ONCE UPON A TIME:
Rock moved into the stadium.
Virtuosos moved to the front of the stage.
Music became epic.

35 YEARS LATER...
YES are keeping it that way.

RHINO congratulates YES on 35 years of breaking new ground.
CONGRATULATIONS ON 35 YEARS OF EXCELLENCE

SHAMMA CONCERTS

Peter Rieger Konzerthausverwaltung

drum & co.

MOJO CONCERTS
A Clear Channel Entertainment Company

LAMC Productions
www.lamcproductions.com

www.americanradiohistory.com
Writers and Artists Group International
Celebrates with

On 35 years of Standing Room Only performances.

Congratulations on 35 Years
from your friends at

Anderson
Howe
Squire
White
Wakeman
congratulates you on 35 years of MAKING GREAT MUSIC!

HOUSE of BLUES®
congratulates you on 35 years of MAKING GREAT MUSIC!
HOT SPOTS

9 Durango Delight
Grupo Montez de Durango is taken aback by the unexpected success of its Disa album, “De Durango a Chicago.”

17 Pavarotti’s Pop
Renowned—and soon retiring—tenor Luciano Pavarotti at last records a solo pop album, “Ti Adoro.”

36 Reba’s Room
Reba McEntire returns to the music world with the much-anticipated “Room to Breathe.”

Different Strokes
Band’s Sound Evolves: RCA Plans Global Push

BY JONATHAN COHEN
NEW YORK—The Strokes want it understood that despite their global fame, they are still a young band capable of the occasional misstep. “If we sold no records the first time, we obviously wouldn’t be in this situation,” frontman Julian Casablancas says.

“We’ll make some mistakes along the way. But you know, apparently people seem to like what we do.”

Indeed, the group’s 2001 debut, “Is This It,” has sold more than 900,000 units in the U.S., according to Nielsen SoundScan. Global sales are at 2 million copies, according to RCA.

Pub Issues Still Cloud Web Picture

Digital Realm Advances Despite Rate Debates

BY BRIAN GARRITY

NEW YORK—As the growth of the legitimate digital music business accelerates, many difficult questions regarding publishing royalties remain unanswered.

In the burgeoning world of permanent paid downloads, some publishers say the prevailing mechanical rate does not reflect the liberal usage rules of new download stores.

On the subscription front, the picture is even more complex. Although such services as MusicNet, Rhapsody and Pressplay (new Napster) are covered

Bon Jovi In Duracell Power Pact

BY ED CHRISTMAN

NEW YORK—When Bon Jovi releases the reworked greatest hits album “This Left Feels Right” on Island Def Jam Nov. 4, its marketing campaign will receive an energy boost from Duracell batteries.

The band is featured in one of three TV spots that are running as part of a $30 million Duracell commercial campaign that began Oct. 6.

The commercial featuring Bon (Continued on page 97)

Accessories Are Finishing Touch For Stylish Stars

BY CARLA HAY
NEW YORK—Forget the stripped-down, minimalist look of the ’90s. Glamour, fashionistas say, has made a big comeback in music circles. Whether at awards shows or other high-profile events, artists are having fun showing their unique sense of style with accessories.

For many, the bigger and more expensive the accessory, the better.

Electric Monkey Records is proud to announce...

#1 CMJ RPM
(6 weeks in a row)!!

#1 Billboard
HOT DANCE MUSIC
club play!!
This is going to be big.
02.01.04

100 million songs. iTunes.com
## Top of the News

**9** Molotov is the big winner at the 2003 MTV Latin Video Music Awards.

**10** John Mellencamp starts political debate on his Web site.

### Music

**20** In The Spirit: Vickie Winans and Districk Haddron lead the Stellar Gospel Award nominations, with eight each.

**21** Higher Ground: Rocketown enters a deal with liquid.com to make its entire catalog available to consumers.

**22** Legal Matters: The New York federal court determines that a rap parody of "What A Wonderful World" is protected as fair use under the Copyright Act.

**23** Jazz Notes: Vijay Iyer releases two dynamic and different albums, "Blood Sutra" and "In What Language?"

**29** Touring: Major acts are hitting smaller touring markets to a point that it could be hurting earning potential for mid-level talent.

**32** R&B: Urban Beauty Collective and the Experience create some innovative strategies for grassroots marketing.

**36** Country: Reba McEntire gave herself "Room to Breathe" while creating her latest album.

**39** Beat Box: Honoring the passion and vision of Kelly Schweinsberg.

**41** Latin Notes: La Ley wants to raise awareness of teenage suicide after a fan's death.

**72** Studio Monitor: At the 115th AES Convention, audio professionals share their concerns regarding illegal file sharing and CD burning.

### Features

**30** Boxscore

**60** Billboard Picks

**62** The Billboard BackBeat

### Global

**79** Warner Music Australia becomes the first label in that country to offer content for downloading.

**81** Global Pulse: Agnetha Fältskog, formerly of ABBA, is set to release her first album since 1987.

### Programming

**85** Tuned In—The Tube: Music Choice is making an increasing number of deals to exclusively broadcast concerts.

### Quotes of the Week

"I adore life! These are dark days for everybody, but I was born positive and I hope that the world is going to change for the better." — Luciano Pavarotti

## Billboard Chart Beat

### American Radio History

- **76** Horrors Videos

## Billboard Chart Beat

### American Radio History

- **76** Horrors Videos

## Billboard Chart Beat

### American Radio History

- **76** Horrors Videos

## Billboard Chart Beat

### American Radio History

- **76** Horrors Videos
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.
SPONSORED BY ASCAP

CONFIRMED PARTICIPANTS

JOE AUGUSTINE Hybrid Recordings
JEFF BRABEC The Chrysalis Music Group
TODD BRABEC ASCAP
MARC FERRARI Master Source
RJ HELTON “American Idol” finalist
JOEL C. HIGH Lion’s Gate
RANDY JACKSON producer/songwriter
BOB KNIGHT Music Sales Corp.
NANCY KNUTSEN ASCAP
MICHAEL MCKEAN actor/songwriter/director/screenwriter
TRACY MCKNIGHT Commotion Records
NEIL MERON Storyline Entertainment
DANNY PELFREY music producer/composer
LEONARD RICHARDSON The WB
CHRISTINE RUSSELL Evolution Music Partners
GREG SILL music supervisor
RANDY SPENDLOVE Miramax
ADAM TAYLOR Associated Production Music
JEANIE WEEMS ASCAP
IRWIN WINKLER producer/director
STEVEN WINogradsky The Winogradsky Company
CRAIG ZADAN Storyline Entertainment

MORE TO BE ANNOUNCED!

ANATOMY OF A FILM
Hear from the creative team behind the music of “The Matrix Reloaded”
JASON BENTLEY, MUSIC SUPERVISOR
DANE A. DAVIS, SOUND DESIGNER/SUPERVISING SOUND EDITOR
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

NOVEMBER 19-20, 2003 • RENAISSANCE HOLLYWOOD HOTEL
FOR A COMPLETE SCHEDULE & TO REGISTER: WWW.BILLBOARDEVENTS.COM
QUESTIONS: MICHELE JACANGLO 646.654.4660 • REGISTRATION: KELLY PEPPERS 646.654.4643 • SPONSORSHIPS: CEBELE MARQUEZ 646.654.4648
RENAISSANCE HOLLYWOOD HOTEL, L.A. 323.856.1200 RESERVE BY OCT. 29 FOR DISCOUNTED ROOM RATE $169
Durango’s Surprise 2-Step
Regional Mexican Act Enjoys Mainstream Success

BY LEILA COBO

On the eve of his first in-store, José Luis Terrazas, leader of regional Mexican band Grupo Montez de Durango, was anxious. What if no one showed up?

So he asked his wife to rally the troops and bring family and friends to the Chicago Kmart, where the group was scheduled to sign autographs.

“They almost weren’t able to get in,” says Terrazas, who could not locate his wife in the 900-plus crowd. “I mean, it wasn’t a barrio store, so we didn’t expect much. This has all been very surprising, especially in markets where Mexican music isn’t that popular.”

Terrazas is not the only one taken aback by his group’s success.

Three weeks ago, Montez de Durango’s album “De Durango a Chicago,” released by the independent Disa Records, made a surprising debut at No. 2 on the Billboard Top Latin Albums chart. It remains in that spot this week.

Were it not for Mexican idol Luis Miguel, who claimed the top spot, Montez de Durango easily would have debuted at No. 1 — thanks to opening-week sales that outpaced most other No. 1 debuts this year. Montez de Durango also debuted at No. 88 on The Billboard 200.

The showing is astounding, considering that Montez de Durango was largely unknown outside of Chicago.

The seven-man group’s first album on Disa, 2002’s “El Sube y Baja,” reached only No. 43 on the Billboard Top Latin Albums chart. It remains on the chart after 25 weeks and has shipped close to 300,000 copies to date, according to the label. (Sales of “El Sube y Baja” and the act’s previous albums, most self-released, largely have been confined to outlets not tracked by Nielsen SoundScan.)

For the new album, Disa mounted a campaign to bring Montez de Durango to such large mainstream retailers as Kmart, Wal-Mart and Best Buy.

“I wanted to really broaden this group,” says Jeff Young, executive VP of sales and marketing for Disa. “I knew how well they would do in Latin retail, but I wanted to get American retail involved. We had a national TV campaign that had just begun, we had a lot of street marketing, we had radio, there was some controlled hype. We had all the elements in place. And [mainstream retail] was one of the things that was missing. It was a gamble.

It appears to be working.

Bouyed by five in-stores in such key markets as Chicago, Los Angeles and Las Vegas the week of release—an unusual strategy for a regional Mexican album —sales of the new album (Continued on page 99)
Anti-Piracy Bill Moves On

BY BILL HOLLAND
WASHINGTON, D.C.—Observers expect the major anti-piracy bill of the year to be marked up in sub-committee as early as this week and sent to the House Judiciary Committee for approval.

With 16 of its 24 co-sponsors sitting on the full committee, vote counts are predicting that the legislation—which is supported by the record and movie industries—will gain full committee approval later this fall and move to the floor for a vote.

The Piracy Deterrence and Education Act of 2003 was introduced this summer by anti-piracy champ Rep. Lamar S. Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property (Billboard, July 5).

The bill is co-sponsored by the two top Democrats on that subcommittee, Reps. Howard Berman, D-Calif., and John Conyers Jr., D-Mich.

The legislation is expected to incorporate three provisions lifted from another anti-piracy bill that Berman and Conyers introduced.

The bill would extend the authority and funding of the Department of Justice and the FBI to go after large-scale peer-to-peer (P2P) copyright infringers. The bill also gives the FBI the authority to warn infringers that they may be liable for their actions.

In addition, any DOJ unit responsible for investigating computer hacking and intellectual property crimes will be assigned at least one agent to investigate crimes relating to the theft of intellectual property.

Other amendments would require P2P companies to give notice and get consent terms about piracy and security risks created by their software before it is downloaded.

In addition, the DOJ will have an extra $5 million added to its current intellectual property piracy budget of $10 million.

The added monies would fund a new educational outreach program on Internet copyright law and such consumer perils of P2P as identity theft, if the Appropriations Committee concur.

Rep. Rick Boucher, D-Va., opposes a section in the bill that would create a DOJ education program, saying it would not require DOJ staffers to become instant copyright-law experts and set a bad precedent.

"There would be no way to draw the line and say ‘no’ to the next interest group that wants a DOJ task-force funded education campaign against drug trafficking or bank robbery,” Boucher says.

The copyright communities should shoulder the cost of ramped-up education programs, he adds.

Supporters privately say Boucher’s concerns are unfounded.

"First, the DOJ and the FBI have been doing educational programs on the law for decades,” a source close to the Smith bill says.

LaBelle Now In Fashion

BY CARLA HAY
NEW YORK—After years of making fashion statements as a diva, Patti LaBelle is about to launch her own clothing line.

From Nov. 6, the first collection from the Patti LaBelle line will be sold exclusively through TV shopping channel HSN.

"I’ve always had people complimenting me on how I dress.” LaBelle tells Billboard in an exclusive interview. "I thought about launching my own fashion line before, but the timing wasn’t right until now.”

The seeds for the new venture were planted when New York-based Dream Designs approached LaBelle to start her own clothing line with St. Petersburg, Fla.-based HSN. She agreed, and in six months—a quick turnaround for a new fashion venture—the Patti LaBelle clothing collection was born.

LaBelle has final approval on all aspects of the line, and she will make personal appearances to sell the clothes on live HSN broadcasts. Her first HSN appearances will be at 10 a.m. ET and 10 p.m. ET, Nov. 6.

Dream Designs has had success with celebrity clothing launches on HSN for actresses Susan Lucci and Suzanne Somers. Lucci and Somers’ fashion lines remain among the top clothing sellers for the network, according to HSN.

Now HSN is aiming to have another hit with LaBelle. The slogan for the singer’s clothing line is “For the Patti in you.”

"Patti has a fashion leader in the music world,” HSN VP of fashion June Saltzman says. “Her clothing line takes inspiration from what she wears onstage and what she has in her closet.”

Dream Designs president Josephine DiMarco says the company’s multifaceted capabilities in the fashion business comprise the (Continued on page 85)

Mellencamp Decides War

BY TROY CARPENTER
In another instance of an artist using the Web as a forum for political discussion, 2001 Billboard Century Award honoree John Mellencamp and his wife, Elaine, this week posted to mellencamp.com an open letter reflecting their opinion on the war in Iraq and calling for fans and Americans to speak out and “take back our country.”

Mellencamp, who lent his voice to the anti-war movement in March when he released a free download of the protest song “To Washington” on his site, calls the U.S. war a “political hijacking” of Iraq in the letter. "No weapons of mass destruction discovered, no dangerous dictators captured, no connections to Sept. 11," the couple writes. “What have we lost? We have lost the lives of over 300 Americans."

The letter also claims the U.S. has lost the respect of other countries and the United Nations.

"He did this to catalyze discretion,” says Bob Meris, Mellencamp’s publicist, adding that Mellencamp sees himself as a citizen who makes his opinions heard with the methods available.

Meris says Mellencamp is not concerned with any potential Doosie Chickies-style backlash that might affect sales or any reaction. "He feels so compelled to express himself that if there are consequences to that, he’ll just have to deal with them," Meris says.

The letter concludes by referencing the recent letter California gubernatorial recall and suggests President Bush should be subject to similar review.

"George W. Bush has lied to us, failed to keep our borders secure and entered a war with false pretenses,” the letter states. "How is it that he hasn’t been recalled?"

European Retailers Unite For Statement

BY TOM FERGUSON
LONDON—Europe’s leading retailers are urging suppliers to take decisive action to secure the future of their joint businesses.

The plea comes in a mission statement issued by the Global Entertainment Retail Association Europe (GERA-Europe).

The content of the Oct. 16 statement was drafted after a late-September meeting in Brussels of the chief executives of the major music retailers (U.K. and France), FNAC, HMV Europe, Free Record Shop, Entertainment U.K. and World of Music.

Representing businesses in all of Europe’s major entertainment markets, the CEOs comprise the new GERA-Europe Advisory Group. The meeting was chaired by GERA-Europe President Simon Wright, the CEO of Virgin Entertainment Group.

"The GERA-Europe presidency rotates; this is the U.K.’s year. So I said, ‘Let’s get all the retailers around a table and get GERA kick-started,’ Wright explains.

"There was agreement that we must maintain the single market and fight against any move to undermine it. There was agreement that that’s not on the table. There was agreement on the core of the EU regulations that we have to get changed.

"There was agreement that the GERA-Europe Advisory Group was needed to lobby governments on behalf of GERA-Europe and the industry, and to liaise with the Euro Committee of Ward Associations executive board and the European Commission.”

Supporters privately say Boucher’s concerns are unfounded.

"First, the DOJ and the FBI have been doing educational programs on the law for decades,” a source close to the Smith bill says.

LaBelle STANDS BY HER PRODUCT

WRIGHT: MEMBERS AGREE ON THE ISSUES

PIRACY BIGGEST BREAK’
"If GERA believes the music industry could be better and more diverse,” Jamieson continues, “it has to recognize that piracy is the biggest break of new talent.

"In its statement, GERA-Europe calls on content owners to speed up efforts to digitize content for retail use and offer licenses immediately to let retailers develop commercially viable digital download businesses.

"GERA welcomes recent price-structure changes implemented by EMI in Europe, which lowered the dealer price of premium back catalog.

"In an apparent nod to Universal’s recent aggressive price-cutting moves in North America,” GERA-Europe says it is concerned by the implications of trading policy changes that undermine the entertainment retail business model.

"The statement also calls for the continued development of such new formats as DVD-Audio and SACD to drive market growth.

"Wright says the formation of the Advisory Group and the mission statement are the result of the first step to formalize GERA and to take action against piracy.

"The bottom line is that here are plenty of retailers across Europe talking to each other and getting organized—and trying to improve the market,” Wright says.

"The next GERA-Europe Advisory Group meeting will take place at the MIdEM music industry trade fair in Cannes in January.

www.billboard.com
www.americanradiohistory.com
It isn’t just our first birthday we’re celebrating.

How are you?

Vodafone live! is one year old. And it’s not just a new world of pictures and sound on their mobiles that has delighted our customers. Lively, informative and entertaining content delivered by our Content Partners has helped us win over 2 million new customers across Europe since launch. And with 13 million customers already in Japan and expanding markets elsewhere, the potential to deliver more quality content is still growing. Now, that's worth celebrating.
BY BILL HOLLAND

The Mississippi Supreme Court has affirmed that the son of blues legend Robert Johnson is the sole heir to the royalties from his music and to the bereavement income from the few Johnson photographs in existence.

In 2000, a lower state court ruled that Claud Johnson, the illegitimate son of the Delta blues pioneer who died in 1938, was the sole heir. A year later, another court ruled that Johnson was also due music royalties.

As a “race record” artist, Robert Johnson probably never signed a personal mechanical royalty contract with his original label, Vocalion; he was paid per recording session, according to several blues scholars.

Seventy-one-year-old Claud Johnson will only receive 50% of the income. The other half goes to Stephen C. LaVerne, an entrepreneurial blues fan who copyrighted Johnson’s songs in the ’70s after getting assignments to the copyrights from other Johnson relatives who are now barred from collecting on them.

Ten years ago, according to court documents, upwards of $400,000 in publishing royalty income had amassed during the 20 years after Columbia Records (now part of Sony Music) had reissued some of Johnson’s 78 rpm singles on vinyl albums.

SLEEPER HIT

The two-disc “Robert Johnson—The Complete Recordings” 1990 boxed set on Sony Legacy was the surprise hit of the decade and was certified platinum in April 1994 after selling 500,000 copies.

Songwriter royalties are estimated at $1.2 million, according to a recent press report. Sony will not release figures. (Continued on page 85)

BY EMMANUEL LEGRAND

LONDON—Key broadcasters from Europe and the U.S., pleaded for American airwaves to be deregulated to allow non-U.S. radio operators to buy into the country’s broadcasting companies.

Speaking at the 11th NAB European Radio Conference held in London, Mark Mays—president/COO of the largest U.S. radio company, Clear Channel (CC)—said that he is “an advocate of opening the [U.S.] radio market to everyone.

“The U.S. market should be opened to foreign ownership,” he said. But he also cautioned: “Ten to 20 years from now, I am sure that most markets will open up.”

Mays’ comments came as the U.K. prepares for a new Communications Bill, which will for the first time allow non-European investors to acquire British media companies.

This measure was attacked by Jean-Paul Baudercoux, founder of French radio group NRJ, which now has a presence in nine European countries, excluding the U.K.

Baudercoux is also known for looking at the British radio market with interest.

“Such opening should be allowed only with countries where there is reciprocity. I think this is a mistake,” he said, pointing out that European broadcasters cannot buy into U.S. radio groups.

“Even if it was allowed,” Baudercoux added, “U.S. radio groups have become so big because of consolidation that we would not be able to buy them.”

CC and several other groups are seen as potential predators of British media assets.

European broadcasters fear that CC will bring a radically different culture than their own, especially in music programming.

Asked if all the criticism of CC is justified, Mays replied, “We have 900 PDs in the country who get to choose their own music, their on-air talent and their own programming. Programs are very local.”

He rebutted the accusation that CC has totally centralized music programming.

“We have 14 employees (dealing with programming) at our San Antonio, Texas, headquarters, and I don’t see how they would be able to program all of our stations.”

Asked about the prospects of a CC record label, Mays countered that CC was “in the good cash-flow business,” suggesting that “the music industry has to reinvent itself.”

BY GORDON MASSON

LONDON—Rob Dickens used the Music Industry Trust (MITS) charity dinner Oct. 21 as a platform to urge the music industry to hasten its online business efforts.

Dickens, the former chairman of Warner Music U.K., said record companies should prepare catalog and current repertoire for online consumption.

“Digitize your libraries; we don’t need Apple to do it,” he advised.

And he warned: “If you cannot get the music you want the way you want it, the music industry is dead.”

Rob Stewart participated in the event, along with Cher, Madonna, various executives he has worked with during his 32-year career, including general manager Michael Fuchs, former chairman of Warner Music Group and IRC.

“Being surrounded by huge blow-ups of yourself is quite uncomfortable, actually,” Dickens quipped.

Held in London’s Grosvenor House Hotel, the event raises funds for the Brit Trust and Nordoff-Robbins Music Therapy charities.

MITS committee chairman David Munns revealed that prior to this year’s dinner, the event had raised more than $22 million ($32.2 million) for the charities.

Organizers say this year’s dinner raised $200,000 ($350,000).

Dickens: ‘Get Online Quickly’

Dickens also received tributes from

“Rob Dickens & Rod Stewart

Mick Hucknall, R.E.M.’s Mike Mills, David Geffen and Ahmet Ertegun, Dickens also received tributes from

BY BILL HOLLAND

Newbury Comics has inked a deal to be the distributor of Clear Channel Entertainment’s Instant Live CDs, which are sold at venues immediately after concerts. Newbury Comics will sell the albums at its 24 stores and make them available to other retailers through its online wholesaler, Toothface Distribution.

Newbury Comics CEO Mike Dreese says the deal should yield about 30 albums in the first year. The first release will be a three-CD set from the current tour. Dreese says his company will target progressive retailers, as the albums will be sold “near C.O.D. with no returns and no advertising allowances.”

ED CHRISTMAN

A bipartisan group of Senate and House lawmakers announced Oct. 21 the formation of a Congressional International Anti-Piracy Caucus. The group will work to ensure that U.S. trading partners adopt strict copyright protection laws and enforcement policies through trade agreements and foreign aid negotiations.

The caucus is co-chaired by Sens. Gordon Smith, R-Ore., and Joseph Biden, D-Del., and Reps. Robert Goodlatte, R-Va., and Adam Schiff, D-Calif.

At the announcement, Mitch Bainwoll, chairman/CEO of the Broadcasters Association of America, pointed out that sales of pirated HITS product recordings topped $4.6 billion in 2002.”

An astonishing two of every five physical recordings sold in the world are pirate, and piracy rates in many countries exceed 30%, he said. In Russia and China, he added, pirated product exceeds 80% of local sales.

“Today’s establishment of this caucus reflects the importance that Congress places on ensuring that our trading partners live up to their international obligations in the protection of our critical U.S. assets,” Bainwoll said.

BIL HOLLAND

The Orchard—an umbrella retail and Internet distribution organization for some 2,500 indie labels, many of which are artist-run companies—says it has received a “high seven-figure” equity investment. The New York-based company says the money came from a private fund based in Rye, N.Y., that invests exclusively in independent music.

In addition, the Orchard has named Greg Scholl its new president/CEO. Co-founder Richard Gottlieber will now serve as chairman, focusing on artist development of acts distributed by the Orchard.

BRIAN GARRITY

Hot Digital Tracks Adds PC iTunes

Data from additional digital merchants are beeking up the paid downloads being tracked by Nielsen SoundScan. Apple’s rollout of a PC platform for its iTunes Music Store, in particular, affects this issue’s Hot Digital Tracks chart.

The tracking service recently added transactions from MusicMatch; it has agreements in place to include downloads from Roxio’s Napster and FullAudio’s MusicNow when those services begin selling downloads.

These sellers will join the Nielsen SoundScan panel that already collects download transactions from Liquid Audio, MusicNet, Rhapsody, BuyMusic.com and the Music Store’s original universe of Mac users.

Aside from album and single bundles that are folded into the Billboard album and singles sales charts, the sale of individual tracks is ranked on the Hot Digital Tracks chart, which launched in the July 12 issue.

Although itunes’ Windows-compatible service was only up for three days of the tracking week that informed this issue’s charts (Billboard, Oct 25), its impact is considerable.

OutKast’s “Hey Ya” (Arista) was last issue’s no. 1 with 2,000 downloads, but its chart-leading total this issue exceeds 3,500. The chart’s previous high had been Sarah McLachlan’s “Fallen,” which led the list with sales of 2,500 in the Oct. 11 Billboard.

Each of this issue’s top 10 titles on Hot Digital Tracks are expected to exceed 2,000 mark, while each of the top 19 surpasses 1,000. In the prior week, only six titles sold 1,000 or more.

12 www.billboard.com www.americanradiohistory.com

BILLOBOARD NOVEMBER 1, 2003
As Jean-Pierre altered her hemline, Anna paused from practicing her speech to ponder just how much the post award revenue would alter her take.

Last year alone 4,025 entertainment awards were handed out in 564 separate ceremonies. And while it may appear the industry just can't seem to congratulate itself enough, award nominations and wins are increasingly serious business. How do they affect a star's marketability? Or post-nomination revenue? Only one source provides industry leaders with the fuel for thought they need to win. The Hollywood Reporter.
In Defense Of Free Speech

Free speech is a precious right. Nowhere is that more evident than in countries where the world’s dictators rule. Almost without exception, the first victim of dictatorship is freedom of expression. Those in power cannot tolerate dissent. As we’ve seen in countries as diverse as Iraq, North Korea and Cuba, dissidents are frequently jailed—or worse.

Free speech is one of the cornerstones of the world’s democracies. When the Founding Fathers gathered to draft a Bill of Rights to the Constitution, it’s no surprise that the protection of free speech and the establishment of religion were foremost in their minds.

Under the King of England, they had experienced religious and political repression first hand. They realized that a free and unfettered political dialogue would be critical to the functioning of a government based on the rule of law and the political will of the people.

While we’re not generally given to providing civics lessons in this space, we think it’s important to do our part to remind readers about the importance of our “first freedom.” After all, artistic expression is the first cousin of political expression, and that’s something that concerns us greatly.

In a time of national crisis, as the nation moves toward a potentially divisive election campaign, some may find it politically expedient to question the loyalty of or brand as “un-American” those who question our government’s policies.

Some may find it politically expedient to question the loyalty of those who question our government’s policies.

We saw evidence of that ugly trend earlier this year, when the Dixie Chicks were victims of an organized campaign against the group. Even so, a number of artists are putting their careers at risk to let their voices be heard.

Last week, we reported on efforts by Alanis Morissette and others to raise awareness about the government’s environmental policies. We were disappointed to see Interior Department spokesman Mark Pfeifle raise the flag that Morissette is Canadian, as if to suggest that her national origin disqualifies her from expressing her opinion.

This week, John Mellencamp became the latest artist to speak out (see story, page 10). He questioned the Bush administration’s invasion of Iraq.

“It is not just our ‘right’ but also our duty to speak out and voice our thoughts and opinions,” he wrote in a personal message posted on his Web site. “How, then, was it possible that, in the land of freedom, those who opposed the common question were called . . . ‘un-American’?”

We share his concern.

As Bob Dylan once said, “I think of a hero as someone who understands the degree of responsibility that comes with his freedom.” Chief among them is the responsibility to speak out without fear of retribution when you believe your government is wrong.
The Recording Academy®

2003 New York Heroes Awards
Benefiting New York Arts & Education

Honoring

Rubén Blades
Daryl Hall & John Oates
Barry Mann & Cynthia Weil
Frances Preston
Nile Rodgers
First IMPACT AWARD Recipient
Timbaland

December 11, 2003
6:30 pm

THE ROOSEVELT HOTEL
45th Street & Madison Ave.

Sponsored by

BMI

For information on advertising and ticket reservations call 212. 245. 5440

www.americanradiohistory.com
Register now to attend the world's largest music industry tradeshow and save 40% on regular participation fee

Reach 9,000 professionals from 4,000 companies, 92 countries and 600 media in one place. Midem is the industry event where people come to do business - your business.

98% of the people say they come for the quality of the participants: 31% are CEOs, owners or presidents. In 2003, 82% told us that Midem generates more sales than any other event of its kind.

All prices, including for stands, have been frozen for 2004, and a new special offer participation fee of just 500€ introduced (equals 40% off regular rate)
Valid for all bookings made before 31 October 2003

Call Bill Craig or Jane Rodriguez now on 1 (212) 370 7470 or email midemusa@reedmidem.com

Or visit www.midem.com

January 25-29, 2004
MidemNet (Music & Technology Forum) Jan. 24
Cannes / France
Moore 'Covers' New Bases

BY CHARLES KAREL BOULEY

Mandy Moore has just released a new album and is looking forward to two major movie roles in the coming year. Not bad for a burgeoning artist—

but considering she is only 19, the agenda is remarkable.

And, like most 19-year-olds, Moore is growing up and venturing out—personally and musically.

Her third Epic album, "Coverage," a collection of 12 cover songs, is a coming-out-of sorts for the singer/actress. In fact, the Oct. 21 release is such a personal statement that she vowed to record it on her own.

"I just kind of went and did it," she says with a laugh. "The label knew I was in the studio; they just didn't know what kind of record I was making. I was apprehensive about the concept and wasn't sure they would like the idea."

Moore admits that an album of covers from an artist who hasn't worked in the music world too long was risky. But she says, "I felt passionate, so I wanted to finish it and present it complete so people couldn't say, 'Maybe you should have done that song or this song.'"

The idea is to introduce the covers to an audience that—given Moore's primary demographic of teens and pre-teens—may not have been born when most were originally recorded.

(Continued on page 18)
Pavarotti

Continued from page 17

that have made him a legend.

But for all the somber, quasi-intellectual musings on this album (with such lyrics as "Star, star of a moment/long, for two million years/are you a slave, then a hero..."), some cuts are simply portraits of the singer playing around and having a good time.

There is a nod to the swing era in the title track, a song that manages both a shout-out to the famous "Largo al Factotum" aria from Rossini's opera "The Barber of Seville" and a playful, Busby Berkeley-meets-Baz Luhrmann video, complete with a line of scantily dressed showgirls cavorting around a swaying Pavarotti.

"I refused to do an album like this for a long, long time," he says. "But in the past five years, I said, OK, I'll do it." So Decca sent about 200 songs to choose from, without telling me the name of the writers. And there were some wonderful ballads, but no happy songs.

"In the past year, I got two happy songs that I love—"Ti Adoro' [I Adore You] and 'Buongiorno a Te' [Good Morning to You]. Now, with those songs, it was time. The colors of my painting were really formed."

Despite the pop overtures of the new set and Pavarotti's brand-name stature, the label still has a challenge in front of it.

As Universal Classics senior VP/GM Marc Johnston notes, Pavarotti is an icon, "so a big part of our job with 'Ti Adoro' is to reintroduce him to the marketplace."

The label is prepared for a huge push, with major retail setups as well as heavy TV, print and outdoor advertising.

In addition, Universal Classics has arranged campaigns with American Airlines' in-flight program, positioning at Hallmark stores nationwide and promotions with wine.com and a number of Italian restaurants across the country.

Already, the album is a hit at retail; it sits in the No. 3 spot on Billboard's classical and crossover charts. Although it's a pop-oriented album, Johnston says, "we don't have the luxury of radio, so this is an entirely PR and marketing-driven effort."

Underscoring the advertising is a bit of high-profile media appearances, including "Good Morning America," "The View," "Larry King Live," "The Charlie Rose Show" and "The Tonight Show With Jay Leno."

The tenor has also done interviews with Sessions@ AOL and People magazine. In a nod to his core opera audience, Pavarotti also did a successful signing at the Tower Records location near Lincoln Center in New York—the highest-selling retail store for classical music in the U.S. A "Biography" program on the A&E network is also slated to air later this year.

Johnston adds that there is a great deal of interest in Pavarotti's personal life. The past year has seen the deaths of his mother and father, as well as that of his infant son who died in childbirth (he was survived by his twin sister, Alice, now 8 months old).

On Sept. 24, Pavarotti announced his intention to marry Alice's mother, Nicoletta Mantovani (his former secretary), before year's end.

The singer's professional life has had recent turbulence as well. In January, he had a well-publicized split from Herbert Breslin, who had been his manager and publicist for more than 30 years.

"'Ti Adoro' is an homage to one person, Alice, and to life itself. Yes, I adore life!" the irrepressible tenor says with a grin. "I am a positive person, I think, even though I have lost many people this year and these are dark days for everybody. But I was born positive, and I hope that the world is going to change for the better."

One of the songs most dear to Pavarotti's heart is "Cavarzio," which features a guitar solo by Jeff Beck and imagines the last days of tenor Enrico Caruso (1873-1921), a critical and popular singer who performed and recorded both high opera and popular songs. Pavarotti has taken Caruso from his earliest days as a singer, and he is often said to be a latter-day Caruso himself.

Surely, "Ti Adoro" follows in Caruso's footsteps. "But the words today are much better," Pavarotti protests. "Now, they're very good, very intelligent words. In Caruso's day, every line had to rhyme. So always there were more trivial ideas, rhyming 'amore' [love] with 'cuore' [heart]. These were noble sentiments, but staple ideas of the genre.

But here, now, there is more drama. Love is there, always, but there are more surprises, more kinds of stories. "Another song on this album is 'Il Giudicatore' [The Judge], which was originally meant to be used in the movie 'Gladiator' with Russell Crowe. But I had no then—too bad. It's a magnificent song and a tough movie. Still, there is so much drama in just the song.

Despite Pavarotti's own insistence that this is strictly a pop album, Johnston says that "Ti Adoro" is, in the label's eyes, very much a classical crossover project. Indeed, Pavarotti was one of the first classical artists to be marketed to crossover audiences, a lead later followed by such singers as Andrea Bocelli, Russell Watson and Josh Groban.

Now, in a somewhat ironic twist, it is the fans of these younger artists whom Decca is seeking out.

"Luciano Pavarotti created the crossover tenor market," Johnston notes emphatically, citing the Three Tenors phenomenon that made Pavarotti and fellow singers Plácido Domingo and José Carreras household names, as well as the "Pavarotti and Friends" charity performances and recordings with such pop icons as James Brown, Mariah Carey, Sting, Celine Dion and Elton John.

"For 'Ti Adoro,' we're targeting the demographic that has become the typical crossover consumer: women ages 30-60 with a high household income and a high level of education."

Before his retirement, Pavarotti intends a flurry of performances. He will return to New York's Metropolitar Opera this spring for three performances of Puccini's opera "Tosca."

"I will also do a lot of recital concerts before I stop."

Any other performances in the legendary tenor's future? "Maybe once I retire," Pavarotti muses, "I'll sing in the shower. I've never done that before."

---

Does file-sharing keep you awake at night? *

If you aren't concerned about works in progress being posted on file-sharing services, then you probably don't need DMOD.

But if you want to take control of your digital assets and maximize release date impact, then you need to talk to DMOD.

Only DMOD lets you connect quickly, easily, and securely to all of the individuals on your recording projects. So you can cut costs, eliminate reference CDs, shorten production cycles, and prevent pre-release leaks. Without compression or fidelity loss of any kind.

Doesn't your next project deserve the fastest turnaround and highest level of protection?

Learn what other labels have already discovered. Call DMOD at 877-918-7711 or visit www.dmod.com/dmod-it

* Don't risk it. DMOD it.

Find out how you can collect an all new HP IPAQ Pocket PC just for trying DMOD. Go to www.dmod.com/dmod-it
A N N O U N C I N G... An exceptional jazz tribute to the genius that was Federico Fellini.
Spend a romantic evening with us.
(Don’t worry, you get your own room.)

You and your special someone will be welcomed to your Premier King guest room with a bottle of chilled champagne and a platter of fine French cheeses, bread and fresh fruit. Enhance the mood with a couple of romantic movies from our Movie Library and awake to fresh juice, coffee and croissants served in your room the next morning.

Romance Package
$199 per night.*

THE GRACIELA BURBANK

The Media District’s newest upscale boutique hotel, offering 101 casually elegant guestrooms and suites.

322 North Pass Avenue
Burbank, CA 91505

Phone 818.842.8887
Reservations 888.956.1900
Fax 818.260.8999

www.thegraciela.com

*Double occupancy. Occupancy tax and gratuity not included. Limited offer, limited availability. Price subject to change without notice.

---

Music

Winans Nabs 8 Stellar Noms

Vickie Winans’ star-studded Detroit celebration of her 50th birthday came with an unexpected gift—an armful of Stellar Gospel Award nominations.

With eight nominations each, Winans and Deitrick Haddon lead the field of this year’s Stellar contenders. They will compete for artist of the year, song of the year and CD of the year.

Winans is also up for female vocalist, contemporary female vocalist and music video honors. Haddon’s nods include male vocalist and contemporary CD.

Other acts scoring multiple nominations include Mary Mary (with six, including artist of the year) and John P. Kee, Donnie McClurkin, Hezekiah Walker and Lee Williams, all of whom pocketed five apiece. Of McClurkin’s five noms, two came in the same category, music video of the year. Karen Clark-Sheard and Trin-i-tee 5:7 each have three nods.

In the category of new artist of the year, Rizen will square off against Ramiyah in a field that includes Debra Killings and Daughters of the Promise.

McClurkin, Kirk Franklin and Yolanda Adams are set to host the 19th annual Stellar Awards, scheduled for Jan. 10, 2004, in Houston.

In The Spirit

By Lisa Collins

By Lisa Collins

eye4gospel@aol.com

The three discs are a DVD: an “In the House” CD, which features 14 traditional songs; and an “On the Street” CD with 14 urban songs including the newly recorded Mary Mary track, “Dance, Dance, Dance.”


Attention NARAS MEMBERS

SOUNDS OF BLACKNESS

Newest Release from

Recommended

Soul Symphony

SOUNDS OF BLACKNESS

Hear it at
www.soundsofblackness.com

Sounds of Blackness Records
Rocketown Goes Digital

Rocketown Records has entered a content distribution agreement with Liquid.com that will provide secure digital delivery of media over the Internet. Under the deal, Rocketown will make its entire catalog available to consumers as fully owned, à la carte digital downloads on the label’s Web site, rockettownrecords.com.

Fans can access Rocketown’s catalog on the label’s site and at liquid.com, as well as through other music sites in the Liquid Music Network, such as towerrecords.com and circuitcity.com.

Consumers with Window Media Players can use these sites to legally download songs for 99 cents each, burn tracks to CDs and export content to portable devices.

“We want people who are excited about music to be able to choose the way that they get that music,” Rocketown VP of marketing Dave Palmer says. “It’s another means of making music accessible the way they’re telling us they want it. Hopefully, they’ll hear some of these songs and really want to invest in the artist.”

Rocketown VP of business affairs/general counsel Angela Magill says, “If someone comes to rocketownrecords.com to learn more about the company or our artists, they should have the opportunity to buy and own our music immediately, and Liquid.com has made it just that easy.”

Rocketown and liquid.com plan to partner on special album promotions and previews in the months ahead.

DOVE CHANGE: The Gospel Music Assn. (GMA) has announced that the 35th Annual Dove Awards will be held on Wednesday, April 28, 2004, in a change from the Thursday-night event that traditionally caps off the industry’s annual GMA Week convention (set for April 24-28) in Nashville.

The move is part of an effort to make it easier for attendees to partici-pate in the Doves, which will be held at the Gaylord Entertainment Center.

The GMA plans to offer more affordable ticket prices for fans, who can begin buying tickets in January 2004. Tickets go on sale for GMA members in December.

NEWS NOTES: Steven Curtis Chapman is the featured artist this year on Hallmark’s traditional holiday CD, available exclusively at Hallmark Gold Crown stores starting this month.

“Christmas Is All In the Heart,” which features six newly recorded and six newly remixed songs, will retail for $7.95. Also, the Chapman family will be featured on Hallmark Channel’s original series "Adoption" at 11 p.m. ET Nov. 2.

Meanwhile, Chapman’s second DVD, "Steven Curtis Chapman Live," streets Nov. 4 on Sparrow... Singer/songwriter Sarah Kelly has signed with Gotee Records. Her label debut, "Take Me Away," will bow Feb. 24, 2004. The album’s first single, the title cut, has been shipped to Christian AC and top 40 radio... Pervent Records has signed sibling rock trio BarlowGirl to a recording and publishing agreement. The band’s debut album is set for a Feb. 2004, release.
A New York federal court has upheld the "fair use" doctrine by throwing out a lawsuit against Sony Music Entertainment and rappers Ghostface Killah, Raekwon and the Alchemist for copyright infringement. The plaintiff, Abilene Music, accused the rappers and Sony—which released the album—of infringing its copyright in the song "What a Wonderful World." The plaintiff's attorney had argued that the song's original version was never recorded in whole and that the rappers had not captured the overall effect of the original song. The judge also noted that the rap had made changes to the song's lyrics and to the overall effect of the song, and it was not a true imitation of the original. Lynch wrote: "The court determined that while the song's lyrics were adapted from 'What a Wonderful World,' they were protected as fair use under the Copyright Act. In granting a summary judgment for Sony and the rappers, Judge Gerard Lynch said the rap was clearly a parody, intended to criticizing and ridiculing the cheerful perspective of the original song.

The judge also noted that the rap made key changes to the lyrics and to the overall effect of the lines, and it was not a true imitation of the original.

Lynch wrote: "Where the original first three lines of 'Wonderful World' describe the beauty of nature, its trees and roses in bloom, the rap reads more like an invitation to get high with the singer." The lyrics read as:

1. "I see buds that are green, red roses too.
2. "I see blunts, for me and you.

The slang reference to marijuana and the dark nature of the rap tune was in stark contrast to the mood of beauty in the original song, the court pointed out.

BITING THE HAND: As the Recording Industry Assn. of America has been telling companies, employers can be sued for illegal file sharing conducted by their employees. In fact, employers could be forced to cough up $150,000 for each instance of downloading at work, according to Richard Scott Draughton, a technology lawyer. The activity is more common than people realize, intellectual property lawyers say.

One reason is that Internet connections at work are often much faster than those most people have at home. That, coupled with the long hours many spend at the office, can set the stage for financial disaster for the unwary employer. Companies can be held jointly liable even if they are unaware of the illegal activity, if it occurs using a common corporate server. One way to cut down on legal exposure is to have a written policy in employee handbooks, lawyers suggest. Guidelines should spell out the consequences of the action, be it discipline or termination. While the policy may not stop the downloading, it may prevent employers from being held responsible for the infraction.

Thanks to an e-mail tip, the RIAA discovered that the company had allowed workers to illegally trade music files on a dedicated server. The RIAA says it's encouraging companies to do the right thing. To this end, the RIAA and the Motion Picture Assn. of America launched a massive educational campaign in February involving the distribution of brochures to Fortune 1,000 companies. It warns of the potential legal liabilities of employees using company computers and networks to download copyrighted movies and music. Not surprisingly, businesses are ideal targets for these types of lawsuits because they are "deep-pocket defendants," entertainment lawyers point out. But because businesses have more resources at their disposal than individuals, they're also more likely to vigorously defend against the actions. After all, lawyers joke, it's easier to intimidates a 12-year-old into a settlement than a corporation.
Iyer Reveals His Different Sides On Pair Of Albums

New York-based pianist Vijay Iyer dances and pounces on the keys; he swings and swags; he plays into pockets of hushed lyricism, then charges with riveting thrusts that bloom into fiery coils of rhythm.

Still unknown by most jazz aficionados, Iyer released two new albums Oct. 21—the dynamic quartet date “Blood Sutra” on Artists House and “In What Language,” the poignant, spoken-word collaboration with hip-hop poet/producer Mike Ladd on Pi Recordings.

Both sets reveal Iyer’s brilliance as a composer and improviser.


“Rudresh and I have been playing together for eight years,” Iyer says. “It’s like playing with my brother.”

As for the suite’s inspiration, Iyer notes, “All the pieces are connected through the loaded signifier of blood. Each number addresses an aspect of family kinship, health, violence, desire, love.” A particularly potent number is the quartet’s meditation on gun violence, “Because of Guns (Hey Joe Redux).”

“In What Language?” is an entirely different musical adventure. Commissioned by the Asia Society, the song cycle features an 11-piece ensemble of musicians, actors and poets giving voice to Ladd’s politically charged reflections on globalization.

“The poetic monologues are supported by a wide range of styles,” Iyer says. “I drew from everything I knew, including hip-hop, chamber music and jazz. It’s rewarding to activate the different sides of myself.”

A restless creative, Iyer recently received the 2003 Abert Award in the Arts. The year-long fellowship will allow him to pursue new projects.

AKIYOSHI’S BIG-BAND SWAN SONG:
Pianist/big-band leader Yoshio Akizawa returned to Carnegie Hall Oct. 17 for the first time since 1991 and led her Jazz Orchestra in its final concert appearance.

Featuring her husband, tenor saxophonist Lew Tabackin, and special guests—saxophonist Frank Wess and Korean traditional flutist Won Jang-Hyuk—the big band performed several of Akizawa’s works. Among them was the three-movement “Hiroshima—Rising from the Abyss,” from her latest CD of the same name released on True Life Entertainment. The piece, which debuted in 2001 in Hiroshima, Japan, on the Aug. 6 anniversary of the dropping of the atomic bomb, was performed in its entirety for the first time in the U.S.

“I’ve been thinking of retiring the orchestra for two years,” the New York-based Akizawa says. “In the last 30 years I’ve been writing so much new material for the band that I hadn’t had enough time to play the piano. Now, I’m freed up to really practice.”

Akizawa has finished recording a trio record, tentatively titled “Manhattan Songbook,” with bassist Peter Washington and drummer Kenny Washington. It is scheduled for a November release in Japan on Japanese label Crown Records. No plans have been set for a stateside issue.

While the Carnegie date was the concert finale for the orchestra, Akizawa and company will continue to perform every Monday night at Birdland through Dec. 29.

The 11th Annual Barbados Jazz Festival

January 12–18, 2004

Featuring:

Joe Sample
Hiroshima
Herbie Hancock
India.Arie
Kirk Whalum
Pancho Sanchez
Lizz Wright
Richard Bona
Kai David
Kem
and many others

Book your Barbados vacation at www.usairwaysvacations.com or call 1-800-422-3861.

Be sure to catch the Barbados Jazz Festival Preview Show airing on BET on 10/26/03 and on BET Jazz on 11/14, 11/28, 12/19 and 1/2.
BY RHONDA BARAKA

"Pregnant." That’s the word noted vocal producer Jan Smith uses to describe the music scene in her native Atlanta.

"It’s pregnant with acts that are about to be delivered and discovered," she says.

If you talk to Smith, her production team partner Huston Singletary or any number of artists, producers, executives and attorneys who make up the Atlanta music community, they’ll all agree: Atlanta’s music scene is thriving.

The latest evidence: Atlanta’s Def Jam South hit No. 1 on the Billboard 200 last week with Ludacris’ third album, "Chicken & Beer" (Billboard, Oct. 25).

Some doubted the staying power of the Atlanta scene after the departure of LaFace Records in 2000 and the more recent uprooting of hometown superstar producer Jermaine Dupri. His So So Def Recordings is now under the umbrella of Arista Records, where Dupri serves as senior VP.

But Atlanta has forged ahead, ushering in a new generation of artists and executives and breathing fresh air into its longstanding reputation as the Motown of the South.

Singletary says that Atlanta is a "tight music community" where people spend years perfecting and honing their creative skills.

"You see the same acts doing the same thing they were doing 10 years ago, because they know they can stay true to themselves in this environment and they can be successful doing it," he says.

**STRENGTH CONTRIBUTIONS**

Prominent Atlanta-based attorney Joel Katz of Greenberg Traurig says the Atlanta music scene continues to thrive today largely because of its strong contributions to hip-hop.

"The industry in Atlanta is evolving as the national industry is," Katz says. "(It’s all about) what is popular today, which is rap music—and that’s principally what’s being made in Atlanta."

Hip-hop artists, he says, are becoming the new leaders of the local scene. Katz says that in addition to its wealth of creative talent, Atlanta’s industry is buttressed by its abundance of quality recording studios and concert venues.

"There’s such a huge concentration of artists that live here in Atlanta, and at any time they can work and record because the studio situation is so good in terms of quality facilities. They can always work here; music can be made here," he says.

Katz continues, "As the industry changes, all of a sudden the viability of the concert companies becomes extraordinary and the financial perspective of the artist community. In Atlanta we have Clear Channel, House of Blues and Time Warner Music all operating venues. These are big companies."

Atlanta also has a well-established infrastructure of independent firms involved in all aspects of artist development, marketing and promotion. This includes companies such as the Artist Factory, founded in 2002 by former Island Black Music president Hiram Hicks; Protocol Entertainment, established in 1998 by Randy Sadd, former promotion VP at Ichiban Records; and NuMillenium Distribution, led by music attorney Kendall A. Minter and major label veterans Hank Caldwell and Ed Strickland.

**NEW KIDS ON THE BLOCK**

Just as a fresh, bumper crop of artists becomes more prominent on Atlanta’s music scene every few years, so do bright new executives, attorneys and other dealmakers.

(Continued on page 27)
Now you can have a private banker in your entourage.

If you're in the music industry, having your own private banker isn't just a luxury, it's a necessity. At SunTrust, we understand the unique financial challenges faced by people working in the music industry. Whether you're an artist, agent, producer, publisher, songwriter, or manager, our experts understand the unique financial challenges that go with the territory. Managing irregular cash flow, dealing with intellectual properties, or investing for the future, we know how to handle it. We've even been chosen "Best Bank to Deposit Your Royalty Check" by Nashville's Music Row magazine. When it comes to managing your money, the one person you've got to have in your entourage is a trusted financial advisor. To find out how SunTrust can help you, please contact us at 866-206-5988.
The Higher Your Expectations
The Fewer Your Choices.

Phone: 404-352-3716
Fax: 404-352-4403
http://www.crossover-studios.com

"The Higher Your Expectations
The Fewer Your Choices."

Phone: 404-352-3716
Fax: 404-352-4403
http://www.crossover-studios.com

Entertainment Group
Markus W. Barmettler
Steven C. Reer
Daniel H. Block
Diane Bagmon*
Sandra Brown
Kenneth L. Burry
Vincent H. Chieffo
Joy L. Cooper
Ronald W. Eisenman
Ira S. Epstein
Andrew Erh
Kristen L. Fancher
Mario F. Gonzalez
Harry W. Holmes
Marc Jacobson
Steven Katleman
Jodie A. Kent
John C. Kirkland
David B. Kolakoski
David P. Mackman
Barbara C. Mallet
Mario Miles
Yibiao Min
Catherine Mueller
Anthony C. Mulrain
Randolph M. Paul
Carol Partin
Don Perry*
Jonathan M. Perry
Maxine L. Rethky
Michael P. Ring
Jason L. Rosten
Aaron D. Rosenberg
Robert A. Rosenblum
Jamie N. Shopp
Steven S. Silman
Jeffrey M. Smith
Allan N. Sull
Andrew G. Towell
Ron Urbom*
Mark A. Vega
Andrew J. Velozoff
Steven M. Weinberg
Donald M. Woodard
Leslie J. Zigel

* Not admitted to the practice of law

Greenberg
Traurig

975 Lawyers
65 Countries Served
25 Languages Spoken
20 Office Locations

The hiring of an attorney is an important decision that should not be based solely upon advertisements. Before you decide, ask us to send you free written information about our qualifications and experience. Greenberg Traurig is a trade name of Greenberg Traurig, L.L.P. Countries served: Greenberg Traurig has represented clients in the United States from more than 65 countries around the world.
Atlanta

Continued from page 24

Those currently on the rise are Greenberg Traurig’s Steve Sidman (on the rock side) and Donald Woodard (on the urban side). Both feel that even as Atlanta continues to reap the benefits of the artists and talents of yesteryear, the new names and faces dominating the city’s scene today play a major role in its continued growth.

Woodard—who has recently done deals for Hidden Beach’s Mike Phillips, Sony’s ATL Project, Arista’s Ciara and Warner Bros.’s Jene Spears—says the widespread popularity of crunk music has put Atlanta on the music industry’s radar again.

“Atlanta’s urban music scene is thriving today, thanks in part to the crunk movement, with Lil Jon & The East Side Boyz, Bonecrusher and T.I. leading the way,” he says. “Major-label executives and their artists continue to look to Atlanta’s creative community for their next hit.”

Sidman agrees that the city is overflowing with bright new talent.

“Undeniably, losing [LaFace Records founder] L.A. Reid to New York (where he is now president/CEO of Arista Records), and the shuttering of LaFace as a physical presence temporarily diminished the perception of Atlanta,” he notes.

“And Matt Serletic becoming the president of Virgin and Jermaine Dupri’s ascension to head of urban A&R for Arista caused a number of people to hold their breath, as it appeared to be the beginning of a steady exodus of executive and creative talent from the city.

“Majors have decreased spending on regional A&R and promo functions, and yet the scene thrives now, perhaps more than ever,” he continues. “Look at what Def Jam South is doing with Ludacris and Disturbin’ Tha Peace on the major side. Look at what Big Oomp is doing with his deal through Sony. And look at what Mike McQuary and his group are doing at Sixth Man and what Blue Maze has done on both the rock and urban fronts.

Catherine Brewton, VP of writer/publisher relations for BMI Atlanta, agrees with Woodard and Sidman about the array of fresh talent.

“I think so much emphasis was put on L.A. and Jermaine because they were so visible,” Brewton says.

“What has continued to keep this community thriving is the people behind the scenes who really make it happen. The advent of Southern, grimy rock—Lil Jon, T.I. and those guys, the independents—is what’s going to keep Atlanta thriving as a music community.”

Brewton says she and her staff closely monitor the indies in their effort to not just stay on top of their game but ahead of it.

We’re More Than Just Baseball... We Do Concerts Too!

In search of a venue with an electric sound? A venue that can hold 40,000 strong?
If so, then Turner Field is your place! Opened in 1997, Turner Field hosted its first concert in the spring of 1998 with the GEORGE STRAIT FESTIVAL. The venue has continued to book a variety of concert dates around the Atlanta Braves baseball schedule.

In 2001, the DAVE MATTHEWS BAND played to a crowd of over 32,000 and in 2002, Turner Field hosted the mega-successful ROLLING STONES LICK TOUR! This past July, the stadium rocked late into the night with METALLICA’s SUMMER SANITARIUM TOUR.

No stranger to successful events and conveniently located near the airport and all major interstates, Turner Field is the perfect place to host a winning concert.

YES...TURNER FIELD IS MORE THAN BASEBALL!

FOR INFORMATION ON BOOKING CONCERTS CALL
Turner Field Special Events (404) 614-2343

(Continued on page 28)
Def Jam South has clearly grabbed the music industry’s attention after scoring big with Ludacris. In turn, that artist has launched his own spinoff label Disturbin’ Tha Peace.

Def Jam South GM India Fenwick says the label is planning to do exactly what others advise regarding branding its name.

Fenwick adds that Def Jam South’s initial goal was to embrace the sound of Atlanta and the South.

“Def Jam South was down here to capitalize on the Southern music and that whole movement,” she says. “But she stresses it was never the company’s intent to be the next LaFace or So So Def. “We don’t really compare ourselves to any other labels—not just the Atlanta-based labels but major labels in general,”

“Aside from branding,” our goal is to produce good, quality music, not just sign every Southern act that there is. I think it’s more about quality than quantity,” she adds.

THE SOUL OF ATLANTA

More than a few artists who have planted their feet on Atlanta soil have said that the city has an infectious energy. And in recent years, artists of all persuasions have been inspired by that energy and have begun to interact and even work together.

There are a lot of folks responsible for nurturing the musical melting pot.

According to Katz, the local chapter of the National Academy of Recording Arts and Sciences, with its efforts to build a more diverse membership and governing board, deserves some of the credit.

“NARAS is starting to take a much broader approach in terms of providing leadership and trying to gather individuals who are or want to be in this business, which is a healthy thing,” Katz says. “In the last five years, it’s gotten much more important in terms of its perception in the community.”

And there are some who foster a sense of community just by doing what they do. Billy Johnson, GM of 10-year-old Crossover Entertainment Group, says that on any given day the steady stream of artists who come through his doors paints a true picture of the city’s diverse music community.

Elton John, R.E.M., Indigo Girls, Collective Soul, Goodie Mob, OutKast, Pink, Keith Sweat, Jagged Edge, Bow Wow and TLC are just a few of the acts who frequent Crossover’s 20,000-square-foot facility when it’s time to record, rehearse or showcase.

Johnson says the company seeks to remain connected to all of the sub-communities that exist within Atlanta’s music scene.

“In New York and L.A., you have this one circle that you have to penetrate if you want to get in the business,” he explains. “In Atlanta it almost looks like the Olympic rings, so the challenging thing is to get inside those circles and make inroads and not become complacent.”

Challenging though it may be, Johnson and others agree that it’s those multifaceted rings that give Atlanta its flavor. Ultimately, they know that everyone inside those rings is simply striving to make music, and that, Smith says, is the common denominator.

“Music doesn’t have a color,” she says. “I understand that there are different styles of music and things associated with those styles. When I’m working with a vocalist or on a piece of music, it doesn’t matter what it is; what matters is what I do for that artist to help them be their personal best.”

“I think that there’s a natural separation with styles and things that people like,” she adds. “It’s not offensive to me for Southern rock people to hang out with Southern rock people. I think that we as human beings are inclined to do what our comfort level allows us to do.”

“The bigger thing that I want people to see about Atlanta is that in our own way, we really are a community,” she continues. “We’re all proud of that, so it serves the same big purpose. Atlanta is home.”

It’s that diversity that gives Atlanta its soul. Singletary says, “The strongest roots that come from music come from Georgia or immediately near Georgia. There’s something in the soil.”

Smith adds, “There’s soul in the soil.”
Growth Of Smaller Markets Gets Mixed Reaction

BY RAY WADDELL

Cities off the beaten, major-market touring path have proved fertile ground for agents and promoters willing to give them a shot.

The assumption is star power increases in markets unaccustomed to national touring acts, and the plethora of new buildings that have cropped up in secondary and tertiary markets makes routing less challenging.

And the choices are numerous. “I’ve made a living on these places,” says Ken Fernagelich, an agent at the Agency Group in New York. He cites such markets as Lafayette, La.; Merceds, Texas; Johnson City, Tenn.; Tulsa, Okla.; Saginaw, Mich.; Toledo, Ohio; Cedar Rapids, Iowa; and Duluth, Minn. Fernagelich is the responsible agent for such acts as Creed, 3 Doors Down and Sevendust.

“Those bands have made a lot of money and played for a lot of people in these kinds of towns,” Fernagelich says. “These markets absolutely helped break Creed, not only from a touring standpoint but from a retail standpoint, as well.”

But with more touring traffic than ever, smaller markets are no secret anymore. In fact, the upper echelon of touring artists is filling secondary and tertiary markets to the point that it may be diluting those markets and hurting the earning potential for mid-level acts.

That’s a concern for promoters who make their living off these B and C markets, as well as for agents trying to route them.

“When we’re routing through secondary and tertiary markets, we use the same basic premise as with the majors. You look at the traffic and what’s been through there,” says Brian Jones, VP with the Bobby Roberts Agency, a Nashville-based booking agency often working with smaller markets and bands. And such acts as Merle Haggard, John Anderson and Eric Heatherry. “The beauty of it is, most of the time there is significantly less traffic in the smaller markets.”

That situation has changed a lot to a degree. “It used to be that the last thing I had to worry about was Cher going into Bismarck, N.D.,” says Brad Garrett, president of Police Productions in St. Charles, Mo. “He is very active promoting concerts in such markets as Lincoln, Neb.; Bismarck, N.D.; and Sioux City, Iowa.

“From my perspective as a little guy, my fear is these markets will dry up,” Garrett says. “You can wear these markets out quicker than you can a major market. A lot of these markets need 18 months between big shows.”

Jones agrees. “These are areas that have been hurt the worst by the economy. They’ve felt the squeeze the most,” he says. “A mid-level act can come in and do well, but you still have to watch your ticket price. You need to keep it set 30 and under.”

UNDER THE RADAR

Against this backdrop, promoters like Garrett are faced with trying to put minor markets on the map with agents while keeping them under the radar of corporate promoters.

“I’ve sold a lot of tickets in mid-level markets when the [markets] weren’t getting a lot of attention,” Garrett says. “Then the big guys rediscover them and take a lot of money out of them, so they’re not as lucrative anymore. You get acts like Cher, Aerosmith, Tom Petty, John Mellen- camp coming through these places, and the next thing you know, they’ve driven so many shows in that it screws up the tiny acts.”

Still, Garrett is convinced the trend is cyclical. “Once they start losing money, the big guys go away,” he says. “Then little guys like me can go in and rediscover them. There are four or five major [promoter] players out there, and their primary focus is the majors and the sheds. So who’s going to take care of the other 40%-50% of touring opportunities out there while the other guys are focused on the majors? There’s money there if you know how and where to get it.”

Attention to detail is always important for agents, and even more so in secondary and tertiary markets. “These markets can’t sustain a lot of traffic. You have to be aware of the traffic and the retail or sales story in the marketplace, if there is one,” Fernagelich says. “The secret to making it work is great radio in the marketplace to support the shows. And in some markets, particularly in the South, you have to be aware of the football schedules.”

Jones and other agents appreciate independent promoters in those markets and would like to see other industries (Continued on page 31)

Disney Hall Could Reanimate Classical Scene

BY SUSANNE AULT

LOS ANGELES—Designed by celebrity architect Frank Gehry, the new Walt Disney Concert Hall here could raise the profile of the entire symphony community.

New permanent tenant the L.A. Philharmonic should get the biggest boost from its A-list digs. Already, season ticket sales for its 2003/2004 premiere year are virtually sold out, according to L.A. Philharmonic executive director Deborah Borda.

Disney Hall, owned by the county economy during the past few years, corporate donations to the arts have declined. That has hurt the bottom line for a number of orchestras and their venue homes (Billboard, Aug. 16).

The Disney Hall “is a wonderful development, not just for the L.A. Philharmonic but for the whole industry,” says Jack McAlulife, VP of the American Symphony Orchestra League, a New York-based nonprofit organization. “It increases the number of active markets in the country’s orchestras.

“It improves the climate for support of the arts. It’s very much the right thing happening,” McAlulife says.

Borda, who also acts as GM of Disney Hall, adds that the venue has attracted 30,000 subscribers to its 2003/2004 season packages—which contain four to 10 shows apiece. That is a 150% jump from the 12,000 sub- scribers who signed on to the L.A. Philharmonic in 1999, when it was still housed at the city’s Dorothy Chandler Pavilion.

Partly because of problematic acoustics, “it’s no secret that it was not always a sold-out house at Dorothy Chandler,” Borda says of the venue, which presented the L.A. Philharmonic for the past 12 years until this May. “But Disney Hall is creating national and international buzz.” The Hollywood Bowl remains the summer home for the symphony.

Because of the huge expense in establishing Disney Hall, some concert halls have been priced higher than similar spots at Dorothy Chandler. For example, subscribers are now charged $120 for each of the best seats, where before they paid $82 each.

Still, “we’ve just had tremendous sales,” Borda says, noting that individual $15 tickets are usually available for every concert. “There are many price points.”

Nevertheless, she admits that Disney Hall must be aggressive in winning audiences for its programming this season and in years to come.

While Disney Hall bears the name of the resource-rich Walt Disney Co., the venue does not have any ties with the entertainment company, Borda explains. The late Lillian Disney, Walt Disney’s widow, donated $50 million toward the venue’s construction in 1987.

Borda says the L.A. Philharmonic will have to raise over half of its budget each year [$63 million for 2003/2004] with strong programming in place. “[That is much like other orches- tras], nothing is easy. We aren’t taking anything for granted.”

That means rolling out a variety of concerts catering to younger audiences as well as to the typically older symphony crowd, she says. Josh Groban, the 22-year-old pop and classical singer, also stars with the L.A. Philharmonic at the Oct. 25 gala. Alison Krauss + Union Station are set to play Dec. 1.

“It’s not your father’s Philharmonic,” Borda says. “There’s all sorts of different ways that people can get into the hall.” She is actively seeking per- formances by acts from a number of genres, including classical, jazz and world music.
Fermaglich credits touring with helping sustain sales, as the band has been on the road since October of last year.

"When you look at the [Nielsen] SoundScan numbers, you can see some really nice jumps in the markets they’re either going through or have already played, even before the current single blew wide open,” he says. “The touring definitely fuels album sales, no doubt about it.”

It’s a concept the band and management believe in. When 3 Doors Down wrapped touring for its fourth album, platinum debut, “The Better Life,” it took an extended break. But since last October, the band has performed 169 shows, spacing four- to five-week runs with two- to three-week breaks here and there.

“They’re really good about non-stop touring—relentless,” Fermaglich says. The band is also unafraid of venturing off the beaten track.

He says secondary and tertiary markets are very strong in the band’s home state of Tennessee, and in surrounding states.

Aerosmith’s "Nine Lives" tour is coming to a close.

"Fermaglich tells us that there’s a trend in rock music, where bands are going on tour with a fresher, more focused look. This is the band’s second tour of the year, with another planned for early next year."
come online.

“There is still very much a need for the independent promoter,” he says. “And there are people out there popping up that don’t necessarily know how to put a show together, but they know there’s a need.”

Independent promoters fill a void in markets that are under the corporate radar, Jones adds. “The agents need them and the markets need them,” he says. “There are only a handful of them left, and we need more. That’s why we as agents can’t gouge them. We need to give them good deals. And we need to educate our acts that part of our jobs is not only to make them money but to keep adding to the crop and putting more promoters on the table.”

According to Fermaglich, “You need a promoter who has the vision.” He adds that regional or local independents often fill the bill, but corporate promoters can also be of great assistance. “Bob Roux [Clear Channel Entertainment’s Southwest president] in Houston will go into any market in his region.”

THE COUNTRY MODEL

Particularly for country artists, the smaller, more rural markets are often the linchpin for building careers with legs. “Nashville agents, by necessity, do a better job of recognizing this than the East and West Coasts, which I think are missing the boat,” Garrett says.

“I look at the Kenny Chesney model. He honed his craft and worked his butt off playing 200 dates a year,” Garrett continues. “So when the record stuff caught up, he was ready. He had a core fan base of 5,000 in markets where we were doing dates with him, and those were hardcore Kenny fans.”

Garrett admits it can take a lot of extra effort to play outside the major-market circuit.

“It just depends on if management wants to work that hard; if they’re only going to play 20-30 dates, they’re not going to go into a lot of these places,” he says. “This is the perfect scenario for what I would call a mid-level act, the Michelle Branches of the world. She might play a large club in St. Louis, but she could play a 2,500- to 3,500-seat cut-down arena with full production in a market like Sioux City.”

It’s all about recognizing the value of these markets and realizing that a cookie-cutter routing approach represents opportunities missed, Fermaglich believes.

“We’re not talking about a tea bag tour, where you’re dipping into 10 or 12 major markets and then you’re done,” he says. “It’s about having a band willing to work that likes to play in small towns. Creed and 3 Doors Down love going to these places.”
F’rms Create Novel Marketing Twists

BY GAIL MITCHELL

“Taking it to the streets” is a refrain regularly sung by label marketing executives. But two new ventures—Urban Beauty Collective and the Experiential—are adding novel twists to the concept of grassroots marketing.

Launched in July, Urban Beauty Collective (urbanbeautycollective.com) is a network of more than 10,000 African-American and Latino beauty salons and barbershops in the top 16 urban markets, including New York, Los Angeles, Chicago, Atlanta and Dallas.

Each month, these establishments are mailed a new edition of UBC-TV, a promotional VHS cassette that presents the latest in music, film, TV and lifestyle brands in the vein of “Access Hollywood” and “Entertainment Tonight.”

The October 2003 installment, for example, featured music videos from Universal Music Group (Donna Summer), DRG Music (Rihanna Benson) and Warner Bros. (Robert Randolph Family Band).

It also contained previews of Walter Latham’s spot on new comedians, “Latham Entertainment Presents” (Paramount Home Video), and Cuba Gooding Jr.’s current movie “Radio” (Revolution/ Columbia Pictures), as well as “Barbershop 2” teaser (MGM). The participating companies pay for the promotional blurs.

“I was sitting in a salon one day, bored out of my skull,” Urban Beauty Collective creator Ava DuVernay recalls. “I had read all the magazines and talked to everybody in the shop. Then I started thinking, I wish I could show movie trailers and get feedback from the women and men in the salon.”

DuVernay also heads the Hollywood-based DuVernay Agency (DVA), which handles marketing and public relations for films and TV shows.

A year in development, Urban Beauty Collective and its monthly presentations are coordinated in-house by DVA’s six staffers.

The idea behind the collective is to cater to what DuVernay calls “the everyday salons, not where Beyoncé gets her hair done—although that’s on the list. We wanted to get to the nitty gritty in each market.”

Four-month-old UBC-TV already has a sibling, UBC-Radio. Kicking off in November, the CD sampler program will spotlight the latest offerings in R&B, hip-hop and jazz.

Among future projects being considered: staging artist meet-and-greets in the network salons.

The possibilities are endless,” says DuVernay, who points out that the program steers clear of misogynistic videos and alcohol advertisements. “The movie ‘Barbershop’ gave [people who are not of color] an idea of what goes on in these shops: gossip, commerce and discussions about trends and politics.

“UBC reaches a wide cross-section of urban consumers: teenagers, getting their hair braided, grandmothers with perms, younger women with weaves, blacks and Latinos not limited to age or class. A lot more than with other ethnic groups, the [urban] stylist is a trusted person.”

TARGETING THE ELDERS

Chicago-based Diddy Jones and his Right Track Entertainment, on the other hand, take their cues from the adult end of the music spectrum. Retailer Jones believes labels are missing a major consumer group—older adults.

“I felt there was a need for the marketing of adult artists, because these artists aren’t necessarily on labels’ radar in terms of spending major promotional dollars,” says Jones, who also operates the music lifestyle store the Music Experience. “So I started my own marketing company, Right Track.”

From that was born the Experience (righttrack.com), an opportunity for consumers to hear new music and meet the artists who create it. Those artists have included Rachelle Ferrell, Will Downing, Al Jarreau and George Duke.

Admission to the Experience is the price of the spotlighted CD. Venues for the 1-year-old event have ranged from art galleries to a Jaguar/Volvo dealership.

Guests are invited with an e-mail from Jones’ marketing and store database; so are members of the radio and TV press. RSVPs are accepted until the venue’s capacity is filled.

The artist decides whether they want to perform. In either case, their CD is played, or she is interviewed and afterward the guests can have their CDs signed and chat with the artist.

On Oct. 22, Downing returned for a second engagement. This time he was ensconced at Chicago’s The Spoke.

(Continued on page 34)
**NOVEMBER 2003**

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

<table>
<thead>
<tr>
<th>#1</th>
<th>ARTIST</th>
<th>NUMBER</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>WEEKS</th>
<th>PEAKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Smokie Norful</td>
<td>2</td>
<td>Let Your Love Flow</td>
<td>3</td>
<td>3</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>David Banner</td>
<td>3</td>
<td>Head On</td>
<td>4</td>
<td>4</td>
<td>27</td>
</tr>
<tr>
<td>3</td>
<td>Gangsta Boo</td>
<td>4</td>
<td>Take It To The Streets</td>
<td>4</td>
<td>4</td>
<td>53</td>
</tr>
<tr>
<td>4</td>
<td>Macy</td>
<td>5</td>
<td>Breaking Barriers</td>
<td>4</td>
<td>4</td>
<td>74</td>
</tr>
<tr>
<td>5</td>
<td>Jaheim</td>
<td>6</td>
<td>I Love Me</td>
<td>4</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>E-40</td>
<td>7</td>
<td>Set It Off</td>
<td>4</td>
<td>4</td>
<td>29</td>
</tr>
<tr>
<td>7</td>
<td>Vicky Winans</td>
<td>8</td>
<td>Vibes Of Love</td>
<td>5</td>
<td>5</td>
<td>38</td>
</tr>
<tr>
<td>8</td>
<td>Javier</td>
<td>9</td>
<td>يا ماس</td>
<td>5</td>
<td>5</td>
<td>18</td>
</tr>
<tr>
<td>9</td>
<td>Black Eyed Peas</td>
<td>10</td>
<td>The Neptunes Present... Clones</td>
<td>5</td>
<td>5</td>
<td>29</td>
</tr>
<tr>
<td>10</td>
<td>Ceelo Green</td>
<td>11</td>
<td>Do Or Die</td>
<td>7</td>
<td>7</td>
<td>17</td>
</tr>
<tr>
<td>11</td>
<td>Fabolous</td>
<td>12</td>
<td>The Fast Life</td>
<td>7</td>
<td>7</td>
<td>33</td>
</tr>
<tr>
<td>12</td>
<td>Tyronne Davis</td>
<td>13</td>
<td>Come To Daddy</td>
<td>8</td>
<td>8</td>
<td>42</td>
</tr>
<tr>
<td>13</td>
<td>Justin Timberlake</td>
<td>14</td>
<td>Song 2</td>
<td>8</td>
<td>8</td>
<td>22</td>
</tr>
<tr>
<td>14</td>
<td>Ginuwine</td>
<td>15</td>
<td>collapsed [3]</td>
<td>8</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>15</td>
<td>Nappy Roots</td>
<td>16</td>
<td>From A To Z</td>
<td>9</td>
<td>9</td>
<td>22</td>
</tr>
<tr>
<td>16</td>
<td>Eminem</td>
<td>17</td>
<td>Tha Rust</td>
<td>9</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>17</td>
<td>Black Moon</td>
<td>18</td>
<td>Easy</td>
<td>9</td>
<td>9</td>
<td>47</td>
</tr>
<tr>
<td>18</td>
<td>Joss Stone</td>
<td>19</td>
<td>The Soul Sessions EP</td>
<td>9</td>
<td>9</td>
<td>50</td>
</tr>
<tr>
<td>19</td>
<td>Three &amp; Mafia</td>
<td>20</td>
<td>The Underdog</td>
<td>11</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>20</td>
<td>Various Artists</td>
<td>21</td>
<td>Songs From The Tour</td>
<td>11</td>
<td>11</td>
<td>49</td>
</tr>
</tbody>
</table>

**NOVEMBER 2003**

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

<table>
<thead>
<tr>
<th>#1</th>
<th>ARTIST</th>
<th>NUMBER</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>WEEKS</th>
<th>PEAKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bone Thugs-N-Harmony</td>
<td>1</td>
<td>Eulogy</td>
<td>30</td>
<td>30</td>
<td>293</td>
</tr>
<tr>
<td>2</td>
<td>The Notorious B.I.G.</td>
<td>2</td>
<td>Life After Death</td>
<td>60</td>
<td>60</td>
<td>279</td>
</tr>
<tr>
<td>3</td>
<td>Sade</td>
<td>3</td>
<td>The Best Of Sade</td>
<td>90</td>
<td>90</td>
<td>100</td>
</tr>
<tr>
<td>4</td>
<td>Bob Marley and the Wailers</td>
<td>4</td>
<td>Legend</td>
<td>120</td>
<td>120</td>
<td>86</td>
</tr>
<tr>
<td>5</td>
<td>Michael Jackson</td>
<td>5</td>
<td>Thriller</td>
<td>150</td>
<td>150</td>
<td>100</td>
</tr>
<tr>
<td>6</td>
<td>R. Kelly</td>
<td>6</td>
<td>Music Of The Sun</td>
<td>180</td>
<td>180</td>
<td>120</td>
</tr>
<tr>
<td>7</td>
<td>Jay-Z &amp; Young Marley</td>
<td>7</td>
<td>I Am The Black Messiah</td>
<td>210</td>
<td>210</td>
<td>150</td>
</tr>
<tr>
<td>8</td>
<td>The Marshall Mathers LP</td>
<td>8</td>
<td>Ready To Die</td>
<td>240</td>
<td>240</td>
<td>180</td>
</tr>
<tr>
<td>9</td>
<td>The Notorious B.I.G.</td>
<td>9</td>
<td>Ready To Die</td>
<td>270</td>
<td>270</td>
<td>210</td>
</tr>
<tr>
<td>10</td>
<td>Jaheim</td>
<td>10</td>
<td>The Meekness Collection</td>
<td>300</td>
<td>300</td>
<td>240</td>
</tr>
<tr>
<td>11</td>
<td>Lauryn Hill</td>
<td>11</td>
<td>The Miseducation Of Lauryn Hill</td>
<td>330</td>
<td>330</td>
<td>270</td>
</tr>
<tr>
<td>12</td>
<td>Smokie Norful</td>
<td>12</td>
<td>Let Your Love Flow</td>
<td>360</td>
<td>360</td>
<td>300</td>
</tr>
<tr>
<td>13</td>
<td>David Banner</td>
<td>13</td>
<td>Head On</td>
<td>390</td>
<td>390</td>
<td>330</td>
</tr>
<tr>
<td>14</td>
<td>Gangsta Boo</td>
<td>14</td>
<td>Take It To The Streets</td>
<td>420</td>
<td>420</td>
<td>360</td>
</tr>
<tr>
<td>15</td>
<td>Macy</td>
<td>15</td>
<td>Breaking Barriers</td>
<td>450</td>
<td>450</td>
<td>390</td>
</tr>
<tr>
<td>16</td>
<td>Jaheim</td>
<td>16</td>
<td>I Love Me</td>
<td>480</td>
<td>480</td>
<td>420</td>
</tr>
<tr>
<td>17</td>
<td>E-40</td>
<td>17</td>
<td>Set It Off</td>
<td>510</td>
<td>510</td>
<td>450</td>
</tr>
<tr>
<td>18</td>
<td>Vicky Winans</td>
<td>18</td>
<td>Vibes Of Love</td>
<td>540</td>
<td>540</td>
<td>480</td>
</tr>
<tr>
<td>19</td>
<td>Javier</td>
<td>19</td>
<td>يا ماس</td>
<td>570</td>
<td>570</td>
<td>510</td>
</tr>
<tr>
<td>20</td>
<td>Black Eyed Peas</td>
<td>20</td>
<td>The Neptunes Present... Clones</td>
<td>600</td>
<td>600</td>
<td>540</td>
</tr>
</tbody>
</table>

**Source:** Billboard Magazine

**Notes:**
- **Artist:** Name of the artist or group.
- **Number:** The position of the album on the chart.
- **Title:** The title of the album.
- **Weeks:** Number of weeks the album was on the chart.
- **Peak:** The highest position the album reached.
- **Nielsen SoundScan:** The sales data compiled from a national subset panel of core R&B/HIP-HOP stores by Nielsen SoundScan.
- The Billboard 200 is a chart that ranks the best-selling albums in the United States, published by Billboard. It is based on each album's relative sales velocity (weekly sales divided by relative sales potential) at select retail outlets tracked by Nielsen SoundScan.
- The Billboard 200 is different from the Billboard R&B/HIP-HOP Albums chart, which ranks the best-selling R&B/HIP-HOP albums in the United States.
- The chart is compiled by Nielsen SoundScan, which collects sales data from a subset of retail outlets.
- The chart is published weekly in Billboard magazine and on its website, www.billboard.com.
### Marketing

Continued from page 32

Word Cafe on behalf of his new Gipp/Yebo CD, "Emotions." But Jones emphasizes that the Experience is more than just a meet-and-greet.

"This is a marketing vehicle that utilizes the Internet, television and press to market an artist's current CD," he says. "And, in turn, other area retailers participate in sales programs for the designated CD.

Jones says he works with 42 independent retail outlets nationwide, including VIP in Long Beach, Calif., and Vision Quest in Yonkers, N.Y. According to his estimates, each of the previous experiences has been responsible for sales spikes.

"We gave Will his three largest sales weeks in the Chicago market for his [2002] "Sensational Journey" album, he says. "The George Duke event totaled 32% of the week's national sales for his 'Face the Music' album."

Since then Jones has kicked off the Other Experience, which concentrates on developing artists. The first event in September at Chicago's District featured inspirational artist Joyce B. Moore performing songs from her "Project Butterfly—The Cocon CD (Mo-Flow Records/Lightyear)."

Basing artist selection on his retail experience and consumer appeal, Jones is in talks with a variety of acts, including Rachelle Ferrell and Ann Nesby. He's not shy about talking to big names, such as LL Cool J, K.C. and the Sunshine Band, or even Tupac.

"Tupac was a huge star," he says. "I don't think he was huge, he was a huge star."

He also likes to "do this on TV, like [with BET]. I'm ready to take this outside Chicago."

---

#### November 1, 2003 Billboard Hot R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Last Week</th>
<th>Airplay</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ito You</td>
<td>&quot;I'm Missing You&quot;</td>
<td>17</td>
<td>120,000</td>
<td>14.2%</td>
</tr>
<tr>
<td>2</td>
<td>Backyard Boys</td>
<td>&quot;Backyard Boys&quot;</td>
<td>16</td>
<td>89,000</td>
<td>10.3%</td>
</tr>
<tr>
<td>3</td>
<td>Nelly</td>
<td>&quot;Hot in Here&quot;</td>
<td>15</td>
<td>79,000</td>
<td>11.4%</td>
</tr>
<tr>
<td>4</td>
<td>Ludacris</td>
<td>&quot;Get Back&quot;</td>
<td>14</td>
<td>69,000</td>
<td>8.5%</td>
</tr>
<tr>
<td>5</td>
<td>Chris Brown</td>
<td>&quot;Run It (The Remix)&quot;</td>
<td>13</td>
<td>60,000</td>
<td>7.6%</td>
</tr>
</tbody>
</table>

#### November 1, 2003 Billboard Hot R&B/Hip-Hop Singles Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Last Week</th>
<th>Sales</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bone Thugs-N-Harmony</td>
<td>&quot;I'm a Man&quot;</td>
<td>18</td>
<td>18,000</td>
<td>10%</td>
</tr>
<tr>
<td>2</td>
<td>YoungBloodZ</td>
<td>&quot;Like You&quot;</td>
<td>17</td>
<td>16,000</td>
<td>8%</td>
</tr>
<tr>
<td>3</td>
<td>Ludacris</td>
<td>&quot;Get Back&quot;</td>
<td>16</td>
<td>14,000</td>
<td>6%</td>
</tr>
<tr>
<td>4</td>
<td>Nelly</td>
<td>&quot;Hot in Here&quot;</td>
<td>15</td>
<td>12,000</td>
<td>4%</td>
</tr>
<tr>
<td>5</td>
<td>Ludacris</td>
<td>&quot;Shakur&quot;</td>
<td>14</td>
<td>10,000</td>
<td>2%</td>
</tr>
<tr>
<td>NOVEMBER 2003</td>
<td>Billboard® TOP COUNTRY ALBUMS™</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</strong></td>
<td><strong>Title</strong></td>
<td><strong>Peak</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>JOHNNY CASH</strong></td>
<td><strong>EAGLE/VÖLLERMUSIK HOFiE (88.98/10.98)</strong></td>
<td><strong>The Greatest Hits Collection</strong></td>
<td><strong>417</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>ALAN JACKSON</strong></td>
<td><strong>AARON/SONY MUSIC (88.98/20.98)</strong></td>
<td><strong>Greatest Hits Volume II And Some Other Stuff</strong></td>
<td><strong>308</strong></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>REBA McENTIRE</strong></td>
<td><strong>COLUMBIA (98.98/14.98)</strong></td>
<td><strong>Kingdom Come</strong></td>
<td><strong>229</strong></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>JOE DANIELS</strong></td>
<td><strong>GREAT BIG WORLD (88.98)</strong></td>
<td><strong>Greatest Hits</strong></td>
<td><strong>83</strong></td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>KENNY CHESNEY</strong></td>
<td><strong>BROWNSVILLE/LANDMARK/WARNER BROS. (98.98)</strong></td>
<td><strong>No Shoes, No Shirt, No Problems</strong></td>
<td><strong>46</strong></td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>LUIS RIPEPE</strong></td>
<td><strong>MCI RECORDS (88.98/15.98)</strong></td>
<td><strong>Falseto</strong></td>
<td><strong>32</strong></td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>SHANIA TWAIN</strong></td>
<td><strong>RCA NASHVILLE (98.98/12.98)</strong></td>
<td><strong>Come On Over</strong></td>
<td><strong>30</strong></td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>RASCAL FLATTS</strong></td>
<td><strong>SONY MUSIC (88.98/13.98)</strong></td>
<td><strong>Still the Same</strong></td>
<td><strong>25</strong></td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>KEVIN TEER</strong></td>
<td><strong>SONY MUSIC (88.98/14.98)</strong></td>
<td><strong>American Pigeon</strong></td>
<td><strong>21</strong></td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>ALANIS MORRISSETTE</strong></td>
<td><strong>COLUMBIA (98.98/14.98)</strong></td>
<td><strong>Supernatural</strong></td>
<td><strong>19</strong></td>
<td></td>
</tr>
</tbody>
</table>

**NOVEMBER 2003**

| **ARTIST** | **IMPRINT & NUMBER/DISTRIBUTING LABEL** | **Title** | **Peak** |
| **1** | **JOHNNY CASH** | **EAGLE/VÖLLERMUSIK HOFiE (88.98/10.98)** | **The Greatest Hits Collection** | **417** |
| **2** | **ALAN JACKSON** | **AARON/SONY MUSIC (88.98/20.98)** | **Greatest Hits Volume II And Some Other Stuff** | **308** |
| **3** | **REBA McENTIRE** | **COLUMBIA (98.98/14.98)** | **Kingdom Come** | **229** |
| **4** | **JOE DANIELS** | **GREAT BIG WORLD (88.98)** | **Greatest Hits** | **83** |
| **5** | **KENNY CHESNEY** | **BROWNSVILLE/LANDMARK/WARNER BROS. (98.98)** | **No Shoes, No Shirt, No Problems** | **46** |
| **6** | **LUIS RIPEPE** | **MCI RECORDS (88.98/15.98)** | **Falseto** | **32** |
| **7** | **SHANIA TWAIN** | **RCA NASHVILLE (98.98/12.98)** | **Come On Over** | **30** |
| **8** | **RASCAL FLATTS** | **SONY MUSIC (88.98/13.98)** | **Still the Same** | **25** |
| **9** | **KEVIN TEER** | **SONY MUSIC (88.98/14.98)** | **American Pigeon** | **21** |
| **10** | **ALANIS MORRISSETTE** | **COLUMBIA (98.98/14.98)** | **Supernatural** | **19** |

**ARTIST**

**ALAN JACKSON**

**GREATEST HITS COLLECTION**

**Peak**

- **417**
- **308**
- **229**
- **83**
- **46**
- **32**
- **30**
- **25**
- **21**
- **19**
Programmers Tune In To Dance Radio

BY GARY CEE

Dance music and radio are not the best of buddies. But major markets like New York, Boston and San Francisco have long supported dance-fueled radio programming.

Now, a number of new markets have entered the format, providing more exposure than ever for radio-friendly dance acts.

From pure-dance formats to dance-leaning top 40 stations, programmers are getting the party started with a wide variety of proven styles and intuitive approaches.

Reflecting this trend is Billboard's new 25-position Dance Airplay chart, which bowed in the Oct. 25 issue.

This new chart gives dance music a tremendous infusion of blood and life," says Alex Santa Maria, PD of KNJU Phoenix. "Because of it, we will likely see more stations playing dance. The chart will open doors for the genre as a whole."

In the past year, the format added stations in Dallas and Toledo, Ohio, to go with existing dance outlets in New York; Boston; Orlando, Fla.; Miami; San Antonio; Long Island, N.Y.; San Francisco; Phoenix; and Los Angeles. What's more, Frank Murray, VP of promotions at Robbins Entertainment, says, "Each one is different."

At the same time, the dance format has suffered some major setbacks, as stations spinning dance music fell silent in Chicago, Denver and Austin.

"Losing some of those markets is obviously not the best thing for the format," says Chris Shebel, the former PD of WKIE Chicago, which dropped the format when it changed ownership. Robert Isaac, operations manager of KOLD Los Angeles, hopes that the good times will continue to flourish in the nation's No. 2 market. His playlist boasts a wide array of acts, from Milky and Kylie Minogue to Coldplay.

"We're not exclusively dance," he says of the station, which signed on in late February. "We'll have Sean Paul, No Doubt and some other stuff to break it up. We're a [top 40] rhythm that plays a lot of dance."

Isaac adds that record-company support is picking up: The releases are being properly promoted and marketed, he says.

UNUSUAL MARKET

In Toledo, Cornerstone Communications has signed on WXQQ. This has strong implications for Murray: "If a dance station can work in this blue-collar, rock'n'roll town, that will really be saying something."

Of course, not everyone is convinced that a dance format is viable in Toledo. WXQQ PD Brandon says.

But if the reactions on the phones and the comment line—as well as the word on the street—are accurate indicators, "this station is blowing up," Brandon says.

Eventually, WXQQ will play more currents than it does now, Brandon explains. "We're a new station, and it's a relatively new format. There is a lot of music on the station that listeners are hearing for the first time. And I want it to be as familiar as possible."

Although the station's target audience is females 18 to 34, Brandon says its actual audience is much broader. Teens like the station by default, he says, "because it is cool and they can't get this music anywhere else."

There is a bounty of fresh new music on U.S. dance stations, much of it unfamiliar to mainstream radio fans. But the format has also been a launch pad for some of top 40's biggest hits.

To illustrate, Andre Ferro, PD of WXXP/WLLR Long Island, points to the songs "No One's Gonna Change You" by Reina, "Days Go By" by Dirty Vegas and "Heaven" by DJ Sammy. WPYM Miami, which signed on New Year's Eve 2001, is pure dance, PD Phil Michaels says. "We're a unique station. We don't have any personalities on the air. It's a music machine, playing the biggest dance records."

Recently, WPYM played dance remixes of Beyoncé's "Crazy In Love" and 50 Cent's "In Da Club."

"If big rhythmic records or pop records make it into the top five and become huge anthems, we get dance remixes and put them on the air," says Sky, programming/music coordinator at WKJT New York, takes a different approach. For example, he says the station played the original version of "Crazy In Love."

Also, unlike WPYM, WKJT boasts super-strong air personalities, with morning team Balkaz & Gomua Johnny and Vic Latino in the evening.

A 'PURE' DANCE STATION?

But many in the tri-state area wondered if WPYM is truly a dance station.

"We talk about this all the time," says Sky. "The brand is a dance station because of the amount of dance music we play. But if you compare it to other dance stations around the country, you would think that we are conservative. It's an uptempo, pop, rhythmic station. And it seems to be working out."

Conversely, despite having a ready audience, pure-dance outlet WCIE Chicago recently switched formats when it changed ownership.

"Ask the club owners in Chicago what business was like when that station was on," Murray says. Now, he says, there are several WKIE tribute sites on the Internet. "That is why somebody will put a dance radio station back in Chicago."

In New York, dance music enthusiasts remain optimistic that a pure-dance station will arrive.

"I'd sure like to see it," Murray says. "It would work in a market this diverse and this large. Many people listen to WKJT not for the pop stuff but because they love the dance stuff. We know it works in Chicago. Why wouldn't it also work in New York?"

Farewell, Kelly—And Thanks For The Music

Coming back to work after a glorious one-week vacation is never easy. But I went into an immediate state of shock when I heard the news that Kelly Schweinsberg died suddenly Oct. 13 at St. Vincent's Hospital in New York (Billboard Bulletin, Oct. 15).

While the exact cause is unknown and tests are ongoing, doctors say the probable cause was hemolytic uremic syndrome (HUS). A rare complication of a strain of E. coli bacteria, HUS is also the most common cause of kidney failure in children.

At the time of her death, Schweinsberg, 42, headed the marketing and promotion department of Lou Pearlman's Trans-Continental Records.

That said, she is perhaps best-known as the GM of BMG Germany-owned Logic Records, which shuttered in May.

Schweinsberg enjoyed crossover success with such Logic acts as La Bouche, Le Click, Gloria Gaynor, Martha Wash, Jam & Spoon, LFO and Noji, among others.

A passionate believer in all things dance, Schweinsberg also brought numerous DJ/producers into the Logic fold, including Todd Terry, Armando Van Helden, Danny Hillo and Jason Nevins.

Prior to Logic, Schweinsberg handled dance-music promotion at RCA, where she worked with, among others, Black Box, Robert Owens and Quadrophonia.

She began her industry journey in the early '80s at Miami-based Pantera Productions and was instrumental in the success of dance/pop trio Expose.

Throughout her career—and, unlike so many others—Schweinsberg courted both underground club DJs and mainstream radio outlets. In her world, there was no room for musical discrimination. She kept it real by remaining true to herself.

Recently, Schweinsberg brought Trans-Continental act Natural to the Billboard offices for a meet-and-greet. While she had achieved much in her life, Schweinsberg told me the one thing she still hoped for was to have a baby. Of course, she leaves behind scores of club kids who will never know the influence and vision she brought to the music that they love.

A funeral was held Oct. 16 in Ellwood City, Pa. At press time, a memorial service was being planned for New York. Schweinsberg is survived by her father, Charles; two siblings, Me" and “Nothing Fails.” He has also reteaked Madonna and Missy Elliott’s "Into the Hollywood Groove" from their Gap TV commercial.

Most recently, the Grammy Award winner restructured the Britney Spears/Madonna collaboration "Me Against the Music." The "Redzone"-produced track is the lead single from Spears' forthcoming five album, "In the Zone."

ONO WILL FLY: Earlier this year, Yoko Ono topped the Billboard Hot Dance Music/Club Play chart with remixes of "Walking on Thin Ice." With the release of "Will I?/ Fly," the artist continues to invite innovative producers to reconstruct her classic recordings.

The Twisted/Mind Train EP is home to John Creamer & Stwayne K. remixes of "Will I?" and Rob Riva's re-rub of "Fly."

Bonus tracks "0'Oh" and "Death of Samantha" are reworked by, respectively,Nuspirit Helsinki and Porcupine Tree.
La Ley Writes Tribute To Lost Fan

When Beto Cuevas, frontman of Chilean rock band La Ley, heard that a young fan had committed suicide because she was unable to meet his group, he took action the best way he knew how: He wrote a song.

"Más Allá," the current single from La Ley's recent Warner release, "Libertad," is dedicated to the deceased fan. And the band is taking the issue one step further by

recording a series of bilingual public-service announcements (PSA) for Teen Line and the Cedars-Sinai Medical Center in Los Angeles.

The song was a consequence of the news we received," says Cuevas, who found out about the fan's suicide almost by accident. "A relative knew the story, but they didn't want to tell me," he says. "It's very strange. You can't feel responsible, but you're the reason that person decided to take her life. And that led me to reflect very deeply on the subject."

Beyond the song itself, Cuevas hopes that La Ley's participation in the PSA campaign will also raise awareness about teen suicide.

People don't know very much about suicide, he says. "They don't know how to read the symptoms. We want to alert people and help them get more information."

The PSAs featuring La Ley are expected to begin airing next month. Teen Line is a peer telephone hotline and outreach program. La Ley will continue its Latin American and Spanish concert and promotional tour through the end of the year. In 2004, it plans to record its first English-language album.

RAPPING THROUGH AMERICA: Panamanian rapper El General, aka Edgardo Arias Franco, is launching a 20-city U.S. tour that kicks off November in California.

The tour will take El General to major markets like Miami, Atlanta and Chicago, as well as such smaller cities as Portland, Ore. and Tucson, Wash.

"We're going to work all the small markets in the U.S.," manager Julio César Giraldo says. "Little towns where you can't even imagine there are so many people. But if you have even 30,000 Latinos, you give a concert and it's packed."

Although El General has not yet secured tour sponsorship, conversations are under way with a furniture maker that plans to launch a line bearing El General's name.

Simultaneously, El General is also expanding the reach of his foundation, Niños Pobres Sin Frontera (Poor Children With No Borders), which provides tuition and schooling for children in Panama.

El General's charitable work earned him the Spirit of Hope Award at this year's Billboard Latin Music Awards. "Because of that award, more artists have become interested in what I do," El General says. "They no longer see me as another artist but as a person."

El General's next major fundraising project is a 2004 calendar that will feature him with some of his favorite female friends. Hey, it's all for a good cause.

(Continued on page 44)
### Hot Latin Tracks

<table>
<thead>
<tr>
<th>WEEK</th>
<th>NUMBER 1</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PRODUCER(S)</th>
<th>WEEKS AT NUMBER 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>1</td>
<td>HOY</td>
<td>Gloria Estefan</td>
<td>Jerry Theo</td>
<td>3</td>
</tr>
<tr>
<td>42</td>
<td>2</td>
<td>TE NECESITO</td>
<td>Luis Miguel</td>
<td>Jorge Fons</td>
<td>1</td>
</tr>
<tr>
<td>42</td>
<td>3</td>
<td>ANTES</td>
<td>Olga Bernaldo</td>
<td>Alberto Perea</td>
<td>1</td>
</tr>
<tr>
<td>42</td>
<td>4</td>
<td>UN SUGILLO SIN TI</td>
<td>Charly García</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>5</td>
<td>NOMAS POR TU CULPA</td>
<td>Los Huraches Del Norte</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>6</td>
<td>MIENTES TAN BIEN</td>
<td>Tris Bandera</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

### Greatest Gainer

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>QUIERO PERDERME EN TU CUERPO</td>
<td>Fhera Gonzalez</td>
</tr>
</tbody>
</table>

### Latin Pop Airplay

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PROMOTION LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NO ES LO MISMO</td>
<td>Alejandro Sanz</td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ASIGNATURA PENDIENTE</td>
<td>Ricky Martin</td>
<td>Sony</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>QUE TUEQUE QUIEN TE QUIERA</td>
<td>Banda El Recodo</td>
<td>EMI Latin</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>RIE Y LLORR</td>
<td>Juanes</td>
<td>Fonovisa</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>QUENTE MINOS LA ROMA</td>
<td>Alejandro Pires</td>
<td>Universal Latino</td>
<td></td>
</tr>
</tbody>
</table>

### Tropical Airplay

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PROMOTION LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HOY</td>
<td>Flor Peña</td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>AMOR</td>
<td>Marino</td>
<td>Fonovisa</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>NI LO HAY</td>
<td>Los Tigres del Norte</td>
<td>Fonovisa</td>
<td></td>
</tr>
</tbody>
</table>

### Regional Mexican Airplay

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PROMOTION LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MI LIBERADO</td>
<td>Los Treser</td>
<td>ARIOLA/BMG</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>EN LOS PURITOS HUESOS</td>
<td>La Arrolladora Banda El Limon</td>
<td>Fonovisa</td>
<td></td>
</tr>
</tbody>
</table>

---

*Note: The table is a simplified representation of the information presented in the document.*
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUIS MIGUEL</td>
<td>BMG Latin lms-1099</td>
<td>En El Tiempo</td>
<td>40</td>
<td>72 weeks</td>
</tr>
<tr>
<td>2</td>
<td>VINCENTE Y ALEJANDRO FERNANDEZ</td>
<td>BMG Latin 101594</td>
<td>Lo Que Te Coste Mientras Te Rias La Derrama</td>
<td>75</td>
<td>32 weeks</td>
</tr>
<tr>
<td>3</td>
<td>JOAN BOWIE</td>
<td>BMG Latin 100217</td>
<td>Decide Tu</td>
<td>3</td>
<td>12 weeks</td>
</tr>
<tr>
<td>4</td>
<td>EL CHICHICULOTE</td>
<td>BMG Latin 101272</td>
<td>Yo Soy La Banda</td>
<td>21</td>
<td>20 weeks</td>
</tr>
<tr>
<td>5</td>
<td>PANCHO BARRAZA</td>
<td>BMG Latin 100682</td>
<td>Las Romanescas De Pancho Barraza</td>
<td>12</td>
<td>12 weeks</td>
</tr>
<tr>
<td>6</td>
<td>LOS ORIGINALES DE SAN JUAN</td>
<td>BMG Latin 100562</td>
<td>La Historia</td>
<td>23</td>
<td>20 weeks</td>
</tr>
<tr>
<td>7</td>
<td>FITO OLIVARES</td>
<td>BMG Latin 100922</td>
<td>30 Exitos Inolvidables</td>
<td>20</td>
<td>16 weeks</td>
</tr>
<tr>
<td>8</td>
<td>JAI-P</td>
<td>BMG Latin 101712</td>
<td>En Vivo</td>
<td>14</td>
<td>12 weeks</td>
</tr>
<tr>
<td>9</td>
<td>LOS CADETES DE LINARES</td>
<td>BMG Latin 101572</td>
<td>30 Inolvidables</td>
<td>5</td>
<td>12 weeks</td>
</tr>
<tr>
<td>10</td>
<td>MARCO ANTONIO SOLIS</td>
<td>BMG Latin 101502</td>
<td>Te Amar O Te Desprecio</td>
<td>1</td>
<td>12 weeks</td>
</tr>
<tr>
<td>11</td>
<td>LOS ACOSTA</td>
<td>BMG Latin 101502</td>
<td>Regalo Del Amanecer</td>
<td>1</td>
<td>6 weeks</td>
</tr>
<tr>
<td>12</td>
<td>CELIA CRUZ</td>
<td>BMG Latin 101572</td>
<td>Once Upon A Time In Mexico</td>
<td>3</td>
<td>4 weeks</td>
</tr>
<tr>
<td>13</td>
<td>MAMA</td>
<td>BMG Latin 101572</td>
<td>Hasita</td>
<td>2</td>
<td>12 weeks</td>
</tr>
<tr>
<td>14</td>
<td>Grupo Exterminador</td>
<td>BMG Latin 101572</td>
<td>Nuestra Historia</td>
<td>13</td>
<td>8 weeks</td>
</tr>
<tr>
<td>15</td>
<td>CRISTIAN</td>
<td>BMG Latin 101572</td>
<td>Amar Es</td>
<td>4</td>
<td>8 weeks</td>
</tr>
<tr>
<td>16</td>
<td>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</td>
<td>BMG Latin 101572</td>
<td>Encuentro De Angelitos Vol. 1</td>
<td>7</td>
<td>8 weeks</td>
</tr>
<tr>
<td>17</td>
<td>LIMITE</td>
<td>BMG Latin 101572</td>
<td>Gracias 1995-2003</td>
<td>9</td>
<td>6 weeks</td>
</tr>
<tr>
<td>18</td>
<td>POLO URRY Y SU MAQUINA NORTENA</td>
<td>BMG Latin 101572</td>
<td>20 Man...Dinamos!!!</td>
<td>16</td>
<td>6 weeks</td>
</tr>
<tr>
<td>19</td>
<td>JOAN SEBASTIAN</td>
<td>BMG Latin 101572</td>
<td>Coleccion De Oro</td>
<td>4</td>
<td>3 weeks</td>
</tr>
<tr>
<td>20</td>
<td>CONTROL</td>
<td>BMG Latin 101572</td>
<td>La Historia</td>
<td>9</td>
<td>3 weeks</td>
</tr>
<tr>
<td>21</td>
<td>RICKY MARTIN</td>
<td>BMG Latin 101572</td>
<td>Almas Del Silencio</td>
<td>1</td>
<td>2 weeks</td>
</tr>
<tr>
<td>22</td>
<td>VICENTE FERNANDEZ</td>
<td>BMG Latin 101572</td>
<td>Historia De Un Idol Vol. 2</td>
<td>22</td>
<td>2 weeks</td>
</tr>
<tr>
<td>23</td>
<td>PEPE AGUILAR</td>
<td>BMG Latin 101572</td>
<td>Coleccion De Oro</td>
<td>30</td>
<td>1 week</td>
</tr>
<tr>
<td>24</td>
<td>SAMURAY</td>
<td>BMG Latin 101572</td>
<td>Historia Musical</td>
<td>29</td>
<td>1 week</td>
</tr>
<tr>
<td>25</td>
<td>LOS ORIGINALES DE SAN JUAN</td>
<td>BMG Latin 101572</td>
<td>25 Exitos Originales</td>
<td>18</td>
<td>1 week</td>
</tr>
<tr>
<td>26</td>
<td>ALEXANDRE PIRES</td>
<td>BMG Latin 101572</td>
<td>Estella Guio</td>
<td>12</td>
<td>1 week</td>
</tr>
<tr>
<td>27</td>
<td>DON OMAR</td>
<td>BMG Latin 101572</td>
<td>La Historia</td>
<td>2</td>
<td>1 week</td>
</tr>
<tr>
<td>28</td>
<td>CHAYANNE</td>
<td>BMG Latin 101572</td>
<td>Grandes Exitos</td>
<td>1</td>
<td>1 week</td>
</tr>
<tr>
<td>29</td>
<td>GRUPO BRYNIS/LIBERACION</td>
<td>BMG Latin 101572</td>
<td>Encuentro Romantico</td>
<td>17</td>
<td>1 week</td>
</tr>
<tr>
<td>30</td>
<td>SHAKIRA</td>
<td>BMG Latin 101572</td>
<td>Grandes Exitos</td>
<td>1</td>
<td>1 week</td>
</tr>
</tbody>
</table>
Woven by Roger Rare

New Tales T-shirt: $15.00
New Roger Rare T-shirt: $15.00

Extremely Rare Original Vintage Osibisa Poster, signed by Roger Dean: $85.00
Very limited quantities. Unsigned: $45.00
(also limited quantities)

We are Kreative Concepts LLC. We have worked directly with Roger Dean, Ian Anderson, Country Joe McDonald, Steve Luongo (former drummer for the John Entwistle Band), and many others to provide unique and hard to find merchandise. All signed pieces are authentic, signed at NEARFest 2003 by Roger Dean. See complete list of items and color pictures on the web site: KREATIVE CONCEPTS LLC
800-353-1706 FAX: 919-387-0272
International: 919-387-1706
WWW.KHLLC.COM

glass@KHLLC.com
See Also: www.soundchaser.org

Music

Argentine Rock

Continued from page 41

sleeves, posters and other features. The reissue of Luis Alberto Spinetta’s 1972 album “Pescado 2,” for example, includes the original 32-page booklet that came with it. To date, 60,000 copies have been sold, according to numbers from the local chapter of the International Federation of the Phonographic Industry.

“We discovered three new opportunities with the chosen format: the historical rescue of great albums, lower costs that enable a lower price and special packaging, which helps in our fight with piracy,” says Jorge Ferradas, GM of Sony Music Sur.

“Our clients received the collection with enthusiasm.”

Sony hopes to sell 100,000 units by year’s end and plans to export the titles, Ferradas says.

One month after Sony Music’s project hit retail, independent label Pop Art began reintroducing singles to the Argentine market. To date, the imprint has released 45 Argentine rock reissues at $2 apiece.

Repertoire includes classics by such popular acts as Charly Garcia, Divididos and Illya Kuryaki, as well as new songs, remixes and live takes by Babinetos and Rata Blanca.

“Our bet is to make music fans buy these low-price singles on impulse,” says Gonzalo Mora, director of new projects at Pop Art.

To this end, the label has placed special displays next to every cashier in Carrefour supermarkets, as well as in traditional record stores and hip clothing stores in Palermo, the fashionable district of Buenos Aires.

“We have already licensed songs from the catalogs of Universal Music and Sony Music, with DBN and EMI already in the works,” Mora says.

Pop Art’s first mid-year collection had 30 titles, and the label has shipped 18 more.

A third label, Universal, had planned to reissue 25 titles in May but now says it will do so in early 2004. Universal’s catalog features artists from the ’80s, including those who originally recorded for Argentine indie labels SG, DG and Interdisc.

WAVE OF NOSTALGIA

This resurgence occurred because a new generation of record executives has recently reached top positions in the local industry, Mora says.

“We all have fond memories of the ’80s and of the rich history of Argentine rock,” he says.

“It’s a rich cultural movement that was not fully appreciated by older people.”

That appreciation comes in cycles, and Argentina has experienced periodic revivals of classic rock.

Five years ago, FM Mega became the No. 1 radio station after debuting with a format of classic Argentine rock dating back to the ’60s. It still holds the top spot today.

“This is not a revival,” Ferradas says.

“This is sheer gratitude toward genuine talent, with maybe a small amount of nostalgia.”
Fans New And Old Say 'Yes'

35th Anniversary Finds Band With Fresh, Rejuvenated Outlook

BY CRAIG ROSEN

There it was—the famed Yes logo designed by Roger Dean decades ago—scrawled across the chest of Sarah Jessica Parker on "Sex and the City." That Parker's character, sex columnist/fashionista Carrie Bradshaw, would sport a Yes T-shirt in 2003 is certainly telling, and she's not alone. Latin music sensation Shakira also recently donned a Yes T in a Pepsi ad.

The naysayers might suggest that the phenomenon is just part of the trend of vintage rock T-shirts as a fashion statement. But then again, they'd be missing what's been brewing for seven years now. Simply put, Yes is back.


Now, Yes has its sights set on America for 2004. The February release by Rhino Records of "The Ultimate Yes—35th Anniversary Collection" will coincide with the planned broadcast of "YesSpeak," Classic Pictures' career-spanning documentary of the band. An arena tour will follow in April.

Although Yes has yet to mount its full-scale assault on the U.S., some of today's most successful modern rock acts acknowledge the band's influence. "So few groups celebrate musical freedom in the way Yes does," Red Hot Chili Peppers guitarist John Frusciante says. "The depth of their music is still as shocking to me today as it was to me as a little kid. One gets the impression that the format of a record seemed limitless to them at the time of 'Close to the Edge' or 'Tales From Topographic Oceans.'"

(Continued on page 55)
"We Took Musical Chances": A Yes Q&A

BY CRAIG ROSEN

“It’s the most positive word in the English language,” Yes drummer Alan White says of his band’s moniker. But Yes is really so much more. It’s a virtual classic-rock institution that has not only survived for 35 years but has managed to thrive for the better part of three decades. While members have come and gone as musical styles changed, Yes has carried on, reaching heights that none of its members could have predicted when the band formed in 1968 in Birmingham, England.

As Yes prepares to return to U.S. arenas on the heels of the release of “The Ultimate Yes—35th Anniversary Collection,” Billboard caught up with all five members of the group’s classic and current lineup before they convened on a Los Angeles studio to record material for a bonus disc to be included with the American version of the retrospective. A new studio album is planned for next summer.

Conducted on separate occasions while band members were on three different continents—singer Jon Anderson at his home studio in San Luis Obispo, Calif.; guitarist Steve Howe relaxing in Devon, England; and keyboardist Rick Wakeman, bassist Chris Squire and drummer Alan White on a tour stop in Perth, Australia—the men of Yes reflected on their highs and lows during the group’s 35-year career and glimpsed into the future.

In your wildest dreams, did you ever think Yes could celebrate its 35th anniversary?

Jon Anderson: Two or three years was the maximum in those days [when we started], or two or three minutes, depending on what the day was like. When we started, we really wanted to be as good as a band called Family. They were doing the clubs. That’s all we wanted—to get as big as that, and probably do some university gigs.

You never think you’re going to have success. It just comes upon you, and that’s when you count your blessings, because a lot of people don’t get that success.

Steve Howe: The ’70s were quite an achievement. When that [decade] finished and I formed Asia with [former King Crimson singer/bassist] John Wetton, I really felt that was then, and now I was going to keep doing different things. But by the time I had [exited] Asia and GTR [with former Genesis guitarist/vocalist] Steve Hackett, I started to realize that the Yes music of the ’70s was great.

Chris Squire: I was 15 when the Beatles came to light around ’63. That’s kind of what got me interested in the whole profession. At that time, a long career in my eyes was like the Beatles, ’63 to ’69—six years. I thought, “Wow! Wouldn’t it be great to be in a band that had a six-year career?”

I never ever thought at that point [that we could be] together 35 years, because there was no blueprint for that. I don’t think anyone had ever done that. Maybe with a big band, but never in rock’n’roll.

Rick Wakeman: In my various ins and outs, I’ve been around for about a third of the life of Yes. In the ’80s, many of the classic bands dismantled themselves or took incredibly long sabbaticals. Yes always continued to work, even through the real tough times.

Alan White: I wasn’t there for the inception, but I joined at a very early time [when] the band was only 3 years old. In joining, I gave the band three months to test our styles out and whether I would enjoy playing with the band and them with me. And here we are about 31 years later.

How has the 35th anniversary tour gone so far?

Anderson: It’s been really good. The band is very self-critical about performance. We love to perform well. We have a legion of fans that love to hear the music that they’ve listened to all their lives. Our music has been the background to their lives, and they bring their children [to the shows].

Howe: Last year, it was kind of new having Rick back. Everyone was getting the feel of it and understanding the lay of the land. But this year, once we did Europe, there was a true feeling of camaraderie. We’re flowing, and it’s more than just an undercurrent.

There’s always been this underlying competition about expertise and rising to the moment, but in Europe we mixed that with a genuine casual and relaxed approach, and we’re happy with the lineup. [He laughs.] Hey, what did I just say? Yes being happy with the lineup? [He laughs again.] This is the lineup with the most tried and tested experience from the ’70s—not only making records, but also touring. This is a lineup of longevity.

Squire: I think the band is probably playing better than ever now.

Wakeman: And we’ve learned how to live with each other, too, which is really nice. We’ve learned when and how to give each other space. We know we’re great together as a unit of five and that there are areas where we can work together in pairs or as a group of three. We’ve got it down really well, which is why the band is so healthy onstage.

What do you think about “The Ultimate Yes” package?

Anderson: It’s a good package for somebody that doesn’t know Yes and that is interested in finding out a brief history of the universe of Yes, because there are 28 albums or so. You could spend days listening to them. This is a good, concise project.

Howe: Obviously, there are cornerstones of popularity for the band, and we tend to look mostly in that field. We looked at the music that was kind of always surfacing or re-surfacing back into our lives in one way or another. That included a sprinkling of music that is far less familiar to me—[music in] the ’80s—but that’s when some people got into Yes, and I can respect that.

The whole thing had to show what [original keyboardist] Peter Banks and [original guitarist] Tony Kaye were doing in the early days. There’s a long story, and it’s not been the same lineup. Through all those lineups there has been a lot of different textural approaches and different styles of music. So hopefully it encompasses that.

Wakeman: [The meeting about this project] was one of the shortest band meetings we’ve ever had. It was incredibly short, because we all went, “This looks pretty good.” Of course, you could tinker with it for ages, but then. I think Warner did a good job. Most of the sales so far have been to younger generations. This is a great short cut to [understanding] the history of Yes in one fell swoop.

What brought this classic Yes lineup back together?

Anderson: We’ve basically been together for the last seven
(Continued on page 49)
Warmly Congratulates

On 35 Years Of Excellence
Fans Respond To Global Concert Run

BY RAY WADDELL

While progressive rock kings Yes have toured fairly regularly through their 35 years together, as the band's manager and agents have found recently, the lineup is the thing.

Fans have said "yes" in a big way to the current—and most popular—lineup of Jon Anderson, Chris Squire, Alan White, Steve Howe and Rick Wakeman.

This lineup recently completed an international tour and will begin a U.S. concert swing in late April.

This is the same roster responsible for most of Yes' classic albums. Many fans feel it is also the most dynamic configuration onstage, one that will propel the band into the future.

It is an assembly that has taken Yes manager Allen Kovac, CEO of 10th Street Entertainment, seven years to bring to fruition. And fans have responded with their wallets.

"When I first started managing Yes there was Chris Squire, Jon Anderson and Alan White," Kovac recalls. "Then Steve Howe joined the band two years later, and now Rick Wakeman has joined. As we got closer to what was the less-diluted Yes brand, ticket sales started going up steadily, year after year."

The result is a musical force to be reckoned with. "When you put these kind of musicians onstage behind a voice like Jon's, you have a very difficult act to follow. Audiences understand this," Kovac says. "When you have these musicians onstage playing songs 11 to 20 minutes long, the dynamic of the performance is incredibly strong."

SYNERGISTIC PROMOTION

While this lineup of musicians produces incredible synergy onstage, promotional synergy propelled the band to its best touring success in years in 2003. This year, Yes has played to 95% to 100% capacity in Europe, and it notched a string of sellouts in the Pacific Rim before wrapping Sept. 15 in Hawaii, according to Kovac.

A worldwide 35th anniversary campaign that began in Europe in July and continues throughout the globe well into 2004 has done the trick.

Record-company TV advertising of a "Best Of" collection that combines the band's Ato and Atlantic catalog, along with promotions advertising specific dates and promotion of a TV documentary, has proved extremely successful, Kovac says.

The effort has worked for the tour and the album: Yes played to large arena crowds in Europe, and the record debuted in the top 10 in the U.K., where it was test-released before a planned worldwide January 2004 sendoff.

"Tickets went up at the same time the label was advertising the greatest-hits compilation, and shows were promoted as 35th-anniversary concerts," Kovac says. "I've done this several times before with a lot of artists, and when you can showcase their body of work with the kind of advertising you can combine with the promotion, TV show and the record company, you can get the message out in a more robust way than the traditional on-sale.

This takes a united effort, Kovac stresses. "The trick is to do the heavy lifting with a six-to-nine-month setup to make sure everything is in synch worldwide," he says. "It only works when you can put it together and everyone is willing to go market-to-market around the world with a brand. Yes had not played Australia in 20 years, and now they're back there selling out shows using this exact same concept."

THE ROUTE

Yes began its 2003 tour in late May, playing some 45 dates through July in mid-sized arenas and theaters.

"They don't have the 18,000-seaters over there like here in the U.S.," Kovac notes. "Most arenas are in the 7,500 to 10,000-seat range.

In Europe, Yes played "everywhere—Budapest, Prague, the U.K., Germany, Scandinavia, Spain," Kovac says. "Yes is a worldwide currency. Part of our strategy was to take this Yes talent, lineup and logo and connect it all over the world, beginning last year in the U.S."

The tour has been "exceptional," Kovac says. "They're doing business everywhere. In some places we had to scale up or add another show. We did two Hammersmiths in London, and in Birmingham (England) we scaled from 5,000 seats to 7,000 seats. Their numbers are way up this year."

Keith Naisbitt, Los Angeles-based agent at International Creative Management, oversees routing and booking for Yes' international dates.

"They've done fabulously," he says. "They continue to grow, amazingly, worldwide. We've gone back to markets they haven't played in a very long time, or ever."

Naisbitt agrees that the lineup is the magic bullet. "The band seems to be going from strength to strength," he says. "This is such a strong lineup for Yes and Yes fans. Musically, if you look at the top 10 guitarists in the world, Steve has to be one of them. The same with Chris on bass and Rick on keyboards. This is a dream band for people.

Naisbitt also points out that Yes fans now span generations. "We see a lot of kids 20 to 22 years old with Yes T-shirts on, particularly at the European festivals," he says.

This past summer, Yes played such European festivals as Glastonbury, Montreux and the Sweden Rock Fest. For promoters in international markets, Kovac used "the usual cast of characters, the best promoters in each market."

A similar strategy will be utilized in North America next year, with such promoters as Clear Channel Entertainment, House of Blues Concerts and Concerts West on board.

"We're going to use the right promoter in each market," Kovac says. "At Madison Square Garden in New York we'll go with Jim Glancy at Clear Channel, for example. In Los Angeles, House of Blues. Artists Group International (AGI) books Yes in North America, and a route is currently being assembled. "I think the North American tour next year will be great," says Dennis Arfa, president of AGI. "The buyers throughout North America seem to be very excited."

Kovac is hoping for a similar synergy in the States next year. "We'll start the marketing in the States in January for the tickets and the television show," he says. "The tour will run from late April through June in North America."

Yes will play arenas in the band's strongest North American markets. "This band has an opportunity, and they're taking it," Kovac says. "They're bringing this world-class talent back to arenas, which is something that should have been done a long time ago."

Naisbitt says Yes will follow up the North American tour with more European festivals in 2004, followed by a return to Southeast Asia. "We'd also like to get the guys back down to South America. It's been a while."

Count on Yes to keep the shows fresh. "Part of building this brand has been they've not toured the same way since I've managed them," Kovac notes. "They've done everything from touring with an orchestra to taking their top songs and extending them into longer arrangements. Now, with the 35th-anniversary tour, they're doing a much longer show than anyone has seen from them before, chronicling the band's entire career. They understand how to give their audience something different each time they go out."

Naisbitt adds, "They're a great bunch of guys. They have a fantastic vibe, they know what they want. They're very adventurous, they love going to new and exciting places. They're very conscious about the sound, how the show looks and the performance. Yes is one of the most professional bands I've ever worked with."
years. Rick came in for a year [in 1995] but then had a difficult time deciding if he wanted to tour or work in England. He does stand-up comedy, a cooking show and he tours, just himself and his son. At the time, he decided to spend more time in England and he more family-oriented. But then last year, he started asking how we were doing.

We're such a brotherhood, we were very eager to let him come back into the band. He has such great talent, and he has a great musical balance with Steve. When we play, it’s like a well-oiled Bentley. It drives well and goes pretty fast sometimes.

It's interesting that you say it's like a family, because the band's history has been rather soap opera-like, with all the personnel changes. What were the low points?

Anderson: We've all had our moments. It's always been a question of, "Are you into where we're going? If you're not, you should leave." We didn't all come from the same town, so we didn't feel like we were bound together with an umbilical cord. When one or two of the musicians weren't interested in rehearsing hard enough, there was no question. You're either in or you're not.

Squire: You tend to forget the low points. We've had times of disagreement when I guess the overall feeling of what was going on wasn't clear to everyone at the time. Fortunately, we've escaped having any real tragedies. We've gotten away fairly lightly in terms of low points.

Wakeman: The low points to me were certainly around the "Topographic Oceans" era. I couldn't get into the direction the music was going, and Yes is always a give-and-take. Having to make the decision to leave, that was a low point. If you can't get into the music, you have to ethically say, "Hold on, I can't help the band here, it's time to move on."

But there were some great moments on that tour, which ended up [inspiring] "This Is Spinal Tap." We had this huge Roger Dean stage set with all these wonderful pods. Alan played in this giant pod, which was supposed to open up when the show started. He actually did one complete show when it wouldn't open. We couldn't get him out. There were people with crowbars and everything. Many, many times, Yes has been pure "Spinal Tap."

What do you consider the highlights of the band's career?

Anderson: There are about three or four. The time when we initially became famous in England, and we played with Cream at their final concert at Albert Hall. That was like a dream. We set up our equipment onstage and played our set, and then these three guys came on and blew everyone away. They were unbelievable.

Also when we did "Close to the Edge." The scope of doing a piece of music like that and having an audience that would listen to it was a great feeling.

Another highlight was when we had a resurgence in the early '80s with "90125," that was a very big leap into being famous for 10 minutes. We had a No. 1. We were treated like rock stars. A week into that tour, I went with this young filmmaker, Steve Soderbergh [who filmed that tour], to see "Spinal Tap." I went in and saw my whole world in front of me. It blew my mind. I never laughed as much in my life. I could never take myself seriously again.

Another great time was the Union tour in the beginning of the '90s. That was great for one reason and one reason alone: We performed some of the Yes music as a nine-piece ensemble. There were one or two gigs that we played when everything clicked. I don’t think it’s ever been quite as surreal or spiritual.

Now we come to these days where there’s such enjoyment being onstage. In some ways we still have a lot to prove. We still want to hit the big time.

Howe: "Close to the Edge" was the invention of the 20-

(Continued on page 57)
Yes Is Still On A Roll In U.K.

BY PAUL SEXTON

LONDON—Any rock career spanning 35 years is certain to experience peaks and troughs. But 2003 will go down as a memorably upbeat time in the epic saga of Yes.

As the year comes to a close, the band is riding a new wave of interest from some of its traditional market strongholds around the world, with the promise of more to come in 2004.

Helping the effort is a highly successful new compilation, a set of catalog reissues and a tour documentary for international TV and a self-through-DVD.

While the band plans a new studio album for next year and is currently unsigned for that project, the venerable rock powerhouse has nevertheless returned to international sales charts in recent weeks with its highest commercial profile in more than a decade. That is thanks to “The Ultimate Yes—35th Anniversary Collection” from Warner Strategic Marketing (WSM) U.K. The elegantly packaged, 21-track double-CD arrived July 28 in the U.K., boosted by a TV ad campaign.

At the time of the collection’s release, Yes’ track record on the U.K. chart was enviable but hardly current. But “The Ultimate Yes” sold almost 19,000 copies in its first week of release to debut on the U.K. chart at No. 10. It is the band’s first top album since “Union,” on Arista, in 1991.

In the first seven weeks of its release, “The Ultimate Yes” shipped some 80,000 units in the U.K., progressing swiftly to WSM’s target figure of 100,000, according to Jacob Harregaard, international marketing director for Warner Strategic Marketing International.

“The core fan group that we are targeting sits well with this campaign,” he says. “It’s a package that contains all their best-known songs, so it’s a great chance to get it all on one album.”

A closer analysis of Yes’ track record in this country, where the band formed in 1968, underlines the strength of that fan base. But it took the act time to find its following.

The debut album, “Yes,” released here in November 1969, did not chart in the U.K. It was something of a formative effort, containing covers of the Beatles “Every Little Thing” and the Byrds’ “I See You.”

By the time of its sophomore album, “Time and a Word,” in summer 1970, Yes’ profile had increased considerably, and guitarist Steve Howe had joined the ranks. The result was a No. 46 ranking for the set on the U.K. album chart.

But it was with “The Yes Album” eight months later in spring 1971 that the group became commercial and creative frontrunners, hitting No. 7 in a 29-week chart span that remains its best performance.

In a remarkably consistent run, eight more British top 10 albums would follow during the next nine years, emphasizing that Yes was perfectly able to withstand the supposed onslaught of the punk revolution that hoped to kill off such groups.

Indeed, even as the Sex Pistols rode the singles chart in summer 1977 with “Pretty Vacant,” Yes ascended to No. 1 with “Going for the One.”

The U.K. impact of the “90125” album, which gave the band such spectacular U.S. success in 1983—achieving triple-platinum certification and more than one year on The Billboard 200—was somewhat muted. That was largely because its flagship single and U.S. chart-topper “Owner of a Lonely Heart” did not repeat its achievements at home. The single peaked at a mere No. 28. (Yes’ only British top 10 hit single remains “Wondrous Stories,” a No. 7 success in 1977.)

Despite its relatively low profile in Britain, “90125” stands at the top of the list of Yes’ international best-selling albums, according to Harregaard. “Close to the Edge” is No. 2 on that index, followed by “The Yes Album,” “Yes” and “Fragile.”

The band’s tenure on the Eagle label in the late ‘90s and early part of this decade generated steady sales. “We were delighted having them,” Eagle artist liaison and repertoire manager Mike Howell says. He adds that such titles as “The Ladder” (1999) and “Magnification” (2001) continue to do good business. Eagle has sub-licensing deals for the albums with JVC in Japan and Warner Music in Australia and through its blanket distribution deals elsewhere.

“We’ve seen a very steady, loyal fan base everywhere for them,” Howell says. “There’s no territory where that’s particularly better than anywhere else. It’s an absolutely solid, loyal fan base,” he adds.

WMI has found the same with its five-disc boxed set “In A Word: Yes,” released in conjunction with Rhino in July 2002, featuring six previously unreleased tracks. Howell believes that the latter-day reappraisal of the group reflects greater appreciation of the progressive rock genre.

“It’s lost some of the stigma,” he says. “Pink Floyd is another great example of a band spoken of in revered terms now; 10 years ago they were being castigated as dinosaurs.”

Yes continued its “Full Circle” tour during September in Japan, Australia, Singapore and Hawaii. And Harregaard says that the international release of “The Ultimate Yes” is being coordinated with live appearances, which will continue as the band returns to the road in 2004.

“We’re now focusing on those markets where Yes has just been touring,” he says. “In Australia, where the album is also being backed by TV advertising, it was released on Sept. 5 and in Japan Sept. 10.

“Then the strategy for the rest of Europe is to emulate the U.K. success [in conjunction with] arena dates in 2004. We’re actively working with European promoters to cross-promote the album with tour dates.”

Although only the U.K. dates next summer had been confirmed at press time, other markets WMI is targeting for such activity next year, Harregaard says, are Denmark, Finland, France, the Netherlands, Portugal, Spain, Switzerland, Sweden and Italy. Yes’ four U.K. arena dates June 16-20 will be in London, Birmingham and Manchester, England, and Glasgow, Scotland.

Harregaard also enthuses about the promotional potential of a newly produced documentary called “YesSpeak,” made by Classic Pictures Entertainment and described by the WMI executive as “a fantastic piece of work and a great tool. We’re working with promoters to get it on TV internationally.”

The three-hour, double-DVD package, filmed during the European dates on the “Full Circle” tour, will also be released commercially in Europe in November and in North America in 2004.

Further bolstering the WMI effort will be no fewer than 11 catalog reissues, with bonus tracks, ranging chronologically from “Yes” to “90125” and all remastered, expanded and repackaged.

Harregaard adds, “With their style of music, they have really been able to build almost a myth around the band.”

Yes: Tracking The Hits

For 35 years, Yes has been a consistent presence on the Billboard charts. The inventive act has racked up 15 top 40 albums on The Billboard 200—with seven of those reaching the top 10. The group’s highest-charting set is “Close to the Edge,” which hit No. 3 in 1972. While Yes isn’t known for its hit pop singles, that album spawned the Billboard Hot 100 entry “And You and I (Part 1),” which reached No. 42.

The group would not return to the Hot 100 until 1983, when it earned its one and only top 10 pop single—“Owner of a Lonely Heart.” The No. 1 Hot 100 hit was lifted from the “90125” album, which went to No. 3 on The Billboard 200—and places it third overall on Yes’ tally of its highest-charting albums.

Ever adventurous, earlier this year the group released “Yes Remixes,” a compilation of retoled versions of older songs. The Rhino album peaked at No. 23 on the Top Electronic Albums chart.

The Billboard 200 Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Close to the Edge”</td>
<td>No. 3</td>
<td>Oct. 7, 1972</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>“Fragile”</td>
<td>No. 2</td>
<td>Jan. 22, 1972</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>“90125”</td>
<td>No. 5</td>
<td>Dec. 3, 1983</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>“Relayer”</td>
<td>No. 5</td>
<td>Dec. 28, 1974</td>
<td>Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>“Tales From Topographic Oceans”</td>
<td>No. 6</td>
<td>Feb. 2, 1974</td>
<td>Atlantic</td>
</tr>
<tr>
<td>6</td>
<td>“Going for the One”</td>
<td>No. 8</td>
<td>July 30, 1977</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>“Fragile”</td>
<td>No. 10</td>
<td>Oct. 14, 1978</td>
<td>Atlantic</td>
</tr>
<tr>
<td>8</td>
<td>“YesSongs”</td>
<td>No. 12</td>
<td>May 26, 1973</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>“Big Generator”</td>
<td>No. 15</td>
<td>Oct. 17, 1987</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>“Union”</td>
<td>No. 15</td>
<td>May 18, 1991</td>
<td>Arista</td>
</tr>
</tbody>
</table>
CONGRATULATIONS
ALAN, CHRIS, JON, RICK AND STEVE
ON 35 YEARS OF EXCELLENCE.

TENTH STREET ENTERTAINMENT

www.americannradiohistory.com
Congratulations to Yes from The YesW...on 3

Mike Tiano  Jeff Hunnicutt  Bryan Jensen  Paul Secord

And a few of:

Scott A. Goodkin  Scott Gottliebson  Richard P. Grano  Tré Green
John D. Greenberg  Clay Taylor Greene  Earl Grey  John Grimwade
Richard L. Group  Matt Gruson  Veronica Gundermann  Paul Gustafson
Scott Eric Guttman  Denise Haas  Torbjörn Häggnark  David Hague
Chris Hamble  Gary Hand  Jim Hankin  Catherine Harris  Don Harris  Kris Hart
Patrick Hart  Ian Harlcy  Tom Hartmann  Janet K. Headen  John Heathfield
Janet Heitmann  Karl P. Hengelsberg  Kyle Henley Family  Cherry Herndon  Dawn Hewett
David Heyden  John Higgs  Paul Hightower  Herb A. Hill  Gary Keith Hirschman  Mike Hofft
John L. Higby  Hal Holman  Steve Holman  Steve Holzman  Michael Howell
Kevin Hughes DDS  Caroline Hunnicutt  David Hussey  Yuki T. Ikeda  Ryan Iler
Ken Inglina  Harv Itra  Timo J. Johnson  Mark Jacobson  Paul Jeynes
Vic Johannes  Nancy M. Johnson  Elaine Johnston  Ken Jonach  Jeffrey N. Jones  Roosevelt Jones II
Scott David Jones  Edward Kaestner Family  Kirk Kallinski  Steven Kane  Jeffrey K. Karp
Shin Katayama  Larry Kaufmann  Jeffrey Kaufman  Donna Kenney Family  Scott Kent  Anthony B. Kerr
John Michael Kerr  Steven Kiner  Brian King  Dave King  Chris Klapeke  Fred Klein
Kurt Kleinschmidt  Bryce Kleinschmidt  Wayne Knight  Jaye Kopko  Ric Koresky
Robert Langford Family  David L. Langmead  Robert Lars-Kolb  Dian Lau  K.T. Laughlin
Gary A. Lockard  Bryan Larvyn  Brian Lavery  David Lavlin  Craig Law
Jim Lawrence  David Lazanus  Guy Lebo  Steve Lebo  Larry Leder  Eddie Lee  Tony Lee
Carl Legg Family

YesWorld thanks these fans for making this tribute possible

www.americanradiohistory.com
years of musical excellence!

Our many fans:

Carl Lender
Javier Lerin
Susan Lesh
Rene Lester
Felicia Lefler Family
Chris Lindseth
Frank List
Clifford Loeslin
Gary Lohuis
Vic Londot
Roger Lonsberry
Michael J. Lord
Nathan D. Lorts
Alexandra Lumen
Dylan Lumen-Osvald
Pete Kerwin
Tom Maddren
Michae Maestri
Frank V. Mancuso
John Manganello
Jon Manghera
Kenny Mansion
Patrick Mansfield
Scott Michael Mapes
Michael Marchese
George Markopoulos
Jim Marshall
John J. Marshall
Victor Martinez
Yoehiro Maruyama
Gail Mazzaola
Kathi McBride
KC McBride
Shawn McCann
Stacey McConnell Family
Diane M. McFarland
John F. McKee
Tom McKenna
Jonathan W. McLane III
Mike McNamara
Tony McVeigh Family
Dave Melle
Patsy Mercuri
Constantine Mihaltsevs
Rob Mikulski
Stephen Milner
Thomas Milton Family
Zack Mitchell
Nancy J. Moffett
Robert Molina
Kevin Warren Montgomery

Patrick Moody
Anna Marie Moore
David M. Moore
Michele Marie Moore
York Moosmueller
Patricia Morris
Steve Morris Family
Mark Morrow
Gustavo Gorberas Muñoz
Michael J. Murray
Bill Mutchler
Timothy Nantz
Dale Nardone
Robert C. Nasir
Brian Neeson
Ron Nelson
John V. Newkirk, Jr.
Ed Newton
Andy Nicholas
Orjan Nordqvist
Nous Sommes Du Soleil
Diane Lisa Novitch
Frank O'Donnell
Michael O'Grady
Shawn O'Neil
Deborah O'Neill
Sean J. O'Neill
Jeff Odell
Mark Olsen
Joe Oplatky
Daniel Ornerstein
David Orsini
Linnie Oschowski
Linda Oswald
Leif C. Ovesen
Jim Pacer
Mark Padilla Family
Chip Palmer
Jack Papp
Debbie Pascus
Herb Patrylo
Janeli Rea Pattison
Michael Peel
Steve Penn
Marcelo Perea
Richard Peters
Jerry Petersen
Kip Petersen
Larry Peterson
Matthew Pickau
Richard Picking
Frank Pinto

George Pisano
Pauli Porter
Mike Postich
Duke A. Potter
Dan Pozzuto
Ron Prange Family
Brian E. Price
Michael W. Prues
Rob Quider
Paul Patrick Quinn
Tim R. Raddar
Reniel Ramirez
George A. Ramos
Cliff Rawlinsley Jr.
Ronald E. Regent
Jureg Reimann
Paul S. Retzlaff
Scott B. Richards, MD
Kim Rideout
Dave Ridge
Matt Ridley
Raymond H. Riehmerer
Daniel P. Riley
Dave Rives
Paul Q. Rodriguez, Jr.
Rick Roeder
Don Rogers
John Rogers
Todd M. Rorick
Paul Rose
Jess Rosenberg
Sofia Rossi
Gerry Rudolph
Ron Rudstein Family
Paul M. Ruzicka
Bob Ryan
Brian Ryzyk
Giorgio Salvadego
Markey Sanchez
Walter Sandza Family
Manuel Joaquin Santos
Leslie Sarby
Eric J. Schachter
David Schachter
Susan Schauer
Jay Schimel
Keith Schreifels
Michael J. Schumann
Syd Schwartz
Dave Seantor
Lee Sebel

Bruce Seeliger
Janet Sella
Christine Seseri
Eric Seubert Family
Erik Shane
Paul Sharma
Maximillian T. Shemes
John A. Shortridge Jr.
Scott Shultz
Silent Wings
Matthew Silver
David Simmons
Alastair Simpson
Michael A. Sirico
Chef Alan Skversky
Hayley Slusser
Ken Slusser Family
Vic Smiriniv Family
Grant D. Smith
Karen M. Smith
Phil Smith
Rodney W. Smith
Shirley M. Snider
Michael Solomon
John Songer
Stephen Sooter
South American Katrhu
Gerard Sparaco
Matthew Spierer Family
John Spideler Family
Daniel Szychalski
John Steele
Robert D. Stevenson, DDS
Kevin Stickelman
David W. Straile
Hector Suarez
Jose Suarez
Donnell Sullivan
William E. Surdi
Gregory J. Suvino
David Svoboda
Swedish Yes Society
Diane Swible
Gerry Swienton
Claudio Szuldiner
Peter Talbot
Ginger Tapia
Shandra C. Tate
Miles Taub
Randy B. Tauc
Kim Thomas
Paul Thomas

David Thompson
Scott A. Thompson
Todd Thompson
Jeff Thornton
Cindy Tiano
Paul Tobias
Richard Todd
Frosby Tohill
Ed Torres
Steve Tourigny Family
Steve Townsend
Christopher Tray
Cynthia Treuter
Christopher R. Trotta
Marc Troyan
Glen L. Tucker
Ned Turfecki
Tom Tyrell
Guoiliero Udali
Universal Garden
Eric Utse
Alex Valenta
Luis Vallespin
Linda Van Brakel
Michael Van Derve
Gary Vandervoot
Michael Varga
Bob Vaughan
Joel Weath Family
Rick Vendi
Jeff Verral
Jolene Viner
Andrew Wacker
Daniel Wall
Eric Wallace
Cigarin Wallby
George Waller
Dana D. Walling
Jeff Walton
Tony Warrington
David Watson
David Way
Vic Weatherford
Scott Weaver
Steve Wehner
Aaron Weinstein
Craig Weishaar
Jay Werba
Kevin Wertheimer
David Westlake
Jeff Weyh
John M. White

Roy Wilkens
Bill Wilkins
Tim Wilkinson
Jim Williar
Brian Willson
Cherokee Wilson
Mike Windsor
Theo Winschel
Eldon Wood
Marla Wood
Wille Wood
Christopher Wood
Frank K. Woolf
Howard Wooten
Russ Wright
Nobuyuki Yamada
Nathan J. Yamauchi
John Yee
Yesians.com
YesFocus Holland
YesServices
YesSongs.com
YesTalk.org
Brian M. Young
Daniel A. Young
Greg Young
Bob Zorich

Countries represented:

Australia
Brazil
Canada
China
England
France
Germany
Ireland
Italy
Japan
Mexico
The Netherlands
Norway
Peru
Portugal
Scotland
Singapore
Spain
Sweden
Switzerland
Thailand
Uruguay
USA

YesWorld.com – The Yes Online Service

www.americanradiohistory.com
Thanks to all our family, friends and fans for allowing the past 35 years to be possible. It's been a wonderful journey together.

Alan, Chris, Jon, Rick and Steve
Fans Say ‘Yes’

Continued from page 45

They were putting feelings on records that no one had come close to. No one has since either," he continues. "Those records are huge. I think 'Close to the Edge' is one of the top five greatest-sounding records of all time."

Yes singer Jon Anderson, who turned 60 this month, summed up his renewed enthusiasm for the band.

"It feels like I'm just starting," he says. "There are so many things I want to do. And the band feels the same way; we're just hitting our stride again."

Or as David McKee, senior VP of A&R for Warner Strategic Marketing (WSM) and Rhino Entertainment, puts it, "They're sort of getting a second look. A lot of people who grew up with them aren't afraid to say 'They're cool' now."

"It's like the geeks have taken over the industry."

Indeed. Yes' "I've Seen All Good People: Your Move" was heard in and featured on the soundtrack of Cameron Crowe's Academy Award-winning 2000 film "Almost Famous." The band—which the teenaged Crowe once interviewed backstage at the San Diego Sports Arena—served as an inspiration for several scenes in the film. Crowe, in turn, penned the introduction to the "In a Word: Yes" boxed-set booklet.

In the current hit movie "School of Rock," when Jack Black's rock 'n' roll teacher assigns homework to his class of rockers-in-training, he gives the keyboardist a "Fragile" CD and advises him to study the keyboard solo in "Roundabout."

Yes is a band with one of the most storied careers in rock. Members have come and gone; musical boundaries have been stretched, reshaped and relaunched. The band has gone from upstarts to arena-rock superstars to public enemy No. 1 of the then-emerging punk movement.

After being written off, it resurfaced with a surprise hit in the '80s. After more personal changes and splits—and a period when two different Yes bands existed simultaneously—nearly all its original members reunited in the early '90s.

While that colossal collaboration was short-lived, it paved the way for the reintroduction of the band's classic lineup a few years later, which was cemented by the return of keyboard wizard Rick Wakeman.

YES REBRANDED

Manager Allen Kovac of 10th Street Entertainment, who has engineered similar revivals for groups ranging from the Bee Gees to Blondie, was drawn to Yes seven years ago.

"I had two separate meetings, one with Jon Anderson and another with [bassist] Chris Squire and [drummer] Alan White," he recalls. "Basically, what interested me was that it was a band that had in the late '80s helped bring the British rock scene along, Zeppelin followed them. They were part of [the] premier talent of new bands after the Stones, the Beatles and the Who that helped create the network of concert promoters and really got FM radio happening in the '60s and '70s."

"It was an exciting rebranding project for me," Kovac con-
Fans Say ‘Yes’
Continued from page 55

continued. “I thought, ‘If we could get the band back together, their body of work and musicianship would allow for them to get back into arenas around the world,’ which is precisely where we’ve gotten seven years later.”

But the revitalization of Yes did not happen overnight.

“Open Your Eyes,” the first full studio album since the return of guitarist Steve Howe, was not well-received when it was released in 1997 on Kovac’s now-defunct Beyond Records label. “House of Yes: Live From House of Blues,” released in 2000, and “Magnification,” issued in 2001, were also greeted with lukewarm receptions.

But the tide began to turn when WSM began to mine the band’s rich catalog. As Kovac puts it, the reissue campaign served as a setup for the larger goal of moving Yes back into the arena circuit.

Part of the success of the reissues and Yes’ resurgence can be attributed to the Internet. Kovac notes that the band has a rabid and Web-savvy fan base that has created a virtual network of fans who spread the word. McLees says that the Rhino reissues have sold “very well” even though “retail is hurting all the way around right now.”

McLees, a longtime Yes fan, was anxious to give its catalog the attention he believed it deserved.

“It always dreamed about getting my hands on this catalo--g,” he says. “It’s the 13- or 14-year-old boy in me that never went away.”

The reissue campaign began in earnest in the summer of 2002 with the release of “In a Word: Yes (1969-1),” a five-CD boxed set spanning the band’s career. “Yes Years,” a four-CD set, may have seemed adequate when it was released in 1991, but more than a decade later, McLees felt the band needed a new box.

“It didn’t cover the band’s last 10 years, and it was a 12-by-12 box,” he says. “We were having great success with the 5-by-6 format and thought the market could sustain a five-CD boxed set. Also, they were still an active touring entity, which led us to believe there were opportunities to sell catalog.”

While Rhino planned to reissue the band’s entire Atlantic/Atco catalog, which has moved under the Elektra umbrella, McLees and the band’s handlers believed it would be best to start with the new box.

“That makes the biggest press statement. They had a summer tour planned, and we wanted it to go out with that announcement and that we were doing everything in a big way, instead of going piecemeal.”

According to Nielsen SoundScan data, “In a Word: Yes” has sold 14,000 copies since its release. The boxed set and an American theater tour by the classic Yes lineup, featuring the return—once again—of Wakeman, were followed by the release of remastered and expanded versions of the band’s 1969 self-titled debut, 1970’s “Time and a Word,” 1971’s “The Yes Album” and 1972’s “Fragile” in January. (The label also released the latter title on DVD-Audio in late 2002.)

(Continued on page 58)
minute Yes [song], and it stands [the test of time] because of that. We were challenging the idea that we could play 18-plus minutes at a time. Jon and I were so excited to have this sort of symphonic approach to our music. We did “Roundabout,” which was quite a long song, and then we sat around with these smirks on our faces as the songs started to expand. I started playing Jon some ideas, and we realized we were going to invent something really big.

The next time we hit it was when Rick returned and we did “Going for the One,” which for me is a really exuberant, fresh, crystalline sort of record. We were still in this wonderful pre-digital time when there was marvelous warmth. Listening to that guitar at the beginning of “Turn of the Century;” I was feeling every moment of it.

Wakeman: The highlights to me were certainly the “Fragile,” “Close to the Edge” years—71, ’72 and early ’73—because I thought the balance in the music business was perfect. Bands were left alone to create music. Nobody told us what to play, how to play, how to record. We were the musicians, the scientists in the lab.

Around us there was the management; their job was to take the finished [product] to the record company, and the record company’s job was to present it to the media. Radio stations at that time had DJs who had a certain amount of freedom to play what they liked, they would play tracks of any length and played them to the general public who voiced their verdict. Sadly, very quickly after that, it changed.

The most important time apart from that for the band was in the mid-’80s. I’m truly convinced that if “90125” had not happened, there would have been a question mark as to whether Yes could have continued. I think the arrival of Trevor Horn on production was a crucial element in presenting the band in a different light.

People ask me if there are any Yes albums that I would have liked to have played on, and I always say “90125.” I feel I could have contributed to that album.

White: Getting an award for doing the most sold-out shows at Madison Square Garden and playing at JFK Stadium in Philadelphia with so many people, it was like a beehive.

Another highlight is this current tour, coming back to Australia to play to these people who haven’t seen us in 31 years.

It seems as though Yes is cool again. Sarah Jessica Parker and Shakira have been spotted wearing Yes T-shirts, and modern rock bands are citing the band as an influence. What do you make of that?

Squire: Maybe eventually we’ll become the Rolling Stones. [He laughs.] I guess we must have known someone in the wardrobe department [for “Sex and the City”]. Maybe [Parker is] a fan. I was actually watching that episode because my wife loves that show. I was astonished when I saw that. Maybe we’ve been around long enough that people are going, “Wow, they must be cool, because they’re still here.”

Wakeman: There are logical reasons for some of it. There are so many new young bands out at the moment; I won’t say they are prog-rock bands, but [they are] certainly taking elements of prog rock and using them in their music. Bands such as Muse. Air, [Super] Furry Animals and, even though they don’t call themselves a prog-rock band, Radiohead took the best elements of prog rock and used them. And certainly (Continued on page 59)
Fans Say ‘Yes’

Continued from page 56

The initial flight of reissues was followed in August by the release of 1972’s “Close to the Edge,” 1974’s “Tales From Topographic Oceans” and “Relayer” and 1977’s “Going for the One.” Like the previous series of reissues, these, too, were loaded with rare bonus tracks.

“One of the pleasures of working with the band is that they have a lot of bonus material, and they were very trusting to allow us to use studio run-throughs and rehearsals,” McLees says. “Because of the incredible musicianship in the band, a lot of their rehearsals are arguably as good as the records.”

The Yes reissue campaign will continue with remastered and expanded versions of 1978’s “Tormato,” 1980’s “Drama,” 1983’s “90125” and 1987’s “Big Generator” in January 2004. Rhino is also working on a new four-CD boxed set of live recordings due in summer 2003. McLees and the band have been sifting through about 80 to 90 CDs of material while putting the project together.

THE ART OF YES

With the reissues of “Fragile” and “Close to the Edge,” Rhino released Digipaks with slip cases in an homage to the elaborate cover art of the original vinyl LP releases. That is appreciated by Roger Dean, who designed the band’s most famous logos, painted several of its album covers and conceived some of Yes’ most elaborate set designs.

“Working with the band has been great for me professionally,” says Dean, whose work is also enjoying a bit of a renaissance. “I like the band. I like the music, and I’m amazed how well they play now. They get better and better. With 35 years of practice, they should get better, right?”

Dean, who had his artwork displayed at the Grand Gallery in New York this summer, also staged an exhibition in Sydney to coincide with the band’s first visit to Australia in 30 years. In addition, he designed a 35th-anniversary logo for the band that will grace the album, posters, tickets and other merchandise.

The renewed interest in Yes is not limited to nostalgia. The band’s music has been remixed by the Verge, the pseudonym of Howe’s son Virgil, on “Yes Remixes,” which Rhino released in July.

The band also recently recorded some new music, including some acoustic interpretations of Yes classics, for a bonus disc to be included with the U.S. release of “The Ultimate Yes.”

YESSIONEY

There will be a DVD release of “YesSpeak,” which will run three hours. Director Robert Garofalo says the project differs from the run-of-the-mill rockumentary.

“It’s the band telling their story in their own words,” he says. “There’s no narrator.”

Instead of dwelling on the past, the documentary offers a brief glimpse into the band’s history before following the group’s 2003 European tour, warts and all. Garofalo, who has helmed titles on Procol Harum, Wakeman as a solo artist and Emerson, Lake & Palmer, says Yes offered some unique challenges.

“The other projects were mainly live concerts,” he says. “This one is taking it one step further. The actual program is the behind-the-scenes of the live concert. You do get quite a lot of the music, but you also get insight into the band.”

“I went to great pains to make sure this film is an equal contribution from five different members, as opposed to an outlook on Yes. It gives insight into each one’s feelings, how they get along, differences in the past and how they jell together as one unit. It’s how the band works, because they are five completely different personalities,” he continues.

While Yes’ music is often serious, Garofalo notes that the band, particularly Wakeman, has a good sense of humor. In fact, the act claims credit as the inspiration for some scenes in the classic mockumentary “This Is Spinal Tap.”

That humor is presented in “YesSpeak,” Garofalo says. Wakeman is captured enjoying a cup of tea during one of Chris Squire’s bass solos. There is also footage about “Mr. Howe,” Howe’s most precious guitar.

“He won’t let it out of his sight,” Garofalo explains. “I came upon it by chance. I was in the production office, and the tour manager was in the production office booking a ticket for Steve Howe and ‘Mr. Gibson,’ Steve’s guitar. This guitar has flown the Concorde in its own seat.”

Aside from the DVD release, Garofalo says special theatrical screenings of the film are being planned in the U.K. and the U.S.

The broadcast of the documentary and subsequent advertising will help generate buzz for “The Ultimate Yes” package when it is released in the U.S., K vast believes.

“The idea is to show Yes’ body of work through the documentary on television and promote it through print, radio, television, ticket sales and the greatest-hits record,” he explains. “We’re working with Warner International and Warner Strategic in the U.S. to accomplish that on a global basis and do an arena tour worldwide.”

Broadcast dates and an outlet are still being set.

That the classic Yes lineup is back together adds to the excitement of its live show, K vast adds.

“I was talking to an A&R guy from Sony who was at [the U.K.’s] Glastonbury [Festival],” K vast says. “He was out in the middle of the field while some alternative band was playing on one stage, and then all of a sudden there was this magnet moving a mass of humans across to another stage.

“When he went over the hill and saw it was Yes, he couldn’t believe how the musicianship and the sound just moved that many people, that they were having that much fun as a band and that there was that kind of talent onstage,” he says. “It blew him away.”
hands like Incubus. They've created a lot of awareness by saying in articles that they were influenced by bands like Yes and people like myself, Steve and Chris. That tells a whole new generation, who maybe haven't raided their parents' record collections, "Hey, check this out."

To what do you attribute the band's longevity?

Squire: I think it's the fact that we took chances that weren't always popular. For example, "Tales From Topographic Oceans" didn't exactly ignite everyone's interest. There are a lot of diehards that love that album, but it was a very risky project to do.

At the time, I wasn't totally convinced it was the right thing to do after we had success with "Roundabout," "Fragile" and "Close to the Edge." I thought maybe we should have gone back [in the same] direction with that album, but we didn't. The fact of the matter is that we took a hit from that. But maybe in the long term, maybe because that happened, we didn't get too big and therefore managed to keep some semblance of the peaks and valleys of the whole roller coaster ride we've been on. We've managed to stay on the tracks.

Wakeman: The band doesn't follow trends. Yes has always been Yes music-driven, as opposed to fashion-driven or what outside people think it should be. Yes is an amazingly funny band in relation to the fact that the periods of time that I've not been in it are probably the periods of time that I've felt closest to the band in a lot of respects.

Yes is a band, but the truth is, you can't leave. It's like Elizabeth Taylor and Richard Burton with me. Before anyone asks, I'm Richard Burton.

How long do you see Yes continuing?

Squire: I don't know. When we were in Germany the other month, I saw a poster for the Beach Boys' 40th anniversary, and I thought, "Well, I guess it's possible." [He laughs.] At the moment, we're looking forward to making some new music together next year. We're going to do a brand-new studio album, so we'll see where that takes us.

White: I'm looking at the way we're playing onstage right now; everyone is very happy with what's going on. We have a sense of camaraderie here. Physically speaking, especially from my point of view as a drummer, I'm ready to keep going. I just can't wait until the next gig.

Wakeman: The area that concerns me is health. At the moment, everybody is healthy, we've all got our own hips. But Jon had a bad accident last year. He fell off a ladder and broke his back, and it took six months for him to recover. That was an eye-opener to everyone: Music may be immortal, but people aren't.

We're all in our mid- to late 50s. We can only keep going along at the pace we're going along while we have our health. We all look after ourselves in the best possible way, probably more so than we've ever done.

The continuation of Yes won't ever [come] down to the music—it will [come] down to what the future holds for us health-wise. We have to pace ourselves and how we do things. We'll always look ahead.

I don't think there's any question in anybody's mind that the band has come home to the lineup that the majority of fans really like and we really like. I must admit it wasn't until I went out on that American tour last year that I was genuinely moved to tears at times. I never realized what this particular lineup meant to this many people.

We have been the curators of Yes music for the last 35 years, and will be—whatever is to come. As curators we have sort of a responsibility, and that will carry us through to the end, whatever that end might be.
ALBUMS

Edited by Michael Paoletta

POP

TRAVIS: The Memories
PRODUCERS: Travis, Tchad Blake, Steve Orchard
 Epic 90672
RELEASE DATE: Oct. 14
A perfect medium between high-conceptRadiohead and pop-centricColdplay, Travis—that other melancholic Brit band—has now shed the mainstream U.S. success of its counterparts. Interestingly, Travis’ third full-length studio release, “12 Memories,” is the group’s saddest and angriest to date. While much of the album may be too dreary to win over new, suitably ethered fans, “Peace the Fuck Out,” backed by driving guitar work and such straightforwardly surreal lyrics as “You have a brain/So use it,” is one of the most effective anti-war efforts to arrive in months. Travis perhaps overloads on the overused “love can be hell” theme, but the touching “How Many Hearts,” would get anyone moping over a current relationship. Carried over from the “Moonlight Mile” film soundtrack, “Love Will Come Through” is one of the album’s few upbeat songs yet nevertheless succeeds in being heartbreakingly beautiful as well.—SA

BETH GIBBONS & RUSTIN MAN: Out of Season
PRODUCERS: Beth Gibbons, Paul Webb
 Sanctuary 84648
RELEASE DATE: Oct. 7
Two of rock’s most gifted impressionists, Portishead vocalist Beth Gibbons and former Talk Talk member Paul Webb (aka Rustin Man) join forces on this suitably atmospheric collection. Released in the U.K. last year, the album veers away from Portishead’s trip-hop sound and into the more organic, expansive soundscape pioneered by Webb’s old band. Shades of late singer-songwriter Nick Drake (who receives explicit homage on “Drake”) hang over the proceedings. Gibbons is in excellent vocal form; Her tremulous, emotion-wrung singing lends credence to such achingly string-laden originals and “Drown the Model” and the Billie Holiday-styled “Romance.” The U.S. edition of the album includes a bonus cover of the Velvet Underground’s “Candy Says.” A superb excursion that will go down especially well in the wee small hours of the soul.—CM

ROD STEWART: As Time Goes By . . . The Great American Songbook Vol. II
PRODUCERS: various
 J 8276-55710
RELEASE DATE: Oct. 21
Last year, Rod Stewart stepped back in time with “It Had to Be You . . . The Great American Songbook.” The collection of pop standards debuted at No. 4 on The Billboard 200. Sure the artist’s take on revered chestnuts is an acquired taste. But it is a flavor that has been enjoyed by millions around the world. For an encore, Stewart delivers this second volume, which finds him mining such treasures as “Don’t Get Around Much Anymore,” “Smile” and “Someone to Watch Over Me,” produced by Richard Perry, Phil Ramone and others, the collection works in some places (a delicious duet with Cher, “Bewitched, Bothered & Bewil- dered,” and “Till There Was You”) and falters in others (“I Only Have Eyes for You,” “I’m in the Mood for Love.”) For the title track, Stewart teams with Queen Latifah, and like the Cher partnership, it works remarkably well.—MP

MARIAH CAREY: The Remixed
PRODUCERS: various
 Columbia C2K 87154
RELEASE DATE: Oct. 14
Mariah Carey’s legion of hardcore fansthe only group for whom there are still plenty—will wholeheartedly embrace this two-disc collection, which arrives on her former label. Disc one is home to nine dance- floor remixes including Bob Sinclar, Clivillés & David Cole’s gospel-drip- ping re-rub of “Anytime You Need a Friend” and the duo’s disco-etched take on “Emotions.” DJ producer David Morales, Carey’s longtime collaborator, is well-represented; his additional production work on “Dream Lover” recently remains fresh and alive—10 years after it topped the Billboard Hot Dance Music/Club Play chart. Those in search of the artist’s R&B/hip-hop jams need look no further than disc two. Her collaborations with O.D.B. (“Fantasy”), Joe & Nat (“Thank God I Found You”) and Dr. Brat & Missy Elliott (“Heartbreaker”), among others, are all here. The disc closes with the sublime, sexed-up and swoon-worthy Carey/Busta Rhymes pairing, “I Know What You Want.—MP

DANCE/ELECTRONIC

THE STROKES: Room on Fire
PRODUCER: Gordon Raphael
 RCA 55497
RELEASE DATE: Oct. 28
Acclaimed New York rockers the Strokes’ sophomore album finds them exploring familiar sonic territory but with a more intense dedication to songcraft and meticulous production. Their lean, sinewy “Room on Fire” delves further into the group’s fascination with classic urban rock, as evidenced by “What the Ever Happened to That Girl.” But the band also branches out stylistically on the ska-influenced “Automatic Stop” and the soulful crooner “Under Control,” the strokes’ first real attempt at a ballad. Other highlights include the radio-ready “Between Love and Hate” and the indie-pop paradise “The End Has No End.” A worthy successor to the band’s heavily hyped debut “Is This It,” “Room on Fire” goes one step further in establishing the quintet as a burgeoning career act instead of a flavor of the month.—TC

R&B/HIP-HOP

MIRELLA NEGOCECOLO: Coward
PRODUCERS: Allen Darest Catos, Mirella Negocecolo
 Maverick 85457
RELEASE DATE: Oct. 14
By refusing to adhere to any one musical style, Mirella Negocecolo has become one of the most misunderstood artists of her generation. While “Comfort Woman” is not as experimental as the artist’s last set, “Cookie: The Anthropological Mixtape,” it does beautifully intertwine elements of rock, soul, jazz and dub. Some songs—the dreamy “Andrea del Milky Way” and the three different takes of “Love Song”—ondly recall the sensual side of Negocecolo’s debut album, “Planta- tion Lullabies.” The lyrically smart and sexy, Rocky & Robbie-inflected “Fellow- ship” finds Negocecolo paying homage to the Bob Marley & the Wailers classic “Get Up, Stand Up.” Other choice cuts include “Liliqui Moon” and “Come Smoke My Herb.” Comfort from a woman, indeed.—MP

VARIOUS ARTISTS: Red Star Sounds Presents Def Jamaica
PRODUCERS: various
DEF JAM 0001195
RELEASE DATE: Oct. 14
Rap and dancehall reggae are fruits from the same musical tree, so it only makes sense that Heineken’s Red Star Sounds teamed with Tuff Gong and Def Jam to bring together the two genres for its third compilation. Lead single “Anything Goes,” featuring CNN, Wayne Wonder and Lexuxus, showcases the per- fected blend of dancehall. Wonder’s melodic voice provides the right contrast to the gruff vocals of CNN and Lexuxus. Ghostface Killah and Elephant Man connect on the sexually charged, Tony Kelly-produced “Girls Callin.” The set also has its fair share of masterstrokes, “Straight Off the Top”—featuring Juelz Santana, Jim Jones, Wayne Marshall and Vybz Kartel—is contrived and lacks chemistry. “Red Star Sounds Presents Def Jamaica” proves that genre-blend- ing is a delicate science.—RH

BILLBOARD NOVEMBER 1, 2003

THE EVERLASTING BLINK
PRODUCERS: Simon Mills, Nail Toddlay
 Guidance Recordings GDRCD614
RELEASE DATE: Sept. 30
U.K. duo Bent received considerable international attention in the dance/ electronic world for its 2000 debut, “Programmed to Love.” Unlike that album, which bent-mates Simon Mills and Nail Toddlay “programmed” for peak-time club listening, “The Everlasting Blink” is a decidedly more downtempo affair. That said, “Visions of Otherness,” the track co-produced by Stephen Hague, is lush and uptempo— and features the sublime vocals of the Beloved’s Jon Marsh. Likewise, a track like “An Ordinary Day” spotlights warm electronic tones and languid minor key vocals. But it is songs like “Break the Whip” and “Magic Love” which reference, respectively, Mozart and Captain & Tennille—that truly make the case for wider exposure for this talented duo.—TP

MARK FARINA: Air Farina
PRODUCERS: Mark Farina, Kasakde, Late Night
 Om Om-141
RELEASE DATE: Oct. 7
This duo, Farina is widely known for his hip-hop-slewked Bedroom Jazz compilation series and such house music collections as “San Fran- cisco Sessions.” For his debut album, Farina has created original takes of various tempos. Unfortunately, all too often, similar-sounding beats seem harsh and unpleasant if waiting for something to happen (“Betcha Do,” “Leavin’,” “Talk to Me”) and make these tracks seem like a肤浅 copy of their signature style. This album of house music collections and a long-time “programmed” DJ producer, Farina’s track record includes his addi- tion to the dance music collections and lacks the soulful anthems, including “Dreams/” “Thank God I Found You”). And Brat & Missy Elliott (“Heartbreaker”), among others, are all here. The disc closes with the sublime, sexed-up and swoon-worthy Carey/Busta Rhymes pairing, “I Know What You Want.—MP

COUNTRY

JOSH TURNER: Long Black Train
PRODUCERS: Mark Wright, Frank Rogers
 MCA 000974
RELEASE DATE: Oct. 14
An earnest “South Carolina” with a resonant baritone expression beyond his years, Josh Turner emerges on MCA with a solid collection of songs, many of which are the best of his work. But one of those is the flawlessly produced title cut that begins the record, a timeless cautionary tale with a gospel flavor that gives Turner instant credibility. “In My Dreams” and the easy-rollin’ “Jack- sonville” are well-renders ballads. and

CONTINUED ON NEXT PAGE
a reverent-derched reworking of Jim Croce’s “You Don’t Mess Around With Jim” is an inspired choice. Turner also fares well when he crank up the tempo, as on the wavy “What It Ain’t and the shuffling “Good Woman Bad.” Bobby Braddock’s “The Difference Between a Woman and a Man” closes the album with grace and style, the coda for a fine debut.—RW

VARIOUS ARTISTS
Remembering Patsy Cline
PRODUCERS: Bruce Hinton, Mark Wright
MCA Nashville 088 107 297
RELEASE DATE: Sept. 9
An interesting cut-out release on the classic “I Fall to Pieces” yet falls far short of Cline’s patented teariness. Diana Krall fares much better on “Crazy,” which lends itself more to her pop-jazz style. k.d. lang, of course, can handle anything and has a restrained yet poised personality to put over “Leavin’ on Your Mind,” while Lee Ann Womack sounds thin next to Cline’s robustness. Pleasant surprises include Patty Griffin (“Faded Love”) and Michelle Branch (“Strong”); Martina McBride’s a capella “Sweet Dreams of You,” however, is fully outdone by Take It’s overdone harmonies.—JB

JAZZ
► WILL DOWNING
Emotions
PRODUCERS: various
Verve/GRP 02498 01099
RELEASE DATE: Oct. 14
Like a comfortable chair, it is easy to settle down into Will Downing’s get-away-from-it-all-smooth-jazz grooves. His delicious, smooth-as-butter baritone still retains its rich textures on this follow-up to his 2002 VerveGRP debut, “Sensual Journey.” More personal than his last outing, “Emotions” finds Downing tapping further into his R&B influences. His subtle vocal control and distinctive phrasing combine for creative readings on Aretha Franklin’s “Daydreaming” and the Eddie Holman classic “Hey There Lonely Girl.” But Downing’s co-enned father-daughter ballad, “Beautiful to Me,” is the real capper here. Having made his debut in 1988, Downing has yet to become a household name among U.S. audiences. This may very well change with “Emotions.”—GM

CHRISTIAN
► MARK SCHULTZ
Stories & Songs
PRODUCER: Brown Bannister
Word Columbia/WestEnd/WFD 886270
RELEASE DATE: Oct. 14
With such career-shaping hits as “He’s My Son” and “Remember Me,” Schultz has firmly established himself as one of Christian music’s most potent singer-songwriters. He continues to impress with this as-depth album of vibrant up-tempo and contemplative ballads. Though not blessed with a particularly deep, powerful set of pipes, Schultz is nonetheless an engaging vocalist who knows how to draw listeners into a song. His greatest strength lies in his songwriting; witness the driving “Running Just to Catch Myself,” the affecting “Letters From War” and “The Door That’s Left,” a tale of encouragement. Schultz is a writer of tremendous depth and feeling, never preachy and always poignant. This is a landmark collection from one of the most talent- ed acts to emerge in the Christian market in years.—DEP

VITAL REISSUES
GLEN GLENN
...And So Remixed
Compilation producer: Louise da Fuente
ORIGINAL PRODUCERS: various
Sony Classical/Legacy SK 95038
RELEASE DATE: Sept. 30
Sony’s key classical catalog hit of last year wasn’t produced by Sony Classical but rather Sony Legacy, the division responsible for state-of-the-art remasters of Robert Johnson, Miles Davis, Billie Holiday and other hallowed names from the Columbia vaults. Another threshold-glower is Glenn Gould, and Legacy’s beauti- fully remastered three-CD set, “A State of Wonder”—which paired the piano’s two iconic studio recordings of Bach’s “Goldberg Variations” with an interview disc—gave him the sort of star treatment usually reserved for pop artists. “...And So Remixed” completes the phrase of the previous title with a single-disc compilation of poetic pieces ranging from Bachs and Brahms to Scriabin and Sibelius. It’s too bad that room wasn’t found for Gould’s favorite composer, Orlando Gibbons, but otherwise, this anthology does justice to another side of Gould’s timeless artistry. Let’s hope Legacy has full access to Sony’s classical archive.—BB

DVD
INXS
Live Baby Live
Sanctuary 83850
RELEASE DATE: Oct. 7
The concert film “Live Baby Live” captures INXS at the peak of its power. Shot in 1991 in front of 72,000 fans at Wembley Stadium, the band was on top of the world, riding the international success of its previous two albums (“X” and “Kick”) and a string of hit singles. The group con- siders this one of the most memo- rable moments in its career—and it clearly shows. The concert was vividly shot with 16.35mm cameras and cov- ers 21 of INXS’ biggest hits. In- cluded features include a 37-minute docu- mentary with new band interviews, as well as an amusing screen-specific audio commentary from the group. It makes perfect sense to stock this, as it is the only INXS DVD available in the U.S.—AC

Billboard.com
Also reviewed online this week:
• Obie Trice, “Cheers” (Shady/ Interscope)
• Laika, “Wherever I Am, I Am What’s Missing” (Too Pure)
• Clearlake, “Cedars” (Domino)

SINGLES
Edited by Chuck Taylor
POP
► EVANGENCE
My Immortal (3:34)
PRODUCER: Dave Fortman
WRITERS: B. Mood, A. Lee
PUBLISHERS: Zombies Ate My Publishing/ Dwight Frye, BMI
Week Up: 1306 (CDB track)
Evangelence scored one of the biggest and best global hits of the year with “Bring Me to Life” and followed it with the like-minded “My Immortal.” The band decided to hold on to the former instead of moving ahead, prompting label Wind- up to switch gears for the hastily re- leased third single. Not a bad decision, given the new direction of “My Immortal,” a piano-driven masterpiece that showcases a raging, soft side of the goth-metal band. Lyrically, the song paints a vivid portrait of heartbreak, made all the more pointed by the pleading piano music, rather than lyrics. Amy Lee: “These wounds won’t seem to heal/I’ve tried so hard to tell myself that you’re gone/and though you’re still with me you’ve been all alone.” It’s impossible to listen without reacting on an emotional level. Two versions are available of the radio with or without strings. Breathtaking, potent stuff.—CT
► NODIESHA
Get It While It’s Hot (3:50)
PRODUCERS: Jimmy Jam, Terry Lewis
PUBLISHERS: various
Artist 56384 (CD promo)
If U.S. consumers had any idea how many hits are slipping through the fingers of corporate radio, you might wonder. But it’s particularly disheartening when an American artist takes off in Europe and Japan, while U.S. programmers focus on a single sound, making top 40 radio an inappropriately representative of today’s artis- tic output. Nodiesha’s second single, produced by Jimmy Jam and Terry Lewis, is a sleek, sleek midnight party jam that offers the best sexy groove- and-sway since Justin Timberlake’s “Rock Your Body.” It’s plenty R&B-based complete with a sample of Chico’s “I Want Your Love.” In addition, the Jam/Lewis production is replete with enough of Janet Jackson to give this song built-in familiarity. The talented Nodiesha has a hit on her hands. Whether Ameri- cans are given the chance to discover that for themselves remains to be seen.—CT
► TIM MCGRAW
Watch the Wind Blow (4:27)
PRODUCERS: Byron Gallimore, Tim McGraw, Darrin Smith
WRITERS: A. Osborne, D. Allman
PUBLISHERS: various
PolyGram International/Slowstone Music/ Hope-N-Cali Music
BMI/Columbia/Atlantic (EMO promo)
Tim McGraw follows his chart-topping single “Real Good Man” with this breezy little record marked by a subtle, sweet steel guitar and a slow, gently hop- ping beat. Penned by Anders Osborne and Dylan Altman, the lyric celebrates the sublime joy of kicking back with some friends and family. An agenda and just enjoying the beauty of a windy day. McGraw immerses himself in the mood of the song, serving up a smooth, effortless belling a superstar obviously enjoying the top of his game. Country program- mers will likely make this an instant addition to their playlists.—DEP

ENRIQUE IGLESIAS
Addicted (4:13)
PRODUCER: Mark Taylor
WRITERS: E. Iglesias, P. Barry, M. Taylor
PUBLISHERS: EMI/Warner Bros./EMI April, ASCAP, Metropolis, PRS
The Firm/Interscope 11046 (CD promo)
An all-out handful of solo artists during the past decade have managed to consistently hold mainstream radio’s favor. The clear leader of the pack is Enrique Iglesias, with his ability to smoothly transition from uptempo fare like “Escape” and “Bailar” to his signature line of plead- ing, passionate ballads, a “Hero” and “Be With You.” He revisits the latter style for the first single from his next English-language project, “Addicted,” written with hitmaking team Paul Barry and Mark Taylor, offers a familiar sleek and romantic lyrical and instrumental package, as the sensual singer confesses obsessive adoration for her woman. The song doesn’t stray far past slow-dancing rhythms that have that little way for Iglesias’s chart success, though interesting tex- tures at the song’s bridge individual- ize it a bit. Tim McGraw and lower- ers that have the little way for Iglesias’s chart success, though interesting tex- tures at the song’s bridge individual- ize it a bit. Tim McGraw and

NEW & NOTEWORTHY
► TARRALYN RAYMOND
Up Against the Odds (3:28)
PRODUCER: Cory Rooney
WRITERS: K. Love, D. Dawson, C. Rooney
PUBLISHERS: Songs of Universal, ASCAP; Cori-Tiffani/Sony ATV, BMI
Casablanca 21082 (CD promo)
Tommy Mattos’s rejuvenation of Cas- blanca Records has already launched the career of MVP. Now he introduces the winner of VH1’s “Chevy’s “Born to Dva,” which he co-produced. But make no mistake—this is a man who takes talent seriously, and debut single “Up Against the Odds” from Tarralyn Raymond offers the same evocative brand of balladry that made a star of certain other talent he developed. Mariah Carey. This lady grew up in gospel in Atlanta, and you can almost see her waving her hands to heaven as she teases this gorgeous song into a dreamlike place. Her lead is as Whitney Houston, and there are definite similarities in the best possible way. Still, placing this song at radio may be a challenge—perhaps even adult R&B is her best bet. Every single soul that hears this song (helped by show judge and ubber-producer Cory Rooney) will want to know and hear more; she could wash much of today’s R&B/pop superstardom with one decorated fingernail. Glory be.—CT

ENRIQUE IGLESIAS
Addicted (4:13)
PRODUCER: Mark Taylor
WRITERS: E. Iglesias, P. Barry, M. Taylor
PUBLISHERS: EMI/Warner Bros./EMI April, ASCAP, Metropolis, PRS
The Firm/Interscope 11046 (CD promo)
An all-out handful of solo artists during the past decade have managed to consistently hold mainstream radio’s favor. The clear leader of the pack is Enrique Iglesias, with his ability to smoothly transition from uptempo fare like “Escape” and “Bailar” to his signature line of pleading, passionate ballads, a “Hero” and “Be With You.” He revisits the latter style for the first single from his next English-language project, “Addicted,” written with hitmaking team Paul Barry and Mark Taylor, offers a familiar sleek and romantic lyrical and instrumental package, as the sensual singer confesses obsessive adoration for her woman. The song doesn’t stray far past slow-dancing rhythms that have that little way for Iglesias’s chart success, though interesting textures at the song’s bridge individualize it a bit. Tim McGraw and lowerers that have the little way for Iglesias’s chart success, though interesting textures at the song’s bridge individualize it a bit. Tim McGraw and
NEW MEDIA: Wayne Rosso is named CEO of Optisoft S.L. in Virginia Beach, Va. He was president of Grokster.

MUSIC VIDEO: Heather Parry is promoted to VP of MTV News and Films in Los Angeles. She was Los Angeles bureau chief of news and development.

RECORD COMPANIES: Randy Skinner is named VP of video production for Virgin Records in Los Angeles. She was senior VP of video production for Warner Bros. Records.

HOME VIDEO: Dan Gurlitz is named VP of video for Koch Entertainment Distribution and GM of Koch Vision and Koch Lorber Films in Port Washington, N.Y. He was VP/GM of home video for Wellspring Media.

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

MARKETING: Nina Collins is promoted to VP of sales for BMG Strategic Marketing Group in New York. She was director of BMG special products.

Meeting Of The Minds

Ken Abdo, chairman of the American Bar Assn.'s Entertainment Law Forum, greeted Billboard senior editor Samantha Chang and editorial assistant Sarah Han at the ABA's entertainment law conference Oct. 10-11 in New York. Pictured, from left, are entertainment lawyer David Given, Abdo, entertainment lawyer Elena M. Paul, Han and Chang.

Pick The Rock Stars

While on its greatest-hits tour, R.E.M. visited the Liacouras Center at Temple University in Philadelphia. Gathered backstage for a game of "let's pick the rock stars" are Pat Montgomery of Global Spectrum, the company that manages the arena; guitarist Peter Buck, bassist/vocalist Mike Mills, Global's Neil Sikes, singer Michael Stipe, and Global's Scott Waloff.

Now, Hear This ... STARSAILOR

Artists to Watch

Capitol Records does not plan a U.S. release of "Silence Is Easy," the sophomore outing from Brit-rock act Starsailor, until Jan. 24, 2004. But the disc is already making waves in the band's home country. Previewed by the title track—one of two cuts produced by Phil Spector—the CD debuted at No. 2 on the U.K. albums chart. Among the 10-track set's highlights are the title song and the lead cut, "Music Was Saved." Frontman James Walsh seems to send a message to critics in the song. Of working with Spector, he says, "His enthusiasm surprised us, because we'd heard all the stories about him being a dictator. Working with him for the first few weeks was absolutely magical, because we were still in awe of him. When we heard 'Silence Is Easy,' we just thought it was magic. It was a huge ego boost."

Saying Hello

"American Idol" second-season runner-up Clay Aiken stopped by Billboard's New York office to chat about his debut disc, "Measure of a Man" (RCA), and meet staffers. (Photo: Mary Ann Kim)
Strategic Survival
Indies Keep Sharp Eye On Market

BY CHRIS MORRIS

With the music industry battered on a variety of fronts in 2003, independent music distributors are cautiously taking care of business.

The indie sector has remained consistently healthy as the business crisis has deepened in recent years, maintaining an overall U.S. market share of between 16% and 17%.

But indie distributors polled by Billboard all admit that in a shrinking retail landscape, they and their labels must constantly be mindful of strategies for survival.

"We are making adjustments that are attuned to what's happening in the marketplace," says Andy Allen, president of New York-based Alternative Distribution Alliance.

"Are our salespeople in the right places? Are we covering the territories properly?" Allen asks. "Several of our customers are now doing centralized buying, as opposed to buying at the store level. How has that changed the way that we approach things? How do we maintain and expand the exposures on our artists in the remaining retail space?"

Ongoing massive consolidation at retail may be the greatest challenge the indies face at the moment, and many companies are looking more carefully at maximizing their sales efforts beyond the major accounts.

"The focus over the last year has been to sign on as many independent retailers as possible," says Bill McNally, VP of Burnside Distribution in Portland, Ore. "That's obviously where it all begins and happens and breaks out of. We're dealing a lot more with the coalitions that we have, but that's been ongoing."

Michael Rosenberg, president of Koch Entertainment Distribution in Port Washington, N.Y., says, "We're trying to reach as many accounts as possible. That's always been part of what we do. We are very focused on the main accounts, like everybody else, but we're also focused on trying to find other places to sell music and video outside of the usual."

For Koch, this approach has led to sales in a variety of alternative outlets (Continued on page 66)

How Big Can It Get?
Digital Distribution May Exceed $1.5B By 2008

BY BRIAN GARRITY

NEW YORK—A new breed of distribution company is emerging in the rearview mirror of traditional distributors, as sales of downloadable singles and music subscriptions grow in popularity.

In the past, content for a brick-and-mortar music store would come in the form of CDs and might arrive from such a place as one-stop Alliance Entertainment Corp. (AEC) or rackjobber Handleman Co.

But with the new model, music comes in the form of digital tracks, and the distributor is likely to be an online company, such as MusicNet or Liquid Audio.

Just how big the business opportunity is in this digital space—and whether traditional distribution will ultimately play a key role in it—remains to be seen.

EXPECTED TO GROW
The entire market for digital music in the U.S. is expected to be less than $80 million in 2003, according to the latest projections from Jupiter Research. But that figure is expected to grow to more than $1.5 billion during the next five years.

"This is really the most significant news in the industry since the advent of the CD," Universal Music Group chairman/CEO Doug Morris says. "For 100 years, the record business has been a packaged-goods business—selling little round things in stores. Now, it's going to sell things electronically."

Anticipating the opportunity, a host of entertainment and commerce brands, as well as broadband service providers, are looking to offer consumers digital-music services in the coming months.

Among the companies that are considering launching digital-music offerings with assistance from third parties are MTV Networks, amazon.com, Comcast and Cox Communication.

They are turning to third parties to provide content and back-end support. (Continued on page 68)
To Remain Vital, Majors Get Makeovers

BY ED CHRISTMAN

After undergoing the most tumultuous year in more than a decade, major distribution companies are poised for even more makeovers.

But because the past 12 months have witnessed the revamping of four of the five major distribution arms and top management changes in three of the five, distribution execs admit they aren’t sure which way to turn next.

“There are so many things in play at the same time that now is the time to do a lot of listening, get a lot of feedback and be prepared to make changes to adapt to the needs of the marketplace,” says Ron Werre, senior VP of sales and catalog marketing at EMI Music Marketing (EMM).

WERRE IS NOT ALONE. Many major-label distribution executives say they are poised to follow whichever direction the marketplace dictates, even though most of them recently aligned their companies to where they previously thought they should be.

COMPANY RESTRUCTURING

At WEA Corp., president John Esposito says of remaking the company, “We didn’t reshuffle the deck; we blew it apart.” But while he is proud of those changes, he is ready to challenge the company once again and start from scratch to see what policies it needs to service the market.

His comments come little more than a year after WEA Corp. began the painful journey of creating a new corporate culture.

In July 2002, Jim Caparro, former PolyGram Group Distribution president and Island Music Group chairman, joined WEA Inc. as CEO, replacing Dave Mount. In February, Caparro, along with Esposito, began re-forming the company by moving its headquarters from California to New York, bringing in a mostly new management team and restructuring the company’s operations.

Similarly, at the end of August 2002, Phil Quartararo, formerly the president of Virgin Records and Warner Bros. Records, joined EMI Recorded Music North America as executive VP, replacing Richard Cotrell, to oversee what was then known as EMI Music Distribution.

In addition to renaming the company, he redesigned it in March, changing EMM’s focus to driving sales to the consumer instead of distributing records to retail, and tapped a new senior management team to help him.

In the same month the new EMM unveiled, Sony Music U.S. began dismantling its sales and distribution effort by collapsing four label sales teams into one and changing senior management at Sony Music Distribution (SMD). By the summer, Tom Donnarumma was leading the label sales effort as executive VP of sales for Sony Music U.S., and Bill Frohlich was heading SMD as executive VP of distribution. The distribution company was revamped in the field by closing offices and repositioning jobs.

In June, it was Universal Music & Video Distribution’s (UMVD) turn. The company changed from the industry’s traditional branch structure to a system divided by channels of trade: servicing the mass merchants/big-box retailers, national music specialty chains and local independents/regional music chains.

UMVD lowered front-line boxlot costs to $9.09 and $10.10 from $12.02 on superstar artist product, put in place a $12.98 top-tier list price and eliminated cooperative advertising dollars and all discounts in a move that has roiled the industry.

While applauding the company for trying to change the model and revitalize business, many merchants nonetheless complain that the move leaves them without the ability to make a profit on Universal music product and hope that the other majors do not follow in UMVD’s exact footsteps. And, undoubtedly, the UMVD move has all the record labels, other distributors and retailers wondering which way to turn next.

Although the other major distributors are taking a wait-and-see attitude, the head of one distribution company says that the UMVD move certainly “has helped provoke a re-examination of things here.”

Privately, distribution heads say they fear that the UMVD plan could put too much of a financial burden on smaller distributors.

While applauding Universal for trying to change the model and revitalize business, many merchants complain the move leaves them without the ability to make a profit on Universal product.

(Continued on page 70)
Survival

Continued from page 63

retail environments.

“We’ve gotten product into women’s clothing stores that don’t otherwise carry music or video,” Rosenberg says. “We’ve gotten product into Linens ‘N Things; we’ve gotten product into museum gift shops. We’ve had some great success with mail-order catalogs. For certain titles, it can end up being a pretty nice chunk of business. There’s revenue to be had outside of the usual suspects, and it’s necessary to go find them.”

Jim Cuomo, president of Ryko Distribution in New York, says, “Our goal is to get more and better and wider penetration at street-level stores. At a time when everybody else is focusing on the top 10 accounts to generate everything, we’re looking at the secondaries and down into the mom-and-pops and the indies, especially.”

Exactly what is being sold—whether product lines or genres—has become more critical than ever. Distributors agree that selling DVDs, currently the most explosive new format on the market, is crucial (Billboard, May 3).

“Any distributor who’s not moving to become a full-line, full-service audio and video distributor is making a big mistake,” Cuomo says. “We’re encouraging the labels to get a video component into everything they’re doing.”

FACING THE MUSIC

Distributors are taking widely divergent approaches to the types of labels and the types of music they are carrying.

Though most indie distributors have radically pared their label offerings in recent years, some are still evaluating their wares and cutting back.

“We’ve eliminated a lot of labels,” says Erik Grotte, COO of Bayside Entertainment Distribution in West Sacramento, Calif. “Over half of our label roster is gone. All the little teeny ones that you spend all the time on, we’re not doing anymore, because it takes the same amount of time to do a release for them that it does for [33rd Street Records artist Peter] Frampton or whomever. They are not going to drive people into the stores.”

Conversely, some companies are picking up exactly those kinds of small, often artist-run projects.

Burnside’s McNally says, “Probably the best thing we’re doing is taking chances on things that are one-offs, which I think a lot of other distributors aren’t doing. [Bliss Out Records] Bird York is a good example, or [Bojak Records] Jude Johnstone [from] last year is a good example. These people will approach other distributors and say, ‘I have a single release, and I want you to put it out,’ and they get the cold shoulder. We’re taking them on, and it’s working, quite frankly.”

The ups and downs of various genres have led distributors to reconsider their label lists.

“We’re selling a lot less urban product,” Grotte says. “Obviously, when two of your biggest urban retailers, Wherehouse and Musicland, have faltered significantly in the last two years, there’s less to sell there.

“With gangsta rap, that kind of rap, you can’t do the units you used to be able to do,” Grotte adds. “We were quite aggressive, and we would be if there was something out there, but the retailers aren’t taking in 7,500 units of something—they’re taking in 1,000. That’s changed significantly. All the retailers take in less initially, and you’ve got to work the record a lot longer.”

Koch’s Rosenberg notes, “We’re more aggressively going after certain labels in certain areas than we did in the past. We did add Tim Hinsley to our team, who is our VP of business development. He’s played a key role in developing the indie-rock side for us, which we feel is still a growth area for the industry, and certainly can be for us.”

He continues, “We’re looking more to pick up labels that are developing, rather than looking exclusively at a label’s track record. With the way the business is changing, just because a label has been successful doesn’t mean they might necessarily continue to be successful, because things are changing too quickly.”

AN EYE ON SPENDING

Distributors are working carefully with their labels to avoid the profligate outlay of money on their projects.

Ken Antonelli, president of RED Distribution in New York, says, “We’re trying to say to the labels, ‘Don’t spend your money on trying to get a particular number on a national spread, because, at the end of the day, you’ll have unsold product out there that’ll come back, while at the same time people are re-ordering.’ At some point, you’ve got to understand that that’s the way the model is today, and you’ve got to adjust your business model accordingly.”

Steve Pritchitt, senior VP/GM at Navarre Entertainment Media in New Hope, Minn., says, “We’re

(Continued on page 71)
They say a lousy distributor can leave you hanging.

So before you go getting all drastic, consider switching to a distributor that really knows how to take care of its artists.

bayside
Entertainment Distribution
on your side
800.525.5709 or baysidedist.com

www.americanradiohistory.com
Digital

Continued from page 63

Meanwhile, traditional distributors and rackjobbers—sensing a potential future transformation of their business on the horizon and a new source of revenue—are now expressing interest in acquiring digital distribution assets.

In the latest example, Anderson Merchandisers picked up the assets of Liquid Audio for $3.2 million earlier this year.

At this point, Liquid Audio is the market leader, servicing download stores for FYE, Tower Records, Best Buy, Circuit City and BET, as well as a host of indie stores, including Compact Disc World and Twist & Shout.

"This acquisition provides the perfect promotional vehicle for our physical distribution business," said Charlie Anderson, CEO of Amarillo, Texas-based Anderson Merchandisers, at the time of the deal.

Anderson—rackjobber to Wal-Mart and others—wasn't alone in seeing the value in adding a digital distribution component to its suite of offerings.

Last year, AEC made a run at Liquid Audio that ultimately failed because of opposition from Liquid shareholders.

Former AEC president/CEO Eric Weissman told *Billboard* at the time that digital distribution capabilities "will become increasingly important as time moves on."

AEC is said to be on the hunt for other digital distribution assets in the wake of the failed Liquid deal.

Meanwhile, AEC and its parent company, Yucaipa Cos., has dabbed in everything from burn-on-demand kiosks (RedDotNet) to e-commerce fulfillment (thestore24, checkout.com).

**TRANSFORMING MARKETPLACE**

Distribution companies are still trying to transform themselves into commerce solutions providers for the home-entertainment marketplace.

That means helping traditional retailers, as well as newcomers to the marketplace, deal with the management of digital product.

But selling anything online, let alone virtual goods, has proved a challenge to traditional distributors thus far. They have been experimenting with digital distribution and e-commerce concepts for years, with mixed results.

At the beginning of the year, Handleman Co.—rackjobber to Kmart and Wal-Mart—bailed out of the e-commerce outsourcing business, citing the slow growth of online CD sales.

The company was offering third parties a white-label storefront for music through its Handleman Online division, with a slate of services that included site hosting, sound clips, artist/album information and fulfillment.

**Selling anything online, let alone virtual goods, has proved a challenge to traditional distributors thus far.**

Handleman executives acknowledged that the e-commerce business "hasn't materialized the way we thought it would" and that the "economies of scale aren't there."

**A NICHE BUSINESS?**

Despite years of promise about the opportunity in selling music online, it largely remains a niche business.

Last year, nontraditional retail sales—which also encompass entities like direct order through TV—accounted for a fraction of the overall album business, at 22.7 million units, according to Nielsen SoundScan.

As a result, an increasing number of retailers—viewing e-commerce as too expensive—have been ceding management, hosting and fulfillment duties for their online music stores to third parties.

Much of the business that has been made available has been snapped up by AEC and Web retail giant amazon.com, which offers its

---

**WWW.ADA-MUSIC.COM**
Providing first class sales and distribution services to the independent label community.

An Alliance Entertainment Company

We run faster and jump higher

representing the best in independent music and video
four time winner of the NARM medium distributor of the year

Ryko Distribution 30 Irving Place 3rd Floor New York, NY 10003
212-287-6100 phone 212-287-6169 fax B2B rykodistribution.com
Majors

Continued from page 64

UMVD is not the only major cutting back on office real estate. In its move, Sony cut back three offices for a total of four, and WEA shut six offices (down to four).

In March 2002, EMM went from 10 offices to five, while BMG still maintains offices.

"I am still a believer that if you have a critical mass of people, with 20 or 30 in a marketplace that work for distribution or the labels, having an office is a worthwhile thing," BMG Distribution president Pete Jones says. "It pays back the investment for a business that travels on communication."

Indeed, other sources say that some of the companies that closed offices in key markets now have regrets regarding the move.

MAKEOVER MOVES

At UMVD, in addition to building staff around the different retail segments, the restructuring centralized power at UMVD headquarters and away from the field. UMVD president Jim Urie acknowledges this, saying, "It used to be that the branch managers were kings, now the team leaders (of each retail channel) are king." Also, he says the move allows UMVD to have someone with a VP rank deal directly with each of the big accounts.

BMG Distribution was the sole major that did not have a makeover of its distribution arm, although Jones notes that the company has been consistently fine-tuning in reaction to marketplace changes.

One of the reasons the company didn't have to undergo a radical makeover is because it pioneered the use of the team system to service accounts in the music industry during the mid-90s.

"We believe in the team system, and the accounts are big fans of it," Jones says. "In addition to people walking into the door where the account is, we have people support the account in every market where we have staff." That way, BMG makes sure that the execution of items negotiated at a company's headquarters is taking place in the field at the same time that the BMG staff is trying to take advantage of local opportunities for each account.

Similarly, in the SMD restructuring, one focus was to get more staff on the streets and in stores and give employees the power to make things happen, Frohlich said when the company announced the change.

"We increased our marketing people by 20%, and they are doing different things now," he said. "If there is a problem in a store, they can get on the phone and fix it before they leave."

In assessing the various restructurings, one senior industry executive notes that Sony is now a much more vertical company, with the labels controlling the sales direction and the distribution company much less involved in making decisions. On the other hand, that executive notes, the distribution company has decentralized to empower people in the fields to make the day-to-day decisions.

At WEA, some say that after its restructuring, the field staff still needs some fine-tuning. But aside from that, the senior industry executive applauds the restructuring, saying, "WEA is probably the best distribution team out there at this point, in terms of interacting with their labels and retailers and looking for opportunities and trying to react to the business."

But he is quick to add that UMVD has a very solid team with a strong field force. Still, merchants and UMVD competitors say the company has a tendency to occasionally rely a little too heavily on its market-share clout.

EMM has very quietly turned into a pretty good company, offering well-thought-out promotions for their artists, the executive says.

While distributors say that store visits are up, retailers are not so sure. "As far as I can tell, everybody cut back on that," says Scott "Perk" Perkins, VP of retail operations at Music City Record Distributors in Nashville. "If I polled my stores right now, they will say they are hearing from the labels less, not seeing them as much and getting less promos, although there are some exceptions."

Duncan Browne, senior VP/GM at Brighton, Mass.-based Newbury Comics, disagrees. "The distributors have made changes to address functional and financial issues they had, but without a deterioration in service to stores," he says.
Survival

Continued from page 66

keeping a close eye on what’s happening with the label business and doing everything that we can to maximize their investment and not make silly mistakes. The days of having orders with [price-and-position] dollars have been over for a long time. We haven’t done that for a while. If the record doesn’t justify a 3,000-unit order in exchange for a $5,000 program, we don’t do it, whereas that might have happened in the past.”

Grotte adds, “When you sit down and explain to a label that it costs them $4 [per unit] just to get it in the door, they say, ‘Why would I do that?’ And we say, ‘Correct. Why would you? That’s one thing that labels are starting to learn. They’re getting the financial end of it. It all comes down to, what are you spending per unit to get it out the door and sell it?’

The alternative to spending money on programs, most say, is carefully setting up each release and working each title longer.

ADA’s Allen says, “Better setup has always been the answer to having better or more productive use of the space at retail. If we make a mistake in setup, it’s very difficult to recover now. If you haven’t set a record up properly, have all the ducks in a row to make sure that there’s demand for the release so that people can find the release when there’s demand, it’s very difficult to go back and do it later.”

Byko’s Cuomo says, “We’ve asked them to make sure that the setup is there. There can be no, ‘Oops! We didn’t do this. We didn’t do that.’ The execution has to be there. The expectations have to be reasonable. They’ve got to be able to make these projects work, even at the most conservative numbers.”

He adds, “That 90-day, ‘release-and-forget’ mentality, when they move on to the next book—that can’t happen here, and it can’t happen during this climate. It’s got to be setup, execution and follow-through.”

Antonelli—who has broken such long-term projects as Train, Slipknot, Cold Chamber and Kittie, among others—also believes that a long view on a project is essential these days.

“If you have the ability, like we do, to offer all the enhancements so that you can maintain that focus over a longer period of time, that makes all the difference,” Antonelli says. “Since you don’t always have mainstream airplay or video play in the beginning, it doesn’t come until the word-of-mouth starts to spread. And it takes a lot longer for word-of-mouth to spread these days than you think. You have to have the tools and the ability to manage it over that longer haul. That’s the secret.”
SACD, DVD-A Get AES Push

BY CHRISTOPHER WALSH

NEW YORK—Participants and events at the 115th Audio Engineering Society Convention, held Oct. 10-13 at the Javits Convention Center here, demonstrated that surround sound continues to gain adherents and exposure among audio professionals and consumers alike.

While proponents of the Super Audio CD (SACD) announced a Sony Electronics/Rolling Stone magazine joint promotion Oct. 9 (Billboard, Oct. 18) at New York mastering studio Sterling Sound, backers of the competing DVD-Audio format heralded the arrival of the 2004 Acura TL Series, which includes a DVD-Audio system designed by producer/engineer Elliot Scheiner, in conjunction with Panasonic Automotive Systems Co. of America, as a standard feature.

Members of the DVD-Audio Council, a group of labels, manufacturers and technology companies including Panasonic, Warner Music Group, Dolby Laboratories and the 5.1 Entertainment Group, introduced label executives including Silverline Records president Jeff Dean and Ted Cohen, senior VP of digital development and distribution at EMI Recorded Music. Both asserted their interest in the format while announcing upcoming releases.

The event, at Tavern on the Green, also featured two Acura TL sedans, in which attendees listened to DVD-Audio samplers. As Scheiner noted in his remarks, multichannel imaging, as well as clarity and definition, were critically important in the implementation of DVD-Audio playback in a vehicle.

It was very important to me that it play back properly,” Scheiner said of the Acura/ELS Premium Surround Sound System. “As far as I’m concerned, this is the best audio system that has ever been installed in a vehicle.”

Labels including AIX, Silverline and DTS Entertainment distributed DVD-Audio samplers featuring stereo and 5.1-channel mixes of such acts as Aaron Neville, Frank Zappa, She&Daisy, Paul Smith Trio and the Fixx.

On the convention’s exhibit floor, more evidence of surround sound’s mainstream adoption was evident. John Storyk of the Walters-Storyk Design Group, an architectural design and acoustic consulting firm, observed “continued, serious attention to 5.1 in studio design. ‘People are realizing, ‘We ought to get all of the 5.1 speakers installed once and for all, because we’re really going to get some business.’”

Storyk also estimates that 15%-20% of its current business involves residential installations, including high-end home theater design.

Solid State Logic, which introduced its Logic 5.1 compressor (Studio Monitor, Billboard, Oct. 11), also announced the compressor’s first sale, to Media Hyperium Studios in Torrance, Calif. The facility specializes in rereleases for SACD.

AES Platinum Panel Bemoans File-Sharing Impact

In addition to its function as a showcase for products and services from hundreds of hardware and software manufacturers, the Audio Engineering Society Convention enables audio professionals to share experiences and opinions.

At the recent 115th AES confab, a number of top professionals did just that. More than ever before, they are expressing growing frustration regarding the impact of illegal file sharing and CD burning on the quality of the work they are able to provide and the recording and mixing studios in which they work.

As a producer and president of A&M Records, Ron Fair is uniquely positioned to observe the effects of a consolidating music industry on professional recording. “I’m under so much pressure to reduce the costs of records,” says Fair, who moderated the “Platinum Producers” panel Oct. 11 at the AES Convention. “The first thing they want me to do is spend less time on them, which is the hardest thing, because that affects the quality and the result. ‘The solution is to go into facilities or lesser situations where I can spend the same amount of time but at half the price,” Fair adds. “That’s what’s going to kill large-overhead, multi-room facilities. There are fixed costs—they can’t reduce them.”

Noting the Universal Music Group’s recent announcement to trim 800 jobs (Billboard, Oct. 25), Fair laments the public’s apathy and ignorance. “It affects everything in the entire food chain,” Fair said to AES attendees, “from the artists we sign to the artists we market and the records we make, to the video shots, the limo drivers. The entire food chain is in flux because of the unprecedented move toward our music—that we make—being available for free.”

Failing recording budgets mean records made in diverse environments by recordists of varying skills. This, in turn, acutely affects the job of the mix engineer. If ever there was a time not to cut budgets, engineer/productor Jack Joseph Puig says, this is it.

“For this particular chapter of what the entertainment business is going through at large,” says Puig, a panelist at the Platinum Producers and Platinum Engineers panels, “mixing is not the place to skim. That is because of the material being generated from so many different types of environments, different types of talents in those environments and different types of equipment in those environments.

“Sometimes, materials come to you in condition that is excellent, or maybe can be construed as cool, different, 60's, whatever; and sometimes it comes to you broken,” Puig continues. “Therefore, the mixing room—which has a proper set of speakers in a proper acoustic environment with proper gear—allows you to make the evaluation, before you go up against the big boys, that you’re competitive.”

Recording studios and the professionals who work in them are being victimized by the disconnect between a love of music and the willingness to pay for it. The situation is not improving. Fair warns, “All the studios are under siege.”
Amoeba Feeds ‘Music Addicts’
Within Two Years, Store Is A Thriving Enterprise

BY CHRIS MORRIS

LOS ANGELES—From the moment it opened its doors in November 2001, there was little doubt that Amoeba Music would be a major force in the L.A. retail market. Hundreds of customers swarmed the store on opening day, hunting for bargains among the store’s 150,000 new CDs, 350,000 used CDs and 200,000 used LPs (Billboard, Dec. 15, 2001).

The 28,000-square-foot Hollywood location has since become what co-owner Karen Pearson calls “a gathering place” for music addicts.

Amoeba’s presence in L.A. has given its independent competitors a few sharp licks—especially in the realm of used merchandise.

“They’ve affected everybody in town,” says Wayne Johnson, co-owner of the 20-year-old indie store Rockaway Records. “Everybody had to feel the pinch. They’re taking a big piece of the pie.”

Amoeba—which also operates large stores in San Francisco and Berkeley, Calif.—is close to reaching its sales goals. Pearson says the L.A. store is approaching its projected gross of $15 million for the year.

The store has also seen a 20% to 25% increase over last year—an anomaly in today’s harsh retail environment. However, sales at Amoeba’s other stores fell in 2002: San Francisco slid 8%–10%, while Berkeley’s business dipped 10%–15%. (Continued on page 75)

UMG’s eBay Bid
Online Store Will Have Auctions, Straight Sales

BY BRIAN GARRITY

NEW YORK—Universal Music Group has struck a deal with eBay to create the Universal Music Store, a Web-based marketplace that will sell music, memorabilia, tickets and special offers involving Universal acts.

Universal may also sell wholesale through eBay to small retailers and individual eBay “entrepreneurs.”

UMG will use the store as a promotional platform to generate fan interest in new albums from its artists. It also hopes the venture will become an alternative revenue stream.

“One of the things that is clear in today’s world is we need a much better way to reach directly to our consumers,” Universal Music Enterprises president Bruce Resnikoff says. “We are really looking for an efficient, cost-effective and creative way to do that.”

Most of the memorabilia that will be up for auction will be from UMG acts with new or recently released albums, including Bon Jovi and Jay-Z.

UMG is offering signed guitars and handwritten lyrics by Jon Bon Jovi, front-row tickets to Jay-Z’s upcoming concert at New York’s Madison Square Garden and a personal drum lesson with Nickelback drummer Ryan Vickers.

The store will also offer new music and a variety of hard-to-find music items, including catalog vinyl records, autographed boxed sets, 12-inch singles and rare import releases.

Some items will be available for customers to purchase at a fixed price; others will be auction pieces. UMG is the first major record label to establish a formal agreement. (Continued on page 75)

John, George Remembered
On Pair of DVD Tributes

BY JILL KIPNIS and NIGEL WILLIAMSON

Two Beatles-oriented DVD projects that are being released Nov. 18 pay tribute to the departed members of the Fab Four.

George Harrison and John Lennon are remembered in, respectively, “Concert for George” (Warner Strategic Marketing [WSM]) and “Lennon Legend” (Capitol).

More than 40 years after releasing their first album, the Beatles remain one of the hottest draws at retail. The DVDs are also expected to be top holiday items.

The two-disc “Concert for George” ($29.99) features a tribute performance honoring the late George Harrison, which took place Nov. 29, 2002, at London’s Royal Albert Hall.

The concert lineup includes former Beatles Paul McCartney and Ringo Starr, Eric Clapton, Tom Petty, Billy Preston and Jeff Lynne.

A two-disc “Concert for George” soundtrack featuring all of the performances will also arrive Nov. 18 for $24.99.

The concert is presented in film form under the direction of David Leland (“Band of Brothers,” “Wish You Were Here”). A theatrical version and an uncut version are included, as are such extra features as performer interviews and behind-the-scenes footage.

“Concert for George,” which is being played in theaters in select U.S. and U.K. markets for a limited time, was originally conceived as both a concert and film, Leland says.

“There were different views about how it should be shot,” he says. “A lot of people were thinking of it like a traditional rock concert with big screens. I didn’t want that. The Albert Hall stage is huge, so I wanted to make the stage space feel more intimate.”

Leland originally wanted the film to be evenly split between documentary and concert footage. But during the editing process, Leland realized the music “spoke for itself, and the whole event was about George’s songs. So we limited the interviews, and it became 90% music. That keeps in touch with the spirit of the evening.”

Clapton, who was the project’s musical director, was (Continued on page 74)
Cube Farm Will Help NAIL Fill Its Own Pipeline

The Northwest Alliance of Independent Labels is set to bow an in-house rock imprint called Cube Farm.

NAIL, which is owned by Portland, Ore.-based Allegro Corp., has long specialized in the distribution of left-of-center rock, but the new endeavor marks its first attempt to fill its own pipeline.

Cube Farm debuts Nov. 4 with the rerelease of two albums by San Clemente, Calif., stoner-rock behemoth Fu Manchu: “No One Rides for Free” and “Daredevil.”

NAIL president Alícia J. Rose, who heads A&R for Cube Farm, says the imprint’s first releases are the product of “a combination licensing/co-release” deal with Los Angeles-based Bong Load Custom Records. Bong Load, operated by producers Rob Schnapf and Tom Rothrock, made a splash during the ’90s with its release of Beck’s breakthrough single, “Loser.”

But the label has largely been dormant in recent years.

“As a label, Bong Load is probably not going to exist per se, so they’ll co-release with us,” Rose says.

Cube Farm hopes to release six to 10 albums per year, “I’m looking for classic stoner-rock sorts of bands,” Rose says. “I want to find bands that will do well on a national level.”

The acts she’s targeting include “bands that have been chucked up and spit out [by the majors].”

MORE NAILS: In addition to gearing up its own operation, NAIL has picked up several new labels that will issue their first product through the distributor in November.

Northampton, Mass.-based avant-jazz imprint Eremite Records arrives with a six-album offering that includes titles by Sun Ra veteran Marshall Allen, saxophonist Peter Brötzmann and bassist William Parker.

Additionally, NAIL will now handle the cutting-edge electronic label Cool Calvin Rock [recently relocated from the major], Aesthetics (recently relocated from Putumayo) and the distribution of the first releases from the electronic/rock label Bong Load, operated by producers Rob Schnapf and Tom Rothrock, made a splash during the ’90s with its release of Beck’s breakthrough single, “Loser.”

But the label has largely been dormant in recent years.

“As a label, Bong Load is probably not going to exist per se, so they’ll co-release with us,” Rose says.

Cube Farm hopes to release six to 10 albums per year, “I’m looking for classic stoner-rock sorts of bands,” Rose says. “I want to find bands that will do well on a national level.”

The acts she’s targeting include “bands that have been chucked up and spit out [by the majors].”

MORE NAILS: In addition to gearing up its own operation, NAIL has picked up several new labels that will issue their first product through the distributor in November.

Northampton, Mass.-based avant-jazz imprint Eremite Records arrives with a six-album offering that includes titles by Sun Ra veteran Marshall Allen, saxophonist Peter Brötzmann and bassist William Parker.

Canadian Records, NAIL will also distribute Cloud Recordings, an imprint featuring material cut by offshoots of the creative Athens, Ga., alt-pop unit Neutral Milk Hotel.

CRUISE CONTROL: Putumayo World Music, the New York-based label specializing in compilations from around the globe, has struck a unique deal with Club Med.

Club Med announced in September that Putumayo’s CDs will be featured and sold in listening stations in most boutiques at Club Med villages in North America.

Putumayo’s music will also be played throughout Club Med villages. The company has created an promotional sampler CD showcasing music from countries where such villages are located.

Putumayo will also mount a week-long “world playground adventure” for children at four North American Club Med locations. These involve the exploration of international music and multi-cultural activities, including sing-alongs, arts and crafts and instrument-making.

Putumayo founder Dan Storper says, “We continue to try and find exposure for the music we do. For people to be able to hear Putumayo’s music throughout North America and for kids to be exposed to the music is a great thing in terms of promotion and exposure.”

HANDMADE GOES RETAIL: Rhino Handmade, Rhino Records’ collector-oriented, limited-edition imprint, is being distributed to retail stores for the first time by Alternative Distribution Alliance.

The label, which has issued rare and unreleased material from the Warner Music Group catalog in editions of 2,000-10,000 copies, had previously made its wares available only through its Web site at rhinohandmade.com. The Handmade packages go out of print once pressings are sold out.

ADAS’ initial Handmade offerings, which will hit the streets Nov. 4, include collections by Captain Beefheart, Loudon Wainwright III, Tiny Tim, Cher, Tim Buckley, The Fugs and Fanny.
JumpStart Gets Started; One-Stops Leap First

Seven weeks after Universal Music Group announced its controversial JumpStart program, it's still one of the most closely watched initiatives from a major in the past decade. UMG launched its JumpStart advertising campaign in USA Today Oct. 18, with a full-page spread tout-ing its new low prices.

Price so far on hit titles, you can be sure that most traditional music accounts are watching each other very closely to see how the JumpStart pricing plays out on new releases in the marketplace as we head into the holiday selling season. Looking ahead, it will be very interesting to see how Black Friday advertising unfolds this year.

Of course, UMG's competition is closely monitoring how this plays out. I'm willing to bet there is a lot of duplication of effort in the marketplace as five distribution companies each track pricing on new UMG releases. They are also checking for compliance, which involves the amount of media advertising allotted to UMG titles.

With everyone waiting to see which way pricing will go, there might be a clue in the one-stop/mall store sector. Initially, most one-stop executives were willing to pass through the JumpStart pricing for new releases and were hoping to gradually introduce UMG catalog titles at the lower $9.99 price as they worked through inventory.

Indeed, Super D e-mailed its customers Sept. 10, announcing that it would update its inventory each night, posting new titles at the lower price as it sold out old stock at the higher prices.

“As we worked through our FIFO [first-in-first-out] layers, we planned to make more catalog titles available, beginning with the first set of titles on Oct. 6,” says Bruce Oglivie, co-owner of the Irvine, Calif.-based Super D.

But Alliance Entertainment Corp., the largest one-stop shop in the industry, decided to, well, Jump-start JumpStart. It treated the entire 6,500-title-strong UMG/distribution channel as part of the JumpStart program almost immediately, beginning Sept. 29.

Then, Galaxy Music Distributors jumped on board Oct. 1, and it soon became a slippery slope. Another one-stop executive says, “Initially, most one-stops took a shot at trying to make this a logical business model as best as one can under the circumstances.

“From the time UMG first announced the program on Sept. 3, we took three weeks to assess what to do, and we thought we came up with a good strategy. And then the marketplace said that game plan is out the window. Now, there is no transition, and it’s borderline insanity,” the executive adds.

“When they announced it, there was havoc in the marketplace,” AEC president Alan Tuchman says. “There were so many unknowns about how the marketplace would react that if we didn’t react swiftly, we could jeopardize our independent account base.”

AEC’s response enabled indie accounts to be “on equal footing” if the chains went with a lower price structure on catalog, he says.

The one-stops that could afford to drop prices immediately appear to be those that were either light on UUM in the first place or old larger-than-usual returns, despite UMG asking accounts to try to sell through old product.

For example, VPCOO Mike Wise at Music City Record Distributors says his company did the math and decided it was in its best interest to do a return.

“We didn’t think the market was going to allow us to buy low and sell high until Jan. 1,” Wise says.

“We gave our accounts a couple of weeks to give them price protection, and then after we flipped the switch, they are getting the lower price and reduced credit on returns,” he says.

Meanwhile, independent merchants—the kings of just-in-time replenishment—are the beneficiaries of the turmoil in the one-stop sector, as they have a head start on JumpStart selling UMG catalog at a lower price than their chain brethren, who usually make catalog buys with a considerably longer time span in mind.

Amoeba

Continued from page 73

“We have to be realistic,” Pearson says. “We’re not insulated from any of this.”

Amoeba has still made a mark in L.A. with a retailing style best described as “exemplary.”

Pearson attributes the store’s unique position as “doing something completely different, if not on this scale and size. There are a lot of other retailers, the chain stores who don’t have the trading-post aspects. They don’t have a lot of the energy and the buzz that you find in this store.”

Amoeba has seen heavy traffic this year, with close to 150 live in-store appearances by such artists as Cody Chesnutt. The most heavily attended in-store events have lured more than 1,000,000 attendees.

“That’s a huge commitment, as far as what we do,” Pearson says. “We totally believe in it, so that does make a difference.”

In an era of diminishing label support, Amoeba has also been the beneficiary of label co-op advertising and probably has the highest profile of any L.A. store in local alternative papers.

eBay

Continued from page 73

ment with eBay, which claims more than 75 million registered users. The label will have its own dedicated page on the eBay site.

UMG is also tapping into a new distribution channel. The company will be selling closeout product for wholesale in lot sizes of 40 or 60 pieces per lot.

That’s new distribution for Universal. They may not want to sell everything in singles themselves, so they can tie into all these independent resellers,” says Mike Aufricht. VP/GM of eBay’s entertainment category.

At the National Assn. of Recording Merchandisers conference in March, eBay actively promoted the wholesale concept to labels.

Aufricht says that selling through eBay is a way for labels to respond to retail trends, which has seen music sales migrating from specialty stores to mass merchants with tighter shelf space.

“A Wal-Mart or a Target only devote so much shelf space to music. So labels like Universal are looking for ways to get the catalog back out in front of people,” Aufricht says.

Ebay says it has the kind of reach that Universal and others seek. There are more than 1.3 million listings of music, movies, videogames and entertainment memorabilia on the site each day.
Horror DVDs Enjoy Frightfully Good Sales

BY BRYAN REESMAN

Horror movies may skirt mainstream tastes, but the genre is re-emerging, thanks to the DVD boom and a surge in office-exports. Excellent restorations, new bonus materials and lost scenes resurfacing on DVD are a boon to retailers and collectors of cult and classic horror.

“It’s a year-round business for us, and it spikes between mid-October and Halloween,” says Robert Cummins, senior buyer of movies for Best Buy.

While horror discs do not keep pace with other genres, the titles generally perform better than they do at the box office. With “new-to-DVD titles, we get a share of that,” he says.

With so many directors wanting to make the most of the genre, which is frequently marginalized, these efforts, most notably by indies, mirror what the Criterion Collection has done for art-house films.

Horror releases are arriving with superlative packaging and extras, from collector’s booklets and slipcases to in-depth documentaries. These include “Re-Animator; Millennium Edition.”


Fans want the movies to look and sound their absolute best, says Vin Banzan, director of Entertainment at Home.

“That’s the No. 1 concern,” he says. "Studies and indices reach the devot"ed horror audience through numerous channels: genre magazines like Rue Morgue and Fangoria, in-store signing sessions and promotions in mainstream retail stores.

TOUGH DECISIONS

Chains sometimes have a tough time deciding which indie titles to buy. “But we’ll push the envelope in this category,” Cummins says. Fans devour certain titles like hungry zombies. “Italian horror from the 1970s has sold very well for us.”

Synapse Films president Don May Jr. says, “We have our core set of fans that pretty much buys everything we put out. We can gauge how many units of a smaller title that we might sell.”

West Craven’s “Scream” movies are a cornerstone of the genre’s resurgence, while “Freddy Vs. Jason” repackaged two aging franchises for a new generation.

Upon its release, “Freddy Vs. Jason” bumped sales of the “Nightmare on Elm Street” box set up 100%, according to New Line Home Video.

The DVD trend has also enabled smaller, quirkier titles like “The Wizard of Gore,” “Shock Waves,” “Terror of Frankenstein” and “Howling: The Prequel.” The works of such cult directors as Dario Argento, Lucio Fulci, Coffin Joe, Herschell Gordon Lewis and Larry Cohen have been repackaged and serialized. And new Asian horror flicks like “Ring” (which was the basis for the hit movie “The Ring”) and “The Eye” are also making an impact.

Halloween is a retail and rental high point for horror. This season, retailers can craft their own promotions around discounted MGM items.

MG and Warner Bros. released numerous budget titles in August, as did Fox Home Entertainment in September, to set the seasonal mood. Best Buy is displaying certain titles prominently for Halloween, while Blockbuster has a wall display of popular rental titles ranging from “Evil Dead 2” to “The Exorcist.”

But how do companies sustain interest throughout the year?

“We’re doing boxed sets galore, because it’s genius,” says Mike Vraney, owner of Something Weird.

“A movie that does 2,000 copies on street date might sell another 1,000 copies in the following year,” Vraney explains. “You take three movies, slap cardboard around it and it ships 3,500 more copies.”


THE DOUBLE FEATURE

Another popular format is the double feature, frequently released by MGM, Elite, Something Weird, Anchor Bay and Artisan.

These package straight-to-video titles like “Waxwork/Waxwork II: Lost in Time.”

Double features are great sellers, according to Amy Zwagerman, director of library marketing for MGM Home Entertainment.

“We stick pretty closely to doing it with our Midnite Movies [series] and our horror stuff, because they are such great cult films and usually have something in common that allow us to do that,” Zwagerman says.

Is the market for cult and classic horror growing?

With Wonderland, the newDLG, owner of Blue Underground, observes, “It’s a significant yet limited audience. Younger people watch a Blue Underground DVD because they’re appreciating and seeking out more and more of the classic horror films, and older people are watching it because it has become a touchstone of their youth.”

These releases have made it possible for a new audience not only to see a film but to become aware of it, says Craven, whose cult classic “The Hills Have Eyes” received special-edition treatment from Anchor Bay.

Craven says, “I talked to a lot of kids [for whom] ‘Hills Have Eyes’ is almost so far beyond their lifetime that they don’t even know about it.”

The home-video boom of the early ’90s brought into people’s homes obscure horror titles that would have languished in the vaults, creating a market for straight-to-video, low-budget horror.

The tradition continues with companies like New Line, Artisan, Fox, Dimension and Lions Gate. Two of Blockbuster’s biggest horror rentals are “Never” (“Miner’s Massacre” and “Snake Island”) and are from its subsidiary, DEJ Productions.

Barcelona says the DVD renaissance will open doors for horror filmmakers. Elite often receives high-quality submissions from low-budget moviemakers, he adds, “There’s a lot of untapped talent out there. Indeed, such digital video productions as “Wayne’s World” and “Cradle of Fear” and “Stacy” represent a new avenue for underground horror.

---

Hollywood Video, Netflix Show Q3 Gains

The video-rental and DVD-hardware markets continued to flex their muscles in the third quarter. Both Hollywood Video and online company Netflix posted third-quarter gains, while both like-minded DVD were projected to climb this Christmas.

Hollywood Video reports third-quarter revenue of $402 million, up $53 million from last year. The company cites increases in same-store revenue and the opening of new stores for the improved performance.

Hollywood added 21 new locations in the third quarter and opened 94 new Game Crazy departments.

Netflix reports third-quarter net profit of $3.2 million, compared with a loss of $2.9 million last year. In addition, Netflix says its sub-scriber base has skyrocketed to 1.3 million in the latest quarter, up 74% from one year ago and 13% from second-quarter 2003.

DVD hardware sales are looking good for the fourth quarter, thanks to a healthy rental market.

According to the Consumer Electronic松 Assn.’s 10th Annual Holiday Purchase Patterns survey, 31% of consumers are likely to purchase a DVD player this holiday season. The survey also reports that consumers would most like to give DVD players as gifts this Christmas.

INSIDE A NEW TECHNOLOGY: The launch of the Walt Disney Co.'s MovieBeam video-on-demand (VOD) system (Billboard, Oct. 18) also introduces Dotcast’s digital-casting technology to consumers.

Customers who own MovieBeam receivers—which are manufactured by Samsung Electron-ics—have access to 100 movies per week. A digital wireless signal transmits 10 new films each week to replace 10 outgoing films. The data transmission process, which Dotcast has patented and calls the dNtsc system, uses the broadcast spectrum of TV stations owned by ABC and their affiliated network’s network of PBS stations.

“We’re not like the Internet, where you connect with servers somewhere,” says Leo Hoyart, founder of Dotcast. “Inside the MovieBeam box is a hard drive. There is no waiting for a download. We can transmit 25 gigabytes a day to it.”

Hoyart says datacasting is not a replacement for broadband technology but a more economical and potentially more innovative alternative. “Getting fiber to a minivan won’t work,” he says. “We think this may offer a lot of benefits beyond watching films. Listening to large libraries of music or audiobooks or having newspapers read to you while you drive could be future choices available with datacasting.”

BRING ON THE ANGELS: Using his experience as a music video and commercial director, McG has created a sexy and colorful theatrical version of “Charlie’s Angels.” He has added several notable DVD extras on the DVD release of that film’s sequel, “Charlie’s Angels: Full Throttle” (Oct. 21, Columbia TriStar Home Entertainment).

“Charlie’s Angels: Full Throttle” is available in a rated or unrated ver-
**Songwriters & Publishers**

**Foundation Spreads Word On Johnny Mercer**

BY JIM BESSMAN

NEW YORK—Some 27 years after Johnny Mercer’s death, the entertainment community continues to accentuate the songwriter’s legacy.

Mercer’s memory will be much in evidence Nov. 17 during the inaugural Johnny Mercer Foundation Gala at Manhattan’s Four Seasons Restaurant.

The exclusive, black-tie gala, which the foundation produced, with the Bergmans, who founded the foundation president and chairwoman. The night’s host, who is attending the event, will be Larry King.

“I’ve been a fan of Johnny Mercer’s since I was a kid, and I knew him well,” King said. “He was a true gentleman and a wonderful person. I’m honored to be part of this special evening.”

The evening aims to raise awareness of the foundation, created in 1982 to introduce young people to the songs of Mercer and his great American popular songwriter contemporaries.

The exclusive, black-tie event honors the lyricist team of Marilyn and Alan Bergman, who will be saluted by Tony Danza, Betty Buckley, Tom Wopat, Cy Coleman, Rupert Holmes and Mary Rodgers. Other participants include honorary chairperson Kathie Lee Gifford and co-chairs Tony Bennett; Sen. Barbara Boxer, D-Calif.; Judy Collins; Ashford & Simpson; and Stephen Sondheim.

According to foundation president Margaret Whiting, the Bergmans were chosen as the foundation’s first honorees because “40 years ago we all knew each other, and Johnny Mercer became Alan’s mentor.” Of course, Mercer, who helped establish the National Academy of Popular Music/Songwriters’ Hall of Fame, was Whiting’s mentor as well.

“He and Harold Arlen came over one day and played ‘That Old Black Magic’ for me, and it was one of the first records I made,” says Whiting, who was 7 when Mercer came to Hollywood to write songs like “Hooray for Hollywood” and “Too Marvelous for Words” with her father, Richard Whiting.

Chosen by Mercer’s late widow and the foundation’s founder, Ginger, to continue its goals, Whiting sees the upcoming first gala as a means of “announcing to the public some of the good things we’ve done.”

Here she points to the current tour of “St. Louis Woman, A Blues Ballet,” which the foundation produced, with the Dance Theatre of Harlem, from the 1946 Mercer-Arlen musical “St. Louis Woman.”

“IT was never a big hit, but it had Pearl Bailey and the Nicholas Brothers, and it was the best score they ever did,” Whiting says, citing its introduction of the classic “Come Rain or Come Shine.”

She also singles out the foundation’s alliance with the Sundance Film Institute, which commenced last summer. It brings 30 students to Sundance for an intensive seminar program.

“The Power of American Popular Song” centers on the interpretation of great American popular songs, featuring input from the likes of Whiting, Buckley and the Bergmans.

But the foundation’s most ambitious undertaking is its “Accentuate the Positive—A New Generation Celebrates the Great American Songbook” program. Named after the Arlen-Mercer standard, the program celebrates American popular song by providing scholarships to educational materials like “LyricNotes” student activity guides.

The first “LyricNotes” nationally examines Mercer’s career, explaining the significance of his songs while also discussing the mechanics of songwriting.

According to theatrical writer/director Jack Wrangler, who is Whiting’s husband and a Mercer Foundation board member, copies of “LyricNotes” are being used in schools in New York, Long Island and Atlanta. There are plans to expand the program nationwide.

“Strong interest in the Mercer estate is the show’s number one priority,” Wrangler says. “We want to include the whole spectrum of American popular songs—going all the way to Billy Joel—to teach kids that these songs belong to them.” Wrangler says, “that they’re not just their grandparents’ songs.”

Wrangler notes another important component of the foundation’s educational outreach. Music professionals will visit the schools and assist in production of a music video of an American pop standard.

He says that the aim is to “show that these songs are just as sexy as current pop songs.”

**Bonet Promotes Collaboration**

An in-curcable cable surfer hopelessly distraught with regular broadcast and cable-TV fare, I invariably end up watching public and leased-access channels.

So it was that I recently chanced upon the last five minutes of Manhattan Neighborhood Network (MNN) pub-access Channel 56’s Sunday-night “Duets With Deni Bonet.”

The year-old, half-hour program, which is streamed nationally over mnno.org, stars singer/songwriter Deni Bonet, formerly a longtime network and “Duets” host.

But she also plays guitar, accordion, mandolin and violin on “Duets,” which has so far featured the likes of Jill Sobule, Mary Lee Cortes, John Wesley Harding and Robyn Hitchcock, with whom she appeared in Jonathan Demme’s 1988 Hitchcock documentary, “Storefront Hitchcock.”

The episode in question featured the first session of “Duets With Deni Bonet,” a program that is “weird for weird’s sake,” according to Demme.

But the greatest appeal is the intimacy of “players you usually don’t see just playing by themselves in such an informal setting”—namely, Bonet’s West Village apartment.

“We like to say it’s a cross between ‘Sessions at West 54th Street’ and ‘Wayne’s World,’” says Bonet’s manager and “Duets” executive producer, Paul Bevan.

“Besides the songs, Deni and her guests chat about songwriting, shoes—everything under the sun,” Bevan says, “it gives real insight into what’s it’s like to be a musician.”

Extending the concept of home-studio audio recording, “Duets With Deni Bonet” is also evidence that “you can make a TV show in your living room,” Bevan says. The show is filmed with mini-digital video cameras and edited on computer.

Most significant, of course, is that the show affords “access to people who can’t get on national TV,” Bevan adds—Bonet included.

“Even with all the stuff she’s done in the past, she can’t get on Letterman or Conan,” Bevan says, adding that he’s “about to shop” the show. PBS and Bravo have already expressed interest, he says.

“But our basic thing is to encourage collaboration between musicians,” he notes. “As the industry contracts, there’s more of a tendency to feel it’s ‘every man for himself,’ when collaboration moves music forward.”

**BMI’s Fellowship**

The BMI Foundation has set up the 18th annual Pete Carpenter Fellowship for aspiring film composers under the age of 35.

The fellowship winner will get to work intensively for four to five weeks with BMI composer Mike Post, Pete Carpenter’s partner and the writer of themes for such TV series as “NYPD Blue,” “Hill Street Blues” and “Law and Order.”

There will also be an opportunity to meet other distinguished and theatrical, film and TV composers.

The BMI Foundation and Carpenter, who is a BMI Board member, are underwriting the fellowship.

**Words & Music by Jim Bessman**
Scottish Concert Scene Is Alive And Kicking

BY OLAF FURNISS

EDINBURGH, Scotland—As Scotland gears up for the MTV Europe Music Awards, some concert promoters predict that 2003 will close as a record year for the live-music business.

The MTV Europe Music Awards take place Nov. 6 in Edinburgh. As a lead-in to the event, the show's broadcaster has organized a string of U.K. concerts featuring major acts, under the banner The Road to Edinburgh.

Warner Music band the Flaming Lips and Virgin act the Chemical Brothers will perform at a free live show in the city's Princes Street Gardens at the event.

The arrival of the annual MTV show in Edinburgh is the latest in a series of high-profile music happenings that have taken place in Scotland this year.

"It's been our busiest summer ever," says Glasgow-based Geoff Ellis, CEO of DF Concerts, a leading Scottish promoter. He predicts that DF's total revenue this year will be £20 million (£23.5 million)—a 70% rise on last year.

The success follows a summer of high-profile, DF-promoted outdoor concerts in Scotland by such international superstars as Eminem, Robbie Williams, Bon Jovi and Red Hot Chili Peppers.

The company also promoted the 10th Annual T in the Park multi-artist outdoor festival, held in July in Kinross, central Scotland. This year's two-day event attracted 55,000 paying customers each day. R.E.M. and Coldplay headlined.

Ellis is particularly proud of an open-air show in August that featured Red Hot Chili Peppers, Queens of the Stone Age, Foo Fighters and Electric Six. Promoted as Big Day out on the Green, the event in a Glasgow park sold all 45,000 tickets. "The demand was so high we could have (Continued on page 82)
# Hits of the World

## Japan

**Singles**
- HOLE IN THE HEAD
- WHERE IS THE LOVE?
- I BELIEVE IN YOU
- OH L'AMOUR
- ENJOY
- TAKE ME OUT
- I DARE YOU
- AMBIOUS JAPANI
- NEW WORLD
- WINTER
- NEW DREAMS
- YOU ARE MY SUNSHINE
- WHAT YOU NEED
- WHITECHAPEL
- NEW YORK"

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

## United Kingdom

**Singles**
- 80 HITS
- 28 MENS
- 13 WISE
- 10 FIDDLE
- 9 BACK
- 6 FAN
- 5 BOC
- 4 LET
- 3 POUR
- 2 SING
- 1 DREAM

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

## Germany

**Singles**
- HOLE IN THE HEAD
- WHERE IS THE LOVE?
- I BELIEVE IN YOU
- OH L'AMOUR
- ENJOY
- TAKE ME OUT
- I DARE YOU
- AMBIOUS JAPANI
- NEW WORLD
- WINTER
- NEW DREAMS
- YOU ARE MY SUNSHINE
- WHAT YOU NEED
- WHITECHAPEL
- NEW YORK"

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

## France

**Singles**
- HOLE IN THE HEAD
- WHERE IS THE LOVE?
- I BELIEVE IN YOU
- OH L'AMOUR
- ENJOY
- TAKE ME OUT
- I DARE YOU
- AMBIOUS JAPANI
- NEW WORLD
- WINTER
- NEW DREAMS
- YOU ARE MY SUNSHINE
- WHAT YOU NEED
- WHITECHAPEL
- NEW YORK"

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

## Canada

**Singles**
- SOMETHING MORE
- LOW
- SOMEDAY
- TOUT L'OR DES HOMMES
- BABY BOY
- SUNRISE
- RUBBERNECKING
- SO YESTERDAY
- GO TO SLEEP
- TURN ME ON

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

## Spain

**Singles**
- UNO MAS UNO SÓLO
- RISE UP
- WHERE IS THE LOVE?
- SYMPATHY FOR THE DEVIL
- BABY BOY
- WINTER
- NEW DREAMS
- I DARE YOU
- AMBIOUS JAPANI
- NEW WORLD
- WINTER
- NEW DREAMS
- YOU ARE MY SUNSHINE
- WHAT YOU NEED
- WHITECHAPEL
- NEW YORK"

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

## Australia

**Singles**
- UNO MAS UNO SÓLO
- RISE UP
- WHERE IS THE LOVE?
- SYMPATHY FOR THE DEVIL
- BABY BOY
- WINTER
- NEW DREAMS
- I DARE YOU
- AMBIOUS JAPANI
- NEW WORLD
- WINTER
- NEW DREAMS
- YOU ARE MY SUNSHINE
- WHAT YOU NEED
- WHITECHAPEL
- NEW YORK"

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

## Italy

**Singles**
- RIUNIONE
- RISE UP
- WHERE IS THE LOVE?
- SYMPATHY FOR THE DEVIL
- BABY BOY
- WINTER
- NEW DREAMS
- I DARE YOU
- AMBIOUS JAPANI
- NEW WORLD
- WINTER
- NEW DREAMS
- YOU ARE MY SUNSHINE
- WHAT YOU NEED
- WHITECHAPEL
- NEW YORK"

**Albums**
- RINA AUCHI
- THE LOVERS
- KETSUNE
- HIDEKI NAKAMURA
- YOSHIO KUNI
- ROAD OF MAJOR
- SHOGO HAMADA
- EVERY LITTLE THING
- VARIOUS ARTISTS

---

**Hits of the World** is compiled by Billboard/London.
ABBA Star Plans Comeback

Former ABBA star Agnetha Fältskog is set to release her first album since 1987. The record will reportedly feature English-language material and may include new recordings of songs by such artists as Connie Francis and Brenda Lee, who inspired Fältskog early in her life. Fältskog and Anders Negein will oversee production, according to Staffan Lindé, who manages business affairs for Agnetha Fältskog. Negein provided the transcriptions from ABBA's master tapes for the scored "Mamma Mia." Fältskog returned to the recording studio three years ago to "test her voice" on demos with the idea of recording her first album since the Peter Cetera-produced "I Stand Alone." But the project suffered a major blow when ABBA engineer Michael B. Tretow had a stroke. A label deal has not yet been confirmed, but Fältskog's production company has licensed her past solo recordings to Warner Music Sweden. The album may hit stores in early 2004, Lindé says. Fältskog's female ABBA co-star, Frida Lyngstad, released a Swedish-language comeback album in 1996, which went straight to No. 1 on the Swedish charts.

JEFFREY DE HART

FLIGHT FANTASTIC: "Folk songs of the industrial age" is Robert Wyatt's definition of pop music. It's also a fair description of his first album in six years, "Cuckooland" (Hannibal/ Ryko). The self-deprecating former Soft Machine drummer says his idiosyncratic but moving tenor voice resembles a "lumber's muther" these days. But it works superbly on a collection of politically motivated and jazzing songs, mainly co-written with his longtime partner, Alfreda Benge. Collaborators joining the much-loved, wheelchair-confined veteran on "Cuckooland" include trombonist Annie Whitehead, Israeli sax player Gilad Atzmon, Pink Floyd guitarist Dave Gilmour and Brian Eno. "I find it hard to come up with more about one song a year," Wyatt admits in explaining the long gap between his records.
BY LARRY LeBLANC

TORONTO—Canadian independent producers are looking for greater exposure in U.S. film and TV scores.

To this end, the Canadian Independent Record Production Assn. (CIRPA) is organizing a three-day trade mission Nov. 16-18 to Los Angeles to raise filmmaker awareness of indie Canadian music.

“I am hoping this will be one of a series,” says Donna Murphy, Toronto-based CIRPA policy and government relations representative. “If it is successful, there’s so much more we can do.”

The trade mission is funded through Canadian federal and provincial government sources. It will give a delegation of 12 to 14 as-yet-unchosen Canadian label representatives, publishers or managers the opportunity to liaise with Hollywood’s film-music community.

CIRPA’s involvement includes coordinating an opening-night party, providing funding for accommodation and organizing a session for participants to pitch their wares to 10 film/TV music supervisors or production representatives. CIRPA will also coordinate one-on-one meetings between interested parties.

“There’s a lot of interest from our members,” Murphy says. “The first morning of the announcement of the initiative, I had 11 applications.”

The primary aim of the mission is to increase opportunities for Canadians to write or perform music for U.S.-based film and TV productions.

“There are just as many reasons for [U.S.-based] suppliers to buy a Canadian song as to buy an American song,” says Jennifer Price, consult and trade commissioner at the Canadian Consulate in Los Angeles. The consulate is one of the bodies supporting the trade mission.

Some film people look for Canadian music because it often defies formula, Price says. There are also those who have been signing business with Canadians and would like to do more, she adds.

Toronto-based music supervisor Michael Perlmutter of booking agency S.L. Feldman & Associates says he’s looking to provide significant alternative revenue streams and exposure for new acts.

Every band should get its CD to every music supervisor in North America, he says. “If a producer or directorlikes an act’s music, they might ask for more.”

Mergers

Continued from page 9

the competition authorities on both sides of the Atlantic, EMI is believed to have an edge. But sources at EMI say that the real issue is not who is first, but the content of the deals.

A source from a competitor suspects that Sony and BMG will only have time to work out a Memorandum of Understanding, not a proper merger deal. The source says that the European Commission could clear both proposals on the grounds that Universal Music, with its 25.9% global market share, is currently in a dominant position and that three companies of equal size would be more beneficial to the music market than the current domination by one player.

The European Commission refuses to predict the potential outcome of a merger that has yet to be officially proposed. But EU insiders add that there is more openness to the idea that consolidation might be worth considering.

The question facing the commission is whether any deal between majors will effectively create a dominant position in the market or even a collective dominance. Based on the latest figures available from the International Federation of the Phonographic Industry, a combined EMI-Warner would have 23.9% of the global market, Sony-BMG would reach 25.2%, but both would still be well behind Universal.

In October 2000, EMI and Warner withdrew plans for a planned merger proposal after failing to tackle the commission’s competition worries that a merger would have led to an oligopoly of four firms controlling some 80% of the market. But there is a sense now that a market where none of the players has more than a 25%-30% share could be acceptable.

One of the factors leading this reasoning is last year’s decision by the EU’s courts overturning three commission rulings blocking mergers. In all cases, they chastened the commission’s competition directorate generally, criticizing officials for opposing the mergers without solid economic reasoning on the issue of collective dominance.

“The court rulings heightened the need for proof of competition,” says one EU official. “It is not enough just to suggest there will be a collective dominance of a market. Nor is it enough for the commission to complain that the market is not transparent enough. The commission will be more cautious now.”

That the majors are even considering mergers is also seen as significant.

Canadian Music Firms Put Moves On Hollywood

to date, Canada’s principal Hollywood player has been Netwerk Productions, a label/publishing/management firm that has its headquarters in Vancouver.

Operating from Netwerk’s Los Angeles office, head of soundtracks Alonte McCoy campaigns for film and TV tie-ins with Netwerk’s roster with assistance from the company’s London and Vancouver offices. The label’s Canadian acts include Sarah McLachlan, S.1. P&0, Good Tanya, S.8usanna and Delerium.

The Netwerk Management roster includes Avril Lavigne, Barenaked Ladies, Chantal Kreviazuk and Canadian acts Dixie, Sixpence None the Richer and Coldplay.

Acts that have already benefited from Netwerk’s strategy include Delerium (with song placement in “Tomb Raider”), Barenaked Ladies (“The Grinch”), Sum 41 (“American Pie”), Lavigne (“Sweet Home Alabama”) and Coldplay (“Six Feet Under”).

“I like to look at projects really early on or right when music supervisors are freaking out that they need music,” McCoy says. “Having big-name artists like Sarah, Avril, Dido and Barenaked Ladies, music supervisors call me early.”

“SURFACING” ON SOUNDTRACKS

Following the North American breakthrough of McLachlan’s “Surfacing” album in 1997, McCoy immediately began fielding requests from U.S. music supervisors for tracks by the singer/songwriter.

 McLachlan’s music has since appeared on a string of soundtracks, most notably “City of Angels” (Warner Music Canada—which, boosted by her hit ”Angel,” reached No.1 in Canada on The Billboard 200 (Billboard, June 13, 1998). For “Toy Story 2” on Walt Disney records (1999), she performed Randy Newman’s Academy Award-nominated song “When She Loved Me.”

The in-house film/TV music department of S.L. Feldman & Associates is another major player in North America. The company has access to the clientele of affiliated firm Mack-Feldman Management, including Diana Krall, Joni Mitchell and Norah Jones.

“Music supervisors come to us,” says Janet York, S.L. Feldman’s Vancouver-based director of film music.

Since 1998, York’s department has overseen music for more than 1,000 domestic or international film and TV projects. That has included supervising the music of the North American version of U.K. TV drama “Queer as Folk,” developed by Showtime/Warner Bros./Temple Street, for four years.

Perlmutter adds. “We have placed 200 songs in ‘Queer as Folk’ and 400 songs in films through the [past] year. The American shows We work on all shoot in Canada. There are a lot of opportunities.”

Music supervisor Chris Robinson at Toronto-based music supervision company Chao & Co. International agency says, “Even Canadian-based A&R and publishers are finally clocking on that they have to do this. We are typically not looking at Hollywood budgets here in Toronto. Labels have to be more flexible to that fact.”

Scottish Scene

Continued from page 79

sold 70,000,” Ellis says. Ellis estimates that his company sold some 500,000 tickets between June and August. He adds that many of the shows sold out in hours and that demand for tickets often far exceeded supply.

Booking agents say that in recent years, such events as T in the Park have helped establish Scotland as a live destination.

Emma Banks is managing director of London-based Helter Skelter, which represents Red Hot Chili Peppers, Williams and Queens of the Stone Age.

“When I think of the U.K.—and if I am looking at bands who want to play the minimum of shows but get maximum coverage—we nearly always play a Scottish date,” she says.

CREATING A BUZZ

While large outdoor events have been generating the bulk of ticket sales, agents have also been attracted to Scotland by events hosted in smaller venues.

These include Trampitch, three days of small- to medium-scale concerts in Glasgow and Edinburgh promoted by Glasgow-based Regular Music: Celtic Connections, a roots-oriented series of shows held in February, which this year sold more than 50,000 tickets; and the DF-promoted T on the Fringe.

The latter event takes place in Edinburgh next August and coincides with the city’s arts festival.

This year, a mixture of international and local acts such as Manu Chao, the Rapture, Evan Dando, Ice T and the Polyphonic Spree helped boost ticket sales to 25,000. That’s a 20% increase from 2002.

“A day like playing Edinburgh (during the festival), because it’s not like doing just another show,” says Manu Chao’s U.K. agent, Paul Wilson of London-based GAA. The booking agency’s other clients include R.E.M., Feeder and Tracy Chapman.

Wilson says the considerable media presence covering the events at the Edinburgh Festival helps generate buzz for his acts.

Ellis may launch a 25,000-capacity live event in Scotland in spring 2004.

But DF plans to move beyond the concert scene. Along with U.K. radio group GWR, it has a stake in a consortium that is trying to win a license to launch the first alternative/rock radio station in Glasgow.

“If they are trying again, it obviously means they think they have a good chance this time around,” another insider says.

In recent public comments, EMI Competition Commissioner Mario Monti insisted that there is always a way through with planned mergers, so long as the parties involved are prepared to make the concessions demanded.

Emmanuel LeGrand and Gordon Masson

In London, Leo Centrowicz in Brussels, Steve McClure in Tokyo and Wolfgang Spahr in Hamburg contributed to this report.

Cahoon

Continued from page 79

that has not been released in Japan and on music that has been released but not well-supported there.

Cahoon says there is a need for additional marketing in Japan, pointing out that when records get released, the promotion budget is very much geared to the initial shipment. “When sometimes records don’t break in other countries for three or four or six months, or a year,” he says. “And when those records start to pick up some steam, record companies here are [often] reluctant to spend more money on them.”

www.billboard.com

www.americanradiohistory.com

BILLOBOARD NOVEMBER 1, 2003

82
V2 Adds Spain Operation

New Affiliate Positioned To Be More Than A Label

BY HOWELL LLEWELLYN

MADRID—The Oct. 1 launch of V2 in Spain saw the final piece of the Virgin Group-owned record label’s European jigsaw fall into place.

Spain had been the only major European market where V2 did not have a stand-alone operation. It is Europe’s fifth-largest recorded-music market, according to the International Federation of the Phonographic Industry.

The Spanish company, which is a joint venture of London-based V2 and a group of local investors, trades as V2 Music Entertainment.

Managing director Lydia Fernández heads the group. She previously held a similar post at Virgin Records Spain.

NEW COLLABORATIONS

Fernández says the company’s name reflects its positioning. “V2 Music Entertainment will not just be a record label,” she says.

V2 is exploring new avenues of entertainment, which will probably involve collaborations with non-music concerns, Fernández adds. “Music will be the [company’s] core, but I am open to any creative idea.”

Fernández left Virgin Spain in March, when the label was fully absorbed into EMI Spain. She had been with the company for 10 years.

When she joined in 1993, Virgin had no local roster, six staffers and claimed a 2% market share.

“My high point was in 1997,” Fernández recalls. “I had a staff of 52, a 7.5% market share and 45 artists signed to Virgin and its three imprints, Verhauwen, Chewana and Drac.”

Fernández says the Virgin role gave her “freedom, respect and knowledge.” But she was unhappy at her prospects after EMI Spain absorbed the label.

“I would have lost my identity,” Fernández says. “Why go to a multinational and lose that? I suffered a lot before reaching that conclusion, but when I reached it, I was a big relief.”

After finalizing a business plan, Fernández gathered her investors together and approached V2. She drew up a five-year plan, “during which time I expect to establish V2’s international roster in Spain and build a local roster as a long-term commitment with credible artists.”

With the V2 deal, Fernández acquired the central Madrid offices from which Virgin Spain had previously operated and moved in at the head of a live-strong team of full-timers.

The V2 team shows strong continuity from Fernández’s Virgin days. Former Virgin Spain financial director Carlos Rodríguez takes the same role at V2, and Fernández’s former personal assistant Patricia Munn, is A&R director.

Another former Virgin staffer, Andrea Portela, is head of promotion, while Juana Borsani, formerly of Universal Spain, is international product manager.

Madrid-based Everlasting, which previously distributed V2’s product in Spain with Zomba, will handle distribution.

Munn says three or four acts will be signed to the local roster by the end of the fiscal year in March 2004. Currently, eight artists are being evaluated, she says.

“But we want to run this thing in a different way—not just to sign an artist for one single and album but to pamper them over a year or two and develop them,” Munn says.

At Virgin, Cuban-born Fernández signed several artists from her homeland. Most notable was guitarist/vocalist Eliades Ochoa, a featured singer on the 1997 World Circuit/Nonesuch album “Buena Vista Social Club.”

Fernández insists the local roster of V2 will not have any geographical or genre bias. “I want to approach wider genres, not just an island sound.”

Japanese Industry Gathers To Mourn Pop Critic Fukuda

BY STEVE McCLURE

TOKYO—Several hundred members of the Japanese music industry gathered Oct. 12 at a Tokyo hotel to pay tribute to the late Ichiro Fukuda, widely regarded as the dean of Japanese pop music critics.

Fukuda died of cancer Sept. 4 at Tokyo’s Saiseikai Hospital. He was 78.

Tokyo-born Fukuda first made his name as a jazz critic in the mid-1950s but soon began to write about Western pop music. In so doing, he played a major role in popularizing non-Japanese music in newspapers, magazines, radio and TV.

Speaking at the tribute ceremony, Universal Music K.K. president/CEO Takahashi said Fukuda’s contributions to Japanese music business went beyond educating his countrymen about Western music.

Fukuda “taught us many things about the music business: culture, human relations and manners,” Ishizaka said. He recalled how Fukuda had instructed him to tip drivers and taxi drivers when the duo traveled together in the U.S. (Tipping is not a common practice in Japan.)

Fukuda’s career paralleled the development of the foreign-music market in Japan, and several of the biggest names in the Japanese music industry spoke of his enormous influence.

Download

Continued from page 79

and Internet services.

James says that “offering music ‘on-demand for download will be the next phase, as broadband penetration grows.”

BigPond managing director Justin Milne says tracks will be available in the Microsoft-developed WMV format, and billing will be through standard Telstra Internet service bills.

“BigPond broadband customers will also be rewar ded with discounts,” Milne adds. The two parties are still negotiating track pricing, but insiders suggest $1.99 Australian ($1.38) per single track is likely, with albums priced at less than the total cost of their individual tracks.

“Record companies have become highly aware how price-conscious online buyers are,” says Rob Appel, CEO of online music retailer ChaosMusic.

The Australian industry has yet to decide on standard digital royalty rates. The Australian Record Industry Assn. (ARIA) wants it to be a percentage of the download price, while the Australasian Mechanical Copyright Owners Society (AMCOS) is arguing that it should be 12% of gross income made by a sale.

But an interim agreement between ARIA and AMCOS that is already in place permits transactions to go ahead.

Since being named Warner chairman in 1999, James has aggressively pursued digital services as a revenue stream.

One of his most successful initiatives was songShop, set up in November 2001 to assist advertising agencies and film/TV companies in creating music for productions and campaigns.

The initiative was subsequently adopted by Warner affiliates throughout Asia and Europe.

“Your age didn’t matter. You were always interested in new artists and new music,” said Mamoru Murakami, president of Japanese music publisher Nichion. Addressing a photo of Fukuda that dominated the flowerbedecked stage, he added: “You were always full of energy.”

Messages of condolence from Jon Bon Jovi and Elton John were also read at the ceremony. John’s said: “You’re a superstar in heaven.”

Singer/songwriter Tatsuro Yama- shita provided the emotional high point of the 90-minute ceremony with a performance of “Smoke Gets in Your Eyes.”

The event also saw 18 past and present members of teen group Morning Musume perform their 1999 hit song “Love Machine.”

Morning Musume is a female group overseen by producer Tsunku. The latter paid his own tribute, saying Fukuda had given him much useful advice.

Japanese Industry Gathers To Mourn Pop Critic Fukuda

“Your age didn’t matter. You were always interested in new artists and new music,” said Mamoru Murakami, president of Japanese music publisher Nichion. Addressing a photo of Fukuda that dominated the flowerbedecked stage, he added: “You were always full of energy.”

Messages of condolence from Jon Bon Jovi and Elton John were also read at the ceremony. John’s said: “You’re a superstar in heaven.”

Singer/songwriter Tatsuro Yama- shita provided the emotional high point of the 90-minute ceremony with a performance of “Smoke Gets in Your Eyes.”

The event also saw 18 past and present members of teen group Morning Musume perform their 1999 hit song “Love Machine.”

Morning Musume is a female group overseen by producer Tsunku. The latter paid his own tribute, saying Fukuda had given him much useful advice.
Elliott Smith Takes Own Life
Singer/Songwriter, 34, Had Been Plagued By Depression

BY WES ORSHOSKI

Friends and peers of the late Elliott Smith say the final year of the artist’s life was an emotional rollercoaster that found him destined for disaster one minute and high-spirited and filled with excitement for his musical future the next.

After repeated, intense bouts of chronic depression and drug and alcohol addiction, that ride came to an end on Oct. 22. That was when the acclaimed 34-year-old singer/songwriter stabbed himself in the heart with a steak knife at his girlfriend’s apartment in the Echo Park area of Los Angeles, according to a source.

The news was particularly shocking for several in his inner circle who felt that Smith’s life was beginning to turn around.

Luke Wood, his A&R rep at Dream-Works Records, says that during the past six months, Smith had seemed confident and focused on finishing what was to become his sixth solo album. “I’m shocked, because I really felt that he was excited about this record and looking forward to finishing it,” he says.

MILEPOSTS

BIRTHS
Girl, Rebecca, to Ivy and Robert Greenwood, Sept. 9 in Valen-cia, Calif. Father is national account manager for WEA Corp.

Girl, Ella Akemi, to Patty and Glenn Fukushina, Sept. 23 in Torrance, Calif. Father is director of media relations for Arista Records.


Girl, Lily Marie, to Eileen and Steve Bartels, Oct. 14 in Greenwich, Conn. Father is executive VP of promotion for Aria Records.

Girl, Julia Rose, to Leslie and Steve Stone, Oct. 20 in Pittsburgh. Father is a radio voiceover talent and owner of Stone Creative Productions.

MARRIAGES
Hanna Bolle to John Pantle, Oct. 18 in Oahu, Hawaii. Bride is senior director of media relations and new-media relations for BMI. Groom is an agent with the Agency Group.

DEATHS
Kelly Schweinsberg, 42, of complications from what doctors have tentatively identified as a rare strain of E. coli bacteria, Oct. 13 in New York. Schweinsberg headed the marketing and promotion department of Lou Pearlman’s TransContinental Records at the time of her death. She was best-known as the longtime GM for former dance label Logic Records. She is survived by her father, two siblings and a nephew (see Beatbox, page 39).

LaBelle
Continued from page 10

—from designing to manufacturing to pricing—make Dream Designs an attractive option for celebrities who start their own clothing lines.

LaBelle’s contract with Dream Designs is for a term of about three years. Her Philadelphia-based manager, Damasene Pierre, was a key player in landing the deal.

“Patti was involved in the creative process from the beginning,” adds Arthur Brown, design director for Dream Designs. “We went through her closets, asked her what fabrics and colors she likes. A lot of the designs we came up with were based on things collected by him as a result of his efforts “to capitalize off of Johnson,” according to the court, through his publishing company, Delta Haze.

Annette C. Anderson, Thompson’s half-sister—who is not related to Robert Johnson — and Robert M. Harris, Thompson’s grandson, then claimed to the royalties. Anderson and Harris claimed they were bequeathed Thompson’s royalties when she died in 1983.

QUESTION OF BIOLOGY
In the Oct. 16 opinion, the Missis-sippi State Supreme Court agreed with the lower circuit court when it held that the contractual obligation to pay the Johnson estate royalties earned from licensing of the photographs carried over to Claus Johnson when he was declared Johnson’s lawful heir.

“I don’t know how to interpret all these lawsuits,” a lawyer for Anderson and Harris said. “The whole thing is a mess.”

LaBelle’s appearances and on-air HSN promos. LaBelle recently filmed her first HSN promo for the clothing line.

The singer is expected to make appearances on HSN about five days per week; the next collection of her fashion line is due in March 2004.

LaBelle noted that working on the clothing line has not interfered with her music career. New signed to Def Jam Classics (her longtime label, MCA Records, folded early this year), LaBelle is working on her next studio album, due in February 2004, with such producers as Jimmy Jam, Terry Lewis and Wyclef Jean.

“This is my other calling,” LaBelle states of her new career as a fashion mogul. “You must be able to stand by your product, and I do. I’m proud of these clothes, and I can’t wait for people to start enjoying them.”
Music Choice steps up TV gigs

Music Choice may be best-known for its audio music channels on digital cable and satellite TV, but the Horsham, Pa.-based company is also making strides with its televised concerts.

Music Choice has recently been making more high-profile deals for these concerts, many of which are exclusive telecasts to Music Choice and its satellite TV partner, DirecTV.

Concerts by Neil Young and Meat Loaf were among the Music Choice exclusive concerts that have aired this year.

From Oct. 27 through Nov. 9, Music Choice's cable affiliates will telecast a concert from Depeche Mode frontman Dave Gahan. The concert, which was taped July 4 in France, will air in November on DirecTV, which has a partnership deal to televise Music Choice concerts to DirecTV subscribers.

Music Choice also recently struck a deal with Columbia Records to air a series of concerts from five of the record label's artists. Train, David Bowie and Switchfoot are the confirmed acts in the series.

The televised run for Train's most recent Music Choice concert ends Oct. 27. Bowie's show will air in November, while Switchfoot's concert is set to air in January.

"Columbia Records has done well over a dozen concert events with Music Choice, and the shows have [made] a significant impact on [record] sales," Columbia senior VP of video promotion and television Gary Fisher says. "Music Choice has been an invaluable marketing tool.

Music Choice's version of a concert usually has a total running time of 60 minutes (including commercial breaks), while DirecTV's version is 90 minutes, commercial-free and uncut. The concerts are provided free to digital-cable subscribers whose cable companies carry Music Choice. Music Choice says it reaches 33 million U.S. households. Including DirecTV's 4 million, Music Choice claims a total audience of 44 million.

By offering Music Choice concerts for no additional charge, the company distinguishes itself from pay-per-view concerts, says Christina Tancredi, senior VP of marketing and sponsorship sales.

Music Choice concerts are primarily marketed through flyer inserts with customer's cable invoices and through on-air promotions. "We like to offer free concerts and tie [them] into the local market," Tancredi adds.

For pop artists with a young fan base, Music Choice has teamed with Radio Disney to cross-promote the concerts.

Stacie Orrico is an artist who has benefited from this strategy. When we first started airing concerts in 1999, we used to contract out the production to different production houses. It was a challenge, because what worked for one artist wouldn't work for another," Orrico says.

To improve efficiency and make the concerts more tailor-made for the artists, Music Choice handed the responsibility of production over to the artists' record labels.

In brief: The "American Idol" marketing juggernaut rolls on, with Fox set to air a one-hour holiday special, tentatively titled "American Idol: Christmas Songs," Nov. 25 at 8 p.m. ET/PT.

The show will feature first-season winner Kelly Clarkson and second-season winner Ruben Studdard, as well as finalists Clay Aiken, Tammy Gray, Christina Christian, Justin Guarini and Kimberly Locke.

The show will also include songs from the album "American Idol: The Great Holiday Classics," which RCA Records released Oct. 14.

Culver City, Calif.-based production company Anonymous Content has signed director Paul Fedor. He was previously represented by Notorious Pictures.

L.A.-based Clever Films has named Yasmine Watkins head of sales. Watkins was previously a director's rep at the Mine.
Clay’s Debut Measures Up

The measure of Clay Aiken’s debut album “Measure of a Man” is considerable: At 613,000 copies, this is the second-largest opening week for an act’s first album in Nielsen SoundScan history. With one of the biggest sales weeks we’ve seen this year, it goes without saying that the “American Idol” finalist starts at No. 1 on The Billboard 200.

Aiken’s bow is the third-largest opener of 2003, behind 50 Cent’s “Get Rich or Die Tryin’” (872,000 copies) and Linkin Park’s “Meteora” (810,000). Overall, “Measure” is the year’s fifth-largest sales week. Aside from the two above-mentioned titles, 50 Cent’s “Get Rich” moved 822,000 in its second week, and Norah Jones’ “Come Away With Me” notched 621,000 after her Grammy Awards sweep.

Since 1991, when the Billboard 200 began using SoundScan data, Snoop Dogg has been the only first-time artist to reach a larger first week. He opened at 803,000 copies in 1993 when “Doggystyle” arrived — back in the day when he went by the moniker Snoop Doggy Dogg. Aiken bumps from second place another man who has changed names. Puff Daddy (now P. Diddy). “No Way Out” by Puff Daddy & The Family, his first album as a recording artist, began with 561,000 in 1997.

As is the case with almost every album under the sun, the New York metro area is Aiken’s largest sales market. But in this case, the market that is typically the second-largest contributor, Los Angeles, takes a back seat to Aiken’s hometown, as the Raleigh-Durham, N.C., cluster gobbles up 37,000 copies. The NYC market sold 38,000 copies, while the L.A. area ranked third in Aiken’s posse, with 28,500.

As the numerous e-mails that I and other Billboard staffers have received these past few months prove, Aiken’s eager and devoted following offers a sharp reminder that the word “fan” comes from the word “fanatical.” To wit, I heard an eyewitness account of devotees buying eight or 10 copies at once during a Virgin Megastore midnight sale in Burbank, Calif., and RCA Music Group received many reports of multiple purchases, sometimes as gifts, but often to ensure that both mother and daughter would have their own copies.

Beyond Aiken’s own popularity, his first-week splash offers the latest testimony that I’m sure to the chagrin of music critics, the “American Idol” franchise—which returns to Fox in January—is a force to be reckoned with.

STAYING POWER: Sometimes stubbornness can be a virtue. A case in point is the recent OutKast album, which has proved (Continued on page 90)

Oldies Are Still Goodies

Dave Stewart and Barbara Gaskin once sang, “The ‘60s never die.” It’s a lyric that rings true on The Billboard 200, where Barbra Streisand, Simon & Garfunkel and Tom Jones have new entries this issue.

Streisand’s “The Movie Album” (Columbia) opens at No. 5, making it her first top 10 album of the 21st century and her highest-ranking title since “Higher Ground” spent a week at No. 1 in November 1997. With an album-chart span stretching back 40 years and seven months, Streisand has had 27 albums reach the top 10. Of those, 17 have made the top five. Streisand had nine top 10 albums in the ’90s, seven in the ’70s, six in the ’80s and four in the ’90s. The excitement of a reunion tour propels “The Essential Simon & Garfunkel” (Legacy/Columbia) to a No. 27 debut. As a duo, Simon & Garfunkel have not appeared on the chart since 1982, when “The Concert in Central Park” peaked at No. 6. Simon was on The Billboard 200 as recently as December 2002 with “The Paul Simon Collection: On My Way, Don’t Know Where I’m Goin’.” The “Essential” CD marks his highest ranking since “You’re the One” peaked at No. 10 in October 2000. For Garfunkel, “Essential” represents his highest positioning since “Watermark” went to No. 19 in 1978. His last title to chart before “Essential” was “Lefty” in the spring of 1988. Simon’s other partner also has an album debuting this issue. His wife, Edie Brickell, is new at No. 188 with “Volcano” (Universal).
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
<td>Soundtrack</td>
<td>BOO</td>
<td>1</td>
<td>45</td>
<td>99</td>
</tr>
<tr>
<td>46</td>
<td>Gnarls Barkley</td>
<td>(I'm Not The) Kind Of Guy</td>
<td>1</td>
<td>46</td>
<td>99</td>
</tr>
<tr>
<td>44</td>
<td>Eminem</td>
<td>The Real Slim Shady</td>
<td>1</td>
<td>47</td>
<td>99</td>
</tr>
<tr>
<td>43</td>
<td>Keith Urban</td>
<td>Be Here</td>
<td>1</td>
<td>48</td>
<td>99</td>
</tr>
<tr>
<td>42</td>
<td>The Black Eyed Peas</td>
<td>My Humps</td>
<td>1</td>
<td>49</td>
<td>99</td>
</tr>
<tr>
<td>41</td>
<td>Dido</td>
<td>Life For Rent</td>
<td>1</td>
<td>50</td>
<td>99</td>
</tr>
<tr>
<td>40</td>
<td>Linkin Park</td>
<td>Bleed It Out</td>
<td>1</td>
<td>51</td>
<td>99</td>
</tr>
<tr>
<td>39</td>
<td>The Smashing Pumpkins</td>
<td>Lullaby</td>
<td>1</td>
<td>52</td>
<td>99</td>
</tr>
<tr>
<td>38</td>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>1</td>
<td>53</td>
<td>99</td>
</tr>
<tr>
<td>37</td>
<td>The Black Eyed Peas</td>
<td>Show Me The Way</td>
<td>1</td>
<td>54</td>
<td>99</td>
</tr>
<tr>
<td>36</td>
<td>The Rolling Stones</td>
<td>Their Satanic Majesties Request</td>
<td>1</td>
<td>55</td>
<td>99</td>
</tr>
</tbody>
</table>

**Greatest Gainer:**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Previous Peak Position</th>
<th>Current Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soundtrack</td>
<td>BOO</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>Gnarls Barkley</td>
<td>(I'm Not The) Kind Of Guy</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>Eminem</td>
<td>The Real Slim Shady</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>Be Here</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>The Black Eyed Peas</td>
<td>My Humps</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>Dido</td>
<td>Life For Rent</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>Linkin Park</td>
<td>Bleed It Out</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>The Smashing Pumpkins</td>
<td>Lullaby</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>Paint It Black</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>The Black Eyed Peas</td>
<td>Show Me The Way</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>Their Satanic Majesties Request</td>
<td>100</td>
<td>1</td>
</tr>
</tbody>
</table>

**Artist Sales Report by Nielsen SoundScan**
<table>
<thead>
<tr>
<th>ARTIST/IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUIS MIGUEL</td>
<td>Hostal Paper</td>
<td>33</td>
</tr>
<tr>
<td>MICHELLE BRANCH</td>
<td>School Of Rock</td>
<td>95</td>
</tr>
<tr>
<td>DASHBOARD CONFESSIONAL</td>
<td>A Mark, A Mission, A Brand, A Scar</td>
<td>2</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>1</td>
</tr>
<tr>
<td>LONESTAR</td>
<td>From Those To Here: Greatest Hits</td>
<td>7</td>
</tr>
<tr>
<td>RZA</td>
<td>Birth Of A Prince</td>
<td>49</td>
</tr>
<tr>
<td>KEITH URBA</td>
<td>Golden Road</td>
<td>11</td>
</tr>
<tr>
<td>PAT GREEN</td>
<td>Wave On</td>
<td>10</td>
</tr>
<tr>
<td>MICHAEL W. SMITH</td>
<td>The Second Decade: 1993-2003</td>
<td>38</td>
</tr>
<tr>
<td>LYLE LOVETT</td>
<td>My Baby Don't Tolerate</td>
<td>63</td>
</tr>
<tr>
<td>WARREN EZEVON</td>
<td>The Wind</td>
<td>12</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>All I Want For Christmas Is A Real Good Tan</td>
<td>112</td>
</tr>
<tr>
<td>TRAIN</td>
<td>My Private Nation</td>
<td>6</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Worship Together: Be Glorified</td>
<td>103</td>
</tr>
<tr>
<td>TIM McGRCAW</td>
<td>Tim McGraw And The Dancehall Doctors</td>
<td>2</td>
</tr>
<tr>
<td>STACEY ORRICO</td>
<td>Stacie Orrico</td>
<td>59</td>
</tr>
<tr>
<td>ALABAMA</td>
<td>The American Farewell Tour</td>
<td>64</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>2 Fast 2 Furious</td>
<td>5</td>
</tr>
<tr>
<td>GUEST</td>
<td>Faceless</td>
<td>1</td>
</tr>
<tr>
<td>GODSMACK</td>
<td>Unflinching</td>
<td>1</td>
</tr>
<tr>
<td>GLORIA ESTEFAN</td>
<td>Unwrapped</td>
<td>39</td>
</tr>
<tr>
<td>JOSH TURNER</td>
<td>Long Black Train</td>
<td>130</td>
</tr>
<tr>
<td>SWITCHFOOT</td>
<td>The Beautiful Letdown</td>
<td>85</td>
</tr>
<tr>
<td>CALVIN RICHARDSON</td>
<td>You're Gonna Miss Me</td>
<td>65</td>
</tr>
<tr>
<td>CECE WINS</td>
<td>Room 32</td>
<td>32</td>
</tr>
<tr>
<td>LYNEDRA SKYNO</td>
<td>Thryt, 30th Anniversary Collection (Limited Edition)</td>
<td>16</td>
</tr>
<tr>
<td>STEVE MILLER BAND</td>
<td>Young Hearts: Greatest Hits</td>
<td>37</td>
</tr>
<tr>
<td>COHEED &amp; CAMBRIA</td>
<td>In Keeping Secrets Of Silent Earth</td>
<td>52</td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Eminem Show</td>
<td>188</td>
</tr>
<tr>
<td>SANTANA</td>
<td>Shaman</td>
<td>1</td>
</tr>
<tr>
<td>ENIGMA</td>
<td>Voyager</td>
<td>94</td>
</tr>
<tr>
<td>PRIMUS</td>
<td>Animals Should Not Try To Act Like People</td>
<td>44</td>
</tr>
<tr>
<td>GRUPO MONTEZ DE DURANGO</td>
<td>Del Durango Un Cosecha</td>
<td>88</td>
</tr>
<tr>
<td>THE ATARIS</td>
<td>Se Longo</td>
<td>24</td>
</tr>
<tr>
<td>DONNA SUMMER</td>
<td>The Journey: The Very Best Of Donna Summer</td>
<td>111</td>
</tr>
<tr>
<td>YO MA</td>
<td>Dibargra Brasil</td>
<td>58</td>
</tr>
<tr>
<td>FOO FIGHTERS</td>
<td>Street Dreams</td>
<td>3</td>
</tr>
<tr>
<td>JOSH GROBAN</td>
<td>WAY</td>
<td>197</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>CMT Presents: Most Wanted. Volume 1</td>
<td>80</td>
</tr>
<tr>
<td>DIERKS BENTLEY</td>
<td>Gunslinger</td>
<td>26</td>
</tr>
<tr>
<td>KEM</td>
<td>KEM</td>
<td>90</td>
</tr>
<tr>
<td>MESHELL NDEGEOCCELLO</td>
<td>Comfort Woman</td>
<td>150</td>
</tr>
</tbody>
</table>

BILBOARD NOVEMBER 1, 2003

**Note:** This table includes sales data from Billboard magazine, which tracks music charts and sales in the United States. The data is based on sales from physical (CDs, vinyl) and digital (streaming, downloads) formats. The chart ranks albums by sales, with the top spot being the most sold. The data includes both new releases and reissues. The table does not include streaming services or other digital formats. The table is used to track the success and popularity of albums. The data is compiled and published weekly by Billboard magazine, which is a well-known source for music industry news and charts. The table is a snapshot of the music industry's performance at the time of publication. The data is used by artists, record labels, and other stakeholders to understand the performance of their music and to make informed decisions about future releases and strategies. The table is a useful tool for music fans and industry professionals to track the success of albums.
Over The Counter

Continued from page 87

...to be a stubborn kind of seller, the kind that could hang in The Billboard 200's top 10 through the holiday season.

After starting with 510,000, "Spooked-/"Love Below" had a 34% decline, a typical second-week drop following a huge start. For example, Ludacris, last week's chart champ, saw a 55% slide (to 240,000), and Clay Aiken might fall by as much as 60% in his sophomore week.

OutKast's drop in week three slowed to 20%, and the erosion from prior-week sales is only 10% this issue (No. 4, 168,000). The album has sold 1.1 million copies in a mere four weeks.

Meanwhile, does it surprise you that the longest-staying album in the top 10 belongs to teen star Hillary Duff? It dropped eight weeks on The Billboard 200 (No. 91), all but one of them in the top 10. No other album in the current top 10 has registered more than four chart weeks.

GROWN-UPS: New chart king Clay Aiken draws a big chunk of the 30-plus crowd, but his fast start is not the only act-leaving album that stands out this week. Barbra Streisand starts at No. 5 with 162,000, the biggest week for any of her albums since "Higher Ground" peaked at 465,000 copies in 1997. First week for "The Movie Album" is 11% more than the 1999 album "A Love Like Ours."

Four other Streisand sets, including two compilations, have bowed since then. Of those, the biggest week belonged to the 2001 holiday outing "Christmas Memories," which moved 136,000 in its fattest week.

Dowling's 14,000-unit start comes within a few hundred of matching his biggest Nielsen SoundScan week, set by "Sensual Journey," which peaked at No. 90.

Michael McDonald's "Motown" rallies its sixth consecutive growth week since the album became the soundtrack of a TV ad for MCI, a spot that ran frequently during the baseball playoffs (45-39, up 17%).

And Andre Bocelli's "Sacred Arias," reintroduced as a special edition with an 18-track CD as its centerpiece, captures No. 1 on Top Classical Albums and No. 18 on Top Music Video. The original CD-only version, released in 1999, led the classical list for 39 weeks. He will be doing an eight-city U.S. tour to support this release.

STANDARD PROCEDURE: Another adult fade, Rod Stewart, is on track to be next week's Hot Shot Debut. "As Time Goes By... The Great American Songbook Volume II," his sequel to the standards album he released last year, is on track to start with 150,000-160,000 copies, according to retailers' first-day numbers.

The kick start for this is by Stewart's first standards set hints at the new album's potential, as it rises 139-95 with a 41.5% gain over prior-week sales.

According to Nielsen SoundScan, his "It Had to Be You... The Great American Songbook" has sold 1.8 million copies to date, including 115,000 in its first week, his biggest SoundScan frame yet.

Stewart made a release-week visit to "The Oprah Winfrey Show" Oct. 22. Another recent Winfrey guest, the woman who gained notoriety for wondering on her MTV reality series if a certain brand of tuna is chicken, wins Pacesetter honors (127-74, up 73%), Jessica Simpson was also on "Larry King Live" during the tracking week.
null
### Billboard Top Jazz Albums

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Andrea Bocelli</td>
<td>Sacred Arias: Special Edition</td>
</tr>
<tr>
<td>2</td>
<td>Renee Fleming</td>
<td>By Request</td>
</tr>
<tr>
<td>3</td>
<td>Andrea Bocelli</td>
<td>Sentimentos</td>
</tr>
<tr>
<td>4</td>
<td>Cecilia Bartoli</td>
<td>The Saffron Album</td>
</tr>
<tr>
<td>5</td>
<td>Andre Rieu</td>
<td>Live in Dublin</td>
</tr>
<tr>
<td>6</td>
<td>Hilary Hahn</td>
<td>Bach: Violin Concertos</td>
</tr>
<tr>
<td>7</td>
<td>Lang Lang</td>
<td>Tchaikovsky/ Mendelssohn: Piano Concertos</td>
</tr>
<tr>
<td>8</td>
<td>Vladimir Horowitz</td>
<td>Live &amp; Unedited: Historic 1920s Return Concert</td>
</tr>
<tr>
<td>9</td>
<td>Andreas Schiff</td>
<td>Bach: Goldberg Variations</td>
</tr>
<tr>
<td>10</td>
<td>José Antonio de la Riva</td>
<td>Maria Antonia de la Riva (England)</td>
</tr>
<tr>
<td>11</td>
<td>Marco C. Álvarez-Salvador Licitra</td>
<td>Dante</td>
</tr>
<tr>
<td>12</td>
<td>Bryn Terfel</td>
<td>Bravissimo: Favourites and Treasures</td>
</tr>
<tr>
<td>13</td>
<td>Carreras-Domingo-Pavarotti</td>
<td>The Best Of The 3 Tenors</td>
</tr>
<tr>
<td>14</td>
<td>Various Artists</td>
<td>The Most Relaxing Classical Album Ever!</td>
</tr>
</tbody>
</table>

### Billboard Top Classical Crossover

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yo-Yo Ma</td>
<td>Essential Violin Recital Vol. 1</td>
</tr>
<tr>
<td>2</td>
<td>Josh Groban</td>
<td>Josh Groban</td>
</tr>
<tr>
<td>3</td>
<td>Luciano Pavarotti</td>
<td>Ti Adoro</td>
</tr>
<tr>
<td>4</td>
<td>Sarah Brightman</td>
<td>Harem</td>
</tr>
<tr>
<td>5</td>
<td>Russell Watson</td>
<td>Reprise</td>
</tr>
<tr>
<td>6</td>
<td>Josh Groban</td>
<td>Josh Groban In Concert</td>
</tr>
<tr>
<td>7</td>
<td>Various Artists</td>
<td>Pure Classics of the 1960’s &amp; 1970’s</td>
</tr>
<tr>
<td>8</td>
<td>Charlotte Church</td>
<td>Prelude: The Best Of Charlotte Church</td>
</tr>
<tr>
<td>9</td>
<td>Sarah Brightman</td>
<td>Classics</td>
</tr>
<tr>
<td>10</td>
<td>Placido Domingo</td>
<td>Bravo: Domingo: The Best Of Placido Domingo</td>
</tr>
<tr>
<td>11</td>
<td>Michael Amante</td>
<td>Tell Her I Love Her</td>
</tr>
<tr>
<td>12</td>
<td>Christopher O’Riley</td>
<td>True Love Waits: O’Riley Plays Radiohead</td>
</tr>
<tr>
<td>13</td>
<td>Rachael’s</td>
<td>Shine</td>
</tr>
</tbody>
</table>

### Billboard Top New Age Albums

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mannheim Steamroller</td>
<td>Christmas Is Forever!</td>
</tr>
<tr>
<td>2</td>
<td>Mannheim Steamroller</td>
<td>Christmas 2003</td>
</tr>
<tr>
<td>3</td>
<td>Mannheim Steamroller/C.W. McCall</td>
<td>American Spirit</td>
</tr>
<tr>
<td>4</td>
<td>DeLerium</td>
<td>Chimeras</td>
</tr>
<tr>
<td>5</td>
<td>Yanni</td>
<td>Ultimate Yanni</td>
</tr>
<tr>
<td>6</td>
<td>Various Artists</td>
<td>Prayer: A Vinyl Hall Collection</td>
</tr>
<tr>
<td>7</td>
<td>Yanni</td>
<td>Ethnicity</td>
</tr>
<tr>
<td>8</td>
<td>Jesse Cook</td>
<td>Named</td>
</tr>
<tr>
<td>9</td>
<td>Martin Taylor</td>
<td>Flowers In October</td>
</tr>
<tr>
<td>10</td>
<td>Various Artists</td>
<td>State Of Grace II: Turning To Peace</td>
</tr>
<tr>
<td>11</td>
<td>Zade</td>
<td>Zade</td>
</tr>
<tr>
<td>12</td>
<td>Zade</td>
<td>Zade</td>
</tr>
<tr>
<td>13</td>
<td>Mannheim Steamroller</td>
<td>This Moment Now</td>
</tr>
</tbody>
</table>

---

*Note: Sales data for Classical, Contemporary Jazz, and New Age albums are compiled by Nielsen SoundScan. All rights reserved.*
Ludacris ‘Stands’ Atop R&B/Hip-Hop Chart

As predicted here last issue, Ludacris earns his first No. 1 as a lead artist on the Hot R&B/Hip-Hop Singles & Tracks chart with “Stand Up,” featuring Shawnna.

The title’s 11% gain in airplay easily offsets the drop in sales of the 12-inch vinyl to propel “Stand Up” to the top of the chart. Last week’s chart-topper, “Baby Boy” by Leftside, relinquishes the crown, even as a tardy 12-inch vinyl single finally hits retail.

This is the first time this year that all of the titles in the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart have a single at retail, though all but two are solely available in the not-so-super popular 12-inch vinyl configuration.

The exceptions are “Walked Outta Heaven” by Jagged Edge at No. 7, only available as a CD single, and “One In A Million” by Aaliyah, which has a D single in addition to the 12-inch vinyl. You have to go back to the July 27, 2002, issue to find the last time the top 10 of R&B/Hip-Hop Singles & Tracks was sold of an airplay-only track.

Through the Gait: Billy Currington’s “Walk A Little Straighter” new acts need to achieve peak position this year is 23, compared with 28 weeks for the same period of 2002. There’s still a chance that the top 10 may see even more this year. This issue, there are five other new artist debuts between No. 11 and No. 40. They are lead singles by R&B songs from R&B/Pop singles and tracks which was lead of an airplay-only track.

Perfect Lunting: A Perfect Circle climbs 11-10 on the Hot Country Singles & Tracks. It’s the fifth time this year that a new artist’s first single cracks country’s top 10, compared with four such top 10 titles during 2002.

Excluding Currington’s, the average peak position attained for the first top 10 new artist debuts in each of those years is No. 4, but maiden voyages are currently the chart faster in 2003 than they did one year ago. The average number of weeks that earns its first No. 1 on the Modern Rock chart with “Weak and Powerless.”

Virgin Records’ first-chart-topper on that list since Lemmy Kravitz’s “Fly Away” in September 2002.

It now appears that 2003 will be the first year since 1997 that the Modern Rock chart will not have a song spend at least 10 weeks at No. 1. The longest run of any song this year has been six weeks by last year’s No. 1, “Steady,” “So Far Away,” and earlier by Linkin Park’s “Faint.”

Also on the Modern chart, Trapt’s “Headstrong” moves to recurve after a 45-week run, breaking the previous record of 44 weeks set by Linkin Park’s “In the End.”

Claria: Illustration: In the Oct. 18 Singles Minded, we noted that for the first time in the history of the Hot 100 that all spots within the top 10 of the prior issue’s chart had been occupied by R&B/Hip-Hop titles.

Many in the media interpreted this to mean that this was the first time in the Hot 100’s history that so many African-American artists recorded each song in the top 10. That story was widely reported, including in Billboard’s Rhythm & Blues column.

But these stories were incorrect, as pointed out to us by an alert reader in Greece, Yannis Petrakis. He brought to our attention one issue May 29 in 1993 when all of the top 10 slots belonged to black acts, and we have found two other weeks from that same year when it happened (in the charts dated Jan. 2 and Jan. 9). Only two of the top 10 entries in any of those three weeks were hip-hop tracks. The rest of the songs in question, including ballads and even dance-learning songs, were devoid of rap breaks but nonetheless were by African-American artists.
Publishing

Continued from page 5

by a 2-year-old peace treaty between U.S. music publishers and the major labels. No rate has been set for either rental downloads or on-demand streams, the key offerings of these services.

Despite such unresolved issues, the digital music realm continues to unfold under what one source describes as a "low-key, peaceful stalemate." "Somebody these rates will have to be negotiated or arbitrated. But the timing of that is uncertain," says Steve Marks, senior VP of business and legal affairs for the Recording Industry Assn. of America.

Most industry excitement of late has focused on the rise of such pay-per-track services as Apple's iTunes Music Store, MusicMatch and Napster. The flexibility of these services—which enable consumers to reproduce and move around music they purchase—has heightened publishers' concerns about the fairness of the current mechanical rate of 8 cents per song.

"The music publishers have not objected to any of the business models that are being offered currently," says Carey Ramos, an attorney representing the National Music Publishers' Assn. (NMPA). "But there are issues there. If a service offered you unlimited burns of a song, that's going to have an impact on sales.

Ramos says the publishers are in discussions with labels and service providers about personal-use rules going beyond the bounds of what would be covered under a mechanical license.

He says the question centers on what defines a "single" copy covered under a basic mechanical statutory rate. "The goal for publishers is to maintain parity with usage rules associated with CDs. "They regard as a fair rate a rate that is on a par with what they get in the terrestrial world," Ramos says.

Publishers have suggested that instances where users get more liberal copying ability with the downloads they purchase, something greater than the basic 8-cent mechanical royalty—perhaps a percentage of revenue—might be in order.

"As the market evolves, there will be new terms for music publishing," Ramos says.

UNLIMITED COPYING

Labels and service providers contend that CDs already enable unlimited copying. Further, they argue that downloads from the new legitimate services already are more secure than the overwhelming majority of CDs and therefore should not be subject to a higher rate.

Any change in the publishers' share would be crucial for a digital music business built on low price points like 99 cents for single downloads. Similarly, royalty rates are a key factor in the future of the subscription business. Still, with little revenue to date, the publishers—who are receiving modest advances from the recording industry and select services under the existing short-term deal—do not see a need to press the issue at this point.

In the context of a business environment that's focused on doing everything possible to promote the legal services, people are willing to set aside their differences for a while," says Jonathan Potter, president of the Digital Media Assn. (DMA), a trade group representing digital music services.

"But these issues are not going away. They've been set aside, but they're going to come back." Ramos agrees. "No one feels comfortable putting prices on these things until they get a better sense of how the market is going to develop and what consumers want." For now, VPs of music services at RealNetworks—owner of the Rhapsody subscription service—adds. "Unlike other issues that are on absolute deadlines, this is a much more fluid one."

Sporadic negotiations over publishing rates are described as "amicable." Marks says the need for digital services to know their costs will help lead to a resolution.

"For companies that are trying to put together business models, it's important for the market to have some certainty on those rates," he says.

Among other issues still to be hammered out are the extent to which operators of subscription businesses are on the hook for both performance and reproduction royalties on conditional downloads and on-demand streams.

Digital music services that offer on-demand streams are already paying performance royalties to ASCAP and BMI.

Under the 2002 subscription "peace treaty" between the RIAA and the Harry Fox Agency (HFA), the collection arm of the National Music Publishers Association, the RIAA conceded that a mechanical also is required for on-demand streaming.

Under that deal, the labels (through the RIAA) paid a $1 million advance to HFA—which represents more than 27,000 music publisher principals—for a two-year "bulk" license on musical works.

The initial term of that deal is over, but the pact has automatically renewed, with the RIAA paying HFA an annual advance of $750,000 until a rate is set. The money is paid in monthly installments.

But the agreement does not address at which point in the streaming process the mechanical is required. Nor does it spell out the rate.

The labels' concession on mechanicals was based on the need for digital services to use music in conjunction with an on-demand stream.

MTV Latin

Continued from page 5

the award's growing acceptance in the region.

LaFournar's wins were a surprise, suggesting the more alternative leanings of MTV Latin America's viewership; she managed to beat such established artists as Thalia, Paulina Rubio and Ricky Martin.

But Molotov's nod was in line with the network's irreverent approach.

The band, long known for its controversial lyrics, won based on the album "Banging and Denso Discos (Universal), which is full of scathing social commentary.

"We became more intense, more susceptible to what's happening musically but also to what's happening existentially, in the earth and in the environment," bassist/vocalist Paco Ayala says.

Perhaps the most surprising win of the evening was for Peruvian band Libido, which records for an indie label (Libidiscos) but still managed to beat out giants like Juanes, Aterciopelados and La Ley in the best artist, category.

The Oct. 23 show featured an array of performing acts, including Korn—in its first-ever appearance at an awards show—Dido, the Mars Volta, Alejandro Sanz, La Ley and Igggy Pop. But as was the case last year, Spanish dominated the awards, even when international acts were called to perform or present.

The awards aired live on MTV Latin America and MTV2 and will air Nov. 1 on MTV U.S. The show will also air on MTV's 44 channels worldwide throughout November. This is the only non-English-language program that airs on MTV U.S.

Winners at the show, which was hosted at the Jackie Gleason Theater in Miami Beach, are determined by fan votes cast through the Internet and wireless services. They are tabulated by Harris Interactive, an independent worldwide market research and consulting firm.

For a complete list of winners, visit billboard.com.

Their success through the decades was the result of a bargain that the still-small record industry struck when the Copyright Act was revised. The agreement left in place a "fair" pricing situation with radio wherein record companies provided records with no performance royalty consequences in return for the "free" public airplay engendered.

As the 80s unfolded, the U.S. was the only developed country not to have a performance right in sound recording. Lobbying by the record industry a decade ago has given artists and labels a limited performance royalty for Webcasting.

Whatever its future, few believe that traditional analog radio will ever have to pay similar royalties, but broadcasters are still flummoxed.

In a statement, Recording Industry Assn. of America president Cary Sherman says the industry "applauds" the ruling and, with perhaps a slight tweek of the NAB's nose, adds that the RIAA is pleased to have "already reached an agreement on royalty rates with the broadcasters through marketplace negotiations."

At the time of the deal, RIAA president Cary Sherman told Billboard, "It's clear that we are going to need a license for the server copy, even for pure streams. That being the case, it makes sense to not quibble over whether the copies made after the server copy are reproductions."

MURKY ISSUES

The licensing issues related to conditional downloads are even murkier. It is widely acknowledged in the industry that services offering downloads that expire after a subscription is discontinued are on the hook for some sort of mechanical royalty.

But labels and service providers want it to be less than the full mechanical rate.

"For limited-use downloads, logic would dictate that the rate should be lower than [3 45] for copies where the consumer has complete and permanent ownership," Marks says.

At the same time, it is unclear what or under what conditions such services will also require the payment of a performance royalty.

DIMA members are staunchly opposed to the notion of the publishers' "double dipping" on rental downlowds.

Potter says publishers have to be careful about what they ask for.

"Those who are trying to promote special legislative services and avoid having to pay royalties be within a reasonable range of their cost of doing business," he says.

As digital music publishing negotiations go forward, one question what role the RIAA will play.

"The online services are not dependent upon the RIAA to get publishing rights, especially given what's happened in the market," Marks acknowledges.

Music publishers are encouraging the digital services to cut direct licensing deals—both for pay-per-download and subscription offers—rather than piggyback on the RIAA deal.

Ramos suggests that in doing direct deals, services can negotiate substatutary rates for some content.

"There's an opportunity to work out deals that are satisfactory to all parties," he says.
**Bon Jovi**

**Continued from page 5**

Bon Jovi accounts for $8 million of the campaign budget. It demonstrates the value of Duracell batteries on a small and large scale. It switches from a girl singing with a hand-held mic to Bon Jovi playing “Everyday” in a concert, according to Bruce Kirkland, who is part of the Bon Jovi management team. Part of that campaign involves a retail tie-in with accounts chosen by Duracell. Those accounts get super-value packages with an “instantly redeemable coupon” giving a discount on the new Bon Jovi album.

“If you buy X number of battery packs, you can get anywhere between $3 and $5 off the record’s price” at certain accounts, Kirkland says. “So if an account has the album priced at $10, the customer could get it for $5.”

The redemption amount can vary from account to account, depending on how Duracell structured the deal. In October, customers at Kmart and Meijer could use a Duracell coupon to get a discount on Bon Jovi catalog. During November, customers at Target and Best Buy can use Duracell coupons to get a discount on the new album.

Duracell apparently chose those accounts that move the largest amount of its product line. The album started out as an unplugged greatest-hits record, but when the band got into the studio it began playing around with arrangements of the songs, Kirkland explains. “It’s not just an acoustic greatest-hits record anymore. It still has the familiarity of hits, but there is a freshness of sound.”

Mark Hudson of Trans World Entertainment expects the album to do well for the chain. While he notes that Nov.-1 is a crowded release date, Bon Jovi “has been touring forever, so I am feeling good about the sales potential.”
Strokes
Continued from page 5

The album spent 58 weeks on The Billboard 200, spawned three hits on the Independent Rock chart and put the Strokes at the epicenter of a much-touted wave of new American rock bands.

As a result, the quartet’s new album, “Room on Fire,” is perhaps the most anticipated sophomore rock album in recent memory and certainly one of RCA’s biggest releases of the year. It arrives Oct. 28 in the U.S. and was launched Oct. 20 in other markets.

WORD-OF-MOUTH

The challenge for RCA is to build on the Strokes’ media-driven rookie success with a more concerted global marketing effort.

“Quite honestly, there has never been a marketing campaign for the Strokes,” RCA executive VP/GM Richard Sanders says. “The media came on its own in a very organic way, and it blew up from there.”

RCA senior VP of marketing Dave Gottlieb adds, “We don’t have to do massive TV campaigns. It’s not necessary. A lot of what sells the Strokes is word-of-mouth, and that all starts with people hearing the music.”

If the reaction to the new wave-influenced single “12:51” is any indication, one hit has become ten. The song is No. 20 in its sixth week on Modern Rock Tracks and has also been a top seller at Apple’s iTunes Music Store, where it was launched in September.

RCA has passed around a free music download of the song as well as its recently hosted a packed album-listening party, “modern rock WPLY Philadelphia PD Jim McGinn says. “The album is great. I think that when the major press kicks in, audiences are going to jump into it in a big way.”

In the U.K., where the rabid praise of journalists and influencers instrumental in launching “Is This It?”, the cut debuted at a career-best No. 7 on the singles chart and went into heavy rotation on national broadcaster BBC Radio 1.

In Japan, the song is also serviced first with a promotional clip for “12:51,” featuring in-studio footage shot by director Roman Coppola. The actual video, directed by Coppola and inspired by ‘80s sci-fi film “Tron,” debuted Oct. 1 on AOL’s First View program.

“We made ourselves more available to international press this time,” Strokes manager Ryan Gentles says. “We had an entire week where we flew people in, and it has really, really paid off. We have something like seven magazine covers in France and four in Germany. We even have them in Spain and Italy where it’s hard for rock bands to break in.”

None of which comes as a surprise to RCA. “With their first album, the Strokes set a pace for themselves at the core of low-key alternative music community,” RCA Music Group Chair/CEO Clive Davis tells Billboard.

“They’re back and they’ve taken their songwriting to another level, while preserving the hip, cutting-edge aesthetic that you would expect from them.”

TRYING THEIR BEST

The business of making “Room on Fire” was complicated by the extensive international touring the Strokes undertook in support of “Is This It.” The band had already debuted several new songs, including “Meet Me in the Bathroom,” “Between Love & Hate” and “First Impressions,” at a three-week road trip last fall. It spent the next few months honing the eight other cuts earmarked for the new set.

Over coffee at a diner in downtown Manhattan, Casablancas concedes that “the band felt some pressure to speed up the process, in the interest of not making people wait too long.”

“With the middle of an album?”

“You bet. With the middle of an album. You’d think you’d have more time. But there’s this need to wrap up a record, you’d meet people in the street who’d ask, ‘When’s the record coming out?’ It’s like, ‘Soon. I’m trying. I’m trying my best!’” he says.

But then the hit an early road-block, when a trial session with producer Nigel Godrich (Beck, Radiohead) was aborted in May. “There was no blowup at all,” guitarist Nick Valensi says. “It was just that the end result was something we felt we could improve on. Things sounded a little bit too clean. We like stuff to sound pretty vicious and dirty.”

The band, which also includes guitarist Albert Hammond Jr., bassist Nikolai Fraiture and drummer Fabrizio Moretti, quickly switched ares with producer Gordon Raphael, who was behind the boards for “Is This It.”

Casablancas says working with a familiar face and at a more relaxed pace was just what the band needed to nudge “Room on Fire” to completion. “It was definitely a step of the right kind of experience,” he says of the Godrich sessions. “I was a little worried for a while that maybe the songs just weren’t good enough. But now those fears are laid to rest—at least.”

Certainly, the new album showcases a band Casablancas insists is “always consistently trying to move away from anything we’ve done. While rip-roaring rock like experience, I can’t help but feel that what all good artists do. They have a little bit of intricacy and a little bit of simplicity. The middle ground is really the hardest place to be in.”

ROOM FOR THE ROAD

The Strokes have proved an immediate live draw, as evidenced by their jump from 500-capacity clubs to headlining New York’s Radio City Music Hall in little more than a year. Eighteen four 2002 sales dated reported to Billboard Boxscore played to 93% capacity, with 11 sellouts.

The group, booked by Marsha Vlasovic, has a full season on the road in North America with RCA labelmate Kings of Leon since Oct. 9. The tour includes Oct. 29-30 hometown shows at the Theater at Madison Square Garden and wraps Nov. 9 in Atlanta.

In a key component of the early promotional campaign, the Strokes will appear on NBC’s “Late Night With Conan O’Brien” every Tuesday in November, performing a different song from “Room on Fire.”

“A big part of my enjoyment is playing for people,” Casablancas says, and that is what they’re doing on the road for quite a while.” Maybe when we first started, we toured with not enough breaks to write stuff, but I think we’ve got a handle on that problem now.”

After North America, the Strokes will play a short run of European shows beginning Dec. 1 in Glasgow, Scotland, and in mid-January jump aboard the five-date Big Day Out tour of Australia and New Zealand.

Gentles says more extensive North American and European tours will likely begin in March. Without giving specifics, he says he’s also cooking up a “really special” concert event for potential broadcast on cable or pay-per-view.

A commercial CD and 7-inch single for “12:51” backed by Casablancas has also been previewed. RCA says it will be released Nov. 4 in North America. In a campaign with Tower.com that began Oct. 1, the first 2,500 fans that pre- ordered the album will receive the 7 -inch free, according to Gottlieb. Online indie retailer Inovus is offering the same deal.

And though Rolling Stone and Spin (with a separate edition for each band member) are committed to featuring the Strokes on their covers in the next few weeks ahead, label and band are prepared for a potential critical backlash.

Gentles says, “I think they made a great record. It’s really hard to do an album, especially when there’s this pressure put on them. But you still have to go out and prove it to everybody.”

Casablancas adds, “Hopefully, we’ll just steam forward and keep getting better.”

Durango
Continued from page 9

soared in major outlets. First-week sales were 14,000, according to Nielsen SoundScan; that total has now grown 34,000.

“We wouldn’t have scanned those units if it hadn’t been for the in-stores,” says Gustavo Lopez, VP of Latin sales and marketing for Universal Music & Video Distribution, which handles Dia’s releases.

Casablancas says that the band already had a strong core of followers with scant national marketing. “That’s the story we took to the domestic accounts when we said they needed to have this band in their stores. Now, our No. 1-selling album of the moment.”

Interest in Montez de Durango has reached new heights at Latin retailers.

“I really can’t explain it,” says Silvia Barrera, regional supervisor of Ritmo Latino, which hosted an in-store in Las Vegas that drew more than 2,500 fans.

“We’ve been selling it in-store, but this kind of reaction for a new band? Frankly, my jaw dropped. And what’s more, everyone who came bought the album and their previous one. At this moment, this band is selling more than people like Cristiano or Ricky Martin.”

So what is about Montez de Durango?

The band is new.

The group was formed seven years ago by Terrazas, a native of Durango, Mexico, who was raised in Chicago.

Terrazas, a percussionist who started playing in his high school marching band, got turned on to Mexican music after playing a well-paid gig with a traditional Mexican band. Mexican groups were making a killing playing live dances in the Chicago area. Why not form a band?

This new group played covers of old, often forgotten songs and more upbeat numbers that fit in a dance style known as “El Pasito Duranguesa” (The Durango Step), a cheek-to-check mix of merengue and ranchera.

Recording for its own Terrazas Records label, Montez de Durango enjoyed early sales success, moving 100,000 copies of one of its albums. This captured the attention of BMG, and a major-label deal followed.

Group members include Terrazas, Montez de Durango signed with Mexico-based Dia Records, an indie that is half-owned by Univision Records. Dia released “El Sue de Baja,” which includes a cover of a Joan Sebastian ballad, “Hoy Empieza Mi Tristeza.” That cut is No. 27 on the Billboard Hot Latin Tracks chart this week, although the label is no longer working the song.

A second single from the first Dia release was “El Pasito Duranguesa,” an instrumental polka that created a dance craze similar to “La Quebradita” in the 1990s.

Terrazas says Montez de Durango did not create the dance step; he attributes that to Chicago band La Raza de Chicago. But Montez de Durango took the fan and ran with it.

Today, Terrazas says, “everyone dances like that.”

Between the dance step, TV advertising on Univision (courtesy of Dia’s affiliation with the network), strong airplay and the in-store appearances, Montez de Durango has hit a home run.

The band, which includes two of Terrazas’ sons, has also shown multi-generational appeal, winning fans among first- and second-generation Latinos.

“The market was looking for something new,” says Collette Ruiz, product manager/buyer for retailer La Curacao, which also hosted a Montez de Durango in-store.

For example, the market was saturated with corridas and with censored songs. This is something fresh, healthy and cheerful.”

In fact, the group has spearheaded a “Duranguesan” movement that now includes such bands as Algarecan Musial (Univision Records), Conjunto Atardecer (Universal) and K-Paz and Braceros (Discos).
‘We Have To Grow The Pie, Not Argue Over Splitting Revenues’

BY SUSANNE AULT

Ticketmaster is always at the center of attention in the live-event world.

The company sold $5 million tickets worth more than $4 billion in 2002 for more than 8,000 venue and promoter clients.

Hot-button developments this year under president/CEO John Pleasants include Ticketmaster’s new ticket-auction program, which aims to help venue clients curb scalping activity by letting consumers name their own ticket prices. Ticketmaster rolled out its first ticket auction with the June 21 Lennox Lewis/Vitali Rituschko boxing match. Its first concert auction was for the Oct. 4 Sting show at Hammerstein Ballroom in New York. (All auction proceeds went to charity.)

Pleasants entered the Ticketmaster family when online guide Citysearch merged with Ticketmaster in 1998. He became CEO of Ticketmaster in January 2001.

"He’s obviously a clever guy," says AEG Live CEO Randy Phillips, who has some reservations about the ticketing giant’s initiatives. "My biggest concern about the auction process is that sometimes with laissez-faire economics, the average fan gets cut out.”

Pleasants is also dealing with a lawsuit brought against Ticketmaster by SCI Ticketing, the in-house ticketing company of the band String Cheese Incident. The suit alleges that Ticketmaster monopolizes the ticketing business.

Q: Sting’s Hammerstein Ballroom show was your first concert auction. What did you learn from the experience?

A: I think it went really well. The face value closed at $90 [per ticket] and they opened at $50, so we got nearly a doubling of the face value of the tickets.

This was general admission [where all winners paid the same final ticket price]. When we have non-general-admission auctions in the future, you’ll see the ability for the highest price to actually get the best seat and work its way down the ladder in terms of what people are bidding.

Q: Concert-business executives seem to fear that auctions might inflate prices. How are you addressing their concerns?

A: Pricing is picked by people who put on the show based on a lot of data. They’re really good at it, but you can’t be perfect at it. You can’t predict supply and demand.

This auction mechanism allows the consumer to set the price. It’s not the artist gouging someone, it’s not the promoter gouging someone, it’s not Ticketmaster gouging anyone—it’s just the fans deciding what they want to pay.

I think that one of the exciting things about auctions is that they will force more market dynamics in pricing—they will create more price tiers, however they are used. You’re pulling out the surplus value that’s being made by brokers in the after market.

Q: Why has the industry been so slow to try more auctions?

A: If you were to simply say, “Everything is to the highest bidder” all the time, and you flip the whole industry overnight, I think you could do damage. I think it’s a very valid concern.

That doesn’t mean you don’t experiment cautiously, introduce prudently a mechanism like auctions: sometimes for charity, sometimes only for certain sections, sometimes for festivals as opposed to an individual artist.

The second important thing is that it’s going to help lower prices in the back of the house. If you only have four prices—for $5, $10, $15 and $20—but you’re able to get $40 for some of the tickets in the original $20 section, some of the tickets that were $5 could be reduced to $1. Making more on some sections can let you make less on other sections. That would be fantastic, because I think the biggest challenge in the entire industry is getting more people into live events.

We have to grow the total pie, not argue over splitting up the revenues in between. Right now, you have about 60% of the total inventory that is out there that goes unsold all over the place. That is the industry’s challenge. That is Ticketmaster’s job one: to help sell more tickets, better.

Q: Ticketmaster also has software that would enable consumers to resell their tickets in a sanctioned setting. This, too, has caused fear among concert organizers. How are you allaying these concerns?

A: This is going pretty well for us in sports. We have 17 professional sports teams signed up. At the end of last year, 25,000 to 30,000 tickets had been bought and sold consumer to consumer.

If we launch this with our clients for [music] events, you are going to create a much better way for consumers to exchange and buy after-market tickets, because the prices will be more fair. And we’d guarantee any transaction. We can prove it—this is a legitimate ticket. We can instantly deliver it through print-at-home technology, as opposed to meeting people at destination points and trying to figure out where your tickets are. We can provide a much better consumer experience.

Q: How big a problem is Ticketmaster the existence of third-party ticket sellers like eBay, stubhub.com and brokers?

A: I don’t think it affects our business terribly. eBay and Stubhub are after-market companies. And we are really a primary-market ticketing company.

Q: The Internet has also allowed venues to more adeptly handle their ticketing in-house, without Ticketmaster’s services. How are you dealing with this development?

A: A building manager’s job has to be, “How do I make as much money as possible?” We stand behind the claim that you make more money with Ticketmaster. All our clients have their own Web sites. If you look at the amount of referrals [from client sites], it’s a very small percentage compared to the traffic that’s coming through Ticketmaster’s [Web site].

The second thing is that if you bring your ticketing in-house, you might have a harder time actually keeping all the revenue, because the people who are interested in that pool of money grow. Now you have artists saying, “Hey, that’s part of the gross. I sold 100 tickets for $100, therefore having $10,000 total revenue, but you also had an extra $2,000 of convenience charges. So my gross is $12,000.” You actually set yourself back.

That said, it’s hard to do. Our capital budget for product development and maintenance and upgrade of technology will be somewhere between $40 [million] and $50 million [this year]. Once you do self-ticketing, you get into something that’s fine for a few years. But three years from now, all of a sudden your equipment is obsolete.

Q: SCI Ticketing believes you unfairly control the ticket-fulfillment business. How readily can competitors enter this field?

A: Look at the competitors that have popped up in the last few years. Tickets.com was created. Paciolan has moved more directly into our business. You have eBay out there, you have Yahoo doing ticketing. There are broker sites. There have been dozens of companies that have started and still exist.

We think [the SCI suit] is frivolous and almost self-promotional on their part. Boiling it all down, we have nothing against the String Cheese Incident. It’s just that we are the exclusive ticketing agent for buildings that we have signed. They want to go into those buildings and take a large portion of the tickets and sell them through their own ticketing company, which is a violation of our contract with said building.

Q: Your surcharges are often criticized. As technology improves, might these surcharges decrease?

A: I think you’ll start to see some of the explicitly called-out service charges start to disappear, which I think will be good. That’s why we have to price more dynamically. So it all starts to relate to each other. We take a charge that we think is fair. The company makes a little over $1 a ticket. There’s a lot of expense that goes into supporting this infrastructure.

The clear thing is that the tickets are always available without service charges if you go to the box office. It’s meant truly to be a convenience charge. But if you value your time more than you value your dollars, then it’s a decent value.
The sound of silence is the same all over the world.

Rock in Rio-Lisboa. The greatest music event in the world is coming to Europe.

Rock in Rio, Brazil, 2001:
190 hours of music, three minutes of silence for a better world. 
150 million people sharing the same moment. 
3000 teenagers, from low-income communities, directly benefited from the project.

Rock in Rio-Lisboa, May 2004:
Once more Rock in Rio will invite people to join in 3 minutes of silence.
Once again part of the revenue of Rock in Rio will be given to a charity: ChildReach/Plan, an organization that helps needy children from all over the world.
Rock in Rio-Lisboa. The world's greatest music event comes to Portugal, bringing people together through the most universal languages: music and silence. Join us.

www.rockinrio-lisboa.sapo.pt

For television, rights & international sponsoring: (+1) 305 667-5979 - maurice@rockinrio-lisboa.com
Talent booking/world stage: (+1) 305 441-7686 - phil@waterbrother.net
Brazil: (+55) 21 9972-5981 - rodrigo@rockinrio-lisboa.com

FOR A BETTER WORLD