

Although releasing this album proved to be a struggle, Loon knows the journey has just begun.

“I’m just trying to give you more of me,” he says. “This is a new step into the future for Loon and Bad Boy. This is a movement and legacy that I’m proud to be a part of.”

Pookie Label Gets Joi, Truth

First Artists Signed To Saadiq’s Imprint Will Release Sets In 2004

RB/Soul singers Joi and Truth share honors as the first two artists signed to Raphael Saadiq’s Pookie Entertainment label. Both will release an album in early 2004.

Truth recorded initially as Truth Hurts, charting last year with her Dr. Dre-produced Aftermath/Interscope debut “Truthfully Speaking” and the No. 2 R&B single “Addictive.”

That single was later the subject of a copyright-infringement lawsuit. It was ruled to have contained a sample of four minutes of the song “Thoda Resham Lagta Hai” by Indian composer Bappi Lahiri.

Joi’s catalog includes her self-distributed 1998 album “Amoeba After Def” and her lead single “Super Star” off his album on Jordan’s Koch Entertainment-distributed label, the Enterprise Inc. It is the singer/songwriter/producer’s sixth release, as well as his first project since exiting Def Jam.

“I don’t have anything negative to say about the label or the execs,” the Atlanta-based Jordan says. “We ran our course.

But for me to survive and have a career, I needed to move beyond the Def Jam logo to a new place.

Besides the Enterprise label, Jordan’s rebirth also includes a new production team, Jon, J. Black, with whom the artist wrote and produced the entire album. The team comprises Jordan, James Jones, and Percell Holmes. “Life After Def” arrives Oct. 21.


Alicia Keys, Angie Stone, Kool & the Gang and Jon Lucien are among the lineup saluting the 20th anniversary of personality Hal Jackson’s “Sunday Classics” on New York’s WBLS-FM. The concert is being staged Oct. 27 at Madison Square Garden... Sheryl Lee Ralph’s 14th annual AIDS benefit DIVAS: Simply Singing sashays into the Wilshire Ebell Theater in L.A. Oct. 25 with Jody Watley, Oleta Adams, Linda Clifford and Trnece from “American Idol,” among others.

FOR THE RECORD: Keith Sweat is signed to Rivera Entertainment, not Sanctuary. His next album, to be delivered through Liquid 8 Records, is slated for March 2004.
**Billboard October 25, 2003**

**TOP R&B/HIP-HOP ALBUMS**

**ARTIST** | **SONG** | **WEEKS AT NUMBER 1** | **PUBLICATION DATE**
--- | --- | --- | ---
**LUDACRIS** | **Chicken*N**Beer** | **1** | **OCTOBER 3**
**OUTKAST** | **Speakerboxxx/The Love Below** | **3** | **OCTOBER 3**
**BAD BOY'S DA Band** | **Too Hot For TV** | **2** | **OCTOBER 3**
**KELLY** | **The Lox & R&B Collection Volume One** | **2** | **OCTOBER 3**
**2 PAC** | **Me My Brother** | **5** | **OCTOBER 3**
**DMX** | **Grand Champ** | **1** | **OCTOBER 3**
**CHINGY** | **Jackpot** | **2** | **OCTOBER 3**
**ANTHONY HAMILTON** | **Comin' From Where I'm From** | **6** | **OCTOBER 3**
**YANG YANG TWINS** | **Me & My Brother** | **1** | **OCTOBER 3**
**YOUNGBLOOD** | **Rockin' Papas** | **3** | **OCTOBER 3**
**OBIE TRICE** | **Comedy** | **3** | **OCTOBER 3**
**ERYKAH BADU** | **In Love** | **1** | **OCTOBER 3**
**BEYONCE** | **Dangerously In Love** | **1** | **OCTOBER 3**
**ARETHA FRANKLIN** | **So Damn Happy** | **11** | **OCTOBER 3**
**MURPHY LEE** | **Da Skool Boy Presents Murphy's Law** | **5** | **OCTOBER 3**
**LIL JON & THE EAST SIDE BOYZ** | **King Of Crime** | **3** | **OCTOBER 3**
**MAVINS RICHARDSON** | **8 Mile** | **8** | **OCTOBER 3**
**T.I.** | **The Fighting Temptations** | **2** | **OCTOBER 3**
**RZA** | **Birth Of A Prince** | **20** | **OCTOBER 3**
**MARY J. BLIGE** | **Love & Life** | **1** | **OCTOBER 3**
**DIRTY** | **Love U Or Hate U** | **22** | **OCTOBER 3**

**GREATEST GAINERS**

**ARTIST** | **SONG** | **WEEKS AT NUMBER 1** | **PUBLICATION DATE**
--- | --- | --- | ---
**DWELE** | **HARDER** | **Subject** | **OCTOBER 3**
**ASHANTI** | **Think Like** | **1** | **OCTOBER 3**
**REM** | **Loves The One You Can't Have** | **14** | **OCTOBER 3**
**SHEEK LOUCH** | **Walk Wit Me** | **3** | **OCTOBER 3**
**R. KELLY** | **Chocolate Factory** | **1** | **OCTOBER 3**
**BUBBA SPARXX** | **Delivery** | **9** | **OCTOBER 3**
**SILK** | **Silent Night** | **30** | **OCTOBER 3**
**LUTHER VANDROSS** | **Dance With My Father** | **1** | **OCTOBER 3**
**50 CENT** | **Get Rich Or Die Tryin'** | **1** | **OCTOBER 3**
**BOW WOW** | **Boo Bow Unleashed** | **4** | **OCTOBER 3**
**JUEZ SANTANA** | **From Me To U** | **3** | **OCTOBER 3**
**SOUNDTRACK** | **Bad Boys II** | **84** | **OCTOBER 3**
**NAPPY ROOTS** | **Wooden Leather** | **9** | **OCTOBER 3**
**DAVID BANNER** | **Mississippi: The Album** | **1** | **OCTOBER 3**
**MONICA** | **After The Storm** | **2** | **OCTOBER 3**
**SEAN PAUL** | **Dutty Rock** | **4** | **OCTOBER 3**
**THE ISLEY BROTHERS FEATURING RONALD ISLEY** | **Body Kiss** | **1** | **OCTOBER 3**
**MICHAEL MCNAIRN** | **M Beginning** | **31** | **OCTOBER 3**
**FLOTROPY** | **Science Of Loving** | **9** | **OCTOBER 3**
**VARIOUS ARTISTS** | **State Property Presents: The Don's Come Out** | **4** | **OCTOBER 3**
**YAHZAAAHH** | **Amazing** | **44** | **OCTOBER 3**
**RHIAN BENSON** | **Gold Coast** | **45** | **OCTOBER 3**
**E-40** | **Breakin News** | **4** | **OCTOBER 3**
**BLACK MOON** | **Total Eclipse** | **47** | **OCTOBER 3**
**BABY BASH** | **The Smokin' Nephew** | **32** | **OCTOBER 3**
**TYRONE DAVIS** | **Come To Daddy** | **42** | **OCTOBER 3**
**VICKIE WINANS** | **Bringing It All Together** | **38** | **OCTOBER 3**

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

**ARTIST** | **SONG** | **TOTAL CHART WKS** | **PUBLICATION DATE**
--- | --- | --- | ---
**BOB MARLEY AND THE WAILERS** | **365** | **362** | **OCTOBER 3**
**2 PAC** | **All Eyez On Me** | **392** | **OCTOBER 3**
**JAM** | **Poetic Justice** | **397** | **OCTOBER 3**
**EARTH WIND & FIRE** | **The Best Of** | **251** | **OCTOBER 3**
**T.I.** | **Life After Death** | **301** | **OCTOBER 3**
**BARRY WHITE** | **All Time Greatest Hits** | **451** | **OCTOBER 3**
**KEVIN CARREON** | **Ready To Die** | **413** | **OCTOBER 3**
**LAURYN HILL** | **The Miseducation Of Lauryn Hill** | **139** | **OCTOBER 3**

**NIKEA** | **PRODUCTS & NUMBER DISTRIBUTING LABEL** | **ARTIST** | **SONG** | **WEEKS AT NUMBER 1** | **PUBLICATION DATE**
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**BILLBOARD OCTOBER 25, 2003** | **www.billboard.com** | **27** |
### HOT R&B/HIP-HOP PLAYAIR™

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### HOT R&B/HIP-HOP SINGLES SALES™

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### Music R&B/Hip-Hop

**Roots Invigorated By Philly Jams**

The Roots have never been described as the typical rap group. In keeping with its unconventional ways, the Philadelphia-based hip-hop band has been hosting a series of jam sessions to inspire its forthcoming Geffen set, "Tipping Point.

The band—consisting of drummer ?uestlove, MC Black Thought, keyboardist ?ala? and bassist Leonard Hubbard—has taken up residence at the Studio in their hometown for the sessions. "We all came in with different ideas," Black Thought says. "So we decided to put a bunch of people together and see what happens. As a result, we've already gotten a lot of solid material at an alarming rate."

While the album isn't due until early April 2004, the group hopes to wrap the jam sessions in November.

**LEGENDS COME TOGETHER:** While they may have been rivals in life, Tupac and the Notorious B.I.G. make a dynamic duet in death. Almost seven years since the first version of the song “Runnin’” debuted on the Hot R&B/Hip-Hop Singles & Tracks chart, the track featuring Tupac and Notorious B.I.G. re-entered the list at No. 52 two weeks ago (Billboard, Oct. 11). The single is currently No. 25 on that chart.

For Interscope Geffen A&M head of black music Ron Gilyard, the collaboration was one that needed to be heard. "I was just going through a few cassettes with an old man from [Tupac’s label] Amaru, and having worked at Bad Boy, I instantly recognized this voice," Gilyard says of the Notorious B.I.G. “I told them to bring it back. We put together a bunch of select a cappellas, including that one, that we wanted to produce, and we reached out to producers. One was talking to [Interscope Geffen A&M chairman] Jimmy Iovine about it, and he said Eminem was interested in getting a shot," he adds. "You can't go wrong with that. That [cappella] happened to be one of the ones we sent him. A week later, Em sent back a rough, and it worked.”

"Runnin'” is the first single from the soundtrack to “Re-creation,” a movie about the life of Tupac, which narrates. The soundtrack was released on Nov. 14.

**SOURCE WRAP-UP:** 50 Cent & Lil Jon & The East Side Boys split top honors at this year’s Source Awards. 50 Cent won two awards: album of the year for “Get Rich or Die Tryin’” and single of the year, male, for “In Da Club.” Atlanta natives Lil Jon & The East Side Boys scored two awards—artist of the year, group, and video of the year for “Don’t I Get A *F*?”

Other winners included Nelly for artist of the year, male; Lil’ Kim for artist of the year, female; and the Neptunes for producer of the year. This year’s show, held at the Miami Arena, will air Nov. 11 on BET. For the backstage action, check out my next column.
MTV Latin At 10
Network Achieves Commercial And Creative Success While Boosting Acts

Ten years ago, Antoinette Zel, a general counsel for MTV Networks, found herself in a conference room in the company’s New York office discussing the launch of a similar network that would serve Latin America.

Zel had already been with the company eight years and had negotiated countless record and talent deals. She was Cuban-American and spoke Spanish, and her family was located in Miami. She was a natural fit for an MTV network serving Latin America.

In the beginning, Zel was one of three managers of what many perceived as an experiment. Today, she is the president of the hippest network south of the border.

From her Miami Beach office, Zel spoke to Billboard about the birth of MTV Latin America and the development of its own identity.

Was MTV Latin America conceived as another outlet to air (Continued on page 32)

BY JOHN LANNERT

MTV Latin America debuted with a video by revered Chilean rock group Los Prisioneros called “We Are South American Rockers.”

Ten years later, the pioneering network is still rocking viewers from Tijuana to Tierra del Fuego with a diverse menu of innovative music clips and original, cutting-edge lifestyle programming.

The network’s attention to the region’s shifting musical and cultural tastes has helped it become one of the most-viewed outlets in Latin America. MTV Latin America is watched by more than 13 million households this year, up from only 2.3 million households in 1993.

Bill Roedy, president of MTV Networks International, extols the performance of the channel.

“MTV Latin America is a vital part of the MTV Networks International family, both commercially and creatively,” he says.

“Not only has the network increased distribution by more than five-fold since its launch and developed a strong stable of advertisers, it’s been responsible for the development and exposure of countless Latin American artists over the years.”

Overseeing the continued development of MTV Latin America is Antoinette Zel, president of MTV Networks Latin America, which is a unit of Viacom International.

Zel believes that MTV Latin America’s role in presenting groundbreaking Latin American pop and rock acts has helped the channel exert the same sort of influence on regional TV that MTV has enjoyed for more than 20 years in the U.S.

“It’s art,” she says of the videos. “There are awesome directors who are producing great videos. They may not have the biggest budgets, but they’re great in terms of creativity.”

Assisting Zel are Charlie Singer, senior VP of programming and production; Melisa Quiñoy, senior VP of advertising sales; Pierluigi Gazzolo, senior VP of distribution; and Michael Dagnery, VP of production.

During its 10-year run as a vital outlet for breaking artists, MTV Latin America has staged important concert tours and co-produced acoustic “Unplugged” CDs that have bolstered the record industries throughout Latin America with aggregate sales of 6.5 million units. Complementing its music-related projects are socially engaging specials that have bridged cultures and politics between North and South America.

Record-label executives say the contribution MTV Latin America had made to the regional recording industry is immense.

Frank Welzer, chairman/CEO of Sony Music Latin America, declares that MTV Latin America has been (Continued on page 38)
**Awards Show Will Link Latin Cultures**

**BY LEILA COBO**

MIAMI—Among all the things one could say about last year’s MTV Video Music Awards Latin America (VMALA), you had to mention the tongue.

It was on screen, it was a topic of discussion and, most importantly, it was the award itself.

The Academy Awards have Oscar, the Grammys have a gramophone, but the VMALAs have a tongue.

Contrary to what one might think, it’s not a lascivious muscle but a communicative one. We broadcast in 22 countries with 22 cultures, and the only thing they have in common is su lengua—their tongue,” says Charlie Singer, senior VP of programming and production at MTV Networks Latin America and producer of the show. “So the tongue is the award.”

But the award is far more than that.

In this, the show’s sophomore year, the VMALAs will also celebrate MTV Latin America’s 10th anniversary.

“Miami was a first shot to figure it out,” says Antoinette Zel, president of MTV Networks Latin America referring to last year’s inaugural awards show at the Jackie Gleason Theater in Miami Beach. “The expectations were high, external and internal. And last year surpassed all my expectations. We made a profit off that show. And this year will be the big blowout.”

Although Zel would not elaborate on budgets, this year’s awards, which will again take place at the Jackie Gleason Theater Oct. 23, are expected to be more grandiose.

They are also expected to meet rock-orientated, given the type of music that has dominated the network during the past year.

At press time, confirmed performers include Dido, Control Machete, Café Tacuba, the Mars Volta, Alejandro Sanz, Canadian punk band Sum 41, Chilean band La Ley, Mexican singer/songwriter Natalia Lafourcade, Mexican rocker Molotov and punk legend Iggy Pop. Actor/Diego Luna will once again host the show.

As was the case last year, several of the performances will be collaborations between groups, and at least one performance will be built entirely around the network’s 10th anniversary celebration.

“It will be a little more rock, a little bit rougher around the edges,” Singer says. “A lot of the other [award shows] are so big that they don’t have the opportunity to get into [rock and alternative music]. We will have a bigger attitude!”

When the VMALAs were inaugurated last year, they faced the task of standing out among a crowded field of Latin music award shows.

But because the network’s focus is on music videos and rock and pop, MTV was confident it had a place, too.

“The U.S. video music awards has been able to co-exist [with other award shows], and the audience understands that they’re different, and we expect the same to occur in Latin America,” Zel said at the time.

Although MTV Latin America airs a mix of roughly 60% to 70% international videos and 30% to 40% Spanish-language videos, approximately 40% of the songs themselves are for music performed in Spanish.

But during the awards, like last year, everyone is expected to speak in Spanish onstage, or at least try to.

“That to me is very, very important,” Singer says. “And we’ve talked to several international people, and they know the rules. We take the attitude that our audience doesn’t speak English. We’re not going to insult the audience by speaking a language they don’t understand.”

“One of the great temptations is we have incredible distribution of this show around the world, but we’re making this show for Latin America. It’s really important we make the show for our audience.”

The VMALA 2003 show will air live on the MTV Latin America network and domestically on MTV2. They will also air on all MTV channels worldwide, excluding MTV U.S., where it will be shown at a later date.

Nominees for the awards were voted upon by a music and video academy comprising close to 300 music industry professionals and MTV viewers. Final winners will be decided upon by fans throughout the Latin region who vote through the Internet through a link on the MTV Latin America Web site.

**Zel Q&A**

Continued from page 31

MTV programming or as a unique channel?

To be unique, for sure. We were first proven right with a show we had for U.S. Hispanics called “MTV Internacional,” which was created by Daisy Fuentes and which aired on Telemundo. There was all this music [which viewers] saw that didn’t have a place on MTV. The thought was, “There has to be more than that; there is a whole region that has not yet had its day.”

That was in 1992. And we already had a pretty strong expansion plan internationally.

MTV Europe had been growing and doing well, so the time was right. We really followed the European model. It was not about U.S. music; it was not about shared programs—nothing like that. It was really to grow the roots [in Latin America].

At the time, Argentina had a healthy rock scene, but the other countries did not, did they?

The Latin music scene was different. And we almost had a different purpose than we do now. Then, we felt we had to go more to the roots of the music, because it had never been exposed in that way. For example, we did an “Unplugged” with Charly Garcia. Today, that’s kind of far away.

An “Unplugged” with Charly Garcia must have been great fun.

It was fun. I’m just saying “far away” because we had to stick to the budget and tap into all those bands that were so key to rock music. But now we have told the story. Now we look at these new artists, like Shakira and Alejandro Sanz.

The music industry, particularly the Latin sector, is facing difficult times. Yet, you have kept expanding.

We’ve had a very strong financial and creative performance. Not only measured by our own standards of how we push ourselves but externally, creatively, by the awards we’ve won.

We’re still perceived as creative leaders out there, and our ratings have surpassed all demos. Even in a market like Mexico, where we’ve been the No. 1 music channel for many years, last year we had 33% of the 18- to 33-year-olds. That’s a tough segment. And financially, we’ve had double-digit growth every year.

To do what do you attribute that?

We’ve been true to our mission. And we’ve been true to our audience, in that we’ve taken risks. We’ve made mistakes—for sure—but [that is why] they trust us, I think it’s the flexibility of the brand, honestly. The brand is like a home.

For me, the litmus test is the viewers. If you don’t have viewers, you don’t have advertisers or record labels. Then who are you talking to?

“We’ve been true to our mission.”

You mentioned mistakes. What are a few examples?

There was probably a time [in the mid-1990s] where I felt we were not true to the audience. Programming the channel—whether it’s music, longform videos, whatever—is a delicate balance between reflecting [the audience] by putting on what they like all the time and leading [the audience in a new direction].

But there was a time when the brand was too narrow and didn’t reflect as much as it could have. I’m happy to say that now we do.

MTV is synonymous with youth culture. Does MTV Latin America aim to show the same culture as in the U.S.?

We do nothing with the U.S. But there is a library of programming. There’s a list of every show that’s produced around the world, and we choose what we want.

Do you air “The Osbournes”?

Yeah. It was the No. 1 show. “The Osbournes” and “Jackass” were very popular. And we started interpreting [some] shows in our setting. [For example], “Dismissed” is a show where two guys are vying for the attention of one girl—we’ve done that in Mexico with Mexican kids. “Fanatic,” where the dream is to meet an artist—we did it in Mexico with Lenny Kravitz. So that is an example of a U.S. property that works in Latin America, too. But it’s still two worlds.

Does it surprise you that audiences react so well to shows like “Jackass” and “The Osbournes,” which are so American?

I don’t think they’re so American. They’re funny. They work in Asia, too. We try it, and if a show doesn’t perform well, we take it out. We tried “The Real World,” and there were some seasons when it didn’t work.

Music is the same way. We review the rotation weekly; there is no formula. We take risks—for example, we knew “El Trip” [a show where cameras follow three guys as they travel through the region, randomly spending the night in viewers’ homes] was something really edgy. We thought it was really true in reflecting a different side of Latin America. And the kids were so responsive, saying, “Please come to my house! Please eat in my house!”

All these things are about bonding with your viewer, who at the end of the day will buy music from you.

Going back in time, when you launched MTV Latin America, there must have been only 10 Latin videos...

[She laughs.] It’s true! We [played] all 10.

How did you make programming out of that?

It was 80% English. Because while there were Latin videos, the quality wasn’t that good. We really didn’t want to dilute the kind of association they had with MTV. Because, remember, they had [already] seen [American] MTV via broadcast, programs and shows. So there was an expectation that MTV was of [a certain] quality.

We really took pride; there was no way we were going to send some. (Continued on page 36)
CONGRATULATIONS TO MTV LATIN AMERICA FOR 10 YEARS OF SUCCESS!

The Jackie Gleason Theater is proud to be the home of MTV Latin America's "MTV Video Music Awards Latinoamerica" on October 23!
Creativity Rocks

BY JOHN LANNERT

MTV Latin America last year kicked off a funky image campaign called “Una Vez Vi MTV.” It featured various party sketches, ranging from a breast-grabbing infant being nursed by its mother to an elderly gent whose flatulent eruptions were punctuated by the chorus of Britney Spears’ anthem “Hit Me Baby One More Time.”

Not surprisingly, “Una Vez Vi MTV” won plenty of attention. It scored several design awards and nominations, as well as mainstream coverage on “The Today Show” in the U.S.

That is only one example of how MTV Latin America taps the creative energy of a team of designers, graphic artists, video and film directors and producers, who are all given ample room to show their stuff.

Supervising the team that produced “Una Vez Vi MTV” until recently was Cristian Jofré. In August, Jofré was appointed senior VP and creative director for MTV Networks International. Under the leadership of Jofré, a native of Chile, MTV Latin America garnered more than 20 design and advertising awards.

Jofré notes that his ever-changing musical tastes provide major inspiration for the visual look and promotional vibe of the channel.

“Now rock is back and it’s very loud, so we want to create some [visual] moments of peace on the channel, with a lot of trees and flowers,” Jofré says. “Six months ago, there was a very alternative, psychedelic look to the channel.”

Bill Roedy, president of MTV Networks International, says Jofré will work closely with Brent Hansen, who was recently appointed president of creative at MTV Networks International.

Roedy adds that Alina Vogtner, MTV Latin America senior VP of human resources, “also has taken on an additional role to oversee this area for international. So I’m looking forward to seeing the developments from our new creative and human resources groups, as well as to seeing more breakthrough music and programming initiatives from MTV Latin America.”

Video Play Propels Artists

BY JOHN LANNERT

Three years ago, Juanes was an unknown singer/songwriter from Colombia when MTV Latin America began rotating videos from his debut album, “Fijate Bien.”

Thanks to the initial—and ongoing—promotion provided by MTV Latin America, Juanes has become a household name. His latest disc, “Un Día Normal,” has sold several million units and earned six Latin Grammy Awards. And he is up for four awards at this year’s MTV Video Music Awards Latin America (VMALA).

The Pan-Latin American success of Juanes, who is signed to Universal, is one of many artist success stories authored by MTV Latin America.

In the past 10 years, the channel has broken many Latin American artists in the region that otherwise might have remained confined to local popularity.

Among the biggest names are Warner idols Maná, Alejandro Sanz, Café Tacuba and La Ley; Sony superstar Shakira; Universal supergroup Molotov; and BMG’s highly esteemed Aterciopelados.

MTV Latin America has provided a consistent sales boost in Latin America, too. The channel’s “MTV Unplugged” CDs have sold a cumulative 6.5 million units, a healthy tally in a piracy-wrecked region.

Executive at MTV Latin America generally parry the idea that the channel is directly responsible for boosting sales in the region, but its pride in the “Unplugged” CDs is undisguised.

“Selecting an artist for an ‘Unplugged’ is something we take very, very seriously,” says Charlie Singer, senior VP of programming and production for MTV Latin America. “It’s not just someone we like or someone who is popular in one country. We look for artists who are at a certain point in their career where they’re ready for a transition, or to push [new artists] on a trajectory they’ve already started themselves. Those four ‘Unplugged’ CDs [Maná, Shakira, La Ley and Sanz] really symbolize that thought process.”

The stock in trade of MTV Latin America and its MTV counterparts is doing the unexpected.

That is why Singer and José Tillán, VP of music and artist relations for MTV Latin America, often work together with record labels and personnel from the channel’s three feeds to discover new acts that (Continued on page 39)
If you want a cute experience, check in to a boutique hotel. If you want room to breathe, check out the luxurious Roney.

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thing lesser down. It bothers me when I hear things like our quality is not as good or our creativity is not as good.

Were you worried that this would become a showcase for American videos only?

The conversations we were having with the labels, they were so psychoed. And we quickly saw a change. The video list used to be only a couple of pages, then it was five pages, then 10. Soon it was a book. And eventually it was enough that we divided into three signals in 1996.

The international was still international—everyone wanted to see Madonna. But we had enough that we could express the Chilean voice and the Argentine voice. The increase in better-quality videos, plus our more profound understanding of the differences in the market, led us to where we are now.

Your financial gain is impressive. What corporations have you recently partnered with that you haven’t done business with before?

We recently did a Motorola deal that was huge. Coca Cola did a really massive sponsorship for the awards show two years in a row. This year in Mexico they’ll have half a million units of Coca-Cola/VMALA-branded cans. It’s so hip. You’ll see the brand down the side of the can. That’s the kind of exposure that’s great for us. We’ve gotten a lot more creative working with them.

We have clients who didn’t even have spots targeting this audience. They’ll say, “We love you, but we don’t have anything.” And we say, “Buy it, we’ll do it for you.”

For example?

The famous one we did was with Renault. Renault in Argentina wanted to launch a small car called the Clio, and they hadn’t really talked to the demo that we had. So we did a series of spots, and we let them use our brand on a new car. It was the Clio/MTV limited edition. It was this cool, small car that had MTV all over it. Inside, there was an amazing stereo; if you bought it, you got a pack of 20 CDs.

It was a strategic partnership deal. We did a series of spots that won a ton of awards. And they won in terms of the fact that they sold all their cars. That’s the kind of deal we started doing.

I really believe in a 360 approach. And despite the [economic and political] crisis in Latin America, last year we had 13% growth.

Labels often complain that the investment they make in videos does not yield them enough sales, especially with local alternative acts. How do they justify it?

That’s something that’s between the label and the artist. I suspect it’s because at the end of the day, they understand the video is promotion. Without that, you’re relying on radio. There are many video channels in Latin America; they still believe that’s one of the most effective ways to sell music.

Before MTV Latin America, it was next to impossible to see videos in many countries in Latin America. Now, rock and alternative videos are everywhere. What were all these fans doing before the channel arrived?

They were so hungry for it. It’s the power of music. I’m surprised at the history of Latin America, because TV was always broadcast-dominated. Even where it is today, there’s a lot more that can happen.

Now they have cable. They have cable, but it’s not penetrated. You have markets like Mexico, with 100 million people, and it reaches 13% of the population. That’s why with a deal like the Coca-Cola one, I say my brand is bigger than my reach. It’s an example of taking our brand to all those people.

We do some broadcast deals with, say, Televisa, but the majority of the population cannot see MTV 24 hours a day. Cable has not penetrated. So I happen to be of the school of thought that there is an enormous opportunity still to come in Latin America for paid TV.

Viewing habits in Latin America are still antiquated. There’s still a dominance of broadcast viewing, but I’m bullish on the market. I think the economic volatility will come and go; that’s our region. I think you’ll see a shift in five or 10 years.

So you think there is incredible growth ahead for you?

It’s paced. I am not in any rush. It’s about long-term expectation, and we have seen every year consistently grow. That to me, is great.

You see the hunger. If you believe in the opportunity of paid TV, and MTV stays true to its mission of being close to its audience, of knowing them and reflecting and leading, it will benefit the whole industry.

Artists

Continued from page 34

are appropriate for the channel and that display singular artistry, commercial potential and a slightly different attitude.

Singier says the channel often collaborates with the labels at the local, regional and international levels to make sure such hands make it big. He cites Sony singer/songwriter Natalia Lafourcade as a prominent example of an artist who has broken into the rest of Latin America.

Propelled by a self-titled debut that was a hit in her native Mexico, Lafourcade has scored four Latin Grammy nominations and is up for five awards at the VMALAs.

Luana Pagani, senior VP of marketing for the Latin American region at Sony Music Latin America, readily acknowledges MTV Latin America’s crucial role in breaking Lafourcade, saying the channel “actually embraced her and helped us a lot in breaking her.”

Pagani adds that when MTV Latin America airs a video, the artist not only benefits from the TV exposure on the channel but also from MTV’s reputation among radio programmers as a respected arbiter of musical tastes.
MARCOS WITT
2003 LATIN GRAMMY
AWARD WINNER
FOR BEST CHRISTIAN MUSIC ALBUM OF THE YEAR

- TOP SINGER IN LATIN CHRISTIAN MUSIC
- MORE THAN 7,000,000 UNITS SOLD
- OVER 1,000,000 PEOPLE ATTEND HIS CONCERTS EVERY YEAR

WWW.CANZION.COM
0 Years

Continued from page 31

“extraordinarily important” to the local industry's growth. “MTV Latin America has helped us both on the English- and Spanish-language product,” he says.

Iñigo Zabala, president of Warner Music Latin America, points out that MTV Latin America “is perceived as a sophisticated music channel where people find not only quality music but the latest music news and trends. This makes MTV Latin America an invaluable venue whenever we want to release a new artist and obtain regional impact.”

As in the rest of the world, MTV Latin America has helped brand MTV as the definitive source of what is hip for millions of young Latin Americans. The network has won numerous advertising and design awards for its groundbreaking marketing, imaging and promotion campaigns.

Jofré says that to stay culturally and musically relevant with its viewership, the channel needs to constantly update its image, promotion and advertising campaigns.

“MTV is a channel that needs to be reinvented every hour, because every hour there is something new for the kids,” he explains. “Remember, we don't grow older with our audience; we stay in tune with them.”

That philosophy not only applies to the visual components of the channel but also to its programming initiatives. Originally a single-feed channel that blanketed the entire continent, MTV Latin America eventually split into three different feeds—North (Mexico, Central America, Central Peru, Chile, Bolivia, Ecuador) and South (Argentina, Paraguay, Uruguay). In addition, MTV Latin America opened offices in Argentina and Mexico to further its aim of tailoring the programming to a specific coverage area.

Dozens of original, music-driven shows have been featured on MTV Latin America, including such popular programs as “Conexión,” “Los 10 Más Pedidos,” “Playa MTV” and “MTV Unplugged.” MTV's English-language shows “Dismissed,” “Jackass” and “The Osbournes” have proved to be as successful in Spanish as the original editions.

VMAs, Latin Style

Last year, MTV Latin America introduced the Video Music Awards Latin America (VMALA), which were hosted by Mexican actor Diego Luna and boasted performances by Shakira, Manu, Avril Lavigne and Paulina Rubio.

The program was broadcast live on MTV Latin America and MTV2 to 17 million households in the U.S. and Latin America. According to research firm IBOPE, the show scored an unprecedented 2.08 pan-regional rating among 12-to-34-year-old viewers in Latin America. The show drew 4 million viewers in the U.S. alone.

Executives Singer, Tillan and Dagney continue working to update and freshen the music programming served to culture-hungry viewers.

‘MTV Latin America is a vital part of the MTV Networks International family.’

—BILLY ROEYD,
PRESIDENT, MTVN INTERNATIONAL

Singer says “a huge priority” for MTV Latin America is to become more socially conscious without being overly political. “Our audience is at that age where they are more passionate about social issues than political issues,” Singer says.

Coinciding with the channel’s resolve to become more engaged socially is a like-minded concept that the music on MTV Latin America should be based more on substance than style. While stating MTV Latin America “is still a pop channel,” Tillan adds that he is looking for artists with greater creative intuition, “who hopefully will break artistic boundaries.”

Dagney says he was tapped, in part, by MTV Latin America to assist Singer in expanding the channel's production of in-house music and cultural shows that will have pan-regional appeal, such as “El Trip MTV,” a traveling roadshow in which the channel's Pan-Latin crew visit the homes of viewers in four different countries.

Gazzolo points out that there is still room for additional distribution growth outside traditional pay-TV outlets. “We still want to be able to offer properties for people who do not have pay TV,” Gazzolo says. “So, people who watch the broadcast have access to our main properties. But we want to be there as well. So, it makes for a wider market, not forgetting that pay TV still gets the core of our business.”

Predictably, as the number of feeds and households have increased, so, too, has the number of advertisers. Since Sony has been among the multinational companies to follow as advertisers and sponsors, including Unilever, Visa, Sony Ericsson, Volkswagen, Renault, Kodak and Hewlett-Packard.

More impressive is the channel’s annual, double-digit growth in ad revenue despite one of the softest advertising markets in memory. MTV Latin America has achieved robust ad sales by teaming with such prized multinational clients as Coca-Cola, Motorola and McDonald’s on a variety of long-running campaigns.

Quiroy expects the robust increase in ad revenue to continue in the near future for MTV Latin America, which she says used to be viewed by advertisers as an image driver for upscale products. “Now,” Quiroy says, “the channel has become more of a must-buy if you’re going to reach the young adults in a meaningful and relevant way.”

Indeed, attracting young adult viewers is one of the cornerstones to the foundation laid by MTV Latin America in the past 10 years. And thanks to its imaging, promotion and music programming, the MTV brand is now known throughout Latin America.

Roedy says, “MTV Latin America will continue to be an influential part of the MTV Networks International mix as multi-channel TV develops in the region and the influence of Latin American culture continues to spread throughout the world.”

MTV Networks Latin America

Congratulations on your 10th year of service to Latin America!

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From your friends at

SONY

Business Solutions & Systems Company
Broadcast & Professional Division

www.billboard.com
### LATIN POP ALBUMS

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<td>LOS TUCANES DE TIJUANA</td>
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### REGIONAL MEXICAN ALBUMS

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<td>5</td>
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**Billboard** 

Top Latin Albums Issue 2030 October 25, 2003

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EMI'S NEW VOICES: Regional Mexican act Voces del Rancho, formerly with Sony Discos, has signed a multi-album deal with EMI Latin. "De un Rancho a Otro," the group's first EMI album, will be released in November. At the signing, standing from left, are EMI Latin VP/GM Miguel Trujillo, president/CEO Jorge A. Pino and marketing/A&R director Marichu Serruzzi. Sitting, from left, are Voces legal rep Anthony López, singers Mariano Fernández and Edgar Rodríguez and road manager Rafael Valdez.

Thalía, Sin Bandera Lead Winners At El Premios

BY LEILA COBO

With two awards each, Thalía and Mexican duo Sin Bandera led the list of winners at the fifth annual El Premio de la Gente Awards.

Thalía took home the pop female solo artist of the year award for her album "Thalía" and also won song of the year for "No Me Enseñaste." Penned by Estéfano.

Sin Bandera won in the best new artist and hip-hop or Spanish rock solo act or group of the year categories.

Other winners included Pepe Aguilar for the banda, ranchero or corrido solo act of the year and Ricardo Arjona for artist of the year.

The awards, which took place Oct. 16 at the Mandalay Bay Resort & Casino in Las Vegas, will be broadcast Nov. 2 on Telemundo.

There were several changes for the awards show this year.

Foremost was a change in title sponsor. Retail chain Río Latino, which had sponsored the awards since its inception, is no longer associated with the show. The retailer is reportedly considering launching its own awards show.

Chevrolet and General Motors stepped in several months ago as title sponsors. Gary Cowger, president of General Motors North America, was a presenter at the event.

El Premio also partnered with Yahoo! en español as a media sponsor, and online voting was made available through the Web site. Voting was also available at Virgin Megastore outlets, as well as at Vons and Albertsons supermarkets.

"We wanted to stimulate people to vote online and offline [more realistically] reflect the market," says Luis Medina, founder and producer of the show, in company Uno Productions.

Nominees for the 14-category El Premio are based on Nielsen SoundScan figures, but final voting is by the general public. Winners are announced on-camera by fans in various cities nationwide.

A posthumous special award, titled Gloria de la Música, was given to Celia Cruz, and The People’s Tribute was given to México de La Internacional Sonora Santanera.

Al Parque

Continued from page 30

"Rock audiences are big consumers, and Rock al Parque has tremendous sponsorship potential," IDCT music director Juan Luis Restrepo concedes.

The festival also offers a major promotional platform for up-and-coming local bands and for international bands who are looking for more exposure in the Colombian market.

"The word-of-mouth generated by Rock al Parque is incredible," EMI Colombia marketing director Diana Rodríguez says.

Rodríguez uses Rock al Parque to scout possible signings. So does César Mancipe, managing director of indie label Sun Records Colombia.

Mancipe was one of three judges assigned to determine which local bands would perform at the event. The process is part of IDCT’s mandate to "develop popular urban music genres," Restrepo says.

Months prior to the festival, 220 bands sent demos to IDCT. Based on those recordings, 42 bands were chosen to play at a series of free concerts dubbed Tortazos, which took place at the Media Torta. From those shows, 12 bands were chosen to play at Rock al Parque. IDCT paid for all the performances.

Mancipe says he was looking for originality in the bands he chose. Most, he says, "were very derivative. There were 25 Sepulturas and 10 Intenfocidos. The irony is, many international bands ask to play here, and they do it for free. Yet here in Colombia, most labels don't even come to the festival."

EMI was the only major label present at the fest. "I think [the labels] have lost contact with their fans," one observer said. "They see this as a nonprofit festival for a lot of long-haired pot smokers who buy pirate CDs."

But that was hardly the image portrayed by those tens of thousands of enthusiastic fans who traveled for days to get to the festival.

Thundervpuss: Tears Over Spilt Milk

After an incredibly successful six-year run, production/remix duo Thunderpuss (Chris Cox and Barry Harris) has called it quits. According to Harris, it was either now or never. "For me, Thunderpuss has simply run its course," he says. "It was time to move on—and that’s what I’m doing."

Cox says he has known since July 4 that Harris wanted out of Thunderpuss. Still, it was a "shock" when he received the official word.

"All creative partnerships have creative differences," Cox explains. "I thought we were experiencing a hump in the road—something we could work out. But I guess not."

During its reign, Thunderpuss remixed tracks for numerous superstars, including Madonna and Whitney Houston.

Along the way, the duo scored more than 30 No. 1s collectively on the Billboard Hot Dance Music/Club Play and Hot Dance Music/Dance Singles Sales charts.

According to Harris, there was much compromise in the studio between the two. "I’m very proud of most mixes we’ve done," he says. "I’ve definitely sold my soul along the way. I no longer want to do it just for the buck."

Harris cites Mary J. Blige’s "No More Drama" as the Thunderpuss mix he is most proud of.

While this chapter of Harris’ life is complete, he says he wants to get “inspired all over again and start another chapter.” Until then, he will continue DJing.

Cox, too, will remain busy on the DJ circuit. Additionally, his studio schedule appears to be non-stop.

Now being managed by Mark Beaven and Mio Vukovic of Advanced Alternative Media, Cox has completed remixes of Michelle Branch’s "Breathe" and Donna Summer’s "Dream-a-Lot’s Theme (I Will Live for Love)" (see story, page 17).

And Kristine W’s new album, "Fly Again" (due Oct. 21 from Tommy Boy), will include a bonus disc featuring extended versions and mixes of album tracks—all seamlessly beat-mixed by Cox.

Right now, Cox is enjoying dancefloor success with "Just About Had Enough" by Beat Hustlers. The Star 69 single (with the too-timely title) was penned/produced by Ellis Miah and Jody den Broeder and mixed by Cox and den Broeder.

Dance Radio Chart Debuts

Recognizing an emerging radio format in major U.S. markets, Billboard introduces the Hot Dance Radio Airplay chart (see page 42).

The chart ranks the 25 most-played songs at the eight Nielsen Broadcast Data Systems-monitored radio stations that air primarily dance music.

The stations are WKTU New York, WQXQ Boston, WPYM Miami, KKDQ Los Angeles, KDLL Dallas, KPTI San Francisco, KCJZ San Antonio and KNRJ Phoenix. WKTU and WQXQ will continue to report to the rhythmic top 40 chart.

"The chart will significantly elevate the profile of dance music at radio," dance radio chart manager Ricardo Companions says.

The first No. 1 on the new chart is "Just the Way You Are" by Robin’s Entertainment act Milky. The chart reflects a 10-week unpublished history. Milky is in its third week at No. 1.

To accommodate the new chart, Billboard has dropped the Dance Radio Breakouts chart. The breaks will remain on the Billboard Information Network and on billboard.com.
### HOT DANCE SINGLES SALES

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### HOT DANCE AIRPLAY RADIO

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### TOP ELECTRONIC ALBUMS

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<td>Just The Way You Are</td>
<td>Epic</td>
<td>3</td>
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**Note:** The documents contain tables ranking various artists and their songs based on sales and airplay metrics. The tables are structured with columns for artist, title, label, and weeks at number one.
‘Shock’n Y’All’ May Shock Some

BY MARCO WHITMIRE

Toby Keith likes to have a little fun, and if he can get a rise out of you while he’s at it—even better.

With a cast of characters including a mischievous Jesus, a few stored readies and a disillusioned music critic, Keith’s fourth DreamWorks Records effort, “Shock’n Y’All,” takes satirical aim in various directions.

The Nov. 4 release follows in the wake of 2002’s successful “Unleashed.” The album has sold 3.2 million copies to date, according to Nielsen SoundScan. It won and lost Keith fans with the single “Courtesy of the Red, White and Blue (The Angry American)” but ultimately established him as a country superstar, with a No. 1 album on the Billboard pop and country charts.

Featuring a more playful version of the country superstar, “Shock’n Y’All” is stripped of much of the production found on previous releases, with many of the songs carrying a jam-session vibe.

“We’ve been trying to make sure that as we make these records, sonically we make a difference with each one,” says James Stroud, Keith’s longtime co-producer and principal executive for DreamWorks in Nashville. “And this record is a little more raw, musically.”

LAUGHING ALL THE WAY

Particularly rare is the stand-up comedy of “The Critic.” In a nearly spoken-word delivery, Keith takes on music critics like those that gave him less-than-favorable reviews when he first started.

“I’m not for every war, and I’m not against every war, and obviously I don’t consider myself smart enough to say whether we should be [in Iraq] or not,” Keith says. “This is just my way of letting everybody know exactly what a soldier is; just another American that gets up and goes to work.”

A career album-sales total of 11 million, according to Nielsen SoundScan, it’s not surprising that Keith “laughed all the way through that song. It turned out exactly like I wanted it to.”

To record the 12 tracks on the album, Keith and his band packed up and headed for the Key West, Fla., studio of one of his favorite performers, Jimmy Buffett.

Contributing to the informal vibe of “Shock’n Y’All” is the inclusion of two of his “bus” songs, usually reserved for his live-show audiences. “Weed for Willie” and “The Taliban Song” are part of a repertoire of tongue-in-cheek amusements that Keith writes during downtime on tour.

“I just had so many people ask me about them and say they’d love to have a copy that I had to record them,” Keith says.

The album features more than just comedy, though, with the standout collaboration with Brooks & Dunn’s Ronnie Dunn, “Don’t Leave, I Think I Love You,” and the introspective “American Soldier.”

Currently No. 4 on the Billboard Hot Country Singles & Tracks chart, the album’s first single, “I Love This Bar,” is a catchy sing-along that Keith and the label agreed was the obvious choice to send to radio.

“Keith leads the Country Music Assn. Awards nominations this year with seven nods, Stroud says the label decided to “get the most bang for our bucks” by releasing the album just hours before the Nov. 5 ceremony, where Keith will perform “I Love This Bar.”

“We’ve been talking to retail way in advance and we believe it will be one of the biggest releases of the fourth quarter,” predicts Johnny Rose, senior executive of sales and marketing for DreamWorks in Nashville.

Having crossed into the mainstream, Keith is picking up various sponsorship opportunities. Building on his relationship with Ford Motor Co.—Keith has appeared in the company’s ads for its pickup trucks—his image will be used in Ford’s $128 million campaign—the largest in its history—promoting the launch of its new F-150 truck series.

Keith is also the celebrity spokesperson for Mr. Coffee’s Moment ad campaign, which kicks off in November.

And he is involved with an ongoing promotion with Miller beer. Through that, “Shock’n Y’All” will be available in grocery and convenience stores for retail sale nationwide during the brewery’s When It’s Miller Time, It’s Time to Listen campaign.

“We’ve been increasing sales at the rate of 50% on each succeeding release [of Keith’s], so the retail and merchandising campaign is the biggest in DreamWorks’ Nashville history,” Rose says.

During the album’s release week, Keith will appear on the “The Tonight Show With Jay Leno” and “Jimmy Kimmel Live,” and the label is working with P.O.C. Media to play the new single during sporting events throughout the country.

With a decade-long career that started in 1990 with his first No. 1 hit, “Should’ve Been a Cowboy” (Mercury), and has since produced two multi-platinum, four platinum and two gold albums, Keith is ready for a little fun this time around. If the critics don’t like it, he’ll take them on. He says, “I never met a critic [and] didn’t think I couldn’t kick his ass.”

Kenny & Co. Get Into The Christmas Spirit

Kenny Chesney’s holiday album, “All I Want for Christmas Is A Real Good Tan,” debuts at No. 20 on the Billboard Top Country Albums chart this issue.

The RIAA album features guest artists Willie Nelson and Alabama singer Randy Owen, as well as Chesney’s mother and aunt. In addition to the holiday chestnuts, the set includes a cover of the Oak Ridge Boys’ “Joy to the World.”


Steve Wariner is currently selling his new instrumental release, “Christmas,” on his own SelectTone Records label through his Web site.

Compares Records, which recently signed Suzy Bogguss to its roster, reissued on Oct. 14 “Have Yourself a Merry Little Christmas,” an album Bogguss released independently last year. Delbert McClinton, Ricky Skaggs and the late Chet Atkins make guest appearances.

BMG/RCA will release “Elvis: Christmas Peace” Nov. 4. The two-CD, 20-song set marks the first time Elvis Presley’s holiday and gospel classics have been packaged together.

DRG Records released Patti Page’s “Sweet Sounds of Christmas” to retail Oct. 7. The album, recorded last year, was previously available only on her Web site.

This holiday season also brings several compilation albums.

Lost Highway Records will issue a “Very Special Acoustic Christmas” Oct. 21. It is the sixth release in the “A Very Special Christmas” series, which benefits the Special Olympics.

The newest volume features a mix of old and newly recorded songs from Nelson, Skaggs, Reba McEntire, Dan Tyminski, Alan Jackson, Alison Krauss, Marty Stuart, Earl Scruggs, Ralph Stanley, Patty Loveless, Wynnonna, Sam Bush, Rhonda Vincent, Tift Merrit and Norah Jones.

Pat Green’s “Walking in a Winter Wonderland” is the album’s first single and video. CMT has signed on to promote the project nationally.

Time-Life Music released “Classic Country Christmas” Sept. 23. It features classic recordings from Atkins, Jim Reeves, Merle Haggard, Tammy Wynette and Randy Travis, among others.

ON THE ROW: Frank Callari has resigned from his position as senior VP of A&R/artist development at Lost Highway Records in Nashville, but he will continue to work with the label at least through year-end. Callari, who was an artist manager before helping launch the label in 2001, is expected to return to management.

Meanwhile, Andy Nelson is promoted from senior director of sales and field marketing to VP of marketing and artist development at Lost Highway.

Veteran publicist Mike Hyland joins publishing company Caption Music/ALV Music as VP/GM. He previously ran his own publicity firm, Full Court Press, before briefly retiring from the music business.

Eric Hunt joins Still Working Music as professional manager of the creative department. He previously was creative director at Joe Scaife Productions.

SIGNINGS: Audium Records has signed Restless Heart to its artist roster. The group’s first album for the label, due next spring, is being co-produced by Mac McAnally and Kyle Lehning. Restless Heart recorded for RCA from 1985 to 1999, where it notched six No. 1 consecutive hits and four gold albums.
### October 25, 2003 Billboard Top Country Albums

#### Greatest Gainer

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#### Greatest Hits Collection

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#### Pop Chart

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#### Soundtrack

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<td>ALISON Krauss</td>
<td>Union Station</td>
<td>Rounder</td>
<td>31</td>
</tr>
</tbody>
</table>

### October 25, 2003 Billboard Top Country Catalog Albums

#### Greatest Hits Collection

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHNNY CASH</td>
<td>Classic Johnny Cash</td>
<td>Columbia</td>
<td>416</td>
</tr>
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</table>

#### Soundtrack

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>GEORGE STRAIT</td>
<td>GREATEST HITS</td>
<td>MCA</td>
<td>43</td>
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#### Greatest Hits Volume One

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>GEORGE STRAIT</td>
<td>Greatest Hits Volume One</td>
<td>MCA</td>
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<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>JOHN DENVER</td>
<td>The Very Best Of John Denver</td>
<td>Capitol</td>
<td>269</td>
</tr>
</tbody>
</table>

### Notes

- **Number One**: Indicates the artist's first No. 1 on the Billboard 200 or measure of other albums.
- **Previously No. 1**: Indicates that the artist has previously charted at the top spot.
- **Certification**: Refers to the number of albums sold in the U.S.
- **RCA**: Indicates the label's official charts for RCA Records.
- **ARIA**: Indicates the Artist Record Awards for Australia.
- **Billboard**: Indicates the Billboard Hot 100 chart for singles.
- **SoundScan**: Indicates the SoundScan best sellers chart for albums.
- **Hottest 100**: Indicates the album's peak position on the Hottest 100 chart.
- **Catalog Albums**: Refers to the artist's catalog albums.
- **Also Viewed**: Indicates related content, such as interviews or articles.

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**Source**: Billboard Magazine, October 25, 2003

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**Website**: www.billboard.com

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<table>
<thead>
<tr>
<th>WEEKS AT NUMBER</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>POSITION</th>
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<tr>
<td>1</td>
<td>ALISON KRAUS &amp; UNION STATION</td>
<td>TOUGH LITTLE BOYS</td>
<td>Nielsen SoundScan</td>
<td>#1</td>
</tr>
<tr>
<td>2</td>
<td>JUNE CARTER CASH</td>
<td>NICKELODEON</td>
<td>WEA</td>
<td>#2</td>
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<tr>
<td>3</td>
<td>BILLY CRAWFORD</td>
<td>WILDHEARTS</td>
<td>WEA</td>
<td>#3</td>
</tr>
<tr>
<td>4</td>
<td>JIMMY BEAN BEAVER</td>
<td>SCRUGGS/DANIELS/KRUGER</td>
<td>COLUMBIA, CAROLINA</td>
<td>#4</td>
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<tr>
<td>5</td>
<td>RICKY SKAGGS</td>
<td>ONE MORE TIME</td>
<td>MCA, NASHVILLE</td>
<td>#5</td>
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<tr>
<td>6</td>
<td>STEVE EARLE</td>
<td>THE DUELING BANjos</td>
<td>MCA, NASHVILLE</td>
<td>#6</td>
</tr>
<tr>
<td>7</td>
<td>TIM O'BERNIE</td>
<td>WEST OF MEMPHIS</td>
<td>GRAMMAR, COUNTRY CARRIAGE</td>
<td>#7</td>
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<tr>
<td>8</td>
<td>NORMA MCCARTER</td>
<td>LITTLE BOYS</td>
<td>MCA, NASHVILLE</td>
<td>#8</td>
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<tr>
<td>9</td>
<td>THE Nitty Gritty DIRT BAND</td>
<td>JUST A WALKIN' WITH A BLONDE</td>
<td>DAN</td>
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**Top Bluegrass Albums**

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<tr>
<th>WEEKS AT NUMBER</th>
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<td>Nielsen SoundScan</td>
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<td>NICKEL CREEK</td>
<td>LIVIN' DREAMS</td>
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<td>3</td>
<td>JUNE CARTER CASH</td>
<td>LADY'S AFFAIR</td>
<td>WEA</td>
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</tr>
<tr>
<td>4</td>
<td>TIM BERNARD</td>
<td>WILD HEARTS</td>
<td>MCA, NASHVILLE</td>
<td>#4</td>
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<tr>
<td>5</td>
<td>TIM O'BERNIE</td>
<td>WEST OF MEMPHIS</td>
<td>GRAMMAR, COUNTRY CARRIAGE</td>
<td>#5</td>
</tr>
<tr>
<td>6</td>
<td>NORMA MCCARTER</td>
<td>LITTLE BOYS</td>
<td>MCA, NASHVILLE</td>
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<tr>
<td>7</td>
<td>THE Nitty Gritty DIRT BAND</td>
<td>JUST A WALKIN' WITH A BLONDE</td>
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**HOT COUNTRY SINGLES SALES**

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<td>BLACK</td>
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<td>2</td>
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<td>SCRUGGS/DANIELS/KRUGER</td>
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<td>#2</td>
</tr>
<tr>
<td>3</td>
<td>STEVE EARLE</td>
<td>THE DUELING BANjos</td>
<td>MCA, NASHVILLE</td>
<td>#3</td>
</tr>
<tr>
<td>4</td>
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<td>DAN</td>
<td>#6</td>
</tr>
</tbody>
</table>
LIVING COLOUR
Collideoscope
PRODUCERS: Living Colour
Sanctuary 0676-8638
RELEASE DATE: Oct. 7
In 1988, Living Colour broke down racial barriers at rock radio with its stunning debut, “Vivid.” Melding rock, funk, punk and reggae influences with social commentaries, the New York quartet released two more albums before splitting up in 1993. While the band’s sound is instantly familiar even after a decade, a lot has happened in music since then. As a result, much of what made Living Colour a trailblazer in 1988 has been assimilated or downplayed, stolen by countless other bands. Corey Glover’s voice remains as soulful as ever, and Vernon Reid’s technical expertise on guitar is still stellar. Yet “Collideoscope” is a mixed bag of an album. While the band connects with the aggressive “A? of When,” the reggae-inflected “Nighttime” and “City,” and a socially charged “Cry Daddy,” that is noticeable for all the wrong reasons.—BT

CLAY AIKEN
Measure of a Man
PRODUCERS: various
RCA 82676-54638
RELEASE DATE: Oct. 14
Clay Aiken’s “Measure of a Man” is the best pop album of 2003. Every song, every note is brimming with ambition and glory. Thanks to the bull’s-eye A&R talents of RCA chief Clive Davis and a cast of stars, including Cathy Dennis, Desmond Child, Kara DioGuardi, Gary Burr, Steve Morales, Andreas Carlsson—the “American Idol” hero’s debut album perfectly matches his radiantly melodic-dramatic voice with good, old-fashioned power ballads aimed straight for the gods. Throughout, the timelessly less production focuses squarely on Aiken’s immense talent. “Run to Me” is arguably the sweet spot, the quintessential tear-jerker, along with show-stoppers “No More Sad Songs,” “I Survived You” and the title track. In other era, this album could be the “Thriller” of the day, spanning hit after hit. In any case, fans have plenty to celebrate, “Measure of a Man” is an utter triumph of art and commerce.—CT

BRUCE SUDANO
Rainy Day Soul PRODUCER: Bruce Sudano
R&B/HIP-HOP
Purple Heat
RELEASE DATE: Sept. 30
Bruce Sudano has been honing his craft as a singer/songwriter for a few decades now. Among other things, he co-wrote “Tommy James and the Shondells’ “Ball of Fire,” was a member of Alive and Kicking (a couple of years) and formed Brooklyn Dreams. In addition to releasing a handful of albums on Casablanca Records, Brooklyn Dreams were featured on “Heaven Knows” by Sudano’s wife of 23 years, Donna Summer. Sudano and Sum-
mer also co-panned “Starting Over Again,” a country hit for Dolly Parton. On “Rainy Day Soul,” the artist’s second solo album, Sudano delivers a collection of sincere pop songs that is akin to hearing from an old friend. “Show Me Who You Are,” “Whether or Not,” “All That Matters,” “Eagle in the Sky” and “No Exit” spotlight an artist who is afraid to open up his heart. For info, visit brucesudano.com—MP

THE FIERY FURNACES
Goldsworthy’s Bar PRODUCERS: Nicolas Vernhes, Fiery Furnaces Rough Trade R32708
RELEASE DATE: Sept. 23
On their debut album, the Brooklyn, N.Y.-based Fiery Furnaces—led by com-
manding singer/guitarist Eleanor Fried-
berger and ably backed by her pianist/ drummer sibling Matthew—do not deal in dour ’80s new wave or electro-influenced tunes. Instead, they tackle everything from jazzy, Vaudeville style razzmatazz to syncopated and incendiary ’60s rock. Eleanor’s rich, whiskey-toned mus-
ings on American geography are as much Jagger as they are Patti Smith, and they are the perfect foil to Matthew’s terse piano lines and skeletal drumming. The set opens with the bizarre and raging “South Is Only a Horne,” which sounds like Fiji Harvey grinning her high heels into Elliott John’s piano at the two ride at top speed in an Alabama-bounded boxcar. Unnecessary tracks like “Bow Wow, Bow,” the great many songs here burrow their quirky melodies into your skin, demanding attention.—AK

R&B/HIP-HOP

MARIA
My Soul PRODUCERS: various
DreamWorks 800000089
RELEASE DATE: Sept. 30
Maria joins the fray of singularly named R&B chanteuses with her debut set, “My Soul.” Signed by Soul-

COUNTRY

ROBERT EARL KEEN
FARM FRESH ORCHARDS
PRODUCERS: Rich Brotherson
Audium 8191
RELEASE DATE: Oct. 7
Often regarded as just another Texas beer-
joint picker, Robert Earl Keen is really much more of a thinking man’s chroni-
cler of the scruffy life. And if this earthy, organic collection of ten tracks from the master, Keen has found his zone on Audium. The Arizo-
na heat is palpable on the Prime-esaque “Furnace Fan,” and Keen evokes color and lore on “All I Have Today,” with its references to sagebrush canyons and/shiny wood and steel. He gets unexpect-
edly tender on “Time’s Too Long” ("Flappy Shows"). Keen is at his storytelling best with the finely drawn “Let the Music Play.” While “Beats the Devil’s rocks” rocks nicely, as do the harmonies of ‘Round About,” perhaps the album’s most under-
appreciated track, —AK

(Continued on next page)
BANDMATE

Bandmate Rich Brotheron’s production is perfect. Ken has delivered one of the best records of his career.—RW

WORLD

★ DAUDE
Neguinho Te Amo
Rebelo RealWorld 70876 18101
RELEASE DATE: Sept. 30
This is Daudé’s U.S. debut, and it is a fascinating effort. She was born in Sal-

tador, Bahia, Brazil, and spent part of

her youth growing up in Rio de

Janeiro. The album title means “Little

Black Girl, I Love You,” and, indeed,

the album consists of songs that,

according to Daudé, pay tribute to

Brazilian women. Daudé’s sound is distinctive in that she

seems to be comfortable working both American styles like hip-hop and rock

and the Get Down, including Brazil’s Música

Popular Brasileira (pop/roots) vibe. Add to this the proto-feminist

nature of her songs and her samba—it is Brazil, af-

ter all. You have very current, very
danceable Brazilian music. Cue up

“Naja,” a tune that exemplifies nearly
every element of Daudé’s groove

in four tasty minutes.—PVP

JAZZ

★ INCognito
Who Needs Love?
P不知不�245 Jazz
Narada Jazz 70876-18073
RELEASE DATE: Sept. 30
Want to escape new millennium stress and be transported back to the mellow,

classic-grooving grooves of the ’70s? Pop this glorious musical time machine.

The long-running British act (22 years and counting), with its ever-rotating

lineup, revisits its soul-smacked roots under the direction of group main-

stays Jean-Paul “Bluey” Maunick. From the thrumming dance rhythms of “Morning

Sun” to the stretch-out vibes of “Byrd Plays,” Incognito’s rich fusion of jazz/
house/funk remains pleasingly intact. At the same time, while vocalists Rellia

Sae, Joy Rose and the returning Joyce Malcolm bring additional style to the

proceedings, you still miss the oomph of Maya Leek. This quibble aside,

“Who Needs Love?” is a much needed pleasure.—GM

VITAL REISSUES

SKIP JAMES
The Best of Skip James
DEC/REAL
REALWorld 70886 18025
RELEASE DATE: Sept. 9
From Bentonia, Miss., blues original

Nehemiah “Skip” James was a difficult, taunted man who was torn—like many

Southerners, black and white—between the Devil’s music and God’s word. His

1930 trip to Wisconsin to record for

Paramount is depicted in Wend Wenders’

film, The Soul of a Man,” in the PBS

series “The Blues.” Some of those 1930

tracks are here, although this compila-
tion also crystallizes the recording

sessions and a vast range of sessions and

Joshua’s key, keening voice and idiosyncratic style on guitar and piano

make James James hard to replicate.

DESPITE its iconic status, “Devil Got My

Woman”—a song featured centrally in

not only Wenders’ film but also cult hit

“Ghost World”—has rarely been heard,
collaborated with twin brothers, but

shown the icing on the cake.

This is the proto- feminist

African
draws

Daúde’s
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from

minutes.

The

James’

was a difficult,

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God’s

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...continued

WORLD

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very current, very danceable Brazilian music. Cue up “Naja,” a tune that

exemplifies nearly every element of Daudé’s groove in four tasty minutes.—PVP

JAZZ

★ INCognito

Who Needs Love?

PRODUCERS: Robert

van Dyk

WRITERS: P. Barry, M. Taylor

PUBLISHER: Seven Peaks, ASCAP

AC

★ CEline Dion

Stand by Your Side (3:33)

PRODUCERS: Mark Taylor, Humberto Calata

Writers: P. Barry, M. Taylor

PUBLISHER: Seven Peaks, ASCAP

Acoustic, those in the dance/electronic trenches revere Germany’s Paul van Dyk for his skills as a DJ, producer and com-

poser. Unlike too many others in this fuel-geared scene, van Dyk continu-

ously pushes the boundaries of club music. With the glorious, radio-

primed “Time of Our Lives,” van Dyk—along with British rock outfit

Vega—tunes into the pulp mainstream. Van Dyk’s buoyant,

trance-laced sonic landscape provides a much sublime backdrop for the yearning stylings of Vega 4 vocalist/guitarist

John McDaid. This maxi-CD includes van Dyk’s remixes of the track as well as the bonus cut “Con-

nected,” which was recently featured in a Motorola TV ad campaign.

Both “Time of Our Lives” and “Connected” appear on the artist’s new album,

Reflections.”—MP

AC

★ Celine Dion

Stand by Your Side (3:33)

PRODUCERS: Mark Taylor, Humberto Calata

Writers: P. Barry, M. Taylor

PUBLISHER: Seven Peaks, ASCAP

Acoustic, those in the dance/electronic trenches revere Germany’s Paul van Dyk for his skills as a DJ, producer and composer. Unlike too many others in this fuel-geared scene, van Dyk continually pushes the boundaries of club music. With the glorious, radio-primed “Time of Our Lives,” van Dyk—along with British rock outfit Vega—tunes into the pulp mainstream. Van Dyk’s buoyant, trance-laced sonic landscape provides a much sublime backdrop for the yearning stylings of Vega 4 vocalist/guitarist John McDaid. This maxi-CD includes van Dyk’s remixes of the track as well as the bonus cut “Connected,” which was recently featured in a Motorola TV ad campaign. Both “Time of Our Lives” and “Connected” appear on the artist’s new album, “Reflections.”—MP
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

PUBLISHING: Richard Blackstone is promoted to president of Zomba Enterprises in New York. He was head of business affairs and creative.

Record Companies: Gene Rumsey is named GM of Concord Records in Los Angeles. He was executive VP of EMI Music Marketing.

Matt Shay is promoted to VP of marketing/AD for 1 Records in New York. He was senior director of marketing/new media.

Andy Nelson is promoted to VP of marketing and artist development for Lost Highway Records in Nashville. He was senior director of sales and field marketing.

John Rosenfelder is named senior director of national promotion for Koch Entertainment.

Kudos For Gretsch

Fred and Dinah Gretsch, owners of 120-year-old guitar and drum manufacturing company the Gretsch Co., were honored by the National Academy of Recording Arts and Sciences at the second annual Atlanta Heroes Awards. Since its inception in 1883, Gretsch instruments have been the choice of dozens of legendary artists, from Neil Young to Rolling Stones drummer Charlie Watts. Pictured, from left, are Fred and Dinah Gretsch; NARAS chairman Dan Carlin; artists Nile Rodgers and Duane Eddy, vocal producer and NARAS trustee Jan Smith; honoree Leslie Fram, modern-WNIX-FM (99X) Atlanta director of programming; Michele Rhea Caplinger, executive director of NARAS' Atlanta chapter; and NARAS president Neil Portnow. (Photo: Rick Diamond/WireImage)

Celebrating Excellence: Telefunken North America hosted a listening party at Avatar Studios in New York during the 115th Audio Engineering Society Convention. Telefunken's Ela M251 microphone won a technical excellence and creativity award in the microphone technology/studio category. Pictured, from left, are Telefunken North America director of operations Joe Sanborn; Telefunken North America CEO and owner Toni Fishman; Avatar Studios manager Tino Passante, engineer/producer Kevin Killen; Telefunken North America president Craig Allmendinger; Avatar president Kirk Imamura and engineer Shelly Yakus (seated). (Photo: David Goggin)

Summers' Love-In

Veteran artist manager Jazz Summers, right, received the Peter Grant Award from Billboard global editor Emmanuel Legrand at the Music Managers Forum (MMF) Roll of Honour dinner. Inductees are selected by a committee of MMF members. The Sept. 17 event, held at the Park Lane Hilton, recognized Summers' efforts through the years on behalf of such acts as Wham!, the Verve and Badly Drawn Boy.

Let There Be Rock

After being postponed because of the blackout of 2003, the sold-out Kiss/Aerosmith show at Comerica Park in Detroit went off without a hitch, grossing $3.3 million. Also on the bill were Motor City Madman Ted Nugent and Saliva. Kiss' Gene Simmons, above, looks delighted to make up the date. The Kiss/Aerosmith co-headlining summer 2003 and stadium tour will continue through 2003, entering arenas. (Photo: Chris Schweger)
Haunting Halloween Tunes

When you hear music at a Halloween party or a haunted house, it usually consists of creepy noises and bloodcurdling screams. Appropriate, but not something you would play at home to put you in a spooky mood.

Twisted Sister frontman Dee Snider figures there are plenty of Christmas soundtracks—why not one for All Hallows Eve?

So he put together Van Helsing's Curse (VHC), a rock orchestra that debuted Oct. 7 with "Oculus Infernum" on Koch.

Snider explains, "I'm a huge fan of Halloween. It's a big holiday at my house—especially as one of his children was born Oct. 31. But the idea of creating a musical accompaniment took hold after he saw Trans Siberian Orchestra (TSO), the rock extravaganza that tours at Christmastime.

Snider was "completely blown away by the whole rock orchestra thing. I just said, 'Wow! I wanna do something like this; what can I do?'"

Halloween was the obvious choice. Describing it as "woefully undersupported with music," Snider likes that he can "bring in elements that [TSO doesn't], things that I've always been very comfortable with, and that's costuming and makeup. Our string section looks like Anne Rice goths, our electric section looks like Marilyn Manson goths, and our choir are druids, so it's a much more visual presentation."

Snider and a group of friends wrote the music and arrangements. Following the TSO model, the set incorporates such classical works as "Carmina Burana" and "Moonlight Sonata." It also uses more contemporary pieces, like "Tubular Bells," the theme from "The Exorcist."

"Oculus Infernum" tells the story of how an evil entity descends on a small town, killing all the adults. Their children—aided by a descendant of Dr. Abraham Van Helsing—battle against the monster.

Snider wrote the storyline and narrated the album, keeping words to a minimum to let the music carry the action. (A more detailed description of the tale can be found at vanhelsingcurse.com.)

A major promotional opportunity arrived thanks to Six Flags. Its Jackson, N.J., theme park has incorporated "Oculus Infernum" into its Fright Fest, which the park holds nightly through October. During the evening's finale, the first 15 minutes of the album are played, accompanied by a fireworks show.

Snider kicked off the festivities in person Oct. 3. "It was thrilling. The crowd was cheering and loving it," he says. He is now discussing licensing deals with Six Flags and Universal Studios parks for similar activities.

Snider calls 2003 "an awareness year" for spreading the word about the project. He has big plans, including recording more VHC albums, and next year he hopes to take the act on tour. Snider also envisions having audiences attend in costume and participate as they do at screenings of "The Rocky Horror Picture Show."

He says, "The idea is to make Van Helsing's Curse a part of everybody's expanded Halloween experience, so that people will say, 'We'll have a Halloween party, and we'll go to Six Flags' Fright Fest, and of course there's trick or treating, and we're gonna go see Van Helsing's Curse.'"
Reviving A Forgotten Catalog

BY MOIRA MccORMICK

Thanks to a sample lifted from an old T-Bone Walker record, fresh publishing attention has been focused on the late John Willie “Shifty” Henry. Henry was a prolific songwriter/ranger and a fixture on Los Angeles’ fabled Central Avenue jazz scene at the time of his death in 1958 at age 37. Also a trumpeter and jazz bassist, Henry worked during the ’40s and ’50s with such legends as Miles Davis, Dizzy Gillespie and Sarah Vaughan.

His songs were covered by Charlie Parker, Ray Charles, Dinah Washington, Louis Jordan and Benny Goodman.

Yet Henry faded into obscurity until 1999, when London-based beatbox DJ Mr. Scruff sampled T-Bone Walker’s 1949 single of Henry’s “Hypin’ Woman Blues” on his Ninja Tune Record’s U.K. dance hit “Get a Move On.” The recording was subsequently featured in TV spots for Lincoln Navigator and Volvo vehicles.

Sierra Madre, Calif.-based estate management company Bates Apartments, which handles the late Walker’s estate, came across Henry’s name last summer, when “we noticed a very large synch-fee payment [for Walker] from England for ‘Hypin’ Woman Blues,’ written by John Henry,” Rick Bates says.

Bates and partner Nancy Meyer are activists for artists’ rights. “So we decided to try to find out who this John Henry was,” Bates says.

Internet research uncovered Henry’s songwriting past. Determining that his music did not have an active publisher, Bates and Meyer then sought Henry’s survivors to ensure their share of his royalties.

With help from L.A. drummer and Henry contemporary Larance Marable, they eventually contacted Henry’s widow, Elbie Wade, and daughter Cheryl Diane Henry. Together, they had put all his papers, letters, documents and musical arrangements in the garage and locked the door,” Bates says.

Wade went back to the long-looked garage and began unearthing her late husband’s papers. “He did a lot of arranging for Benny Goodman, Dizzy Gillespie, Billy Eckstine, Bill Haley,” she says. “I have 15 folders of lead sheets alone.”

Under Bates Mayer’s supervision, Wade and Cheryl Henry established a publishing company, Henry Heritage Music (BMI), with worldwide administration duties being handled by Bug Music. “Get a Move On” has subsequently been used in the recent feature film “What a Girl Wants.”

Bates notes that in building the Henry catalog, “we’ve found other people claiming ownership of his songs, but those issues are being rectified.”

Cheryl Henry says, “We’re still putting together his catalog, and we have three books so far. We want the world to know his legacy, and we’re so glad he’s finally coming into his own.”

Summit Finds Work For ‘Idol’ Hands

“Canadian Idol” worshippers will soon be able to praise homegrown songwriters, thanks to the just-completed Canadian Idol Songwriting Summit.

The six-day event was held Sept. 29-Oct. 4 and brought some 40 songwriters from Canada, the U.S. and Europe to Toronto’s Phase One Studio to write songs for “Canadian Idol” winner Ryan Malcolm’s upcoming album. But the summit was designed specifically to involve Canadian songwriters in the end-product of the hugely successful Canadian version of the world-wide talent-search phenomenon.

“We saw this as an incredible opportunity to spotlight the extraordinary songwriting talent in this country,” says BMI Music Publishing Canada VP/GM Robert Ott, who also serves as president of the Canadian Music Publishers Association (CMPA), which sponsored the summit with “Canadian Idol” label VIK/RMG Canada.

“Canadian Idol,” he adds, had already “galvanized the interest of the public to the tune of 2.23 million call-in votes per show.”

Ott tallies some 120 songs composed during the summit, many of which were deemed on the spot at the studio.

“Songwriters were rotated in groups of three or four every half-day,” he reports. “Early word back from BMI is that the songs are so strong that it’s likely they can get [Malcolm’s] entire album just from that output—which is unbelievable.”

Ott stresses the “egalitarian nature of the summit: participating writers were drawn equally from the major and indie Canadian publishers and also included unsigned writers.

Randy Bachman, Dan Hill and Dean McTaggart were among the prominent attendees from Canada’s songwriting community.

“A lot of perspective was gained from songwriters from other territories,” Ott says, adding that non-Canadian writers “have a lot to gain from ours, too. We hope they will go back to their territories as true proponents of Canadian songwriters and act as ambassadors for our talent as well.”

The Canadian Idol Songwriting Summit, incidentally, was inspired by similar songwriting summits, most notably the Creative Collective. Founded in 2001 by BMI Music Publishing Canada songwriter producer Justin Gray, in conjunction with the CMPA, the collective is now in its third year.

“The idea there was that CMPA general activities had surrounding creating a dynamic and progressive rights environment in Canada,” Ott explains. “We wanted to expand our focus, and the Creative Collective was a beginning in terms of putting equal attention on promoting the songwriter development that we now do on an ongoing basis.”

DAW Commands Attention At AES

The 115th Audio Engineering Society Convention, which concluded Oct. 13 at the Javits Convention Center in New York, portrayed an industry in transition. Like the music industry it serves, the future of professional audio holds promise and unpredictability.

Illustrating the predominance of digital audio workstation (DAW)-based recording at every level of production from hobbyist to commercial, the largest crowds were found at the Digidesign exhibit—where the Pro Tools HD Accel PCI card was introduced—and the adjacent demonstrations of sound processing software.

The HD Accel card, allowing for greatly increased DSP power of HD process cards, means higher track and plug-in count and a faster work flow, at sample rates up to 192kHz. Digidesign also demonstrated Pro Tools 6.2 software.

Steinberg’s Nuendo platform, for which Version 2 was introduced earlier this year, also drew crowds, as did the 192kHz capable 896HD FireWire interface from Mark of the Unicorn, maker of the Digital Performer platform.

The personal computer has all but obliterated the distinction between professional and project equipment. Similarly, there can be little difference between commercial and what was formerly considered project or hobbyist production.

The corrosive impact of peer-to-peer file sharing, illegal downloading and CD burning continues to batter major labels, causing sharp consolidation and slashed recording budgets. Meanwhile, however, legion of DAW users, many of them underground musicians and all of them computer-savvy, are considerably widening the base of content creation at the independent level.

As the DAW continues to evolve and reshape audio production through nonlinear recording and manipulation of sound at higher resolution, hardware-based product introductions at the 115th AES depict an industry at once moving in opposite directions.

Clear signs that hardware manufacturers recognize the DAW revolution abound.

In recent years, professional audio products exhibited by Sony included the large-format OFX-R3 “Oxford” digital console and 3348HR digital multitrack tape machine. At the 115th AES, Sony instead demonstrated the considerably smaller DMX-R100 digital console, some 2,000 of which have been installed in multiple applications.

Also telling was the announcement that Sony’s highly regarded Oxford plug-in software, once com-
BMG Bundles Classical CDs, DVDs

BY STEVE TRAIMAN

BMG Classics is jumping aboard the CD/DVD bandwagon to push sales of its new titles.

The revived BMG Classics will use the strategy of bundling DVDs with CDs with the first video releases under its RCA Red Seal/Legendary Vision brand, set to bow early next year.

February 2004 DVD titles from pianist Arthur Rubinstein, conductor Arturo Toscanini, pianist Van Cliburn and tenor Enrico Caruso will feature a bonus CD bundle.

Future releases in the two-disc format are planned for later in 2004, BMG Classics VP/GM Gilbert Hetherwick says. All will be offered at a suggested retail price of $19.98.

BROADER MARKET APPEAL

The aim is to reach not only core classical collectors but also a broader market of consumers wanting to learn more about classical music, Hetherwick explains.

New releases will be packaged in a jewel-box format, instead of the larger DVD box, for prime positioning in retail music departments. The videos were produced by award-

(Continued on page 52)

Smoothing The Way For Indies Online

Middlemen Link Labels, Digital Retailers

BY MATTHEW S. ROBINSON

BOSTON—The need for independent labels to distribute their music through services like iTunes and MusicNet is encouraging the rise of middlemen that specialize in connecting labels and digital retailers.

This new wave of distribution companies — which include the Independent Online Distribution Alliance (IODA), Digital Rights Agency (DRA) and Digital Audio Distribution (DAD) — provides Internet distribution services to indie labels and artists.

They also serve as convenient one-stop shops for digital services looking to acquire licenses for independent content.

HERE TO SERVE

“These services are great for artists as well as online companies,” says Tim Quirk, Real Networks executive editor of music.

Artists get a direct line to all the digital services and the collective bargaining power that comes from being part of a larger entity, and such services as Rhapsody get to execute one agreement instead of thousands, Quirk says.

For example, IODA currently handles 50-plus independent labels and acts like the Donnas, Green Day and Cocteau.

“Our goal is to help independent labels put their music online and be treated fairly,” says IODA founder Kevin Arnold, who is the former director of data services for listen.com (now Real Networks).

Among IODA’s early proponents are Mike Drake, co-head of Amazing Grease Records, and Jerod Gunsberg, president of the Telegraph Co., which handles distribution and promotion for about 15 labels.

In addition to providing distribution to Apple’s iTunes and Real Networks’ Rhapsody, IODA oversees encoding and online marketing. Gunsberg says IODA gives him a way to draw income from out-of-print titles. “Some albums may not warrant re-pressing, but the fans still want access to them,” he says. “This is a good way to give it to them.”

Another option is DRA, a distributor of more than 35 indie labels, including Recess, Barsuk and Tiger Style Records.

The aim is to give the labels broad worldwide distribution, DRA managing director Tuhin Roy says, citing existing arrangements with Napster, Rhapsody, MusicMatch, AOL’s MusicNet and Audio Lunchbox.

“We also help [the services] minimize costs by giving them one statement that makes it very easy for the labels to account to artists and publishers,” Roy adds.

DIGITAL SNOWBALL

Though IODA and DRA deal with artists who are signed to independent labels, even unsigned artists can get heard online through the DAD program.

CD manufacturer Disc Makers created DAD in partnership with CDBaby, the Internet’s largest all-indie CD store. DAD enables independent artists not only to sell their music in CD format but also to get it on retail download sites.

“We aggregate independent content so these sites have one point of contact for a whole library of music,” says Tony van Veen, VP of sales and marketing for Disc Makers.

Among the sites that draw from DAD are iTunes, Rhapsody, eMusic, MusicNet, hbuymusic.com and MusicMatch.

According to CDBaby founder Derek Sivers, the digital snowball began rolling in June, when he visited Apple’s offices in Cupertino, Calif.

“I was in a conference room with some independent-label people, and out comes Steve Jobs to give us a two-hour presentation about how getting independent music online could and should work,” Sivers says (Billboard, June 21).

That pitch himself made the pitch signaled that Apple was serious about the offer. It’s really cool that these services actually want independent artists,” Sivers says.

(Continued on page 53)
Preservation Hall Label To Serve Up Jazz History

Preservation Hall, the 42-year-old New Orleans venue devoted to Crescent City jazz, has launched its own record label.

Distributed by Redeye in Graham, N.C., Preservation Hall Recordings will debut Jan. 27, 2004, with a trio of releases devoted to historic and contemporary traditional jazz music.

The label is a collaboration of Ben Jaffe, co-director of Preservation Hall, and Steve DeBro and Albert Lee, the principals of Facility Partners in New York.

DeBro previously was VP of associated labels at Atlantic Records, while Lee is the former head of production at Nonesuch Records.

The duo met Jaffe at the Newport Jazz Festival and urged him to form an imprint for Preservation Hall.

Jaffe “felt that more people should be able to get into [the Preservation Hall] band,” according to DeBro.

The classic jazz emanating from the French Quarter’s storied St. Peter Street Hall—founded in 1961 by Allan Jaffe, Ben’s father—has been represented on record before.

The Preservation Hall Band—a unit that once featured trumpet De De Pierce, clarinetist George Lewis and pianists Billie Pierce and Sweet Emma Barrett—cut albums for Columbia from the ’70s to the ’90s.

Those are some of the most sparkling latter-day recordings by musicians whose works in some cases date back to the era of Buddy Bolden and Louis Armstrong.

In recent years, Preservation Hall’s recorded music has been heard only on self-released albums available at the venue’s Web site, through New Orleans retailers or at the venue itself.

The Redeye deal targets a nationwide audience for Preservation Hall’s 21st-century music.

The first Preservation Hall Recordings albums include “Best of the Early Years,” a selection of vintage sides by the hall’s legendary players, including the Pierces and Barrett: “The Hot Four,” a quartet featuring vocalist Harold “Dude” DeJan, the late leader of the Olympia Brass Band; and “Shake That Thing,” an anthology of tracks by combinations of the 21 active Preservation Hall band members.

Preservation Hall Recordings will issue its music in elegant gatefold cardboard packages with a book-like design.

NEW COMPASS POINT: Nashville-based Compass Records has signed an exclusive distribution deal, effective Jan. 1, with Ryko Distribution.

The label, which is operated by avant-banjo artist Alison Brown and her partner Garry West, was previously handled by Koch Entertainment Distribution.

The first releases under the agreement are English folk artist Kate Rusby’s “Underneath the Stars,” due Jan. 13, and “Republic of Strings” by violinist Darol Anger & the American Fiddle Ensemble, which arrives Feb. 10. An album by Brown is set for a late first-quarter release.

Q U I C K H I T S: Ryko-distributed MRI Associated Labels has taken on retail distribution of composer Patrick O’Hearn’s Web-based imprint, patickohearn.com.

The Grammy Award-winning multi-instrumentalist has a new album, “Beautiful World,” due in November.


The five-song collection, cut in 1989 by the late producer Alan Betrock, features interpretations of Marshall Crenshaw songs. Crenshaw, Joe Jackson’s guitarist Graham Maby, April March and nouveaux group the Pussycat Dolls appear on the set.

The collection is being released on Specto’s own aptly-named Bad Girl Sounds imprint.

BMG Bundles CDs, DVDs

Continued from page 51

Winning documentary filmmaker Peter Rosen.

The Toscanini and Cliburn sets were released earlier on VHS by BMG, while the Rubenstein and Caruso titles were issued on independent video labels.

The project is being managed by BMG Classics catalog development senior director Daniel Guss, who is also responsible for all the companion CD audio selections.

“We’re very excited about the prospects for this new classical series,” says Paul Katz, BMG VP of new-business development and visual media.

The DVD presents a rich new opportunity for classical videos, which historically haven’t sold well, Hetherwick says.

“DVD is changing things and, like movies, music videos in pop genres are doing very well,” he notes.

BMG took its cue from the success of a DVD release in two packages for crossover “pop” tenor Josh Groban.

“The CD-size, with positioning in the music departments, outsold the

‘Hopefully, this will be a whole new ballgame that can create new royalties for these artists or their estates.’

—PETER ROSEN, FILMMAKER

DVD package by 8 to 1, which became part of our thinking for the new series,” Hetherwick explains.

With several successful pop/rock DVD/CD pairings as examples, BMG wanted to appeal to a younger market of classical consumers.

“An audio disc with an introduction into each artist’s best work would be a great added value,” Hetherwick says.

Sibling BMG replicator Sonopress has been supplying a dual CD/DVD package in Europe, and Hetherwick is investigating availability for the U.S. plant in Weaverville, N.C.

Material for the bonus CDs is still being considered. BMG is looking for material that complements the DVD, Guss says. The label has released most of each performer’s complete discographies on CD.

“For classically knowledgeable people who have our Toscanini video or Laserdisc, the audio CD will remind them how great this artist was,” Guss says.

He adds that for the newcomer, the DVD will function like a book, with the companion CD offering a portrait of the artists in audio.

NEW ROYALTIES

On the video side, much effort and money are being put into remastering all four releases, Rosen says.

For example, the Toscanini DVD will include excerpts from NBC Symphony concerts and remastered audio tracks from the RCA archives.

BMG is banking on the DVD format to be a catalyst for new classical interest, because everything else in classical music video marketing has failed, Rosen says.

“Hopefully, this will be a whole new ballgame that can create new royalties for these artists or their estates,” he says.

www.americanradiohistory.com

www.billboard.com
In a move to cut costs, Universal Music & Video Distribution has shed 10 employees, including executive VP Jim Weatherston.

While the news about Weatherston prompted talk among numerous sources, who questioned if his departure was related to the controversial JumpStart program, that appears to be incorrect. All of the departures are part of Universal Music Group’s global job-cutting, numerous sources in the Universal camp say (see related story). In addition to Weatherston, five staffers were let go at corporate headquarters, along with four artist development representatives, insiders tell Billboard.

UMVD will also consolidate its branch offices. The company will now have three locations—Chicago, Boston and Seattle—where staffers will work from their own homes. That will enable UMVD to shutter the large branch offices it has in Boston and Seattle and move to a smaller setup that its Chicago team initiated six months ago.

In each of those three markets, UMVD is converting to what Retail Track calls a “store-front operation,” where the office will house the regional market director and one or two other staffers. Three other branches—Detroit, Atlanta and Burbank, Calif.—will also be downsized, possibly through relocation.

The preliminary word is that some staffers will move from individual offices to a common area.

**Almost Finished:** With all the bids now said to be in for Tower Records, the word coming out of Sacramento, Calif., is that the sale of the company is moving closer to fruition, sources tell Retail Track. In fact, some sources say they were expecting an announcement this week, although at press time, the principals involved in the transaction did not return calls for comment. Sources also say that Tower president Michael Solomon is leaving the company when the sale is completed. Solomon has been instrumental in engineering Tower’s turnaround, which was necessary to avoid Chapter 11, as well as making the company more attractive to potential suitors.

**No Breach of Security:** Best Buy has sent a letter to suppliers, notifying them that it would like to have all titles on The Billboard 200 source-tagged. That means that electronic article surveillance tags will be placed inside the jewel box or whatever packaging is used at the point of manufacture so that it is hidden and inside the shrink-wrap. Suppliers can maintain the 1 in 3 ratio for catalog titles. The ratio was originally recommended for source-tagging by the National Assn. of Recording Merchandisers, but the group moved to 100% on new titles this month.

As it is, according to the Best Buy level, “audits confirm that the current source-tag rate is well under the 1 in 3 ratio.” Compliance with the measure is expected by January 2004, the letter states.

**Count Us Out:** Speaking of Best Buy, the chain continues to reign as the most aggressive marketer of music, as illustrated by its coup of getting exclusives on the Rolling Stones’ “Four Flicks” DVD from TGA Entertainment and John Mellencamp’s “Trouble No More” DVD on Best Buy’s Reelin’ Entertainment label (Billboard, Oct. 18).

Since all labels and distributors are aware of how crazy such exclusives make those retailers left out in the cold, most suppliers generally don’t make these deals anymore. And if they do, it’s generally out of weakness in the fourth quarter, when the “making the numbers” mantra is in full swing.

But whenever it happens, the “R” word generally hangs heavy in the air with retailers vowing retribution—although some call it “retaliation.”

Knowing that, executives within the camp of the two labels that put out the Stones on CD have reached out to Retail Track to assure me that their labels and distribution companies had nothing to do with the Best Buy deals.

**For the Record:** Contrary to an item that appeared in last issue’s column, Super D co-owner Jeff Walker remains with the company. Also, a story in the Oct. 11 issue on the Bruce Springsteen tribute album “Light of Day” that appeared in the Retail section incorrectly stated the amount that album executive producer Bob Benjamin raised for charity through his annual Light of Day concerts. He has raised $100,000.

**Smoothing the Way**

**Continued from page 51**

Apple wants larger libraries, he adds, and it wants artists who will tell their fans to visit their sites and buy music. It is grassroots marketing on a grand scale.

According to Quirk, catalog expansion is exactly what his company is targeting through these relationships.

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**September RIAA Certifications**

**PLATINUM ALBUMS (1 million units)**


Lil’ Jon & The East Side Boys, “Kings of Crunk,” TVT, their first.

The White Stripes, “Elephant,” Third Man, their first.


Lil’ Kim, “So No More Mr. Nice Guy,” Jive, his fifth.

The Beach Boys, “Under the Moon,” Capitol, their 23rd.

The Beach Boys, “Made in U.S.A.,” Capitol, their 35th.


**GOLD ALBUMS (500,000 units)**


Darlene Love, “Dancing with the One I Love,” Elektra, her 11th.


India.Arie, “Acoustic,” Arista, her fourth.

**LATIN CERTIFICATIONS**

**MULTI-PLATINUM ALBUMS (200,000 units)**


**GOLD ALBUMS (100,000 units)**


Grupo Control, “Todo Bajo Control,” EMI Latin, its third.

**October 25, 2003**

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**Top Audio**

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<thead>
<tr>
<th>Artist</th>
<th>Tracks</th>
<th>Streams</th>
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<tbody>
<tr>
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<td>Ludacris</td>
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<tr>
<td>Nelly</td>
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**Top Video**

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<td>1</td>
<td>354,634</td>
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“We’re trying to build the Library of Alexandria of music,” he says, noting that Real Networks already had a stable of indie label contacts before it got involved with DAD.

Quirk sees benefits for both parties. “There’s nothing more gratifying than seeing an independent artist in our top 10 with a bunch of superstars,” Quirk says.

In a music market flooded with content and format choices, distribution is more important than ever. “Great distribution can make an indie label survive and even thrive,” Amazing Graze’s Drake says.

“Poor distribution can sink a label and crush an artist,” he adds.

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AOL Music: Total Monthly Streams
PSV Grades

HOME VIDEO

BY JILL KINNIS

LOS ANGELES—Parents who are concerned about the DVDs their children watch can now turn to a new company for a heads-up.

PSVRatings, which launched Oct. 13, rates the levels of profanity, sex and violence in home videos using a three-tiered, color-coded system. Consumers can access its database of more than 2,500 videos at psvratings.com.

The frequency of profanity, sex and violence is identified in green, yellow (medium) and red (high) and is determined by a standards board.

“We see ourselves as a robust supplement to the MPAA [Motion Picture Assn. of America] system because we benefit the studios,” PSVRatings president/CEO David Kinney says. The MPAA determines the G, PG, PG-13, R and NC-17 ratings given to films.

For example, the PG-13 rating has become a warning label to parents, Kinney continues. “A movie like ‘Whale Rider’ was rated PG 13 but is probably something like a ‘green, yellow, green’ in our system. People will buy more of the studio’s product with this system.”

Additionally, Kinney says PSVRatings system differs from the MPAs and other independent companies because it “is based strictly on fact, not opinion.”

PSVRatings’ scoring procedure leaves room for personal influence. Three independent auditors watch each film, rating each instance of profanity, sex or violence. PSVRatings’ data entry department matches the auditors’ findings to the 4,000 rules created by the standards board, and a computer system generates the final rating.

Psrvratings.com is free, but the company’s affiliated site, currenttacktractions.com, offers more extensive ratings functions for a fee. A $4.95 monthly, $9.95 quarterly or $19.95 yearly payment gives consumers access to rating search functions and chat rooms.

PSVRatings will also begin rating music, videogames and TV shows starting in January 2004. Kinney hopes that the company’s traffic-light logo will eventually be licensed for use on all packaged entertainment, including DVDs, music and games.

The home video and videogame community welcomes PSVRatings.

“Anything that enhances the ability of parents to make an informed decision about the entertainment that their children are exposed to is positive,” says Sean Hensel, Video Software Dealers Assn. VP of public affairs.
<table>
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<th>TITLE</th>
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Section 1 - Introduction

1.1 Description
Strictly Rhythm Records, Inc. was founded on May 1, 1989 in New York City by Mark Finkenstein and Gladys Pizarro. Strictly Rhythm Records, Inc. owned two recording labels, namely Strictly Rhythm Records ("SRR") and Groovilicious Music ("Groovilicious"). The label was credited to manufacture, distribute, market and promote 12" vinyl records to deejays around the world. In June of 1991, Strictly Rhythm Records, Inc. released its first album. At the beginning of 1990, Strictly Rhythm Records, Inc. launched label sister Phat Wax Records. At the end of 1993, Strictly Rhythm Records, Inc. launched Groove On Records with George More as head of Artist and Repertoire ("A&R"). During the summer of 1996, Strictly Rhythm Records, Inc. took over Groovilicious and appointed its founder, Michael McDavid, Vice President of A&R. Through the years, Strictly Rhythm Records, Inc. and its affiliates have had over 100 releases.

On November 22, 2000, Strictly Rhythm Records, Inc. entered into a joint venture with Warner Music Group Inc. 

The Debtor has been one of the most internationally-dominant forces in the dance music industry. SRR generally specialized in U.S. "house and garage" genres of dance music while Groovilicious generally specialized in "narrow market" under the terms of Groovilicious genres of dance music. In 1996, SRR was voted "Best Independent Label" at the International Dance Awards in London. At the Winter Music Conference in Miami—-the most important dance convention in the world—SRR won the award for "best dance label" for six years from 1992 - 1997. Groovilicious won the same award thereafter for four years from 1996 - 2000.

In 2002, the year-end edition of Billboard SRR was rated the number one dance label while Groovilicious was rated the number one dance imprint—this despite having virtually no releases in the second half of that year.

The Debtor's most successful artists under the SRR label have been: Reel 2 Real; Ultra Natar; The Wamdue Project; Planet Soul; Barbara Tucker; Roger Sanchez; Erick Morillo; Armand Van Heiden; DJ Pierre; Little Louie Vega; Todd Terry; Kenny "Dope" Gonzalez; and Josh Wink. For example, Reel 2 Real gained worldwide fame with its 1993 hit "Like to Move It". Reel 2 Real's "Move It!" album did well on the charts and produced four hit singles in Britain. The single also achieved platinum status in Holland, and gold status in the UK, Germany, France, and Australia. Ultra Natar also had significant success throughout Europe. Ultra Natar's breakthrough album was "Situation: Critical" in 1995. Ultra Natar's hit single "Free" was in the top 10 in several countries in Europe. In 2001, Ultra Natar also released the album "Stronger Than Fiction" on the Debtor's label. In 1990, Roger Sanchez ("Sanchez") released his first hit single "Luv Dancin" under the name Underground Solution. Known primarily for his remixing abilities and production of underground house music, Sanchez was nominated in 1999 for a Grammy Award for Remixer of the Year.

The Debtor's most successful artists under the Groovilicious label have been: The Vengaboys; Darude; Fragmata; and Razo N' Guido. Finland's Darude has been an international success. Darude's single, "Sandstorm", was a top-40 hit in the United States.

The Debtor's business philosophy was to acquire publishing rights as well as master rights in virtually all its content, whether produced in the States or written and recorded in Europe. The Debtor's publishing companies are Jessica Michael Music (ASCAP), Connor Ryan Music (BMI), Strictly Rhythm Publishing (ASCAP), and New York House Music (BMI). These companies have an interest in such hits as "Like to Move It" by Reel 2 Real; "Free" by Ultra Natar; "King Of My Castle" by The Wamdue Project; and "Higher State Of Consciousness" by Wink.

The Debtor reserves the right to confer upon the Bidder whose bid is accepted by the Trustee (the "Accepted Bidder"), even if not ultimately approved by the Bankruptcy Court, to make a bid in the form of minor incremental bids and "a "break-up" fee. This RFP does not commit the Trustee to accept a proposal by any Bidder, or to pay any costs incurred in preparation of the proposal, presentations and negotiations in response to this RFP.

2.2 Requests for Information
Copies of the RFP shall be obtained at www.americanradiohistory.com. LeBoeuf shall be the sole point of contact for purposes of information concerning this RFP. The Trustee reserves the right to issue additional Requests for Information. All questions and inquiries shall be submitted to LeBoeuf at the above address.

2.3 Submission of Proposals

Respondents must submit one original and four (4) copies of the proposal. All proposals, including all copies, shall be delivered to LeBoeuf, by hand, by U.S. Mail, or overnight delivery, so as to be received no later than 5:00 p.m. EST, November 17, 2003, and shall be addressed to the contact person listed in Section 2.2. The proposal must be signed by a duly authorized representative of the firm(s), organization(s), individual(s) or other entity(ies) submitting the proposal. The signature shall include the title of the individual signing the proposal.

Proposals may be submitted for the purchase of all, or only either, of the publishing rights and the master rights part of the Debtor's catalogue. If a proposal is only for a part of the catalogue, such part should be clearly indicated in the proposal.

All proposals submitted shall become the property of the Trustee. Any Bidder who submits a proposal in response to this RFP shall be deemed to have agreed to comply with all terms and conditions of this RFP and the negotiation of the part of the Bidder in preparing the proposal confers no right of withdrawal after the time fixed for the submission of proposals.

A Bidder may modify or withdraw an offer in writing at any time prior to the deadline for submission of proposals. Any request for withdrawal of an offer must be signed by the individual who signed the initial proposal submission.

Bidders must provide information regarding their financial qualifications in terms of recent financial information, bank statements, and any such other information reasonably requested by LeBoeuf. LeBoeuf will qualify Bidders for continuing with the sales process.

LeBoeuf will confirm receipt of any proposal if requested.

2.4 Assets to be Sold

The assets of the Debtor, which consist of the catalogue of rights in particular artists, recordings, publications, and licenses, as set forth on the Debtor’s schedules of assets filed with the Bankruptcy Court, and as may be supplemented in the due diligence phase of this RFP Process (the "Assets"), shall be sold free and clear of all liens, claims, and encumbrances in consideration for the payment of the purchase price.

Section 3 - Proposal Content and Acceptance

3.1 Introduction

The Trustee reserves the right to include the selected proposal, or parts thereof, in the final contract for the purchase of the Assets ("Purchase and Sale Agreement").

3.2. Collection or Sham Proposal

Any proposal deemed to be collusive or a sham proposal will be rejected. Your authorized signature of the proposal assures that such proposal is genuine and is not a collusive or sham proposal.

3.3 Bidder Due Diligence

A Bidder shall judge for itself as to all conditions and circumstances having relationships to the proposal, and become informed as to all such information as to the Assets. In short, the Bidder must ensure that it is not a sham Bidder. The Bidder will be the sole judge as to whether a claim is genuine and/or vague in nature. All proposals or parts of proposals which are not designated as confidential will be automatically considered public information after the proposal is accepted.

3.4 Confidential or Proprietary Information

If a Bidder believes that parts of a proposal are confidential, then the Bidder must so specify. The Bidder must write in specifying detailed sensitive reasons, including any relevant legal authority, stating why the Bidder believes the material to be confidential. Vague and general claims as to confidentiality will not be accepted. The Bidder will be the sole judge as to whether a claim is genuine and/or vague in nature. All proposals or parts of proposals which are not designated as confidential will be automatically considered public information after the proposal is accepted.

3.5 Acceptance

Any proposal received shall be considered an offer, which may be accepted based on initial submission without discussions or negotiations. Proposals must include a written statement that "the bid is firm and will not be withdrawn for a period of thirty (30) days.” The Accepted Bidder must post the Deposit immediately upon acceptance of the bid by the Trustee.

The Bidder providing the Accepted Bid will be notified in writing by facsimile and mail. Any acceptance of a bid by the Trustee shall be subject to higher or better bids and approval by the Bankruptcy Court. In the event that the Accepted Bidder is not approved by the Bankruptcy Court, the Trustee will return to such Bidder its Deposit, together with any break-up fee that may be due.

Any acceptance of an Accepted Bidder is further conditioned upon the Accepted Bidder's commitment to enter into a mutually-agreed Purchase and Sale Agreement by no later than November 24, 2003, with a closing to occur on or before December 31, 2003, with time of the essence as to the Accepted Bidder's obligation to close.

3.6 Governing Law

This RFP shall be governed by, and its terms construed, in accordance with the laws of the State of New York. The laws of the State of New York shall govern any contract for the purchase of the Debtor’s Assets. Any contract for the purchase of the Debtor’s Assets shall become effective upon its approval by the Bankruptcy Court with jurisdiction over the Debtor’s bankruptcy case.

The Trustee reserves the right to reject any bids that are not all cash. In addition, the person or entity that submits the accepted bid (the "Accepted Bid") must post a cash deposit (the "Deposit") in the amount of 10% of the Accepted Bid.

The Trustee further reserves the right to confer upon the Bidder whose bid is accepted by the Trustee (the "Accepted Bidder"), even if not ultimately approved by the Bankruptcy Court, to make a bid in the form of minor incremental bids and "a "break-up" fee.
Wagner Remixed
Compositions Get New Musical Settings

BY HOWELL LLEWELLYN

MADRID—An idea hatched in Havana four years ago has grown into a bold project that is taking the music of German classical composer Richard Wagner into some startling new settings.

Hamburg-based music/film production company GatewayM is putting together what it intends to be a 12-CD series, helmed by record producer Ben Lieberhase.

Each disc will feature Wagner compositions performed in the style of a different country or genre, featuring relevant guest musicians.

German-born Lieberhase is a Hamburg resident whose American mother is a classical violinist. He says he conceived the idea in Cuba.

Speaking in Madrid during a promotional visit, Lieberhase explains: “I was recording the Matanzas Symphony Orchestra in Havana in 1999, and I played them one of my favorite Wagner recordings.

“We were all listening in a kind of reverential way, when surprisingly a percussionist not connected to the orchestra joined in. It was splendid—even the Cuban classical musicians were astonished at how well it worked.”

Lieberhase says he was convinced that the “heaviness” of Wagner could blend with the “lightness” of Cuban music. On his return to Europe, he sought musicians to work on the project, backed by GatewayM.

Among them was Amsterdam-based Cuban pianist Ramón Valle.

“We wanted to explore and break structures,” says Valle, who studied classical music in Havana from age 14. “But we made sure not to lose the essence of Wagner.”

The project, titled “Parsifal Goes La Habana,” was recorded in Havana’s Abdala Studios. Credited to the Ben Lieberhase Project, it features GatewayM’s own orchestra, comprising international musicians who study classical music at a Hamburg conservatory.

(Continued on page 60)

Oz Concert Promoters
Upbeat Despite JEL’s Woes

BY CHRISTIE ELIEZER

SYDNEY—The recent decision by one of Australia’s leading concert promoters to go into administration has sent tremors throughout the country’s live music business.

Sydney-based Jacobsen Entertainment Ltd. (JEL) announced Sept. 30 that it was calling in administrators KordaMentha to run the company (Billboard Bulletin, Oct. 11) having built up debts of $18 million Australian ($11.6 million).

Executive director Michael Jacobsen said the move was part of a plan to “work through the current period for the ultimate benefit of shareholders, creditors, employees and business associates.”

At an Oct. 7 creditors meeting, Jacobsen said the company was looking to trade its way out of its difficulties and was seeking fresh investment from the U.S.

One of JEL’s major recent losses resulted from Bruce Springsteen & the E Street Band’s tour in March.

JEL chairman Kevin Jacobsen has blamed a $1.7 million Australian ($1.2 million) loss from that tour on bad weather, the invasion of Iraq—which coincided with the tour’s opening—and a bomb scare at the first date.

Sources at other promoters also suggest that fans balked at paying $150 Australian ($104) apiece for the Springsteen dates.

The failure of a 2002 Australian production of the musical “The Witch of Eastwick” added to JEL’s problems.

Shares in the publicly held company were suspended Sept. 15 by the Australian Stock Exchange at $0.21 Australian ($0.15). They had traded in 2002 at $1 Australian ($0.70).

The company’s woes have focused industry attention on the relatively thin profit margins within which Australian promoters have to work.

Michael Gudinski, managing director of Melbourne-based Frontier Touring Co., calls Australia’s touring business the “laughing stock of the world.”

“There are four times more many promoters here,” he says, “and overseas agents are hav- (Continued on page 60)"
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<td>Independence</td>
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<td>5</td>
<td>RUBBERNECK</td>
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<td>6</td>
<td>NEW</td>
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<td>ATOMIC Records</td>
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<td>7</td>
<td>NEW</td>
<td>HOPE TO SLEEP</td>
<td>Sugarbabies</td>
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<td>8</td>
<td>NEW</td>
<td>INTERLUDE</td>
<td>Universal</td>
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**Notes:**
- Hits of the World is compiled at Billboard/London.
- www.billboard.com
- www.americanradiohistory.com
Unreleased Tracks Spark Brel Row

The release of "Infirmity" (Braly/Universal), a compilation of the best of the legendary Jacques Brel, has caused discord between Edgar Brel, who first signed the performer, and Pascal Negre, CEO of Universal Music France. According to Brel, the inclusion of five previously unreleased songs is against the expressed wishes of the deceased singer.

Negre admits to having seen a letter from Brel to this effect, but he stands by his decision to include the songs on the collection, which marks the 25th anniversary of the singer's death. "Infirmity" has gone straight to the top of the French compilations chart. The album will be released in mid-November throughout Europe and in Canada.

DUMMING DUO: Safri Du. the drumming Danes, are back to the dancefloor bouncing again. The duo's sophomore album, "3.0," retains the aggressive beats that took it to the top but adds a new twist with the appearance of vocalist Clark Anderson. The 11-track set was released in 15 countries Sept. 29 and followed first single "Falling In." Universal Denmark director of international exploitation Claus Pedersen says that second single "All the People in the World" will go out in selected territories across the four territories. Morten Fris and Uffe Savery were classical percussionists before the smash hit "Played-Live" made them a club favorite. The duo's debut album, "Episode II," sold more than 1 million units internationally.

GANG OF FOUR: Alcazar, once the trio of Andreas Lundstedt, Annika Sofie Johansson and Tessa Merle, has expanded its lineup on a new effort: "Alcazed" to include Lundstedt's partner, Magnus Carlsson, the acclaimed schlager king who fronted Barbados. "In Barbados, I was the face of the band," Carlsson says. "In Alcazar, there are four talented people who want to achieve the same thing." The BMG Sweden act has already enjoyed three top 20 singles, including their No. 1 hit "Not a Single nor a Saint." The disco-trrenched "Alcazed" peaked at No. 2 on the German albums chart. The album includes "Findly Feet," a tune that Alcazar recorded but never released, and "Love Life," written for the band by Pete Shop Boys' Neil Tennant and Chris Love.

TAKING LIBERTY: Irish trad superstar Sharon Shannon has released her first new studio album in three years. "Libertho," on the Daisy label, entered the Irish album charts last month at No. 4. An exuberant collection of reels, traditional folk songs and genre-hopping experimentation, "Libertho" finds the squeegeeh virtual band following the musical boundaries, utilizing the vocal talents of the late Kirsty MaCColl on the title track as well as Sinéad O'Connor and Pauline Scanlon. There's even a hip-hop version of a traditional Irish reel featuring a rap from Malverne's Marvel and a cover of Fleetwood Mac's "Albatross" arranged for riddles and accordions. Already available in the U.K., Europe, Japan and Australia, "Libertho" will get a U.S. release in the new year.

NICK KELLY

BILBOARD OCTOBER 25, 2003
DVD/CD Proves Band Can
Release Marks Milestone For German Space Rockers

BY GARY SMITH

MARSEILLES, France—The Nov. 24 international release of “Can DVD” will mark the 35th anniversary of a band whose influence on contempor ary music has hit a new high. The early 1980s post-punk era in Europe saw widespread name-checking for Can, which formed in 1968 in Cologne, Germany. The band was a pioneer in electronic music.

Such new talent as U.S. outfit LCD Soundsystem (DFA) and French act Colder (Output Records) bears the stamp of Can’s trademark approach.

The double-DVD/single audio CD will be released jointly by EMI-owned U.K. label Mute Records and the band’s own Spoon Records. It will be available globally through EMI.

The DVD package is a mix of previous releases and new material compiled by Peter Przygodda. A longtime film editor for German director Wim Wenders, Przygodda has been a Can collaborator since the group’s earliest days.

“The process of editing the material was a bit like stepping into a time machine, with moments of my life popping up constantly,” Przygodda says.

The new material on the DVD includes recent band interviews, plus Przygodda’s film portrait of the group, “Can Notes.”

The DVD also includes a 1999 documentary directed by German filmmakers Rudi Dolezal and Hannes Rossacher, a 1972 concert film and three Can tracks remixed in surround 5.1 by band members Irmin Schmidt, Holger Czukay and Jackie Lieberzeit.

A separate audio CD compiles new and previously unreleased solo material by all four members.

The DVD celebrates a group whose members’ solo work is ongoing and a tribute to Can guitarist Michael Karoli, who died in September 2001.

Keyboardist Schmidt chose “Half Past One” from 1992 Can release “Cannibalism 2” (Spoon Records) for a surround 5.1 remix.

“The track features a lot of Michael,” he says. “On it he plays violin, several guitars, I believe it’s the only track where we multi-tracked his voice.”

Although happy with the results, Schmidt has some reservations about the 5.1 process. “The track was originally composed for stereo,” he says, “so in some ways the original idea is compromised. I would prefer to compose pieces specifically for 5.1.”

The set will be released Nov. 18 in North America. New York-based Mute North America director of marketing Jeanne Klaifan says, “We will target indie, online and chain accounts that have strong sales of Mute product, Can catalog and DVDs.

“We will be attempting to use the DVD to connect with people who have never heard of Can and understand their contribution to modern music but who don’t necessarily have [many] of their recordings.”

World

Continued from page 57

The success of the initial recordings led Lierhouse and Gateway4M to expand the concept. A further 11 musical journeys have been mapped out, and two of them have been recorded.

The completed albums are “Tristan Meets Isolde in Harlem,” where Wagner’s music is blended with blues, soul and gospel styles, and “Siegfried’s Olé in Sevilla.” For the latter, the 80-strong Gateway Orchestra plays in the framework of traditional Spanish musical genres.

The “Harlem” album features jazz/R&B vocalist Randy Crawford, while guests on the “Sevilla” album include flamenco guitarist Gerardo Nuñez, saxophonist Bobby Martinez and pianist Pepe Rivero. An as-yet-unreleased album will tackle Brazilian styles.

“Parsifal Goes la Habana” was initially released in February in the Germany/Switzerland/Austria region through Warner Strategic Marketing. A Japanese release on King Records followed in August. Spain was next, with a Sept. 1 release through Nuevos Medios. A companion DVD is due in late November through the same label partners. Gateway4M plans a DVD for each release in the series.

Gateway4M GM Peter Will says, “We are in negotiations in the U.S., the U.K. and other countries for release of the Cuba CD. We expect to release the two that have been recorded in New York and in Spain internationally in February.”

Although he declines to give total sales figures to date, Will says, “We are pleased with the sales response so far, especially through e-sales.”

Javier Genz, manager at retailer FNAC’s central Madrid outlet, says the store sold out of “Habana” twice within the first three weeks of release.

Lierhouse says, “We have been astonished by the reaction [in Spain], with several repeated TV and radio interviews. We are having talks about performing concerts next spring.

The only people who might object to the project, Lierhouse insists, are diehard Wagner fans.

Wagner’s reputation has long been tainted by the composer’s published anti-Semitic views and the appropriation of his music by the Nazis in the 1930s and 1940s.

There are Wagner clubs that seem like sects,” Lierhouse says, “and the past link with Nazism can’t be ignored. Some must be shocked by ‘Parsifal’ . . . : black people playing Wagner!”

Concerts

Continued from page 57

ing a field day pushing up fees.”

Meanwhile, Paul Daint, managing director of Melbourne Dainty Consolidated Entertainment Group (MDC), insists that the market is on an upsing.

DCE promoted the Rolling Stones’ Australian dates in March, with top ticket prices of $500 Australian ($745). Despite JEL’s problems, promot ers report that the summer circuit, which runs from November to March, is filling up.

“Numbers were down in the Northern Hemisphere, so [acts are making it up here],” explains Dave Ellord, business development manager at the Sydney Superdome.

A rise in exchange value of the Australian dollar to 70 cents U.S. in recent months has also made touring Down Under more attractive to many superstar acts. Prince, Metallica, Robbie Williams, Neil Young, Fleetwood Mac and Christi na Aguilera have all been tempted into returning.

Pavlo

Continued from page 57

by side,” Pavlo says. “It was a direct lift.”

In 2001, Pavlo hired a Los Angeles law firm to seek a settlement. That was unsuccessful, and in December 2002, he began working with Parks.

During the past five years, Pavlo has independently released four albums in Canada on his Sleeping Giant Music label, distributed in Canada by Distribution Fusion III in Montreal.

He describes his original songs as “Mediterranean music.” It is a style that combines flamenco, Latin and classical guitar influences with Greek bouzouki playing.

“Fantasia” first appeared on the 1998 “Pavlo” album and was re-issued in a live version on the guitarist’s 1999 album, also called “Fantasia.” The two instrumental albums have each shipped 75,000 units, primarily in Canada, according to the label.

Pavlo’s 2002 album, “I Feel Love Again,” has shipped 15,000 units. He also recently released a seasonal recording, “Frostbite.”

Born Pavlo Simtickides to Greek parents in Toronto, the guitarist got his start performing in local Greek clubs along Toronto’s Danforth Avenue.

Pavlo was booked by Toronto-based Live Tour Artists, Pavlo averages 100 to 150 performances annually throughout North America.

“I took my niche and I went with it,” he says. “I wasアメリカ發布．I’d have two people at my shows. But I’ve worked at this for many years, and I generally play 1,000- to 2,000-seaters.

Pavlo plans to film a DVD in Greece with the settlement funds.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

EMI Music Germany president Udo Lange has left the company. Lange, who assumed the post last year, tells Billboard he has no immediate plans. Lange’s exit was announced in an Oct. 13 statement by EMI Music Continental Europe chairman/CEO Emmanuel de Buret, Industry insiders say the move was unexpected. Lange is replaced by Niels Van Hoff, who takes the title of managing director for Germany and retains his post as managing director of EMI in the Netherlands. He will be based in Cologne and Hilversum.

WOLFGANG SPARR

The British Phonographic Industry expects the European Union Copyright Directive to be incorporated into British law Oct. 31. In a letter to members, the labels body’s executive chairman, Peter Jamieson, says: “Our initial reaction is one of relief that the waiting period is finally over—though with a cautious optimism that, with a clear legal framework, the music business will be able to move forward more confidently to embrace the many new technological opportunities.”

BPI’s Rights Committee will shortly issue a detailed assessment of the legislation, which the government published Oct. 3.

JULIANA KORANTENG

Universal Music Publishing (UMP) will close its Belgian office Jan. 1, 2004. All Belgian publishing activities will be transferred to the Netherlands, to be supervised by UMP Netherlands managing director Kees van der Hoeven. Oudum-based van der Hoeven reports to UMP U.K. managing director/VP of European publishing Paul Connolly. The move is part of Universal’s plan to cut costs by consolidating publishing units in smaller countries into larger operations. “Having a publisher close to the local talent is better,” Universal Music Belgium managing director Dirk De Clippel says, “but we’re facing the economic reality where a drop in revenue leads to drastic decisions like this one.” UMP Belgium launched in 1998 and is headed by GM Luc Standaert. He will exit Universal at year’s end.

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Billboard Magazine's New York office is currently looking interns to assist various departments with their day-to-day duties while providing an opportunity for college students to gain valuable work experience. Qualified applicants must be from undergraduate or graduate institutions that agree to grant academic credit or students in return for program participation for one semester. We seek candidates with proven records of research and achievement who demonstrate the capacity for continuous development. Candidates should be comfortable with quantitative analysis and take a creative yet pragmatic approach to problem solving. Also important is the ability to work collaboratively. Additionally, candidates must have strong computer skills including Word, Excel, Access and PowerPoint. If this sounds like an opportunity you are interested in exploring, please send your resume to:
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Continued from page 3

services next year. That anticipates a market for digital downloads of slightly more than $100 million in 2004—a figure in line with projections made earlier this year by Jupiter Research. The remainder of the Windows-based download market could split equally among as many as 10 service providers, including MusicMatch, AOL, and Rhapsody, according to Munster.

BULLISH EXPECTATIONS

The recording industry views the rollout of such digital services as a key component to slowing unauthorized file sharing on peer-to-peer (P2P) networks. “We are at a tipping point,” EMG Group executive VP John Rose says. “This will start a migration into a legitimate world.” Paul Vidich, executive VP for planning and business development at Warner Music, adds, “What we’re hoping is that the huge success Apple has seen in the Mac world—which is a small percentage of the total home computer owner base—is translated into the larger PC world.” Apple outlined bullish expectations for its downloads business in its star-studded introduction of the new iTunes Music Store for Windows services Oct. 16.

In front of a packed house at San Francisco’s Moscone Center, Apple CEO Steve Jobs said that the company plans to sell in excess of 100 million downloads by April.

Jobs said: “We set a goal of selling a million songs in the first six months—we did it in the first week. We set a goal of selling 10 million songs in the first six months—we did that in the first four months. Today we are going to raise the bar again. We want to sell 100 million songs in the first year of iTunes for Windows.”

Jobs’ comments at the launch event were accompanied by live and remote appearances by MICK JAGGER, Bono, Dr. Dre and Sarah McLachlan.

The rollout of such services as iTunes and Napster comes at a time when the music industry has unauthorized download sites under legal fire. Recent studies by Nielsen NetRatings and Raleigh, N.C.-based Music Forecasting Inc. suggest that traffic on P2P services is declining in the face of industry lawsuits against copyright violators.

Adding to the decline is an apparent growing frustration with the user experience associated with downloading through such sites as Kazaa. Napoleon Saran of Kazaa Traffic says that between June 29 and Sept. 21, Kazaa traffic fell 41% from 6.5 million unique weekly users to 3.8 million unique weekly users. Industry research also indicates that a growing number of consumers are expressing a willingness to buy music if they have user-friendly options.

Napster president Michael Belbel, the former head of Pressplay, says that converting consumers accustomed to free music into paying customers is the biggest challenge facing digital services today. “The hurdle is getting to the broader mass market and getting people comfortable with putting a credit card down and buying something,” he says.

Munster estimates that Napster and iTunes for PC initially will mimic the launch of iTunes for the Mac. During its first eight weeks, the latter service sold 4.5 million tracks; to date, that number has reached 13 million.

The PC market has significantly greater potential than the Mac because the Windows platform held nearly 94% of the worldwide desktop computer market, according to research firm IDC. Apple’s share was just under 3%.

However, label executives and the service providers are hesitant to quantify their gains from the new services. “We have huge expectations for the growth and development of legitimate services in the Windows environment,” one major-label source at the corporate level says.

“But I am told that I don’t think you can do a simple calculation of, ‘If this portion of the Apple community responded to an Internet service, then the same proportion of the Windows crowd would respond to the legitimate services.'”

Belbel asserts that Apple’s presence is significant.

MORE CONSUMER-FRIENDLY

Thus far, Windows consumers have failed to rally en masse around any service attempting to sell digital music. MusicMatch Jukebox is already in the market, but a la carte downloads are available, but neither service has claimed an iTunes-like consumer response.

RealNetworks’ Rhapsody and MusicNet on AOL both sell permanent downloads as part of their subscription services, and each service has about 100,000 subscribers, sources say. Their services sell unlimited access to tethered music for $9.95 per month, plus the ability to purchase permanent tracks.

Real and MusicNet are expected to launch their own download stores later this year.

In all, 300 million Pepsi bottles will be wrapped with special iTunes packaging. Only 100 million bottles will contain redeemable codes.

This historic promotion is legally able to give away 100 million free albums before the service is even available to download. The deal is the latest move by Pepsi to use music to help craft its brand image.

The company currently sponsors the program “Pepsi Smash” on the WB TV network—a weekly show that features performance by popular recording artists.

Last year, Pepsi entered a broad-based marketing alliance with Sony Music Entertainment to promote its artists.

BRIAN CURRITY AND MELINDA NEWMAN

Apple has had little experience launching a product for an operating system other than its own. In the coming weeks, there will be much fretting over whether the iTunes for PC experience is as good as the Mac version.

The service Apple unveiled in San Francisco is essentially identical to the one it offers Mac users. Jobs, who called iTunes for Windows “the best Windows application ever written,” said there should be no distinction between the Mac and Windows experience. Music can be synced between Mac and PC versions of iTunes.

“We don’t have a Mac store and a Windows store. We have one store: It has the same music, the same policies, the same pricing—they are identical,” he said.

CELEBRITY PLAYLISTS

As on the Mac side, individual tracks cost 99 cents and most albums cost less than $10. Usage rights are the same on both. That includes the ability to make 10 copies of the same playlist. Other services, like the PC-only Napster and MusicMatch, enable users to burn up to five copies of the same playlist.

The iTunes store for both Mac and PC features improved search functionality. It also offers recommendations as well as celebrity playlists that can be purchased and burned.

Unknown is just how much consumer affinity for the Apple brand exists in the PC market. However, the service’s launch will come on the heels of three new promotions from Pepsi that is giving away 100 million free downloads through iTunes (see story, this page).

Meanwhile, the Napster brand could potentially be a source of confusion in the market, as consumers look for legitimate options in the wake of industry lawsuits against illicit P2P network users. Many may still associate Napster with illegal file sharing.

Further, Phil Leigh, senior analyst with research firm Inside Digital Media, says that while Napster has brand awareness with teens and young consumers, the Apple brand has greater cachet with the bearers of credit cards.

However, Belbel says he is unconcerned about Napster’s former image. He points out that Napster’s success in the market will focus on getting consumers to sample the service. Analysts like Munster say that once consumers try the new Napster and realize it is legitimate, they are likely to stick with it.

The Beat

Continued from page 17

BRINGING IN WHO ARE PASSIONATE

Pepsi Gives Away Downloads

NEW YORK — Pepsi has a new affiliation with a hot, rising music star. But this time, Apple Computer’s iTunes is shining aside the likes of Britney Spears and Beyoncé.

The soft-drink giant plans to give away 100 million songs this year and plug the service in a Super Bowl commercial.

The relationship between Pepsi and Apple—the brainchild of Interscope chief executive Jimmy Iovine—is an effort to drive consumer interest in the iTunes service, which is now available for Windows-based computers.


Special codes that can be used to redeem a free track through iTunes will be contained in bottle cap of 23-ounce and 12-pack titles of Pepsi, Diet Pepsi and Sierra Mist.

Label executives expect adoption of PC-based services to grow now that content selection and usage rights are more consumer-friendly.

Most expect iTunes and Napster to stand out from the rest of the pack, at least in the short term.

The Apple service is expected to benefit from enthusiasm in the PC market for Apple’s iPod digital music player and from an aggressive marketing campaign associated with the iPod.

Interest in the iPod is growing. Apple says it has sold more than 1.4 million iPods to date.

In its fourth quarter ended Sept. 27, the company sold 306,000 iPods in the quarter, a 19% increase from the third quarter, when 304,000 units were sold, and up 140% from fourth-quarter 2002, when 140,000 units were sold.

Apple executives say that with the introduction of iTunes for Windows, they expect Windows iPod users to out-number Mac iPod users.

Apple also figures to benefit from a new distribution alliance with AOL, which will enable its members to link to iTunes through its service. AOL users can register for iTunes without re-entering their credit card information.

BRAND POWER

Napster, meanwhile, is expected to benefit from the power of its brand.

A U.S. Bankruptcy Judge’s survey of the 200 consumers found that Napster had more than 92% brand awareness among respondents. By contrast, iTunes claimed 30% awareness and Rhapsody had 15% awareness.

Still, there are hurdles to consumer adoption of both services.

FOR THE RECORD

The article “Movie Ties in CD/DVD” in the Oct. 11 issue should have read that the soundtrack to “Dirty Dancing” has sold 32 million units worldwide, including 11 million in the U.S., according to BMD.

The article “Streisand Readies New Movie” in the Oct. 4 issue should have noted that the Humane Society of the United States’ Kindred Spirits program was using Barbara Streisand’s version of the song “Smile.”

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BILLBOARD OCTOBER 25, 2003

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U.S. Enjoys
More Car Time

In-car listening as a percentage of total radio listenership has grown to 34% from 30% in the past five years, according to a new study.

Edison Media Research's Larry Rosin and Arbitron's John Snyder presented the study, titled "In-Car Strategies," at the National Assn. of Broadcasters Radio Show Oct. 1-3 in Philadelphia. Edison interviewed 1,505 respondents and found that 36% of them say that they are spending more time in their cars than a year ago.

The study also found that more than half of workers' drive time is done by 8 a.m. and that more than half of all in-car listening takes place during the 5 p.m. hour.

Ninety-six percent of the respondents use radio in their car. The next most-used electronic device is the CD player. Fifty-eight percent of those polled listen to CDs. But radio listening is less dominant among 12- to 24-year-olds than other age groups.

The study found that presets on car radios play a large role in determining listening patterns. Sixty-nine percent of in-car listeners only the stations programmed in their radio presets. Also, most presets stay locked on the same station. Forty-three percent of in-car listeners keep only one station on, while 37% switch stations frequently, and 20% switch occasionally. That's compared with 75% of at-work listeners that keep only one station on.

The study also found that half of in-car listeners use radio for traffic reports and that half of those who do would listen to traffic reports outside of drive time.

Satellite radio still is not a factor. While 24% and 34% of the respondents were aware of Sirius and XM, respectively, 49% of those surveyed had no interest in signing up for them. Only 1% of those surveyed had subscribed to either service. However, interest in the satellite services increased when respondents were presented with the scenario of pre-installed units in their cars.

It was suggested that the best way for traditional terrestrial radio to fend off satellite radio is to embrace digital radio, which can display song and artist info.

THEY GET SIRIUS: Sirius names former rhythmic top 40 WKTU New York music director/night jock Geronimo director of hip-hop and dance programming. Joe Mangin is named format manager of rock streams Octane and Hard Attack, while Rich McLaughlin is named format manager of modern stations Alt Nation and Left of Center. Also at the sactaster, former Billboard talent editor Larry Flick is named morning host on Sirius Out Q stream.

ZEOL GETS RADIOACTIVE: Zee Radio Networks has purchased Radioactive Solutions, a Hartford, Conn.-based software company. Terms of the deal were not disclosed.

Radioactive is developing a suite of applications to help stations create and edit Web pages as well as to offer online advertising tools, email databases and custom Web-based contesting.

Radioactive will retain its name and it relocates to Zee's Denver headquarters. Radioactive president Shawn Potter will retain the title during the transition period.

Zee expects to offer client stations Web packages from Radioactive sometime in fourth-quarter 2003.

NEWS BRIEFS: Classic hits KFRC San Francisco PD Brian Thomas is named operations manager of Clear Channel's San Francisco stations adult top 40 KIOI and adult R&B KSRO and San Jose, Calif., stations active rock KSJO classic rock KUFX and modern KCNL. He replaces Gary Schoenwetter at the last three stations.

Additional reporting by Airplay Monitor staff.
OPENING KEYNOTE

CLINT EASTWOOD

Memorable scores and successful soundtracks are hallmarks of Clint Eastwood’s films as a director, actor, and producer. The director-producer-composer of “Mystic River” discusses his lifelong interest in music and how he approaches the use of music in his films.

AFTERNOON KEYNOTE

director/producer/composer
ROBERT RODRIGUEZ

A discussion of his work, including “Spy Kids,” “Desperado” & “Once Upon a Time in Mexico”

ANATOMY OF A FILM

Hear from the creative team behind the music of “The Matrix Reloaded”

JASON BENTLEY, MUSIC SUPERVISOR
DON DAVIS, COMPOSER
ZACH STAENBERG, EDITOR

THE BILLBOARD Q&A

A one-on-one interview with Emmy winner and multiple Oscar and Grammy nominee

JAMES NEWTON HOWARD

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Hybrid Recordings

JEFF BRABEC
The Chrysalis Music Group

TODD BRABEC
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“American Idol” finalist

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DANNY PELFREY
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The WB

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Ludacris Nabs No. 1

Rapper Ludacris scores his first No. 1 on The Billboard 200 with the biggest sales week of his career, and most of the top five albums look healthier than the chart's numbers from one year ago.

With album sales beating those of the same 2002 frame for a fifth consecutive week, 2003 suddenly feels like a different year in the music business than it did through the middle of September (see story, page 3). Ludacris' "Chicken N' Beer" sets the table with 429,500 copies sold in its first week. His biggest prior Nielsen SoundScan week had been 282,000 in late November 2001 when third album "Word of Mouf" arrived. Although his last two albums sold more than 6.2 million combined, this marks his first to the big chart's highest rung. "Chicken" follows "Mouf" as his second No. 1 on Top R&B/Hip-Hop Albums.

More significant to many of our readers, the new Ludacris album's opening salvo is more than double the sum that led the chart in The Billboard dated Oct. 26 of last year. At that time, an Elvis Presley compilation titled "Elvis: 30 #1 Hits" ruled the list for a third week with 205,000 copies.

Perhaps you remember the man. Presley is in the mix again this time with another anthology, "Elvis: 2nd to None," which opens at No. 3 with 181,000 copies.

"2nd to None" outsells the No. 3 from the same 2002 week, the Rolling Stones' "Forty Licks," by a 24% margin. Similarly, the total by this week's No. 2, Outkast's "Speakerboxxx/The Love Below," with 187,500 copies, outsells the runner-up from one year ago, Bon Jovi's "Bounce," by 17%.

The odd stat of the moment is that while industry-wide album sales have shown five steady weeks of improvement over their comparable 2002 frames, and although six of this week's top 10 albums sold more than their counterparts in the top 10 of a year ago did, the overall volume of top 10 albums lags behind that from the same 2002 frame by 24%. Go figure.

SUBJECT TO GROWTH: R&B crooner Dwele is shaping up as one of the more impressive artist-development stories in the second half of this year. His latest feat: Pacesetters honors on The Billboard 200, where he jumps 173-108 (up 69%).

Dwele's album "Subject" has seen gains in 10 of the past 13 weeks. It also scores Greatest Gainer honors on Top R&B/Hip-Hop Albums, where a core panel of stores that specialize in R&B/hip-hop fare registers a 22% spike (25-23). Lead track "Find a Way" found 10 million audience (Continued on page 68)
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This page appears to be a chart listing various artists, songs, and sales figures. The text includes references to different music labels and certifications, such as RIAA and sales figures in millions and thousands. The chart is likely intended to show the success of different albums and singles released by various artists. The page also includes some references to music genres and themes, such as "The Eminem Show" and "The Room's Too Cold." The layout suggests a structured format, possibly for a magazine or a music industry publication. 

For a text model to understand and answer questions about this page, it would need to parse the chart data, identify the artists and titles, and comprehend the sales metrics presented. Without specific questions or context, it's challenging to provide a detailed analysis or further insights from this page.
impressions at radio during the sales week that ended Oct. 12, up 2 million over the prior week. It bulleted 52-46 on Hot R&B/Hip-Hop Singles & Tracks, and it also garnered plays at BET and MTV2, and it appeared on new artist showcases “BET: The Next” and “New Faces of MTV2.”

Dwele also played dates in Washington, D.C., for radio station WMWM and at Howard University. The album shows an increase of 146% over prior-week sales in that market, along with an 80% gain in New York and a 75% burst in Los Angeles.

Dwele is featured on the “MTV Advance Warning Vol. 3” compilation, available at mtv.com and Best Buy. His “Subject” has a developing-art suggested list of $9.98.

HOME FOR THE HOLIDAYS: Orange juice was once advertised with the catchphrase “It’s not just for breakfast anymore,” a tag later adopted by eggs and Cinnamon cinnamon rolls.

I hereby offer a variation of that theme to the American Gramaphone label: “Mannheim Steamroller: It’s not just for Christmas anymore.”

The ensemble, led by label founder and drummer Chip Davis, has spun eight platinum Christmas sets since 1984, including five that were multi-platinum.

Mannheim’s albums have sold 16.4 million copies collectively since Nielsen SoundScan started counting music sales in 1991, with most of that rung by Christmas titles. This year, however, Davis’ ensemble has broadened its palate to cover other holidays.

In February, the Steamroller targeted Valentine’s Day with “Romantic Melodies,” which peaked at No. 41 on The Billboard 200. In June, the group aimed for Fourth of July celebrations with “American Spirit,” which peaked at No. 78. They have sold 112,000 and 166,000 copies to date, respectively, according to Nielsen SoundScan.

Now, the act seeks to harvest autumn profits with “Halloween,” which rises 117-105 with a 15% gain. Expect this one to rise to a very high position as we approach the end of the month.

THEIR STORY LIVES ON: We might never again see a posthumous story like that of rapper 2Pac, who has 10 albums to his credit since he was slain in 1996, yet four before his death.

More chilling than that, the rap icon sold far more units since he died.

At the time 2Pac was shot, his first four albums had sold 5.5 million copies, according to Nielsen SoundScan. Since then, his 14 albums have accounted for almost 11 million units.

The latest chapter belongs to “Nu-Mix Classics,” which opens at No. 15 on The Billboard 200 (66,000 copies). It is only the fourth of his posthumous releases to fall short of the top 10, although it does reach No. 5 on Top R&B/ Hip-Hop Albums.

It is the 10th album in his discography to reach the latter chart’s top 10.

ALL THAT JAZZ: An Oct. 5 appearance on “CBS Sunday Morning” gives new life to the contemporary jazz album by Benjamin Williams, which re-enters The Billboard 200 at No. 157, a new peak.

The guitarist, who also happens to be centerfielder for the New York Yankees, sees his sales more than triple, up by 284%.

Meanwhile, sax man Dave Koz opens at No. 129, while bowing at No. 20 on Top Contemporary Jazz, which is not published this week.

This marks Koz’s highest Billboard 200 rank since the chart flipped to Nielsen SoundScan data in 1991, and 7,000 copies is his biggest opening week.
Gary Allan earns his second consecutive No. 1 on Hot Country Singles & Tracks, as "Tough Little Boys" climbs to No. 1.

"Boys" dominates the list in its 13th week on the chart, which is a slightly faster climb than the 19-week average for No. 1s this year, in 2003. The song has reached No. 1 by this time last year. Allan's single is the 18th No. 1 title of 2003, compared with 15 chart-toppers for the same period last year, further indicating a chart that has quickened somewhat during the past year.

Alan is the only artist to achieve two No. 1 country singles by the same name this year, as "Boys." Elsewhere on Hot Country Singles & Tracks, Kenny Chesney marked a career-high debut, with "The Same," the same title as his 2003, No. 1, as this year's No. 2. Chesney's forthcoming set, which reportedly drops during first-quarter 2004, does not include a title of the same name.

While the representation of rock tracks has dwindled on the top 40 list, "Here" becomes the third modern Rock charting song to hit No. 1 on Mainstream Top 40 in 2003 (the other, apart from Elton John's, was Mariah Carey's, "Bring Me to Life," by Evanescence Featuring Paul McCoy, one more title than in all of 2002. With all the success of artists from the R&B-Hip-Hop world on the chart, 3 Doors Down is the first act of any genre to reach No. 1 on Mainstream Top 40 with two different tracks this year.

STAND BACK: In addition to having the top-selling album this week (see Cover the Count, page 65), Ludacris earns his highest-charting single as a lead artist on Hot R&B-Hip-Hop Singles & Tracks, as "Stand Up" climbs 3-2.

An increase in play at nearly 10 million listeners earns "Stand" the Greatest Gainer/Artist for the third week in a row. Ludacris' prior high as a lead artist on the R&B chart was "Move Bitch," which reached No. 3 in September 2002. The radio personality-turned-rapper spent two weeks atop that chart as a featured artist on Mariah Carey's "Lovey Dovey" in August 2001.

A similar gain at R&B radio next week will likely give Ludacris the top slot on Hot R&B-Hip-Hop Singles & Tracks, because the current No. 1, "Baby Boy," by Beyoncé Featuring Sean Paul, is losing ground.

JUMPIN', JUMPIN': Fountains of Wayne leaps 21-10 on the Mainstream Top 40 chart with "Stacy's Mom," which gains 13 detections, the second-largest spin increase on the chart.

The 11-position jump is the biggest move into the top 10 on that chart since "N Sync's "Pop" made an identical 21-10 leap in June 2001.

On another radio chart, Blink-182's "Feeling This" makes the fourth-biggest chart move in the history of Modern Rock Tracks, moving 40-13. It is the largest position increase on that chart since Weezer's "Hash Pipe" climbed 37-5 in the May 5, 2001, issue.
would net the company the depreciation demanded the dismissal of the site and jobs "They've expressed interest." Firegriles.com recalls plenty of "This is the first demonstration of its kind in Irish music," Moloney said at the event. "We are going public to protest the level of exploitation against artists by this company, which is the most visible Irish [music] label on this side of the Atlantic." Moloney said there are three issues: non-payment of royalties, underpayment of royalties and unauthorized use of material in compilation records. In a statement, Green Linnet owner Wendy Newton replied that Green Linnet has paid royalties to more than 300 artists during the past 25 years, including substantial advances against royalties to those artists who filed the lawsuit. The company invited all of the label's artists to formally audit its books, adding that it will file countersuits against some of the artists. Newton also said that talk that the label is for sale is "irrelevant" to any suit. "If I sell the label, one of the realities I'll have to face is fulfillment of the obligations that we have," she says. While the Oct. 13 concert/protest appeared to be a well-staged event, a Spinal Tap-like moment occurred when a record label was closed for Columbus Day. Its owner and employees were not even present in the building when the protest unfolded.

Midway through the event, three Danbury police cars showed up. But other than talking to Green Linnet lawyer Bob Donnelly, police did nothing to stop the action—although they stayed until the end. The day concluded with children playing a couple of traditional Irish songs. One stepped up to the microphone before playing and said they were there to support their mentors. "I want to thank the concert," Green Linnet Five read statements of support from other artists, including Peter Seeger, Tom Chaplin, Paddy Reilly, Christine Lavin, John Sheahan of the Dubliners and Donald Lunny. Such union leaders as AFL-CIO president John J. Sweeney and American Federation of Musicians Local 1000 president Thomas F. Lee also sent statements of support. Some people carried picket signs, which read: "Show your loyalty, pay the royalty" and "Who can we trust to record our music?" Other performers included Dave Fisher from the Highwaymen, who hit the No. 1 spot on The Billboard Hot 100 in 1981 with "Michael," and Robbie O'Connell, who released the words to a traditional Irish folk song, "Gypsy Rover," to include lines like "Wendy didn't care about the Linnet; all she cared about was the green." At the end of the event, Madden said, "In the beginning, Wendy's heart was in the right place, but somewhere she made a wrong turn. Let's hope she comes back around."
Crossover

Continued from page 3

"After [Sept. 11, 2001], people were just flocking to churches, which was amazing to watch," she says.

Orrico, MercyMe, Natalie Grant, Relient K and even the long-established Steven Curtis Chapman are leading the Christian charge onto adult contemporary, modern rock and top 40 airwaves.

Such intrusions gives the Christian music community reason to rejoice, yet pop acceptance remains an uphill climb for religious acts.

"I'm always excited that there's an opportunity to get my music out beyond the normal fences that get put around Christian and gospel music," Chapman says.

MAINSTREAM ACCEPTANCE

Amy Grant was the first to breach the barriers to crossover success in the 1980s, followed by the likes of Michael W. Smith, Kathy Troccoli, Jars of Clay and Sixpence None the Richer. Today, 17-year-old Orrico often appears on MTV's "Total Request Live" and MercyMe lights up phone lines at AC stations.

MercyMe's [NO Records release] "I Can Only Imagine" is currently spending its second week atop the Billboard Hot 100 Singles Sales chart. It debuted at No. 76 on The Billboard Hot 100 three weeks ago, and it is bulleted at No. 10 in its 23rd week on the Adult Contemporary chart.

Orrico's single, "Stuck," exploded at mainstream radio this year, reaching No. 52 on the Hot 100 and No. 10 on the Mainstream Top 40 chart. Her latest hit, "There's Gonna Be More to Life," is bulleted at No. 54 in its sixth week on the Hot 100 and at No. 12 on Mainstream Top 40. It's also been in the top three on the Dance Singles Sales chart for six weeks.

The MercyMe track was already a major hit in the Christian market, netting song of the year at the 2002 Gospel Music Assn. Dove Awards. Lead vocalist Bart Millard also won the songwriter of the year award.

Still, some observers are surprised by mainstream acceptance of the song, which has overt Christian content and reverently mentions Jesus in the lyrics.

"It's almost like Jesus is a swear word to general market radio. It's cool that people aren't freaking out about it," says Matt Thiessen, lead singer for Gotee Records' Relient K, which is getting airplay on modern rock stations with the single "ChapStick, Chapped Lips and Things Like Chemistry." Millard says his song, which he wrote about his father's death, taps a universal experience.

"Everybody has lost somebody," he says. "Everybody hopes for the best and wonders what's next, and we've got to believe somebody is in control of all this mess. For me, I just so happen to believe that somebody is Christ."
Jay-Z continued from page 3

Jay-Z will take his final bow as an artist with his 10th full-length release, "The Black Album" (Roc-a-Fella/Def Jam). It is due Nov. 29—a rare Friday street date.

FANTASTIC RUN

Def Jam/Def Soul president Kevin Liles welcomes Jay-Z's unusual decision.

"We're going to celebrate," Liles says. "We had a fantastic run. Jay's popularity, consistency and credibility only lent to our current success and our future success."

Roc-a-Fella Records CEO Damon Dash adds, "Jay deserves to have the biggest and the best send-off. He has done so much for hip-hop that I want to make his departure as easy and effort-free as possible."

To make that happen, "The Black Album" is being launched with a host of imaginative marketing moves. They include an all-black version of Jay-Z's limited-edition S. Carter sneakers by Reebok; his autobiography, "The Black Book," from MTV Books; and a multi-city arena tour.

"The great thing about Jay is that we have so many different facets to work from," Liles says. He cites the rapper's rapport with Reebok for the S. Carter Collection line of footwear and apparel—sold exclusively at Foot Locker—and his Rocawear clothing line.

"If something that works with me has to work together on this project," Jay-Z says. "This is the thing that made it possible for there to be a black sneaker, 'The Black Book,' and for anything else. This is the foundation.

"The music is the reason why everything happened. So Reebok, Foot Locker, MTV Books and I am in a room together planning a bunch of cross-promotion," he says.

On the touring front, Clear Channel Entertainment is setting up a multi-city trek that will kick off Nov. 25 at New York's Madison Square Garden. That show sold out in four hours; the rest of the tour dates have yet to be announced.

A portion of the proceeds from the shows will benefit the Hip-Hop Summit Action Network and the Shown Carter Scholarship Fund.

"They're coming in every day," Jay-Z says of venue requests for the tour. "It's just a matter of harnessing it all.

We're like air-traffic controllers—we're landing them all.

In keeping with the "black" theme, Del Jam has decided to release the album on Black Friday.

"We wanted to try something different," Liles says. "Everything [related to the project] is black, so we figured, 'Why don't we put it out on Black Friday?' It's one of the biggest selling days of the year, and it's the day after Thanksgiving. So it's Jay's way of saying 'thank you' to fans for giving him so much.

The artist's five previous studio albums all debuted at No. 1 on the Billboard 200.

Jay-Z's initial concept for the album was to have a different producer for each track.

"I wanted to have all those different flavors," the Brooklyn, N.Y.-based artist explains. "It was almost like a wish list of all the different people I wanted to work with before I go.

"I remain tight-lipped about which producers ended up working on the album.

Industry buzz names past collaborators Timbaland, Kanye West, Just Blaze and The Neptunes as being involved in the project, as well as Lil Jon of L'il Jon & the East Side Boyz and 9th Wonder of Little Brother.

LOVING THE PROCESS

Although he says his recording career is over, Jay-Z still looks forward to making records—with new artists.

"I love the process," Jay-Z says. "Seeing a person come in, not really understanding the process of making music or what they want to say to the world.

"Then, watching them finding their way through the downside of it, having the same people that bring you up putting you down. Just to see them go through all that. Them coming to me saying, 'Yo, you told me.'"

Sales continued from page 3

Russ Solomon in West Sacramento, Calif., expects a healthy holiday selling season. "The unity in the music market and a better awareness of music in general."

All the recent music industry news, whether about the Recording Industry Association of America's piracy lawsuits or Universal Music Group’s price cut, "galvanizes people’s attention," Solomon says. "It’s wonderful and about time.

Meanwhile, industry executives cite three factors for the upsizing. "It’s a combination of better product, a perception of better pricing and a slight bit of oil." Solomon also includes Worldwide copyright infringement, "says John Marmaduke, chairman of Hasting’s Entertainment.

Marmaduke says the publicity surrounding UMG’s price cut "gave the consumer the feeling that more consumer went out to stores" and found something to buy.

In addition, Marmaduke says the publicity surrounding the RIAA campaign to fight unauthorized downloading of music may have had an impact. "Contrary to all the sage advice that lawsuits against individuals wouldn’t work, it seems to be working."

Looking ahead, Marmaduke says that retailers are "cautiously optimistic that this will be better than Christmas a year ago." For one thing, he says, there will not be an enormous release of hot videogames this year. Last year, the marketing dollars spent towaking new videogames captured the attention of younger consumers.

A senior distribution executive for one of the majors adds that the music industry “is attacking the media better and letting people know the stuff is out there. Also, I think the economy is getting better slightly, and people are beginning to feel it.

According to a study by the Bank of Tokyo Mitsubishi, the U.S. retail industry posted a 5.9% same-store sales gain in September, following on the heels of a 5.1% gain in August.

The study, compiled by Michael P. Niemira of the firm’s Economic Research search Department in its New York office, tracks 77 chains. Those outlets, which include Wal-Mart, J.C. Penney, Target and the Limited, accounted for total combined sales of $61.1 billion in September.

Troy, Mich.-based Handelman Co. chairman Steve Stromme is also cautiously optimistic about the fourth quarter. But while “clearly is an improvement in the economy, you can have improved economy [but] if you don’t have good product, you won’t necessarily see increases in sales,” he notes.

EXPANDED DEMOGRAphics

Recently, however, Stromme says that the younger consumer is now'Oared by new releases that have a broader appeal, reaching a wider spread of demographics than the releases last year.

One of the reasons expected to appeal to wide demos is Aiken’s, which hits stores Oct. 14.

The singer’s fans instigated Monday-night midnight sales in major U.S. including most Virgin Megastores. That chain alone moved 1,800 units during the midnight sales, while a Barnes & Noble in Raleigh, N.C., Aiken’s hometown, drew some 5,000 fans at a midnight sale where his mother was on hand to sign autographs.

Aiken appeared Oct. 13 on “The Tonight Show With Jay Leno,” which aired at some of the stores that hosted the midnight sales events.

Ubisoft continued from page 8

Ubisoft’s Ke says the company will work closely with Gefen on cross-promotional opportunities with Gabriel’s upcoming “Hit CD” set for a Nov. 4 release, “Burn You Up, Burn You Down” appears on this greatest-hits disc but has not been on any previous Gabriel album.

The “Unos” singles will include information about the Gabriel track. Additionally, consumers who preorder “Unos” at amazon.com, gosport.com, Electronics Boutique and Best Buy will receive a free copy of “Myst 10th Anniversary DVD Edition,” which includes the three previously released “Myst” games and an interview with the series’ co-creator, Rand Miller. The set will be available for $19.99 after “Unos” is released.

Later in the week, he was scheduled to appear on “Good Morning America,” “The View” and “CBS This Morning” and to sing the national anthem Oct. 18 at the first World Series game.

That exposure and the slower shopping patterns of older demographics—which make up half of his base—means Aiken might even exceed the 200,000 mark by the end of the tracking week.

Aiken’s RCA set wasn’t the only significant title released Oct. 14. Chart watchers expect that two Columbia albums will surpass 150,000, with Jaggd Edge’s “Hard” projected at 175,000 and Barbara Streisand’s “The Movie Album” predicted for the range of 150,000-160,000.

Not everyone, however, is excited by the sales uptick.

One senior distribution executive says the recent sales trends are “stagnation for the end of the quarter and everyone needing to make their numbers, so everyone shipped a lot of new releases. Catalog sales are still down 10.7%.

But no one always drives industry sales to greater heights, some observers point out. In the past two years, the drop in industry sales widened in the fourth quarter.

Despite the onslaught of holiday releases, album sales fell 1.5% in the first nine months of 2001 and further dropped to 2.9% for the year. In 2002, sales were down 10.6% in the first nine months and finished down 10.7% for the year.
‘Sometimes I Feel I Have To Be Perfect All The Time, And I’m Not’

BY FRED BRONSON

On Oct. 14, 2002, Raleigh, N.C., native Clay Aiken traveled the 159 miles to Charlotte to audition for the FOX-TV series "American Idol." One year later to the day, his debut album, "Measure of a Man," was released by RCA.

It’s been an incredible journey for Aiken, who will turn 25 Nov. 30. Much of it has been in public view.

Aiken failed the Charlotte audition but tried again in Nashville. Judges Simon Cowell and Randy Jackson did not know what to make of him. He did not look like a pop star, but he could sing.

He was sent to Hollywood, where he made the top 32. Week after week, Aiken was safe from elimination, ultimately going up against fellow Southerner Ruben Studdard in the grand finale.

When the results were announced, Studdard was named the winner and Aiken the runner-up, but both were awarded recording contracts. Aiken’s first RCA single, “This Is the Night”/”Bridge Over Troubled Water,” sold 303,000 copies in its first week, making it the fastest-selling single since Elton John’s “Candle in the Wind 1997.”

Aiken has been nominated for two American Music Awards, including the Fan’s Choice Award: has appeared on the covers of Rolling Stone and Entertainment Weekly; and has made numerous appearances on the TV-talk circuit.

"American Idol" music arranger Michael Orland says of Aiken, “He is so secure in who he is, and that is so endearing. Most performers strive their whole lives to be that natural.”

Q: How did you begin the process of recording your debut album?

A: I went into the initial meeting about the songs that were going to be on the album [feeling] very hesitant. Clive Davis is a huge person in the industry. Stephen Ferrari, the A&R person, and the people from 19 [Management] I was still getting used to. I was very quiet as I went in and I just listened and nodded and smiled and let everybody else do the talking.

I told Clive I was scared about this meeting, because I had heard so many people tell me, “If you get 50% of what you want on your first album, you’ll be doing well.” If you’re happy with half of it, you’re lucky.” So I thought, “He’s going to play a bunch of stuff that I’m not happy with, that I’m not going to think is appropriate for me.” And I was just really nervous about it.

He played nine to 10 songs, and all of them I thought were really good. None of them really put me out of my comfort zone. They were all things that I thought were radio-friendly, and I was really happy. So the very first conversation I had in the business was a big surprise to me, because I wasn’t really prepared for being as happy as I was.

Q: On “American Idol,” you proved that you could sing live. But recording in a studio is a different process. In what ways did you have to adjust?

A: I think the biggest difference between live performance and recording is that the microphones you use when you’re recording are so much more sensitive. It’s really a wake-up call: “Oh my goodness, I’m not that good!” It picks up everything you do.

Ruben and I have talked a number of times about how impressed we were with people like Stevie Wonder, the Temptations, the Supremes and the big groups back in the ‘60s who went in and sang their songs one time through. Now we’ve got this mic and I can record my thing and then a week later, the band can come in and finish their stuff, and if I’m singing a duet, I can sing my part and then [fellow ‘American Idol’ finalist] Kim Locke can come in and do her part the next day.

Back then, you had to have the band in the room. You had to have the entire group in the room, and everybody had to get it right in one take, and that’s how they did their stuff. I don’t think that I could do that.

Q: Did you spend a lot of time rehearsing, or did you just start recording?

A: It depended on the producer. Sometimes I was ready to go. Certain songs I knew well enough, so I thought I could just go in and sing them. I’ll just go in a few times, get the feel of the levels and the song, and I’ll sing it through three times, recording them all the entire time, and then about the fourth time, I’m like, “I’m ready. Let’s do this.” And so I’ll sing it one or two more times through, and then we’ll go back and fix little things.

Q: Are you surprised at the depth of devotion your fans have demonstrated?

A: The fans find things out before I do. I’m lucky to have so many enthusiastic and passionate fans out there. They’re so helpful to me. Clearly I’m here today because of them literally for voting for me but really for supporting me the entire way and bringing the Krispy Kreme donuts to wherever I come. I think I should be the Krispy Kreme spokesperson. I’m ready!

Q: Information on you seems to get out quickly. How much of that is because of the Internet?

A: I was at home [in Raleigh] for a day or two right quickly in June, and a friend of mine, Amanda, picked me up at the airport. We went by my old high school, to see some of the teachers I hadn’t seen since high school, and went by my middle school also. Within an hour, not only was it on the Internet that Amanda and I were driving around I-540 in Raleigh in her black Jetta, but there were pictures of us at the school. They were posted on the Internet.

That’s how fast things go around. I mean, [the fans are] everywhere, which is great, which is what everyone wants to hear—that everywhere you go, there’s somebody who’s excited about you. But it’s very interesting how fast they can get this information on air.

Q: Is there a good side and a bad side to that kind of recognition?

A: There’s definitely a bigger good side. The bad side is that sometimes I feel I have to be perfect all the time, and I’m not . . . That’s been somewhat complicated for me, because I want to make sure that I’m being genuine and being friendly to everybody, because it’s not like me to be rude and ignore somebody. If I’m eating dinner, and you come up and say hello, that’s fine.

I was in Charlotte doing something the other day, and the waitress was taking our order and the hostess came up and said, “You just had to come in at lunchtime, didn’t you?” [She] hit me with the menu and said, “Sign this.” I was like, “Well, right now?” I think it was her way of being funny, but it caught me off-guard a little bit.

Q: How excited are you about the release of your first album?

A: It’s hard to step back from all of this and look at it as an outsider looking in. I think I’d be more excited if I did, but you know, I look at things like the Rolling Stone cover, and that’s a picture of me. It’s got words written around it. It’s hard for me to step out of that and realize that it may be bigger than that. I have a hard time stepping out of my skin and looking at the picture of me on the cover of [Billboard sister publication] Airplay Monitor with my album artwork on it, knowing that’s going to be an album pretty soon. That’s going to be a tangible thing. Maybe when I get it in my hands, I’ll get excited about it.

Q: Five months have passed since the season finale of “American Idol.” Are you finding that people are able to talk about Clay Aiken without mentioning the show in the same sentence?

A: I can never discount the fact that if it weren’t for “American Idol,” this wouldn’t be happening. I signed up for it, I asked for it, and it gave it to me. It’s not so much the “American Idol” thing that bothers me, but it’s the “American Idol” runner-up thing. Please don’t remind me!

I’d love to be able to establish myself on my own and not always be the contestant. I’m not known as a recording artist with an album. Because I don’t have one yet. So hopefully [this month] and as we [move into] the new year, it will change.

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In This Week's Issue Of Billboard
- Major Indie Action
Consolidation, the economy and other factors
are causing a number of
acts formerly on major
labels to make the shift
to independents.

- "Devil" Of A Time
His band just played to
100,000 in Central Park,
and his first solo album,
"Some Devil," debuted
at No. 2. What drives
Dave Matthews?

- Two Discs In One
The majors are releasing
dual CD/DVD packages
by top acts, with the aim
of seeking DVD titles
racked in stores' music
bins.

Best Buy Nabs Exclusive On Stones Four-DVD Set

The Rolling Stones have struck an exclusive deal with Best
Buy to carry the band's new "Four Flicks" DVD set, which
has more than 50 songs and previously unreleased
footage. The four-DVD set, due Nov. 11 on TGA Entertainment,
will have a retail price of $29.99.

A Best Buy spokesman says the length of time the chain will
carry "Four Flicks" is still being determined. However, Best Buy
will sell it exclusively through at least the 2003 holiday season.

The first three DVDs in the set are of three shows from the
band's 2002-03 Licks world tour; at Paris' Olympia Theatre, New
York's Madison Square Garden and London's Twickenham
Stadium. The fourth has two previously unreleased documentaries:
"Tip of the Tongue" (chronicling preparation for the Licks
tour) and "Licks Around the World," a behind-the-scenes look of
the tour in progress.

Messina, AEG Live Team Up

Just over a month after the expiration of his non-compete
agreement with Clear Channel Entertainment (CCE), pro-
moter Louis Messina has entered into a joint venture with
AEG Live. His Houston-based Messina Group will operate as
a regional office for AEG Live, and the companies will part-
tner in promoting country concerts. Messina will represent
acts that venues from

Queen Latifah Inks Multi-Faceted Deal

Queen Latifah has
signed a multimedia
deal with production
company Creative Bat-
ty, promoter AEG Live
and Vector Recordings.

The one-off deal is for an
album, 20-city tour and a
television special and
video release.

The album, due next
summer, will be a collec-
tion of classic songs pro-
duced by Arif Mardin.

Also collaborating on the
set will be Monica Lynch,
former president of Tom-
my Boy Records, and
Joe McEwen, former sen-
or VP/director of A&R of
Warner Bros. Records.

The album will be on
Vector; attorney Fred
Davis is shopping the
release for distribution.

The tour is set for fall
2004, followed by the
release of a home video/
he's sold over 5 million albums worldwide

now, the biggest-selling male debut artist of 2002 returns with his second studio album

CLOSER
featuring the first single you raise me up

JOSH's FIRST WORLD TOUR
launches in january 2004 and takes him to every major U.S. market
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also available
CLOSER: the special edition featuring 2 additional new songs, a bonus DVD including the "making of" the album, and deluxe packaging

in stores tuesday, november 11th

look for josh on "good morning america" on 11/11 and "the view" on 11/13

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