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Big Five On Way To Three
Merger Deal Signals Historic Consolidation

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—The great consolidation race is on.
Pressure is mounting for the Big Five major labels to become the Big Three in the wake of a handshake deal between Sony Corp. and Bertelsmann AG that would turn their recorded music businesses into a 50-50 joint venture.

“...and be heard.”

(Continued on page 84)

Indie Retail Survives On Mix Fix

BY CHRIS MORRIS

LOS ANGELES—Faced with tough times, independent music retailers are increasingly discovering that expanded product lines are vital to survival.

In most cases, music has lost floor space to everything from DVDs and videogames to toys and novelty items—which often provide higher margins.

(Continued on page 85)

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Clint
Randy
Warner
Estes Park
BRING
Songs of Universal,
BLESSED (2nd Award)
Warner
SONGS
Sonny LeMaire
Coburn Music, Inc.
THE
Potty Mouth
Mike
Little Chatterbox Music
Brc
Billy
Montana
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Randy Boudreaux
Clint Daniels
Donny Kees
Borchetta Shafer Music
Hardwood Acres Publishing LLC
Sony/ATV Acuff Rose
Sony/ATV Tree
CHROME
Jeffrey Steele
My Life's Work Music
Songs of Windswept Pacific
Yellow Desert Music
COURTESY OF THE RED, WHITE
AND BLUE (THE ANGRY AMERICAN)
Toby Keith
Tokeco Tunes
THE COWBOY IN ME (2nd Award)
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Angie Aparo
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Little Chatterbox Music
Mike Curo Music
Warner-Tamerlane Publishing Corp.
EVERY RIVER
Tom Littlefield
Kim Richey
Door Number One Music
Mighty Nice Music
Universal-Songs of PolyGram International, Inc.
Walt No More Music
THE GOOD STUFF
Jim Collins
Make Shift Music
Warner-Tamerlane Publishing Corp.
HELP ME UNDERSTAND
Wayne Hector (PRS)
Steve Mac (PRS)
Irving Music
Songs of Windswept Pacific
I CRY
Mark Selby
Tia Sillers
Bro 'N Sis Music, Inc.
Choice Is Tragic Music
Ensign Music Corporation
Estes Park Music
I DON'T HAVE TO BE ME ('TIL MONDAY)
Steve Azar
R.C. Bannon
Jason Young
Careers-BMG Music Publishing, Inc.
Mas Venture Music
Misters s.ppi Music
I JUST WANNA BE MAD
Lee Thomas Miller
Hold Jack Music
Mosaic Music
I KEEP LOOKING
Sara Evans
Tony Martin
Tom Shapiro
Mosaic Music
Sony/ATV Tree
Wononga Music
I MISS MY FRIEND
Tony Martin
Mark Nesler
Tom Shapiro
Buna Boy Music
Glitterfish Music, Inc.
Mosaic Music
Sony/ATV Tree
Wononga Music
I SHOULD BE SLEEPING
Shaye Smith
EMI-Blackwood Music, Inc.
Zumba Songs Inc.
I'M GONNA GETCHA GOOD!
Shania Twain
Leon Echo, Inc.
Universal-Songs of PolyGram International, Inc.
I'M Movin' On (2nd Award)
Phillip White
Murrah Music Corporation
THE IMPOSSIBLE
Lee Thomas Miller
Mosaic Music
JUST WHAT I DO
Keith Burns
Hapsack Music
Warner-Tamerlane Publishing Corp.
Landslide
Stevie Nicks
Welsh Witch Music
LIVING AND LIVING WELL
Tony Martin
Mark Nesler
Tom Shapiro
Buna Boy Music
Glitterfish Music, Inc.
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CCE Curbs Exec Exodus

BY RAY WADDELL

Clear Channel Entertainment says it has locked in a revamp of top executives to shore up what many perceived as a wave of defections by top concert promotion stars.

In a business that relies on reputation as much as relationships, CCE points to at least 13 new executive contracts as evidence that it can avoid repercussions from the departures of many of its veteran promoters.

"Every single person we wanted to sign has signed," says Dave Lucas, co-CEO of the music division at CCE, the world’s largest concert promoter.

"There are some people we did not approach, and some people who, quite frankly, we're glad not to be with us any more," Lucas says. "They had become old and tired, figuratively."

While CCE has been showing up its ranks, in a new breed of young, regional, independent promoters and some stubbornly successful survivors, indie promoters have created one of the most competitive and fluid concert businesses in years.

That should create one of the biggest challenges for CCE since Robert Sillerman consolidated the concert business in the late 1990s through his $2 billion rollout of regional companies under the SFX banner. He acquired instant credibility and the expertise of some of the biggest players in the business.

But today, many of those names

(Continued on page 84)

Digital Sales Spur Chart Debate

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK — Rising sales of unbundled digital tracks through such services as iTunes Music Store, Napster and MusicMatch are raising questions about how such transactions should be measured on the Billboard charts.

Currently, sales of individual digital tracks without a corresponding physical single are not included on the Billboard Hot 100 or other Billboard singles charts. Individual download sales are tracked separately on the Hot Digital Tracks chart.

However, there is a growing feeling among label reps and retailers that download sales should be credited toward the singles charts. "Do I think [digital tracks] should be a component of the Hot 100? Sure. It’s a measure of consumer enthusiasm for consuming music," says Rob Sisoo, president of Nielsen SoundScan and Nielsen Broadcast Data Systems.

"It doesn’t make any difference whether it is acting the same or different from its physical counterparts," he adds. "I think we need to be treating them as being isolated in the system, if you will, throughout the recording industry."

RIGHT CRITERIA

"We’re in the beginnings of a market that is growing," Arista senior VP of sales Jordan Katz says, "and this is the time to put a stake in the ground and figure out how to count sales of individual songs."

The industry recently finds itself wrestling with the question of just what criteria should be used to qualify unbundled track sales for chart consideration.

The debate centers on whether the industry should consider a song to be a single. When it is worked for airplay, when it charts on the digital tracks chart, when it is a physical product or some combination of the three.

"The consumer’s rapid and enthusiastic acceptance of iTunes and other download services gives great meaning to that," Katz says. "It’s a sentiment commonly echoed throughout the recording industry."

(Continued on page 83)

Physical-Single Drive Stalls

BY ED CHRISTMAN

NEW YORK — The National Assn. of Recording Merchandisers’ campaign to revive the single in the packaged-goods world appears to be losing momentum.

Of the 114 titles that charted on the Hot 100 in September, only 24 (21%) were available in the CD format, according to the trade association. That’s down from August, when 29, or 22%, of the 132 titles that appeared on the Hot 100 that month were available as CDs.

It is less than encouraging when the availability dips in the second month, says Glen Ward, president of the Virgin Entertainment Group in Los Angeles and chairman of the NARM singles task force. "We seem to be taking two steps forward and three back."

After the NARM convention in March, where merchants renewed their nearly 5-year-old plea to save the single, the initiative looked like it might gain some traction.

While singles sales were down last year by 61.2%, according to Nielsen SoundScan, and were still plummeting in the first two months of this year—a 48% decrease—the decline slowed in the wake of the convention.

During the summer, RIAA blessed the movement by releasing two singles from “American Idol” contestants. Second-season winner Ruben Studdard’s “Flying Without Wings” has scanned 711,000 copies to date, while first runner-up Clay Aiken’s “This Is The Night” has scanned 926,000. As of the week ending Nov. 2, singles sales are down 5.4% for the year. But if the “American Idol” singles were not counted, the decline would be nearly 21%.

(Continued on page 83)

Jackson Tops CMAs

Arista Act Wins Big; Cash Honored

BY DEBORAH EVANS PRICE

NASHVILLE—Alan Jackson and the late Johnny Cash were the top honorees at the 37th Annual Country Music Assn. Awards Nov. 5 at the Grand Ole Opry House.

Jackson netted his second consecutive win in both the male vocalist and entertainer of the year categories. The Arista artist also captured the vocal event of the year category for his duet with Jimmy Buffett, “It’s Five O’Clock Somewhere.” The pair performed the song at the opening of the show’s live broadcast on CBN.

Cash, who died Sept. 12, won three CMA Awards album of the year for “American IV: The Man Comes Around” and music video and single of the year for “Hurt.” He was also honored with the Irving Waugh Award for Excellence.

Cash’s awards were picked up by his son John Carter Cash and daughter Kathy Cash. They were Cash’s first CMA honors in 34 years.

According to John Carter Cash, his father’s “greatest strength in life was his persistence. He never stopped. From the beginning of his career until the very end, he always stayed true to what he believed was right in music and what he believed was right on a moral front. That is being respected and honored here tonight. It’s not just about the music. It’s about who he was as a human being.”

Hosted by Vince Gill for the 12th consecutive year, the CMA Awards featured a special tribute to Cash that included: Willie Nelson, Sheryl Crow, Travis Tritt, Hank Williams Jr., Kris Kristofferson and the Nitty Gritty Dirt Band.

"He influenced music in such a profound way, beyond the genre of country," Brooks & Dunn’s Ronnie Dunn said at the show. "But to me it was personal. He and June gave my wife and I a place to live when we first moved here in 1990."

Brooks & Dunn netted its 11th

(Continued on page 12)
BMG Latin Retools Its Operations

Steinkamp Stresses Commitment

BY LEILA COBO

MIAMI—In a marked departure for a major, BMG has become the first label whose Latin operations report directly to corporate headquarters as opposed to a regional head.

The move underscores BMG’s commitment to what executives call a “vibrant” region. But it also highlights the woes of a Latin marketplace that has shrunk alarmingly in the past three years.

“The fact that Latin reports directly to New York shows how important it is that we want to get it right,” says Maarten Steinkamp, president of international for BMG. “We’ve brought it directly to the center, and I’m going to be spending a large amount of time reviewing the Latin region.

Even with the pending BMG/Sony deal (see page 3), Steinkamp says he will not wait until that deal passes regulatory muster and closes. “We have to and will move forward,” he says.

Steinkamp is based in New York but frequently commutes to Miami. He now directly supervises BMG’s Latin America operations in Mexico, Brazil, Argentina and Chile. He also heads BMG’s Miami-based U.S. division, which currently does not have anyone in a managing director capacity.

The change came after the departure last month of Rodolfo Lopez-Negrete as senior VP of international chairman of BMG U.S. Latin and is consistent with BMG’s dismantling of its regional headquarters earlier this year.

Since then, however, Lopez-Negrete has overseen BMG’s operations in Mexico and South America and this summer also took charge of the day-to-day operations of BMG U.S. Latin.

Now, everything falls under Steinkamp’s jurisdiction. He also supervises BMG’s operations in Spain, Canada and Asia (excluding Japan).

Steinkamp speaks of making region-wide adjustments that will allow BMG’s Latin labels to work more closely together and take advantage of all resources at their disposal worldwide.

The biggest changes are expected in the U.S. Latin operation, which has seen its market share drop in the past two years.

For the nine months ended Sept. 30, BMG’s share was 7.4%, down from an 8.8% share for the same time period last year.

“We need to refocus what the U.S. Latin company is,” he says.

Steinkamp says he is not looking for candidates to take over the traditional role of a managing director at U.S. Latin but hopes to have a management (Continued on page 71)
"This is the perfect party music! If you are throwing a bash this season, this is the music to play. You don't have to worry about what else do I have to mix it with, it's everything. People can dance to it, they can get up, they can move. It's fantastic." — Oprah Winfrey

"TOP SPOTLIGHT PICK: There's a delicious duet with Cher. He mines treasures with "Don't Get Around Much Anymore", "Someone To Watch Over Me" and "Smile" and "As Time Goes By", the title track duet with Queen Latifah, works remarkably well. This is a flavor millions will enjoy around the world." — Billboard Magazine

Rod Stewart's record breaking follow up to last year's multi-platinum smash Volume I! In stores now!
Members Are Slow To Pass EU’s Copyright Directive

BY GORDON MASSON

LONDON—It could be another year before all of the European Union’s existing 15 member states ratify the EU Copyright Directive.

On Oct. 31, the U.K. became only the sixth country to implement the directive, despite a Dec. 22, 2002, deadline for all EU member states to introduce legislation to curb the unauthorized exchange of music, film and software on the Internet.

So far only Greece, Austria, Italy, Denmark, Germany and the U.K. have complied. That leaves Belgium, Finland, France, Ireland, Luxembourg, the Netherlands, Portugal, Spain and Sweden yet to decide.

But Olivia Regnier—the International Federation of the Phonographic Industry’s Brussels-based European regional council—says that all remaining countries “either have official drafts adopted by the government or have drafts on the way to being adopted.”

Regnier believes that, realistically, it could be the end of 2004 before all member states implement the directive. But she adds that this is not unusual.

“You don’t have many directives that are implemented by the deadline,” she says. The Copyright Directive “is complicated, and some ministers want to use the legislation to add other things, such as provisions on collecting societies, and these additional issues may delay the process.”

Giving examples of where some of the delays have arisen, Regnier notes: “In the Netherlands they had elections, and we lost almost a year because of that, while Belgium had an election as well, so they had to restart the draft in the government. There are elections in Spain next year that will pretty much slow the process, so that’s probably one of the main reasons why several countries have been delayed.”

Such delays will not go unnoticed. Though, according to Regnier, the European Commission has already sent notification letters to all the member states that did not implement the directive by the deadline.

“There is a meeting of the commission in December, following which they could take some countries to the European Court of Justice.” Regnier continues. “It’s an automatic process, but by the middle of 2005 some countries could be condemned for failure to implement the directive. It’s more a political function than anything else, so I don’t think the commission would impose fines at this stage.”

Regnier also reveals that the 10 countries due to join the EU next year—Cyprus, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia and Slovenia—are already working on adopting the EU’s legislative background, including the Copyright Directive.

Wembley Arena To Get Face Lift

BY EMMANUEL LEGRAND

LONDON—Wembley Arena—one of London’s most prestigious indoor concert halls—is getting a £20 million ($33.4 million) refurbishment and modernization program that will provide the aging venue with a much-needed face lift (Billboard, Nov. 8).

The venue’s owner, Quintain Estates and Development, and operator, Wembley (London) Ltd., say the plan is part of a multimillion-pound regeneration of the surrounding area that includes the new Wembley Stadium, curr... (Continued on page 71)

CMA Awards

Continued from page 9

consecutive win in the vocal duo category. “The longer you’re in the business, the longer you realize how fortunate you are to do this,” Dunn said.

Brooks added, “We know they’re going to take it away eventually, but we’re going to fight to hold on to it as long as we can.”

Martina McBride took home her third CMA honor in the female vocalist category. “It’s going to sit on the kitchen table for three weeks, and I’ll figure out what to do with it after that,” McBride said of her new trophy.

Toby Keith, who had been nominated in seven categories, was shut out at the event. Jackson was empathetic.

“Weary was nominated and nominated and lost every time, every award,” Jackson told Billboard. “You’ve just got to hang in there and keep making music and playing for the people. It will come around.”

Retailers expect to see Jackson’s winning streak continue at the cash registers. “We are prepared to see spikes,” says Brian Smith, VP of store operations at Value Central Entertainment, who feels the duet with Buffett will help generate sales.

Smith expects increased sales of Cash catalog. Trans World country music buyer Tim Peterson says Cash’s newer releases should fare well too, too. Tower Records Nashville GM Jon Kerlikowske says McBride’s latest album is among the releases that have been selling briskly. He expects to see a sales impact from the show, particularly on newer acts and on more traditional country artists.

Lyric Street trio Rascal Flatts surprised the crowd after winning the vocal group award by calling veteran act Alabama to the stage and offering it the trophy, citing the band as “heroes.”

The Randy Travis hit “Three Wooden Crosses,” written by Doug Johnson and Kim Williams, was named song of the year. “Our world needs hope,” Johnson commented backstage, “and if any of us in this room can give anybody a little bit of hope, what a cool business we’re in.”

Randy Scruggs won the musician of the year award. Universal South new comer Joe Nichols took home the Horizon Award.

Paul and Floyd Cramer and the legendary Carl Smith were recognized as the latest members of the Country Music Hall of Fame.

For a complete list of winners, visit billboard.com/awards.

Penn State University has cut a deal with Napster to deliver the digital music service to its students. PSU president Graham Spanier says the university will make Napster’s premium subscription service available for free to all of its students in fall 2004. Access to the service will be funded as part of the information technology fee that PSU already has in place. A Napster subscription costs $9.95 per month. The PSU deal will cover on-demand streams, tethered downloads and radio programming but not burning. Students can purchase with their own money permanent downloads that can be burned to CDs or transferred to portable devices for 99 cents each.

The pact is expected to be the model for similar deals between digital music services and schools. PSU already has begun limited testing of the Napster program. It will expand the beta trial to 18,000 students living in residence halls at a dozen PSU campuses Jan. 12, the start of the spring semester. A full rollout of the service to the entire student body living on and off campus—more than 83,000 individuals—as well as faculty and staff is slated for the beginning of the 2004-05 school year.

Even before DreamWorks SKG agreed last week to sell its record label to the Universal Music Group for about $100 million, the company quietly leaked the intention to sell its publishing arm. Sources say.

But DreamWorks has yet to issue a book on the publishing arm, quite possibly because Warner/Chappell is also being shopped now and would more likely command the attention of those interested in acquiring publishing assets. The potential sale of DreamWorks Music Publishing is reportedly being considered by the New York Post as part of interest to Cherry Lane Music Publishing, which is the worldwide administrator for DreamWorks Publishing. DreamWorks and Cherry Lane are also 50/50 co-owners in a 3,500 song catalog including material by John Denver, Julie Gold, Christine Lavin, Frank Wildhorn, Jack Murphy, Lee Hrockide, Irving Burgie and Tom Paxton.

In addition to music from DreamWorks’ movie and TV show library and publishing from artists on its labels, DreamWorks is also said to own a couple of small publishing catalogs. Executives at DreamWorks were unavailable to comment, and a Cherry Lane executive also declines comment.

Officers from Mexico’s Federal Investigation Agency and the industry anti-piracy organization, Aplif, collaborated in what they are calling the biggest CD-piracy raid in Latin America Oct. 28. A total of 420 CD-R burners, with the capacity to produce 8 million CDs per year, were seized from three facilities in Mexico City’s Tepito neighborhood Oct. 28. More than 60,000 recorded CDs, 40,000 blank CDs, 40,000 jewel boxes and 500,000 inlay cards were also taken. Two people were arrested.

Navare Corp. in New Hope, Minn., has acquired the assets of BCI Eclipse, a diversified home video and music company based in Newbury Park, Calif. Navare purchased the company using a combination of cash, stock and assumed debt totaling approximately $15 million. One of the most prominent independent distributors of music, DVD and software in the U.S., Navare has sought to strengthen its market position in recent years through acquisitions. BCI holds a catalog of more than 900 DVD titles and almost 1,000 CD titles. BCI Eclipse president Ed Goetz will remain with the company, reporting to Navare chairman/CEO Eric Paulson. BCI founder David Catlin will remain with the company for 12 months in an advisory capacity.

Creem magazine will relaunch on newsstands in second-quarter 2004 and is expected to publish about 10 issues per year. The rock publication has undergone several incarnations. It launched in 1969, went out of business in 1988, was revived from 1990 to 1994 and then became an Internet-only publication (creemmagazine.com) in 2001. Creem CEO/publisher Robert Matheu says the content of the newstand version will be contemporary, unlike the Web site, which consists mostly of archived articles. Los Angeles-based Matheu says that it is still undecided where the magazine will be headquartered—perhaps at Grand Valley State University in Michigan—is editor in chief. The magazine plans to carry a staff of 20 to 25 people. Regular writers/contributors will most likely include veteran music journalists Dave DiMartino, Bill Holdish, Jeffrey Morgan and Richard Riegel.

For the Record: A Nov. 1 article on the winners of the second annual MTV Video Music Awards Latino America failed to mention the winning acts’ labels. Molotov and Juanes are both on Surco/Universal. Natalia Lafourcade is on Sony.
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here are some of the international mega stars which have appeared during the past 53 glorious years

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Bruce Springsteen
Shakira
Elton John
Shania Twain
Sting
Peter Gabriel
Celine Dion
Anastacia
Mariah Carey
Andrea Bocelli
Pink Floyd
Phil Collins
Enrique Iglesias
Antonio Banderas
Sharon Stone
Mikhail Gorbachov
Julio Iglesias
Luciano Pavarotti
Stevie Wonder
Annie Lennox
Simon & Garfunkel
Alanis Morissette
Lenny Kravitz
Cher
Backstreet Boys
Lionel Richie
Louis Armstrong
Faith Hill
Loving Art, Hating Artists

W hat’s wrong with the kids? More to the point, what’s wrong with the eggheads who oversee the Massachusetts Institute of Technology?

The university was in the news recently for allowing two students to develop an Internet-based system to provide music in dorm rooms. Articles in the news media widely hailed the move as a solution to illegal downloading.

By complying with the letter of U.S. copyright law, the system purportedly enabled students to avoid the wrath of the Recording Industry Assn. of America, which has been suing individuals like crazy to curb illegal downloading.

But all the students really discovered was a way to be the law by exploiting a loophole. In the process, they still ended up ripping off artists and record companies.

Is this a lesson we want to teach the kids? Not according to the industry group that represents a broad array of musicians, including Don Henley of the Eagles.

“One would think that universities and professors would remember that they teach kids values, that it’s not just money that counts,” says Jay Rosenthal, a lawyer who represents the Recording Artists’ Coalition. “But that’s all they’re teaching with this.”

That’s only one of the ironies in this episode. Microsoft Corp. provided a $60,000 grant that allowed the students to start developing the system two years ago. That’s about the same time that Microsoft reached out to groups like the coalition with an initiative to support artists’ rights in the digital age.

In all likelihood, the company probably doesn’t know, or realize, how its money is being used. But the same cannot be said for MIT administrators.

When it comes to supporting strong intellectual property laws, universities should rank right at the top. After all, much of a university’s research product is copyright-protected. Yet the effort to develop this system—however well-intentioned—actually undermines U.S. copyright law.

The system works by taking digital music and distributing it through MIT’s analog-based cable TV system. Artists and record companies must receive royalties when music is distributed digitally but not when it’s piped over an analog network.

The law is aimed at broadcast radio and cable TV networks, which are typically analog systems. They only analog systems they go to artists. That’s the loophole.

With the MIT system, students can log on to the Internet and order songs, which are played over the university’s closed-circuit cable TV system. That’s how the loophole is exploited. For the moment, a snafu involving LoudEye Corp., a digital music distribution firm that provided the tunes, has shut down the system. But the university should let this sleeping dog lie.

“The attitude today is that if you can beat artists out of royalties, so be it,” Rosenthal says. “It’s an awful thing to do, and it’s an awful thing to teach our kids. It’s one more notch in that belt: ‘I love the art, but hate the artist.’”
MTV NETWORKS EUROPE WOULD LIKE TO THANK

THIS YEAR’S HOST CHRISTINA AGUILERA

THE PERFORMERS BEYONCÉ THE BLACK EYED PEAS BLACK REBEL MOTORCYCLE CLUB
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Universal Music, Dirk de Cipplee, Head of New Formats for Europe & Managing Director (Belgium)
Vodafone, Timothy Wright, Team Leader, Security Technology (UK)
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38TH INTERNATIONAL MUSIC MARKET
MIDEMNET January 24, 2004
MIDEM January 25-29, 2004 - Cannes, France
MCI Spots Ring Up Sales For McDonald’s ‘Motown’

At a time when success stories are in short supply, one needs to look no further than the Neighborhood.

Ever since the long-distance calling plan from MCI began airing commercials featuring Michael McDon-ald, the singer’s sales have soared.

The commercial, which features footage of McDonald performing “Ain’t No Mountain High Enough,” has been the most significant driver in pro-pelling sales of “Motown.” McDonald’s album of classic covers released on Motown. The album has moved 226,000 units, according to Nielsen SoundScan, since its June 24 street date (Billboard, June 28).

“Today, when the first MCI spot hit Sept. 8, we saw the sales impact that week,” says Joel Hoffner of McDonald’s Nashville-based management firm, Vector Management. “We saw an immediate response."

A version of the new McDonald’s music featured another track from the album, “Ain’t Nothing Like the Real Thing,” began airing Nov. 1. Similar to the first commercial, the new ver-sion features McDonald’s name fol-owed by a line identifying “Motown” as his new album.

“Working with MCI on this project was a dream come true,” Hoffner says. “The ad basically let people know there’s a new Michael McDonald album out, reacquainted a lot of people with Michael and opened the doors to a whole new fan base.” Air-play of “Ain’t No Mountain High Enough” is also on the rise at hot AC and urban AC radio.

McDonald’s relationship with MCI started a few years back, when the company licensed the Doobie Brothers’ “Takin’ It to the Streets,” which McDonald rerecorded for a commercial. Although McDonald had never appeared in a commercial before, he had little hesitation about the Neighborhood ads.

“I felt comfortable because of the personal relationship [we had] with MCI and Creative License, which handles music clearance for MCI. And, of course, it wasn’t lost on me the value it might have for the ‘Motown’ record.”

He sees the commercials as a (Continued on page 20)

Korn’s New ‘Look’

Epic Act Readies Sixth Album

BY CHRISTA TITUS

While Korn’s 2002 al-bum, “Untouchables,” earned the hard rock outfit a Gram-my Award for best metal per-formance, the experimental set drew more than the usual share of ire from critics.

But bassist Fieldy takes it in stride. “I think every record we’ve ever put out, there has always been bad criticism,” he says. “Most of those people that are criticizing, they can’t even tune a guitar. We can’t please everybody.”

Even so, the band is anticipat-ing a hungry marketplace for the sixth Korn record, “Take a Look in the Mirror,” which bows Nov. 25 on Immortal/Epic.

“This is probably the heaviest record we’ve put out,” Fieldy notes, adding with certainty, “I think everybody’s parents will hate it, so we did a good job.”

“Mirror” will contain a dozen or more songs, and it will be packaged with a DVD of unseen Korn footage.

The album’s lead single, “Did My Time,” hinted at the continuing (Continued on page 19)
Execs Explore Teen Marketing Strategies

Executives from the brand-marketing, film and music industries gathered Oct. 27-28 for the inaugural What Teens Want conference at the Fairmount Miramar Hotel in Santa Monica, Calif. The event, which explored ways to reach the elusive but desirable teen market, was co-sponsored by Billboard and sister publications Adweek, Brandweek, Mediaweek and The Hollywood Reporter. (Photos: R. Michael Zilz)

"Finding & Marketing the Next Big Teen Thing" was the subject for moderator Melinda Newman, West Coast bureau chief for Billboard, left, and panelists Erin Patton of the Mastermind Group, Constance Schwartz of the Firm, Liz Heller of Buzztone, Terry Dry of Fanscape and Steve Greenberg of S-Curve Records.

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Steve Greenberg of S-Curve Records, left, Kenny DiDia of EMI Music Marketing and Doneen Lombardi of Virgin Records talk shop at the opening-night reception.

Adweek editor-in-chief Sid Holt leads the panel “How to Reach Boys—Building a Multi-Platform Empire.” From left are Holt; Carisa Bianchi of TBWA/Chiat/Day, West; Shiny Entertainment’s David Perry; Unionbay’s Cathie Underwood; Plan B’s Alex Wipperfurth; and Future Network USA’s Andy Swanson.

Mari Gastineau, left, and Tiole Richards of Buena Vista International flank Powerchild’s Derek Shields.


Steve Greenberg of S-Curve Records, left, Kenny DiDia of EMI Music Marketing and Doneen Lombardi of Virgin Records talk shop at the opening-night reception.

Enjoying opening-night refreshments, from left, are Clear Channel’s Beth Bibby, Alternative Venue Entertainment’s Aimee Berger and WHIZ (2100) New York’s Lisa Allen.

Rhonda Hill, left, of apparel maker Argon, with Joshua Taub and Clara Gilbert of Vivendi Universal Games.

Leslie McBride and Chuck Frizelle of Microsoft at the opening-night poolside party.


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www.billboard.com

www.americanradiohistory.com
Korn
Continued from page 17

favor for the band. In August, it was the highest-debuting title this year on The Billboard Hot 100—at No. 38—that was not related to “American Idol.”

The track, which scored top 20 airplay at modern and mainstream rock radio, also appeared on the soundtrack to “Lara Croft: Tomb Raider—The Cradle of Life.”

Active rock WYSP Philadelphia recently held a ticket giveaway to promote a Dec. 12 Korn concert at the 2,800-capacity Electric Factory. According to assistant PD Gil Ed- wards, it sold out in five minutes.

Sam Goody Records spokeswoman Laurie Bauer notes that preorders for “Mirror” at the chain's store in Bak- enfield, Calif.—Korn's hometown—number four to five times higher than for most new albums.

But, of course, the question of how many fans will buy instead of burn “Mirror” bears consideration.

Korn's last four albums debuted in the top three of The Billboard 200. “Life Is Peachy” arrived at No. 2 and has sold 3.6 million, respectively. “Untouchables” debuted at No. 2 and has moved 1.4 million units. Debut album “Korn” has sold 2.1 million.

FIGHTING WEB LEAKS

Vocalist Jonathan Davis and Fieldy believe the sales for “Untouchables” were hurt when the album was leaked to the Internet four months prior to its release.

The band had freely passed material around while recording and made copies for friends. This time, “nobody got a copy, no one,” Fieldy says. “As soon as we were done listening to the CD, we destroyed it. We didn't go online with it. I think that's how [the leak] happened the last time.” Recording at Davis’ home studio also provided a more secure environment.

“Mirror” is Korn's first self-pro-duced project. Davis has a separate production credit because he, as Fieldy puts it, “did all the no-nonsense work” in bringing the set together.

Davis says, “I thought it was time for us to do it. Each producer brings something different in the band, but this time was something exciting and new, and nobody knows Korn better than we know ourselves.”

As on previous albums, Davis con-tinued to draw from his personal demons when writing the lyrics. Of current single “Right Now” he says, “That was me waking up pissed off at everyone. I think everyone’s just had those days where you're feeling down and I've just had those days where everything is going wrong. The last three albums, [my writing] has come from a more depressed, hurt place,” he continues. “It's like I'm just fucking mad now, just tired of all this fucked-up shit happening to me.”

“Right Now,” the album's second single, is No. 22 and No. 21 on the Modern and Mainstream Rock Tracks charts, respectively.

TOURING, GAMING INTERWINE

Korn recently announced, Xbox-sponsored club tour (billboard.com, Oct. 28) with Limp Bizkit is the pri-mary marketing tool for “Mirror.”

“More and more, we're watching gaming and movies and music become one thing known as entertain-ment,” says Korn's manager Peter Ratsis, who is also VP of music at the band's management company the Firm, which also manages Limp Bizkit.

“For Xbox, they're looking to help promote that merging of media. Creating live events where kids can experience some of their favorite things together is one of them,” he says.

Although it is an arena-level act, performing in smaller clubs ap-pealed to Korn because it wants to maintain an intimacy with fans. The band is offering winners of radio contests in each market a chance to compete against Davis in an Xbox game onstage during the concert.

“We really started setting this album up in June,” says Piero Giramonti, Epic senior VP of marketing, who points to such activities as distributing fliers at concerts. “The campaign is about taking it back to the fans, emphasizing the relation-ship the band has with them.”

Physical and viral street teams help promote “Mirror,” along with time buys on cable TV outlets and print ads in such consumer magazines as Revolver. And Giramonti promises that the animated video for “Right Now” “will really spark conversation.”

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Great Night In Harlem Concert Benefits Jazz Elders

“This is an organization that should not have to exist,” said Wendy Oxenhorn, executive director of the Jazz Foundation of America (JFA), in her opening remarks Oct. 16 at the foundation’s third annual A Great Night in Harlem fundraiser at the historic Apollo Theater in New York. “If our jazz musicians were taken care of in their later years, we wouldn’t need this.”

JFA is the only organization solely dedicated to aiding jazz elders who require medical services, health insurance and housing. The benefit concert raised $324,000 for JFA’s Jazz Musicians’ Emergency Fund, which assisted 300 musicians last year.

At the show, Jarrett Lilien, of online financial firm E*Trade, announced that his company has committed to build a residence for elderly musicians.

VCs included Bill Cosby, Quincy Jones, Whoopi Goldberg, Branford Marsalis and Chevy Chase, who surprised the event planners by opening the second half of the show playing two jazz tunes on piano, including a number by Thelonious Monk. Cosby quipped with musicians throughout the show, making the rounds onstage while saxophonist Jimmy Heath (who received a JFA Lifetime Achievement Award) fronted his all-star Generations Octet featuring trumpeters Clark Terry and Jon Faddis, saxophonists Frank Wess and Antonio Hart, pianist Jeb Patton, bassist Bob Cranshaw and drummer Marcus Gilmore (the 17-year-old grandson of drum legend Roy Haynes).

“I was here 52 years ago on this stage with Lionel Hampton’s band,” Jones said during his hosting stint.

“I just hit 70 this year, and the best thing about getting older is you get to see how everything worked out.”

The benefit paid special tribute to African drummer Babatunde Olatunji and vocalist Nina Simone, both of whom died in the past year. A full ensemble of drummers and dancers filled the Apollo aisles in percussive homage to Olatunji, while Simone’s daughter, who starred in Elton John’s Broadway show “Aida” and uses the stage name Simone, performed “I Wish I Knew How It Would Feel To Be Free” and later joined Cassandra Wilson for a rousing bluesy/funky/jazzy rendition of “See Line Woman.”

Also on the bill: Stanley Jordan playing solo electric guitar, ex-Coasters vocalist Jimmy Norman (a recipient of JFA assistance) singing his classic tune “Time Is On My Side” and bassist Billy Cox (from Jimi Hendrix’s original Band of Gypsys), whose rocking trio was ably assisted by Oxenhorn on blues harp on such Hendrix classics as “Voodoo Chile” and “Machine Gun.”

For more information on JFA, visit jazzfoundation.org or call 212-245-3000.

GEORGE ON BX: A folk-music veteran with a blues and roots background taking on an early jazz cornetist’s piano compositions? That’s what Geoff Muldaur successfully achieves with jazz pioneer Bix Beiderbecke’s tunes on the CD “Private Astronomy: A Vision of the Music of Bix Beiderbecke,” released Sept. 30 on Decca/Cygnet. The CD features solo performances and a duet with Muldaur’s great friend Bill Frisell, who wrote the liner notes to Muldaur’s album, “Vlass: The World of Bix Beiderbecke.”

On the 20th century’s most creative, influential and underappreciated cornet player, Randy Sandke (a Beiderbecke expert), Ted Nash on alto saxophone, Marcus Rojas on tuba, Matt Munisteri on guitar and banjo, guitarist Doug Wamble and bassist Greg Cohen. Guest vocalists included Martha Wainwright, who belted out “Singin’ the Blues” from the songbook of saxophonist Frank Trumbauer’s mid-20s band of which Beiderbecke was a featured soloist.

THREE DOT LOUNGE: Diane Reeves inaugurated the Frank Ochry-designed Walt Disney Concert Hall at the Oct. 23 opening-night gala with a rendering of “The Star-Spangled Banner.” The performance space is the new home of the Los Angeles Philharmonic, for which Reeves serves as the creative chairperson for jazz . . . Brilliant and vastly underappreciated East Village guitarist Elliot Sharp recently released his provocative new solo-acoustic album “The Velocity of Hue” on U.K. label Emanem (emanemdcd.com). . . . The one-time leader of the house band at the legendary San Francisco club Keystone Korner, pianist George Cables has released a new collection of his own compositions, “Looking for the Light,” featuring saxophonist Gary Bartz, on Mute FX Records . . . Earlier this fall Higher Octave Music released “Smooth Grooves 4,” a collection of smooth jazz tunes compiled by DJ Rafe Gomez, who recently launched his new jazz-mix radio show “The Groove Boutique” (syndicated by the United Stations Radio Network) of '70s soul jazz, '80s jazz funk, '90s acid jazz and contemporary electro-jazz and house jazz rarely heard on commercial radio.

Discover
Gold Coast
with Rhian Benson

Coming Mondays, starting December 29 at 11:30 am, 7:30 pm & 12:30 am to

Premieres on BET – November 16 at 5:00 pm
Rhian Benson hosts the seven episodes of Gold Coast; only on BET and BET Jazz. Each show’s theme is inspired by a different song in her new album entitled Gold Coast. Enjoy great performances, videos and cultural insights from a wide range of fascinating guests.

Call your local cable operator to get BET Jazz. The only 24 hour Jazz Channel.
Interest Heightens For Music Publishing Assets

There’s been a major shift recently in the types of buyers interested in music companies.

“We are seeing increased interest from nontraditional players, especially private equity firms and investment banks,” says Michael Poster, an attorney in the Music Law Group of KMZ Rosenman in New York.

While these buyers have expressed interest in various facets of the music industry, the focus appears to be on music publishing companies and catalogs.

Interest in music publishing has spiked because that industry hasn’t experienced the volatility that the recorded music business has suffered, industry insiders explain.

Music publishers with a broad catalog of songs that span generations often have predictable revenue streams. This revenue can lead to greater ease in financing the acquisition, often through borrowing against the value of the assets.

“In the aftermath of the burst of the tech bubble, it makes sense for private equity firms to consider assets such as music publishing catalogs, which generate predictable, steady revenue and present prospects for growth,” says attorney Marc Reisler, also with KMZ Rosenman.

Music publishing acquisitions are priced based on a multiple of net publisher’s share of revenue generated by the catalog—that is, the publisher’s share of revenue, after deduction of administration fees, payment to writers and customary expenses—but the multiples can vary significantly.

In some recent deals, multiples have skyrocketed to as high as 20 times net publisher’s share. But why would anyone pay such a high multiple? In many cases, it’s because the buyer believes that the catalog will generate greater revenue as a result of new revenue sources—for example, licenses to videogame developers—and more active exploitation of the catalog. To achieve these goals, many private equity firms and investment banks are partnering with music industry veterans.

“With several companies being in play at once, this has opened the door to many nontraditional kinds of buyers, a successful transaction offers them a golden opportunity to run a major music industry venture.

**ARRESTING DEVELOPMENT:** Atlanta-based hip-hop group Arrested Development is suing Fox Broadcasting for alleged trademark infringement for using the band’s name as the title for a new Fox TV series called “Arrested Development.”

The band says the use of its name by Fox confuses the public and could “significantly dilute” what the name means to its fans.

“Fox has no more right to use ‘Arrested Development’ for its show than a band would have to name itself after one of Fox’s sitcoms,” band member Todd Thomas says.

Also named as defendants are Twentieth-Century Fox Film, Imagine Films Entertainment and New World Communications of Atlanta.

Arrested Development is seeking an injunction and damages. The damage amount hasn’t yet been determined, because it’s unclear how much money Fox has made from the show, which began airing Nov. 2.

The defendants have moved to dismiss the case, citing jurisdictional and First Amendment issues.

Fox is no stranger to this type of controversy. In the early 1990s, the band Living Colour sued and ultimately settled its case against Fox regarding the use of its name for the show “In Living Color.”

And earlier this year, Fox sued Al Franken for his use of the phrase “fair and balanced” in the title of his book that criticized certain Fox on-air personalities.

The latest suit was filed Oct. 16 in Dekalb County (Ga.) Superior Court. Attorney R. Charles Henn Jr. of Kilpatrick Stockton is representing the band.

MP3 SHAKEOUT: Nashville-based songwriter Paul Overstreet and his Scarlet Moon Music publishing catalog have filed a class action against Sony Music, Warner Music Group and BMG, seeking a share of a settlement from the majors’ copyright-infringement suit against MP3.com.

The complaint, filed Oct. 16 in Los Angeles Superior Court, claims that Scarlet Moon is a co-owner with the defendants’ publishing arms of several copyrights.

Scarlet Moon and others are seeking a pro-rata portion of the $100 million settlement reached by the majors with MP3.com (Billboard Bulletin, June 8, 2000).

“The money paid by MP3.com to obtain releases of claims of infringement of musical compositions was a profit earned by defendants as a result of licensing or other use of copyrights,” the complaint states.

Scarlet Moon last year sued the Harry Fox Agency over its $30 million settlement with MP3.com.
Music Billboard Picks

ALBUMS
Edited by Michael Paolletta

POP

► R.E.M.
Produced/Co-produced by Pat Berglund
Warner Bros. 48381
RELEASE DATE: Oct. 28
Compiling “In Time” must have been an arduous task. The single-disc set attempts to collect R.E.M.’s greatest hits from the past 16 years with Warner Bros., which includes seven studio albums, more than 30 singles and numerous soundtrack contributions. Because of the volume of work and space limitations, such hits as “Drive,” “Bang and Blame,” “Bittersweet Me” and “Shiny Happy People” — all top 10 Modern Rock tracks — are omitted. (Yes, we know the band leaves “Shiny,” but it was still a huge hit and remains a fanfavorite.) However, what is present on “In Time” is a fair representation of the band’s output since 1988. Also on board are two new songs: the jinglepop social commentary “Bad Day” and the rocking “Animal.” A special edition of the album comes with a second disc of rarities. —KC

► JOE STRUMMER & THE Mescaleros
Streetcore
PRODUCERS: Scott Shields, Martin Slater, Rick Rubin, Danny Saber
Hellcat/Epitaph 89054
RELEASE DATE: Oct. 21
Quite a testament. Singer/guitarist Strummer finished this moving, exciting album before his sudden death in late 2002. It may be the most satisfying and powerful of the Mescaleros projects. While traces of the world-beat stylings that animated previous sets are on hand, this entry is a hard-rocking collection that looks back at Strummer’s Clash roots. There are some ripping tunes here. “Coma Girl,” “Get Down Moses” and “All in a Day’s Work” are a few of the bandleader’s strongest vocals ever. Appropriately the album also contains a pair of Strummer salutes to his heroes: “Long Shadow,” dedicated to Johnny Cash, now no longer with us, and a cover of Bob Marley’s “Redemption Song.” The reflective “Silver and Gold” may bring some fans to tears. An exceptional farewell.—CM

► THE SHINS
Chutes Too Narrow
PRODUCER: Phil Ek
Sub Pop 96114
RELEASE DATE: Oct. 21
While no one would ever mistake the two bands, the Shins evoke early-day R.E.M. The similarity is not so much in the sound — although both have an affinity for jangly pop music — as it is in the approach. Consider it the whole little band that could that mystique. As was the case with R.E.M. then, the Shins have a penchant for creating music that favors an intimate, made-in-the-basement feel over the grandiose rock statement. If the Shins’ 2001 set “Oh Inverted World” was its

ESSENTIAL REVIEWS

WYCLEF JEAN
The Preacher’s Son
PRODUCERS: various
Y&M
RELEASE DATE: Nov. 4
Wyclef Jean has always been a difficult artist to categorize. Whether as a member of the Fugees or doing his solo thing, the rapper/songwriter/singer/guitarist is famous for combing elements of hip-hop, soul, reggae, rock and even country into his colorful sound. Jean remains true to that formula on his fourth solo set. “The Preacher’s Son.” The album — the first on the artist’s distributed Y&M imprint — features a host of all-star guest artists, including Patti LaBelle, Scovia LaBelle and Elephant Man. Lead single “Party to Damasch” teams Jean with Missy Elliott for a global workout, replete with a sitar-inspired backdrop. A track like “Grateful” finds Jean working alongside a stripped baseline while creating an autobiographical thank-you note to a higher power. Dedicated to his father, who passed a few years ago, “The Preacher’s Son” proves that Jean is in a class of his own. —RH

PEARL JAM
Lost Dogs
PRODUCERS: various
Epic 85738
RELEASE DATE: Nov. 11
Pearl Jam closes out its Epic tenure with this career-spanning collection of B-sides and unreleased items, including the perennial concert closer “Yellow Ledbetter,” which hit seven Billboard charts in the mid-90s, despite never being worked to radio. Also featured is “Last Kiss,” a 1950 cover released on a 1999 charity single that inappropriately became the band’s biggest hit, peaking at No. 2 on the Billboard Hot 100. “In the Moonlight” and “Alone” are potent doses of Pearl Jam’s harder-hitting side while the Red Hot Chili Peppers “Dirty Frank” and the Kareem Abdul-Jabbar tribute “Sweet Lew” show glimpses of the band just messing around. Eddie Vedder alfections will delight in “Hard to Imagine” and “Footsteps” — two fine showcases for his chills-inducing voice. Not surprisingly, “Lost Dogs” offers plenty for casual and hardcore fans alike. —JC

TOBY KEITH
Shuck & Y’All
PRODUCERS: James Stroud, Toby Keith
DreamWorks 14245
RELEASE DATE: Oct. 28
Toby Keith became one of country music’s elite by writing great songs, giving charismatic performances and using sheer force of will. Fearless and refreshingly politically incorrect, he makes full use of those traits here. “I Love This Bar” will be a beer-joint staple for years to come, and Keith taps into his more edgy tendencies on the blues-funk of “Sweet.” Country gold can be found in “Don’t Leave, I Think I Love You.” In case anyone is unsure, Keith makes his politics clearly apparent on the gentle, powerful “American Soldier,” as well as the, uh, less gentle but equally powerful live cut, “The Taliban Song,” a nifty little “patriotic love song” that is salty and funny. Indeed, humor is a big part of Keith’s gig, whether it is the “tip of the joint” in “Weed With Willie” or hitting close to home in “The Critic Song.” But that’s OK. We can take it. This is one great record, and Toby Keith is a superstar. Live it up. —RW

THE DISTILLERS
Coral Fang
PRODUCER: Gil Norton
Sire 40420
RELEASE DATE: Oct. 14
The punk quartet led by Aussie firecracker Brody Dalle moves into the majors with its third release. For about three-quarters of its running time, “Coral Fang” lives up to the promise of the band’s 2000 indie release, “Sing Sing Death House.” The group plays with energy and velocity to spare, and raw-voiced Dalle is a commanding, highly charged presence. The Distillers wear their influences on their tattered sleeves, with Nirvana’s melodic impact especially audible this time around, on the leadoff track “Drain the Blood” and the expansive “The Hummer.” The majority of the tunes are short, well-focused blasts, but the album disolves into chaos in its finale, the incoherent and superfluous 12-minute “Death Sex.” That inauspicious step aside, the Distillers prove that it is still possible to make electric, affecting punk rock in the new millennium. —CM

R&B/HIP-HOP

ANDREWS
Street Troubadour
PRODUCER: Andrews
The Dialogue Group/Lightyear 54616
RELEASE DATE: Oct. 28
A number of 70s soul singers have served as role models for the new millennium soulstounds. For newcomer Andrews, it must be fellow Chicago native Curtis Mayfield. The singer/songwriter evokes the gritty, falsetto soul of Mayfield with his debut, “Street Troubadour.” Capturing the hardiness of inner-city life, Andrews’ sound takes listeners back to a simpler yet more provocative time in music — a time when songs meant something. Lead single “Mississippi” tells a story of finding yourself in your roots. Set to a thumping bassline, the song is a moving metaphorical tale. On “Mary Ann,” Andrews talks about

DANCE/ELECTRONIC

DUB PISTOLS
Six Million Ways to Live
PRODUCERS: Dub Pistols
Distinctive/K7 DISNC018
RELEASE DATE: Oct. 7
Dub Pistols’ mastermind Barry Ashworth has been influenced by many, including the Clash, Leftfield and Dr. Dre. Ashworth is most at home when in-your-face hip-hop beats, dark-alley dub, sk-sweetened rhythms and modern-life commentary merge to become one. “Six Million Ways to Live” finds Ashworth very much at home. Hypnotic lead single “Problem” features the signature vocals of Terry Hall (formerly of the Specials and Fun Boy 3). Horace Andy has been mixed with Massive Attack, steps up to the mic on the Sly & Robbie-inflected “World Gone Crazy.” Two tracks, “Architect” and “Official Chemical,” should have been left in the studio, as both are so four years ago. Conversely, the unplugged vibe of the gorgeous title track very much exists in the here and now. Racked by Studio. —MP

FROST
Melodica
PRODUCERS: various
Shadow SOW 160
RELEASE DATE: Sept. 23
Norwegian duo Frost unvels languid emotional electro-pop vistas on its spacious and lush debut “Melodica.” Comprising vocalist Petter Andreasen and producer/programmer Per Martinsen, Frost’s songs conjure images of a dreughty, dreamworld with a touch of the plaintive textural artists like the Cocteau Twins and Emiliana Torrini. Pettersen’s evocative torch songs and Andreasen’s dreamy melodies drift beautifully over Martinsen’s subtle electronic musical backdrops. “Melodica’s” “Race that’s not in the fast lane” is a “cool” or “chill-out” concoction. The set subtly seduces with rapturous and vibrant melodies. Cuts like the edge “Endless Love” (remixed by fellow Norwegian act Royksopp) and the soothing instrumental “Klang” (with acclaimed trumpeter Nils Petter Molvaer) show-case the pair’s preoccupation with quirky and majestic elegies to life, love, relationships and dreams. —CR

LATIN

► JUlio IGLESIAS
Divoorio
PRODUCERS: Julio Iglesias, Roberto Livi, Larry Pérez, Reinaldo Santamaria
S persuaded LAK 93217
RELEASE DATE: Nov. 4
If you’re looking for surprises from Spanish icon Julio Iglesias, you need look no further than the title of his new studio album, Startlingly negative (Continued on next page)
While perusing restrained, the music leaves us straining to hear what he has said. Also, he has taken on such roosty tasks as “Croíloch Súd,” which do not fit his suave voice or manner, and he goes into a heartbeat mode, as in “Corazón del Papá” or “Extravagamento Más”—a Spanish version of “Strangers in the Night.” As a result, he is as selective, and convincing, as ever.—LC

**BONNIE KEEN**
God of Many Chances
PRODUCER: Brent King
REISSUE: Rhino R2 73926
RELEASE DATE: Oct. 28

Keen has long been one of contemporary Christian music’s most compelling voices. From her days as part of the award-winning group First Call to her recent solo efforts, Keen has always been a study in musical excellence and integrity. On her latest collection, she uses a variety of musical flavors, from the bluesy buoyancy of “Sweet Forgiveness” to the exquisitely African-influenced “Kum Ba Ya.” “My Beloved” is infused with a soaring Celtic feel; it serves as a perfect showcase for Keen’s powerful pipes. She also demonstrates her skill as a songwriter, co-writing such poignant cuts as “When God Says No,” “Something Was Broken” and the title track. Hope, redemption and the goodness of God’s mercy are recurrent themes. Throughout, Keen sings with passion and conviction of an artist who has lived each lyric; a perfect example of music and life experience fusing to create great art.—DEP

**VITAL REISSUES**

**VARIOUS ARTISTS**
No Thanks! The ’70s Punk Rebellion
COMPILED PRODUCERS: Gary Stewart, Alejandro Monteverde
ORIGINAL PRODUCERS: various
Rhino R2 73926
RELEASE DATE: Oct. 28

Looking back on the punk explosion of the 1970s, it is remarkable just how many great bands there were. But perhaps most impressive is the enormous range of styles played by the dozens of artists that embodied the movement. All those genre-bending bands—from the briefly, ear-shredding roar of the Sex Pistols to the restrained, sly pop of Joe Jackson—and all of punk’s giants and obscure heroes are represented on these five discs, which begin with the Ramones’ “Blitzkrieg Bop” and end with Joy Division’s “Love Will Tear Us Apart.” While perusing these 100 songs, one cannot help but be struck by their seemingly eternal freshness. Though it can’t be denied that punk is a history lesson—aided by a beautiful 116-page booklet—it is pure punk bliss that leaves one intoxicated with the generous, ingeniously free deck

**HOLIDAY**

**THE BLIND BOYS OF ALABAMA**
Go Tell It on the Mountain
PRODUCER: Chet Redell
Real World 708867 18907

BARBARA COOK
Count Your Blessings
PRODUCER: Hugh Ford
DRG 91479

Also reviewed online this week:
- Grandpappy, “Dead Man Shake” (Full Moon)
- “You Are Here” (Teenbeat)
- Wheat, “Per Second, Per Second, Per Second . . . Every Second” (Aware/Columbia)

**COUNTRY**

**ALAN JACKSON**
Remember When (4:21)
PRODUCER: Keith Steppel
WRITERS: A. Jackson
PUBLISHERS: EMI April Music/Tri-Angels Music, ASCAP
Arista 82766-55990 (CD promo)

When a new song takes place among the nine-minute version of “The Greatest Hits ’Col- lection, expectations are always high. When it’s an artist of the caliber of Alan Jackson, the new song has a lot to live up to. On the out-of-left-field single “Remember When” addition to Jackson’s “Greatest Hits Vol-ume II and Some Other Stuff.” The gorgeous ballad is the most poignant, well-written country song to hit the “album” in a long time—or at least since Jackson’s “Where Were You (When The World Stopped Turning).” Clocking in at more than four minutes, it’s a long, loving exploration of the seasons of life. Written by Jackson, the lyric looks at a relationship from the first days of young love to the struggles of mid-life to the contentment of old age. Jackson has never sounded better, and Steppel’s production is impeccable. The mandolin and strings swirl around each other, and there’s a steel guitar solo between the third and fourth verses that is achingly beautiful. This is a major hit from an artist who consistently delivers powerful music, yet makes it all seem so effortless.—DEP

**MUSIC” (3:55)**
PRODUCERS: Ivan “Miller” Barkas, Carvin “Ransom” Haggins
PUBLISHERS: various
Def Soul 15937 (CD promo)

With two albums under his belt—“Astonishing Grace” and “Fascination”—and one on the way, Musiq has developed a following by consistently delivering feel- good soul music. The Philadelphia native does it again with “Fascination.” Serving as the lead single from his forthcoming “Soulstar” set, the song is a soulful midtempo track that grooves with an ‘80s R&B vibe. Produced by Ivan Baris and Carvin Haggins, “fascination” features a chunky baseline that drives the singer’s lyric of living for the moment. The adult R&B format has already snatched this one up, with mainstream R&B stations quickly following suit. Look for Musiq to make some noise.—RH

**DANCE**

**KYLIE MINOGUE**
Slow (3:14)
PRODUCERS: Emillia Torelli, Dan Carey
WRITERS: K. Minogue, E. Torrini, D. Carey
PUBLISHERS: Mushroom International/ Warner Chappell
Capitol CDC5261 (CD promo)

The mere fact that Kylie Minogue has two albums in a row being released is enough to cause celebration. With the mammoth success of last year’s “Can’t Get You Out of My Head” and accompanying album “Fever,” Capitol obviously has faith that there’s a dedicated fan base to build up the forthcoming “Body Language.” The set is previewed by “Slow,” an evolutionary slow-burner that slips and slides its way into the consciousness with the naughtiest of intentions. Baby, this song is about sex—and just how much Kylie wants it. Throbbing bass and filtering beats accentuate the pace. Unfortunately, U.S. radio is about as likely to play this song as Bing Crosby, but dancers will in flames when the second hit its DJs’ hands. A welcome return and a good time. Look for “Body Language” Feb. 10, 2003.—CT
Duran Duran Carefully Plots Comeback

BY SUSANNE AUFT

LOS ANGELES—Despite touring with all its original members for the first time in 18 years, Duran Duran is playing just 17 theater dates on its 2003 road trip, which kicks off Nov. 8.

The band is not crazy, organizers insist. It is grossly underplaying the market on purpose.

They say a truncated tour—where each date has sold out almost immediately—will create enough buzz that Duran Duran avoids being labeled “a nostalgia act.”

Prior to this tour, the original five played a few one-off warm-up shows during the summer in Los Angeles, New York and Las Vegas. Those sold-outs, combined with November’s projects by keyboardist Nick Rhodes to believe that “the chemistry is intact.”

“Everyone is excited about playing the shows, and the audiences have been electric,” he observes. “Never ever in our career have we played to audiences like this. I have to say that it’s been a real shock.”

The lineup reunited after a long absence. Drummer Roger Taylor led the group in 1986 for personal reasons. Guitarist Andy Taylor exited at the same time to work solo. Bassist John Taylor split in 1996 and also embarked on a solo project.

But all three Taylors (who are not related) are jumping back in with Rhodes and vocalist Simon LeBon, who have continued to perform as Duran Duran.

And 2003 also marks the 25th anniversary of the band’s formation in 1978.

“We were lots of offers to come and do a shed tour [in the summer],” says Wendy Laister, CEO of Mags Entertainment and the band’s manager. “But without a record [of the original five] in the market, it’s a reunion project. This is about the future.”

On Nov. 4, EMI rolled out the DVD anthology “Greatest.” It contains the group’s classic videos, including previously unreleased versions.

Rhodes says that the band’s past required it to lay down new material before setting out on a full-fledged tour.

“That was the first priority,” Rhodes says of the new album, targeted for release in early 2004. (Management is currently negotiating a label deal.) “That’s really the center of it all to us. We had to make sure we could get that right. We didn’t just want to get together and play the old songs.”

He continues, “This year has been very much about reintroducing Duran Duran as this lineup and trying to let people know that we’re back.”

To accomplish that, Laister and Rhodes say the number of dates and the venue sizes had to be limited. Both promise that Duran Duran will launch a 2004 world tour that will stop at arenas and amphitheaters. It will intersperse new material with old favorites.

“We want to do things that are events in and of themselves, where shows blow out in a couple of minutes,” Laister says of the tour of venues that are primarily smaller than 2,000 seats.

All shows—with tickets averaging $55 apiece—have sold out. Laister reports, most in less than an hour.

“It’s actually a record sellout for us,” says Adam Cohen, Clear Channel Entertainment talent buyer for Atlanta’s 5-year-old, 2,500-seat Tabernacle. The venue hosts Duran Duran Nov. 21. “It sold out in less than a minute-and-a-half. Obviously, we’d love to do a week of shows here. But night after night of shows loses that special appeal.”

Rhodes is taken aback by the response. The band’s glory days were during the 1980s, with such albums as “Rio” (1982). Its last major success came a decade ago with “Duran Duran (The Wedding Album),” which sold 1.5 million copies, according to Nielsen SoundScan.

“We kind of hoped that there would be an audience out there who would want to come and see us—but you never really know,” Rhodes says.

The fan fever has opened the door to improved sponsorship opportunities on the 2004 tour, says Laister and Jeff Frasco, the band’s agent at Creative Artists Agency.

Discover Card is sponsoring the November shows, which kick off at the Borgata in Atlantic City, N.J., and wrap Nov. 30 at the 4th and B Theatre in San Diego.

“Rather than talk about what we are going to do, we have shown them what we have done,” Laister says. “We’ve rebuilt the brand and reinforced that the five of them are back together. Now the phones are ringing, and now is the right time to approach a sponsor, where a year ago [it] would have been like trying to go in cold.”

Details for the 2004 tour are still being finalized, Frasco says. But he says it will “hit every territory; we do most majors and secondaries—Europe, the Far East and hopefully South America.”

The sellout business in November caused “promoters [to] clamor all over the country for us to do more markets. But we’ll do that next year,” Frasco says. “This time is to whet everyone’s appetite. It definitely keeps them wanting more.”

Buildings and promoters were chosen for the 2003 tour based on their past history with the band, Frasco says.

The House of Blues in Chicago scored dates Nov. 17, 18 and 19—the only club to secure multiple nights—“because they love the venue,” Chica- go-based HOB promoter Michael Yerke says. He notes that a Duran Duran configuration that only featured Rhodes and LeBon performed a five-night run at HOB Chicago in 2001 and a three-night stand in 1999.

By carefully mapping out its comeback, Rhodes believes Duran Duran has a strong shot at a lasting reunion.

“If we’re going to do it, let’s do it properly,” he says, noting that the group’s new songs feel as satisfying as anything it has written before.

What is interesting about playing together after so long, Rhodes, ob-serves, “is that we’ve become a little more graceful with each other, allowing the space for each person to do what they are best at.”

He describes the new material as a mix of edgy rock, electronica and synth pop. Others, he says, have described the sound as “Duran Duran, but what [we] should sound like now.”

Fuse Lights Up Deftones And Staind Tours

BY RAY WADDELL

Fledgling music-TV network Fuse is jumping into the tour media sponsorship game this fall, through partnerships with separate headlining tours by Deftones and Staind.

These will be the first of many touring relationships for Fuse, all geared toward raising the profile of both the bands and the network, Fuse execs say.

The platforms are synergistic in that Fuse offers exposure to bands whose outputs are limited, while putting the network’s brand in front of the type of music fans Fuse most hopes to attract.

“We’re stepping out for the first time with labels, bands, agencies and management to create strategies to help build bands along with our brand,” says Mary Corigliano, Fuse VP of marketing.

She adds that Fuse’s tour-marketing efforts are focused on developing bands—at least for now. “It’s not just about running tour spots, which we are doing,” Corigliano says. “It’s about presenting these tours to our audience in a unique way.”

The multifaceted sponsorships are tailor-made for each band. Each includes exclusive announcements by Deftones and Staind on the Fuse signature daily show “IMX: Interactive Music Xchange,” behind-the-scenes access, tour-date announcements, streamed interviews, MP3 downloads of songs and a dedicated artist feature area on fuse.tv.

The multifaceted sponsorships are tailor-made for each band. Each includes exclusive announcements by Deftones and Staind on the Fuse signature daily show “IMX: Interactive Music Xchange,” behind-the-scenes access, tour-date announcements, streamed interviews, MP3 downloads of songs and a dedicated artist feature area on fuse.tv, and TV spots, will also include custom-tailored on-air comments from the bands, extensive contesting and online tour diaries.

For its part, the network gets “Fuse presents” on all tickets and advertising and promotional materials, including local and national print ads, radio spots, local TV spots and tour posters. As the exclusive national media sponsor, Fuse is also the sole media partner in the tour deals and will be involved in each city with prominent signage and presence inside the concert venues. Fuse will also sponsor meet and greets in select markets.

The 33-date Deftones tour with Fuse began last month and includes support from Poison the Well, Clutch, Denali, Thrrice and Thursday. The tour plays mostly large theaters and wraps Dec. 12 in Davis, Calif.


“Deftones are all about what’s real and true, with steady growth through word-of-mouth, and I think Fuse delivers [the band’s] message in a way that the kids understand,” says Benveniste, who thinks Fuse is reaching Deftones’ audience. “It’s important to bands like the Deftones that they keep their credibility.”

The Staind tour also began in October but wrapped Nov. 4 in Orlando, Fla., playing similarly sized venues. Sevenloufd and Lowpro supported the act.

“I think the relationship with Fuse is a good fit with Staind,” says Gayle Boulware, Staind’s manager at the Firm. “Fuse is doing stuff geared toward younger viewers, and it’s nice to be involved with [the network] at this level.”

Boulware agrees there is more to the relationship than just touring on TV. “They’re getting really involved with us, and we’re getting really involved with them,” she says. “We’ll be part of this whole image campaign that Fuse is doing.”

Like Benveniste, Boulware finds a similar philosophy with Fuse. "Their approach to programing is the way we approach how our bands are marketed," Boulware says. "It’s about a synergistic relationship, not one sign or one record. Fuse is looking to grow and build their channel, and you do that by reaching a wider demographic of people.

The sponsorships come at a time when hard rock bands are offered few outlets for exposure, particularly with music videos. "We do get a lot of radio love, but outlets for rock bands in general have become more and more narrow," Boulware says.

Benveniste believes in building Deftones through touring. The band played Metallica’s Summer Sanitarium stadium tour, followed by a run of European festivals and headlining dates with A Perfect Circle. The current tour will be the extent of Deftones’ live work for the year; the group will write and record a new album beginning next year, with a late 2004 release planned.

Corigliano says the Deftones and Staind gigs are just the beginning of touring relationships. He adds that the network is becoming increasingly popular among artists.

“One of the biggest compliments we get is when bands tell us they watch Fuse on their tour busses,” she says. “This is a real exciting time for us.”
The Oct. 28 Shania Twain concert at Xcel Energy Center in St. Paul, Minn., set an attendance record of 26,554 at the 3-year-old facility—on a Tuesday night, no less. The previous high attendance at the building (20,250) was set earlier this year during the April 19 Elton John/Billy Joel concert.

The Twain show is indicative of the kind of business Twain is doing on her Up! tour, according to Ron Baird, her agent at Creative Artists Agency. “It has been phenomenal,” Baird says. He cites crowds of 35,000 from two shows in Detroit, 14,127 in Madison, Wis., and 17,352 in Boston. 18,200 in Hamilton, Ontario; 38,000 from two shows in Toronto; and 19,124 in Philadelphia.

Twain is grossing about $1 million per night at the box office. “This is all about pent-up demand,” Baird says. “For the last three years, there hasn’t been any new Shania Twain on the radio or in concert. Desire has been building to see the artist and see her show. The tour backs last fall’s release of “Up!” on Mercury Records.

A wave of publicity, including cover shots on everything from Rolling Stone to Redbook, has added fuel to the fire. Promoter deals are cut in each market. They include such firms as Frank Productions, Clear Channel Entertainment, Jam Productions, House of Blues and Metropolitan Talent.

“It was a combination of previous relationships and who we thought would do the best job for us in a given market,” says Baird.

The Up! tour, with support from James Otto, ends Dec. 20 after 43 dates. Additional shows are being considered for next year.

**Signings and Tours:** In what is starting to look like a trend, the Agency Group is the latest music booking agency to bring aboard a film/TV literary component.

Alan Kanno, former executive VP/COO, East, of the William Morris Agency, has joined the Agency Group (TAG) in a move geared toward offering TAG clients opportunities in TV, film, publishing, and endorsements, effective immediately.

Kanno, along with his media marketing firm Full Court Entertainment, will operate out of the Agency Group’s New York offices. With offices there and in London, Toronto, Los Angeles, Nashville and Copenhagen, TAG now represents more than 900 acts, including Creed, 3 Doors Down, Slipknot and Evanscense.

Writers & Artists International has signed Michael Bolton. Bolton will probably tour North America in March 2004.

Cradle of Filth and Type O Negative are co-headliners this fall on the Blood for Gods tour, with Moonspell as support. They will play the New Jersey Metal & Hardcore Festival in Asbury Park at the Asbury Park Convention Center Nov. 15, and the tour wraps Dec. 19 at the State Theatre in Toronto.

Shortly after Phish wraps up its five-night New Year’s stint in Miami in December, keyboardist Page McConnell will begin a short tour with his trio, Vida Blue. The eight-date run begins Jan. 3 at the Jackie Gleason Theater in Miami Beach. It will include stops at the Tabernacle in Atlanta (Jan. 5), 9:30 Club in Washington, D.C. (Jan. 8), Philadelphia’s Electric Factory (Jan. 9) and New York’s Roseland Ballroom (Jan. 10) before concluding Jan. 12 at Higher Ground in Winooski, Vt.

McConnell and his banesmates—drummer Russell Batiste (Funky Meters) and bassist Oteil Burbridge (Allman Brothers Band)—will be joined on all dates by the Spam Allstars, who back Vida Blue on its new studio release, “The Illustrated Band” ( Sanctuary Records). The Jazz Mandolin Project featuring Phish drummer Jon Fishman will open all dates except the last show in Vermont.
Martland Pumps Vintage R&B

BY GAIL MITCHELL

Ask CEO Tony Smith why he launched Martland Entertainment, and he'll give you a frank answer: "For the sole purpose of putting out vintage R&B acts. There's an underserved market there. We're looking for acts who were big in the '80s and '90s [and now] are basically being passed over by the majors."

The 18-month-old company has signed Freddie Jackson and Atlantic Starr and has secured distribution through Universal. Atlantic Starr's set is due in first-quarter 2004. In the meantime, Jackson bows in January 2004 with "It's Your Move" and has an option for a second album. His first single is "Natural Thing."

The single is already making chart inroads, signaling Jackson's return to the R&B scene after a four-year break. The song cracked Airplay Monitor's Adult R&B chart at No. 40 the week of Oct. 26. The R&B veteran last scored on this chart in 1999 with "Do You Wanna," which peaked at No. 28. "Natural Thing" has also been added to the Music Choice playlist.

The singer has four No. 1 R&B albums to his credit, beginning with the 1985 release "Rock Me Tonight."

"I was doing a show with Oleta Adams, and Tony Smith saw the show," recalls Jackson, who most recently performed with Alicia Keys, Stephanie Mills and others to celebrate New York radio personality Hal Jackson's 50th anniversary in the business. "Two weeks later, I was presented with a contract. In addition to the contract, they made me a business partner, a part-shareholder in the company. Now I can bring acts to the label.

"I own my masters on this new album. I've never owned a tape of mine before. I've done the math, and I know how it's going to be split. It's one thing to be a singer, [but it's] another to play a part in the business side."

Smith adds, "I think a lot of people have forgotten that this man had 10 No. 1 R&B hits. He's a superstar in every right. And I feel we'll have similar success with this album."

The name Martland Entertainment may be familiar to some. The label's A&R head, Gary Jenkins, discovered Khia of "My Neck, My Back" fame. The remainder of the staff includes former CBS Records sales rep Stephen Encarnacaro, who oversees sales, and Derek Tresvant (uncle of New Edition's Ralph Tresvant), who supervises the radio front.

Smith himself has a background in finance. He started out on Wall Street and later owned his own investment banking firm for four years before being "bit by the music bug."

The practice of labels focusing on veteran artists certainly isn't new. In 1999, Windham Hill imprint Private Music released albums by Barry White, James Ingram and Jeffrey Osborne before folding. Patti LaBelle is recording an album for Def Jam Classics, and Koch Entertainment is distributing albums by several veteran artists, including Montell Jordan. Smith remains undeterred by the competition, the outcome of past situations or contemporary radio's ever-tightening playlists.

"These aren't fly-by-night, B.S. artists. That's the whole thing with seasoned artists—they still have a fan base," he says. "I believe a lot of people are waiting [for] them to put something out that's decent. So I'm in it for the long haul. I've got my own money in it as well as investors. "We're a small company [and we] don't have a lot of overhead, so we don't have to sell a million units in order to be profitable," he says. "That's where Martland can make inroads and money."

Universal Music Publishing Group (UMPG) has announced five world-wide co-publishing deals with acts G-Unit, Baby Bash, Joe Budden and singer/producers Dorsey "Mega-hertz" Wesley and Troy Rami.

G-Unit, featured with Snoop Dogg on mentor 50 Cent's "FL.MP.," is climbing the Hot R&B/Hip-Hop Singles & Tracks chart with its first single, "Stunt 101." The song claimed Greatest Gainer/Airplay honors on that chart and on the Hot 100 for the chart week ended Nov. 8. The crew's G-Unit/ Shady/Aftermath/Interscope album debut, "Beg for Mercy," bows Nov. 18.

Latino rapper Baby Bash hails from Houston. His "Suga Suga" featuring Frankie J is No. 11 on the Hot 100. His Universal solo album, "Tha Smokin' Nephew," dropped in September.

Def Jam rapper Budden's self-titled album peaked at No. 2 on the Top R&B/Hip-Hop Albums chart.

In addition to 50 Cent (who signed with UMG last winter) and G-Unit, Megahertz's resume lists credits for Westside Connection, Rah Digga, Busta Rhymes, Loen and Method Man. Rami—Sean Paul's executive producer and co-writer ("Gimme the Light")—has also worked with Wayne Wonder, Beenie Man and Elephant Man.


It features songs from more than 20 record labels, including local outfits like Bullet and Excello.

Selections range from a live version of "What'd I Say" by Etta James and "Sunny" with Bobby Hebb to "Mania, soul, jazz, Caribbean and Brazilian rhythms. The singer/songwriter does so to optimum effect on his third Sugar Apple Music release, "Live in NYC."

This is his first live set in a professional career that began with his 1970 RCA debut, "I Am Now." Recorded during three nights at New York's Birdland, the "Live" set includes Lucien compositions and standards.

"This time around I wanted to deal with those songs of mine that hadn't been reissued so many times," Lucien says of his decision not to include one of his best-known songs, "Rashida."

He says standards like "Night and Day" are on the set because "I always used to sing standards, so I wanted to show off my ability to do that."

Available through his Web site (sugarmusic.com) and cdbaby.com, "Live in NYC" joins earlier Sugar Apple releases "Man From Paradise" and "Lucien Romantico."

Among Lucien's goals is working with a symphony, "I have a lot of instrumental music and would like to see it orchestrated into a symphony," he muses, "so I can sit in the audience and cry."

In the meantime, he's content with where his career is going. "I know that there's an audience out there for me," he says. "As long as my audience comes to see me and can take home my record, I'm satisfied."

ON THE BOX: Mary J. Blige, Eve, Missy Elliott, OutKast, Chingy and Ludacris are set to perform during the upcoming Vibe Awards: Beats, Style, Flavors. The two-hour music fest, hosted by Queen Latifah, airs Nov. 21 on UPN.

THE LAWS OF MUSIC: When she first began laying the groundwork for her new release, "Secrets," Eloise Laws (Continued on page 28)
### November 15, 2003 Sales Data

#### Top R&B/Hip-Hop Albums

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<th>Position</th>
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#### Greatest Gainer

- **JADE**

#### Note

- All information provided pertains to the week ending November 15, 2003.
- Nielsen SoundScan is the source for this data.

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### November 15, 2003 Sales Data

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#### Note

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Banda El Recodo: Six Decades Of Making Music & History

BY RAMIRO BURR

It has been called “La reina y madre de todas las bandas”: the queen and mother of all bands. And with good reason.

Banda El Recodo is the longest-running banda in the world. And while we may not have invented the genre, throughout the decades it has helped shape the music and keep it popular, even as Mexican tastes changed.

The group has toured the world, generated recordings for the equivalent of more than 160 albums and wowed the crowd at the 2003 Latin Grammy Awards in Miami.

Through the years, Banda El Recodo has influenced generations of regional Mexican and even Latin pop performers with its signature harmonies, feverish percussion and magnificent horns. Its blend of Mexican and German influence perfectly captures the exciting possibilities of musical and cultural fusion, a sonic hybrid that transcends the artificial boundaries that lie between styles, time and place.

EARLY ROOTS

While regional Mexican music incorporates other traditional styles, banda is unique in its energizing percussive power and commanding horns.

Banda simply means “band” in Spanish. But in the music industry it typically refers to a big, brassy band that originated in the Mexican state of Sinaloa, where the tradition was born.

Traditionally, banda music is characterized by marching rhythm, pounding drums and big horn blasts. The average 15-member troupe is animated on stage, creating an infectious dance atmosphere, while performing songs of love found, lost or rediscovered.

According to historians, German immigrants brought the music to Mexico’s West Coast in the mid-19th century. Music was only part of the cultural exchange; Germans also introduced proper beer-making and stately dances like the polka and the waltz.

Mexico’s first brass bands started out as municipal ensembles of up to 50 members, and their repertoires were sometimes shared.

Then came Banda El Recodo. Formed in 1938 in Mazatlan, it emerged as an influential force in making banda more fit for parties and festivals, incorporating rhythms like the bolero, waltz and polka and adding rhythmic snare-drum riffs.

By utilizing trombones, trumpets, tubas, clarinets, saxophones and percussion and often featuring singers with full-blown vibratos, banda music extends an irresistible invitation to get up and dance. While it is mostly acoustic- and folk-based, it also tends to evoke ranch life or good times on the beach.

Banda is most popular along Mexico’s Pacific coast states of Sinaloa, Sonora and Jalisco. But a few bands, notably El Recodo, have broken through the “regional” Mexican categorization and achieved international success. Most modern bandas now contain 10 to 18 members; el Recodo has 18.

Today, el Recodo is not only the most commercially successful banda; it’s also generally recognized as the best instrumentally.

At the outset, founder and bandleader Don Cruz “Crucillo” Lizarraga had el Recodo’s music focus on Sinaloan folklore, and he utilized the classic sound with plenty of trumpets, trombones and percussion. El Recodo’s early hits came in the 1940s—“La Patrulla Americana” and “Sanson y Dalila.” Additional hits include “El Sinaloense,” “El Sauce y la Palma” and “Nereidas.”

GOLDEN AGE

The 1940s were the beginning of Mexico’s Golden Age of Cinema. El Recodo played a part in it, appearing in such movies as “Yo el Valiente” and “Que Me Entierren Con la Banda.”

Through the years, el Recodo also backed up numerous Mexican film and music luminaries, including Lucha Villa, Lola Beltran, Miguel Aceves Mejia, Angelica... (Continued on page 40)
The Lizárraga Brothers: ‘We’re Everything Men’

BY LEILA COBO

Banda el Recodo is a ripe 65 years old, but it is still a family enterprise.

Its newest incarnation is led by founder Don Cruz Lizárraga’s youngest sons, Alfonso (aka Poncho), 32, who has been with the band 11 years, and Joel, 29, who has been a member for four years.

Both clarinet players, they are responsible for preserving el Recodo’s rich legacy and for transforming the band into a viable, contemporary musical entity whose scope and influence continues to grow well beyond Mexico’s borders.

Billboard spoke with the brothers Lizárraga about the history and future of “the mother of all bands.”

Your father always said he wanted his children to finish college. Both of you started, but only Joel finished. Was the calling to make music too strong?

Alfonso: I studied music and computers simultaneously. I didn’t want to be architects or engineers. Unfortunately, only Joel did that.

He didn’t want you to be musicians?

Alfonso: It’s not that he didn’t want it. He wanted his children to carry the baton of this great professional legacy. But I said, “Well, I prefer to get into music right away since it’s what I’m going to do.”

Joel: In the beginning, I wanted to be in el Recodo because it was my father’s band. But the members were all older, so I figured I could do it when I was older. But then my brother played with Los Recoditos [a children’s banda], and I saw that people liked them. So I thought, “Ah, this is possible.” But I still finished college; I studied business. Not that I was very good, but it’s good that I finished.

Did you ever consider playing other types of music?

Alfonso: When I seriously decided to become a musician, I decided on banda. Obviously, my taste for music goes beyond that. I would be limited if it didn’t.

But my taste for banda includes all different genres: rock, mariachi and instrumental. And at any moment in el Recodo’s history, you’ll find we’ve played one of these genres—we’ve recorded waltzes, cha cha cha, zurdudos, mambo, merengue, salsa.

Did you encounter resistance when you first became a member of the band?

Alfonso: Well, at the beginning, my father handled the band, not me.

I guess they couldn’t kick you out.

Alfonso: No. He laughs. I was well-recommended! But seriously, he didn’t play favorites. In that regard my father was very strict: “You’re my son, so you have to work double.” And that’s the way it was and will continue to be.

Have you had many doors close on you?

Alfonso: Don Cruz Lizárraga had many doors close on him. Life is made of people who push, and that’s his legacy—not to be put down by people who say “no.”

There were so many venues in so many cities [that] said, “Banda is not for this place.” Monterrey [Mexico], for example, is a city where we were turned away. And we insisted, and today we’re one of the most favorite groups in that city.

In France, we’d been told audiences were cold. And I can’t say they listen to us on the radio—that would be wonderful—but we’re played for audiences that have been fully satisfied. Not to the 20,000-50,000 we play for here, but 500-1,000 people. And we’ve touched them, which is our goal.

Would you say banda was considered a genre for older people at one time?

Alfonso: In 1938 it was music for a limited audience. It’s an audience that we refer to as “a bar audience.” It was music to play in serenades, music for drunks. Fortunately, that’s changed. Our range now is very broad—from upper class to lower class—because of the variety in the rhythms, the music and the lyrics.

But not that long ago, banda was considered old-fashioned.

Joel: I wouldn’t call it “old-fashioned” as much as it was ignored. The media in Mexico weren’t interested. They were more into pop. This was in the early 1990s. And suddenly, at that time, they turned [their attention] toward regional Mexican music, and people started to pay attention to Banda el Recodo.

And outside Mexico, were people aware of banda?

Alfonso: One of Banda el Recodo’s first tours outside of Mexico was in the early 1960s. In those days, it was our countrymen. Now, it’s Hispanics from all over. I can’t tell you Americans listen to our music, although some may. It’s part of our expansion.

In 1992 there was a boom in banda music that started in Los Angeles. The genre got a lot of support, and it’s still growing. Yes, banda music existed, but it’s not what it is now. For example, 10 years ago in Florida, you would mention banda and people would go, “What?” That’s not the case anymore.

Before it was called “tambora music,” because we used the tambora. Then, in 1992, it was the techno-banda craze, where they played banda with synthesizers. Now, obviously people truly recognize the banda sound.

Joel: The thing is, banda music, tambora music, is music from little towns. Every town has always had a banda. There’s always been some clarinet or trombone. You could say it’s been the most traditional music. But it evolved when they added vocals.

Your father was the first to do that, wasn’t he?

Joel: Yes. In the 1960s and 1970s, he started to accompany singers, but they weren’t part of the band. It led to people liking banda music more and specifically liking el Recodo. The same thing happened with mariachi.

Have you made significant changes to the band?

Joel: In the past eight years, there’s been significant growth. We’ve been able to reap what [our father] sowed for such a long time.

(Continued on page 41)
Univision Music Group congratulates Banda El Recodo de Don Cruz Lizarraga on its 65th Year Anniversary.
A Woman’s Work: The Force Behind The Band

BY TERESA AGUILERA

Banda el Recodo may comprise entirely men, but behind everything they do, there is a woman: María de Jesús Lizárraga Velarde, better known as Chuyita. She was founder Don Cruz Lizárraga’s third and last wife and the mother of his two youngest children, Joel and Alfonso. Perhaps what Lizárraga didn’t know when he married Chuyita was that she was also a formidable manager and administrator.

Under her guidance, Banda el Recodo has evolved from a local band to an international institution that has been notably independent conducting its business. Doña Chuyita recently spoke with Billboard from her office in Mexico.

How did you meet Don Cruz?

It was Feb. 10, 1970, during the Mazatlán Carnival. Banda el Recodo was playing, so a mutual friend introduced us. Cruz sat at my table, and he asked me to dance. He [escorted] me home, and we started a friendly relationship. Months later we started dating and soon got married.

How did you get involved with the band?

In 1970, after we got married, the band settled in Mazatlán, leaving the town of El Recodo. So, since we were a couple, my husband let me handle the administrative side of things. That was my responsibility, and his was musical. That’s how I began.

When did the band become a company? Tell us about its evolution and most profound moments.

Banda el Recodo has always been a company, but it has been in constant evolution. When I took over administration, the band was already known around the country. But as media interest developed, we didn’t want to [fall] behind, so we always worked to be one step ahead. I mean, in terms of the banda genre, we like to be innovative. This has been reflected through the years.

As for the most important moments, there’s no doubt the death of my husband was critical. There were many comments regarding the future of Banda el Recodo. But the truth was different. We were very sad—and we still are—but he gave us the strength to continue working for this company.

El Recodo has always been independent from record labels. How have you managed to maintain that independence?

Banda el Recodo has always been independent from record companies and promoters. We have an exclusive contract with Universal Music Group, but the truth is that we always try to take care of our image and make people respect the name el Recodo.

This doesn’t mean that we work separately from them. On the contrary, when there is any kind of event, we work along with our own press department and the [other] companies [involved].

Many times we pay out of our own pocket for promotional activities. But we have no problem doing so, and we agree to do so if it means [more exposure for the band].

For our tours around Europe, Africa, Asia and Australia, we paid to take the press with us and had excellent results. My sons Poncho, Joel and I are very satisfied and happy because this is part of the commitment we have to Cruz—to continue with his dream of taking Banda el Recodo’s music to all continents and solidifying its standing in Latin America.

How do you separate personal and professional matters with your sons?

When they are in Mazatlán where we live, during the morning we are at our office checking plans. We get together for dinner—we love to watch TV and eat sushi. And although we’re always thinking about the band, we try to go on vacations together.

What are the greatest satisfactions your sons have given you?

Well, one of the most wonderful satisfactions is that they decided to be in the band. I remember when Poncho asked his father to give him clarinet lessons. Also, my husband dreamed of having a son who was a college graduate, and Joel [graduated with a degree] in business administration. So I’m very proud of both of them.

What can you tell us about plans for the immediate future of Banda el Recodo?

We want to continue evolving. Fortunately, everything is going well, so now we want to consolidate [our standing] in South America and return to Europe, from where we have received many invitations. That will be next year, because for the rest of 2003 we have a full agenda.
Noe Hernandez composer/songwriter of the hit song "Y Llegaste tu" (over 1 million copies sold) Joins the celebration of the #1 International Band, BANDA EL RECODO DE CRUZ LIZARRAGA.

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Banda El Recodo
de Cruz Lizárraga

Victor Hugo Sánchez
CEO Lithovicsa
(Official Press of Banda El Recodo)
Producciones Reforma
and its exclusive artists
Congratulates

Banda El Recodo
de Cruz Lizárraga
For its 65 years of continuous success.
El Recodo’s Touring Reach Is A Point Of Pride

BY SUSANNE AULT

Banda el Recodo claims international—as well as nation-wide—touring stature.

The band first emerged on the U.S. concert scene in 1960. In the years since, Banda el Recodo has played top U.S. Latin markets like New York and Los Angeles and such emerging ones as Atlanta and Denver.

In 2001, Banda el Recodo played its first tour of Africa, including a memorable date in Morocco. In 2002, the band toured Australia and Japan; it was one of the first Mexican regional acts to perform live in those markets.

Achieving global recognition and conquering the U.S. in particular has been a critical goal for Banda el Recodo.

Don Cruz Lizárraga, the founder of Banda el Recodo who died in 1995, "had a dream that turned into a mission: to take Mexican music represented by his band to every part of the world," says band member Alfonso "Poncho" Lizárraga, one of Don Cruz’s sons. "Obviously, the first country that he thought to take his music to was the U.S., due to the great importance of its economy and the closeness of history and culture with Mexico."

SUCCESS WITHOUT COMPROMISE

Banda el Recodo's wide appeal as a touring act has been a boon to its record label, Fonovisa.

“their extensive U.S. touring schedule has definitely been one of the key elements in their [album] sales success,” Fonovisa Records marketing director Roberto Arciniega says. “Their touring schedule has taken them to such new (emerging Latin) markets as Raleigh, N.C.; Kansas City, Kan.; Boise, Idaho; and Tulsa, Okla.”

The band’s extensive touring schedule continues as the year draws to a close. To coincide with the Oct. 21 release of its new album, “Por Ti,” Banda el Recodo began a new tour of U.S. and Mexican markets. Next year, the group is expected to tour Central and South America for the first time in its 65-year career.

Banda el Recodo has gained popularity in the U.S. and international territories while staunchly retaining its traditional Mexican banda style. Most Latin acts that have won fans outside of their native countries are pop- or rock-oriented artists, such as Maná, Alejandro Sanz and Enrique Iglesias.

Although Alfonso believes that its success in the U.S. has earned the band “high importance inside the music industry,” he says its melodies have been met with some resistance. For example, he notes, the band was not invited to perform at the Latin Grammy Awards until this September.

“Some challenges [we have faced] have included opening (Continued on page 42)
Representaciones Artísticas “APODACA”
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Music & History

Continued from page 31

Maria and Jorge Muniz. It also frequently backed legendary ranchera singer/songwriter Jose Alfredo Jimenez during the 1950s and 1960s. But while Jimenez always shared credit with the banda on the bill, other solo artists treated el Recodo as an anonymous adjunct.

El Recodo maintained a prolific recording pace during this period, which helped maintain its popularity in western Mexico. But it remained a regional phenomenon, with most of its recordings focused on instrumental pieces.

In the late 1980s, the banda movement underwent radical changes. Many critics guessed that the genre's evolution would doom old-guard acts like Banda el Recodo.

When the early-1990s banda craze broke through, the group wasn't considered one of the top names. Instead, a new wave of techno-banda and the quebradita (an exaggerated dance) became the craze. When new groups were cutting back on woodwinds and adding keyboards and electric guitar, el Recodo seemed quaint by comparison, sticking to its acoustic instrumentation, including clarinets.

Instead of the faceless bandas of old, the new groups were putting their own vocalists front and center, helping fans associate a face with the group and giving bandas the ability to compete for airplay with norteño and grupero acts.

Banda el Recodo made up for lost time by bringing aboard the distinct tenor Julio Preciado in 1992. And as far as status went, el Recodo reached a compromise. Among the techno-bandas, the vocalists were undoubtedly the stars. But with more than 50 years of family tradition, the Lizarragas managed to hold on to the spotlight, which likely reassured longtime fans that steady hands were still in control.

By the mid-1990s, the techno-banda craze had peaked. And while it added cambias to its mix of rancheras, waltzes and boleros, el Recodo never fell for the quebradita craze. It found itself stronger than ever after techno-banda turned out to be just a fad—one that had introduced a new generation of fans to banda music, fans that were now ready for something more substantive and mature.

After keeping a low profile during the gold rush, el Recodo was perfectly positioned to lead a new lasting banda boom. After all, it was known as the mother of bandas, and its claim to be the oldest continuously functioning banda remains unchallenged.
We're Everything Men'

Continued from page 32

We've tried to preserve Banda el Recodo fans at the same time as we're finding new listeners. And since Poncho got involved in the band, he's been concerned with sound and staging.

You not only play, you also dance, and your outfits are quite avant-garde. 

Alfonso: I can't say dancing is our forte, but we do try to project what we're playing. People get hooked to our thing via their ears and their eyes.

Before, all the members would dress any way they wanted. Then one day, my dad said, "You have to be presentable. So, guayabaire, hat and a handkerchief around your neck for all of you." It was part of the band's growth. Now, our outfits are far more colorful. We try to dress youthfully, but we wear boots because they're our roots.

How do you two divide your responsibilities?

Joel: At home we like to say, "We're both everything men." My brother is the band's assistant director in the musical area, and I support him in every decision he makes, and he listens to me. Also, we're roommates when we travel, so we have to talk all the time.

We do everything jointly; for example, the band's image. We have a design team, and Poncho and I tell them what we want, and the tailor brings us the fabrics and we choose together.

The band does not use electronic instruments. How do you avoid sounding antiquated?

Alfonso: We're always changing. The type of music we record, the kind of chords we use. It's different every time.

For example, we've recorded rhythmic music—salsa, cumbia, merengue—which is something we didn't do before. Instead of recording boleros, we've turned them into rhythmic ballads, for a fresher sound. I don't mean to say we change the style—when you listen, you know it's el Recodo. That's the beautiful thing. You can appeal to a different audience simply by playing different music but without changing the instrumentation.

Joel: Even though my father died eight years ago, he left behind a school, a style, not just for us but for all bands. It's a style of interpretation.

Musically speaking, are you something of a purist?

Alfonso: Yes, because that's what has given us credibility for 65 years. We are Cruz Lizarraga's band, and we've always maintained ourselves the way we are now. The brass instrumentation is the same, but we've grown our percussion. Now we use guiro, bongos and congas, which weren't used in the early days.

Why can you change the percussion but not the brass?

Alfonso: Because the brass is the essence and the percussion is the filling, without taking away from the percussionists. But the basic banda instrumentation is the one that's remained with us for 65 years.

Aside from the eclectic repertoire, what defines your sound?

Joel: Right now, I would say the clarinet. There's a lot of clarinet. Although you could also say the tuba, because it's the base of the harmony. It's everything. We're not Clarinetis el Recodo. We're Banda el Recodo.

What is your next step?

Joel: Hopefully, we'll begin our First Central and South American tour next year. And we also have plans to finally go to Spain. We think our music can work there with the appropriate promotion.

Your new album is entirely made up of previously unreleased material. In fact, with the exception of the homage to Vicente Fernández, a 2002 album, you are not fans of recording covers, are you?

Alfonso: Well, the important thing is to give something new. Everybody records the same stuff, because it's been done before and it worked.

We like to innovate. We want people to speak about somebody else's album, which has Banda el Recodo songs. Of course, recording an old hit is a safer bet, but when you record a new track, your commitment is much bigger. We want to leave a footprint on Mexico's musical history.
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Touring Reach

Continued from page 58

up new markets and making new listeners accept our style of music,” Alfonso adds.

Don Cruz also caught some flak from the Latin music community because of Banda el Recodo’s innovative musical vision.

“The other groups had slower and more typical rhythms,” says Joel Lizárraga, Alfonso’s brother and another band member. “Cruz Lizárraga was criticized by the other groups for the style that he created.”

Still, Banda el Recodo’s distinctive style is exactly what has earned the group its worldwide fan base. Typically, its members use multiple trumpets, trombones and clarinets onstage, which combine for a unique sonic and visual experience.

“Our fans are delighted and enthused with our vibe and rhythm onstage—building a chemistry that is filled with adrenaline and excitement between the fans and the band,” Joel says. “We believe that Banda el Recodo has a unique style, maintaining the essence that Cruz Lizárraga gave to the band but [also] always evolving throughout the years to offer the fans something new and different.”

The group has remained vital by playing new countries and cities—and offering a varied show at each concert, including different outfits, new songs [and] choreography,” Joel adds.

“Our goal is to give our fans a quality show.”

Tellingly, when Banda el Recodo revealed that it was working with Latin pop producer Emilio Estefan Jr. on a series of projects, a spokesperson for the band was adamant that the act would retain its signature banda style (Billboard, May 31).

Also, many Latin acts have signed with U.S. booking agents, promoters and managers to more efficiently promote their music and concerts in the U.S. For example, Creative Artists Agency and Clear Channel Entertainment are the main organizers of Mana’s 2003 tour. Yet for the past 32 years, the Lizárragas’ mother, María de Jesús Lizárraga Velarde, has handled Banda el Recodo’s touring business affairs.

MEXICAN STRONGHOLD

Mexico remains Banda el Recodo’s strongest concert market. A week after its Latin Grammy performance, the group sold out three consecutive shows at the high-profile, 10,000-seat Auditorio Nacional in Mexico City.

The group’s most memorable shows in its homeland include a 1996 concert in Guadalajara, Mexico, that drew 80,000 and a 1999 show at the La Plaza Mexico bullfighting ring in front of a crowd of 47,000.

Mexico has “our major following of fans. It is where we have the large, record-breaking attendances,” Alfonso says. “But we have seen a great increase in our following in the U.S. It has definitely increased a lot in the past 40 years.”

Fonovisa’s Arciniega agrees that Banda el Recodo fans largely hail from Latin American countries but adds that the band’s popularity “will not only grow stronger in all the key U.S. Latino markets, but we can see the future in markets like Minnesota, Wisconsin and Alaska.”

There were bumps on Banda el Recodo’s road to the U.S., however. The Lizárraga brothers explain that U.S. audiences were wary of embracing a new, strictly Spanish-language sound.

“The first tours that the band had were not easy,” Joel admits. “When the band would return from a tour in the U.S., they were very disillusioned, because they were not getting the same reaction in the U.S. that they would in Mexico.”

Fortunately, Banda el Recodo persisted. Consequently, the group became well-established in the U.S. before the recent rise of other Latin acts in the U.S. concert marketplace.

“It is true that it is easier for Latin bands to get a bigger Latin following in the U.S. because the Latino population has grown to be the largest minority,” Joel says.

Nationwide, Hispanics now comprise the largest minority community in the U.S., with a population estimated at 38.8 million as of July 1, 2002, according to the U.S. Census Bureau.

Despite Banda el Recodo’s touring achievements during the past 65 years, the Lizárragas believe there is more ground to cover.

“Cruz Lizárraga’s biggest dream was to take Banda el Recodo’s music to all corners of the world,” Alfonso says. “And year after year, we must keep trying harder to keep his dream alive and keep traveling to new cities and new markets.”
BY RAMIRO BURR

Banda el Recodo’s willingness to defy changing popular tastes and to embrace tradition, even when it isn’t cool, has established it as a rock-solid group in the banda world. Stylistically, musically and lyrically, the group is among banda’s most crucial foundations, and its influence widens with each generation.

In its 65-year career, Banda el Recodo has produced more than 160 albums, many of them greatest-hits collections, compilations and reissues.

During Mexico’s golden age of cinema in the ’40s and ’50s, El Recodo provided soundtracks for such big stars as Angelica Maria, Lola Beltran, Lucha Villa, Miguel Aceves Mejia and Jorge Muniz.

Not surprisingly, many believed Banda el Recodo would fade as banda gave way to surging waves of rancheras, cumbias, norteño and Latin pop in Mexico. But even the short-lived techno-banda craze of the ’90s did little to diminish the group’s popularity. El Recodo remained relevant by sticking to its folk roots and its huge ensemble and also collaborating with modern artists like Marco Antonio Solis, Ezequiel Pena and Juan Gabriel.

Through the decades, regional Mexican music has taken off in many new directions, but El Recodo has helped keep banda music one of the vibrant subgenres. Ultimately, its legacy is its perseverance in maintaining the roots tradition in the face of Mexican music’s ever-fluid landscape.

The following select discography focuses on CD collections that best reflect the creativity of Banda el Recodo.

“Lo Mejor de lo Mejor” (RCA, 1991) Of all Banda el Recodo’s greatest-hits collections, this is the most consistent, and with 37 tracks on two CDs, it represents solid value. Not only are el Recodo’s early classics included here, such as “El Sinaloense” and “El Sauce y la Palma,” there’s also the big, horn-powered versions of Mexican folk classics “Cuatro Milpas,” “Cancion Mixteca” and “Barrilito.”

“Desde el Cielo y Para Siempre” (Fonovisa, 1996) Recorded one year after the demise of founder/bandleader Don Cruz Lizarraga, Banda el Recodo brings its awesome horn power and quebradita dance rhythms to bear on these delightful cumbias, corridos and rancheras. The set includes two originals by the late founder, “No Se la Van a Acabar” and “El Chilango Quebrador.”

“De Parranda Con Banda” (Fonovisa, 1997) Solid party tunes delivered with verve and grit, Banda el Recodo provides the sonic power, while lead singer Julio Preciado uses his full-bodied vocals to sing about solitude (“Que Solos Estoy Sin Ti”), the party life (“Vida Parrandera”) and destiny (“Ya Lo Pagaras Con Dios”). Preciado left the following year to start his own band.

“Juan Gabriel: Con la Banda el Recodo” (Fonovisa, 1998) Although the previous year Banda el Recodo had paid tribute to Mexico’s greatest pop singer/songwriter in “Tributo a Juan Gabriel,” this is the better deal. Here, Gabriel sings his signature hits while backed by the big band. Choice tracks include “Costumbres,” regarding the pain of getting over someone, and “Querida,” which stories the inspirational heights of first love.

“Tengo una Ilusion” (Fonovisa, 1998) Released to coincide with the group’s 60th anniversary, this CD clocks in at 59 minutes. The 20-track collection includes a banda version of Glenn Miller’s swing tune “American Patrol”; an old (Continued on page 44)
Mexican folk corrido, "El Comerciante"; and the title track, a bolero that was the last song written by Don Cruz Lizárraga.

"Dos Grandes de Sinaloa" (Fonovisa, 2000) While compilations that feature a "shoot-out" between groups are sometimes just hokey marketing, this 10-track set features the Recodo up against a solid contender, Banda el Limón. The 15-man el Limón is equal to the task. This is an excellent showcase of two of the finest bands in the genre.

"Contigo por Siempre" (Fonovisa, 2001) Produced by twins Omar and Adolfo Valenzuela, this CD helped el Recodo reach new heights. Not only did it generate a hit single, "Y Llegaste Tú," which spent 47 weeks on the Billboard Regional Mexican Airplay chart, the album won best banda honors at the 2001 Latin Grammys. More important, el Recodo demonstrated it could balance tradition with fresh sounds by working with the red-hot Valenzuela brothers, whose street cred and jazz background appealed to a younger generation.

"No Me Sé Rajar" (Fonovisa, 2002) El Recodo takes a turn back toward its original Sinaloense style of música tambora (heavy percussion). The band members showcase their instrumental prowess on the title track ranchera; the mariachi-flavored, Vicente Fernández-identified bolero "Aca Entre Nos"; and contemporary dance mixes of "Las Vías Del Amor" and "No Me Sé Rajar." "Por Ti" (Fonovisa, 2003) More than 65 years on, Banda el Recodo is still magical and mysterious in its deft fusion of traditional banda tunes, rancheras and cumbias. Choice cuts include the high-energy "Que Te Vaya Bien," about walking away a better man, and the upbeat title track, produced by Emilio Estefan Jr., on the limits of obsession.

Music & History
Continued from page 40

when Germán Lizárraga departed to form Banda Estrellas de Sinaloa. However, his brother Alfonso stayed on, providing continuity. That summer, el Recodo toured Japan and South Korea as Mexican goodwill ambassadors for the World Cup. The idea that banda would be used to represent Mexico, so well-known for its mariachi, was a well-deserved honor to a banda that had slugged it out through decades of often underpaid work.

Despite the absence of Germán and the Valenzuela twins, the group's 2002 album "No Me Sé Rajar" kept the Recodo magic going with a tribute to ranchera singing legend Vicente Fernández. The project had been in the works for years, conceived by Don Cruz Lizárraga. The title track and first single, an uptempo ranchera, peaked at No. 10 on Hot Latin Tracks. The album's momentum continued with follow-up single "Acá Entre Nos," which reached No. 12 on Hot Latin Tracks.

Joel Lizárraga says that "Acá" is a live favorite. "That's a song everyone has sung to a beer or a tequila at one time or another," he says. "Fonovisa and Univision wanted it as the third single, and we totally agreed. In our live shows, we play most of the songs from 'No Me Sé Rajar,' and ['Acá'] gets a great response. People sing along to it and request it. The singing really gets the message of the song across. That's what we care about most. We want people to be able to feel the song and own it in a way."

RE-CREATING CLASSIC TUNES
Even as a venerable band interpreting classic tunes on "No Me Sé Rajar," El Recodo wins fans' and critics' plaudits by looking for creative ways to recast them.

There's a song called 'Sí No Te Quisiera,'" Joel Lizárraga says. "A lot of people tell us that they've never associated that song with Fernández. But he did it as a ballad, and we made it a cumbia. It came out great. We wanted to do a rhythmic song so the album wouldn't be so slow. Fernández recorded 'Hermoso Carinó' as a waltz, but we made it a ranchera. He also did a song called 'La Muerte de un Gallero,' but we did an instrumental version.

The "No Me Sé Rajar" CD was nominated for a Grammy Award in February for best Mexican/Mexican-American album but lost to Joan Sebastian's "Lo Dijo el Corazón.

Meanwhile, in spring 2003, El Recodo vocalist Luis Antonio "Mimmo" Martínez made his most adventurous musical foray yet, recording guest vocals on new banda/hip-hop duos. Akwido's hit "No Hay Manera.

While a banda singer collaborating with a hip-hop duo may raise some eyebrows, Martínez may have his finger on changing tastes. Hip-hop, unlike the boyband, has been running hot for more than 12 years. But while the occasional exotic guest appearance may be in order, el Recodo isn't likely to trade in its wind instruments for turntables.

In September, Banda el Recodo enjoyed a three-day, sold-out run at Mexico City's prestigious Auditorio Nacional. Its new CD, "Por Ti," was released Oct. 21 and features renowned producer Emilio Estefan Jr. working his magic on the title track and "Sue, Sue, Sue."

Joel Lizárraga says the band's constant touring keeps it connected to fans' tastes.

"In our concerts, we pay attention to who's in our audience and what lyrical themes they like," he says. "We talk to fans and run ideas by them. That way, people identify with the songs and adopt them as their own. That's what has helped us stay around for 60-plus years."

Ramiro Burr is a music reporter at San Antonio Express-News and is also the author of "The Billboard Guide to Tejano and Regional Mexican Music" from Billboard Books. Doug Shannon contributed to this report.

BANDA EL RECODO: THE DISCOGRAPHY

1991 "Lo Mejor de lo Mejor" (RCA)
1993 "To Voz al Cielo" (ARO)
1995 "Fiesta el Recodo Remix" (La Sierra)
1995 "Mis Inicios Con la Banda" (La Sierra)
1995 "La Musica" (La Sierra)
1995 "16 Rancheras y Cumbias" (La Sierra)
1995 "Balon Man" (La Sierra)
1995 "Picosito y Ranchero" (La Sierra)
1995 "Gira de Europa, Vol. 1" (La Sierra)
1995 "Gira de Europa, Vol. 2" (La Sierra)
1995 "Gira de Europa, Vol. 3" (La Sierra)
1995 "En Homenaje... a Don Cruz Lizarraga" (La Sierra)
1995 "En Vivo: Paris" (La Sierra)
1995 "Esta Si Es Banda" (La Sierra)
1995 "Pa' Puros Compa's" (La Sierra)
1995 "Canta Musica de Juan Gabriel" (Fonovisa)
1996 "De Cruz Lizarraga" (Fonovisa)
1996 "Desde el Cielo y Para Siempre" (Fonovisa)
1997 "El Disco del Mundo" (Disnex)
1997 "Homenaje a Cruz Lizarraga" (Universal)
1997 "En Vivo Desde el Rio Nilo" (Fonovisa)
1997 "Historico: Banda el Recodo en Vivo" (Sony)
1997 "De Parranda Con Banda" (Fonovisa)
1997 "Tributo a Juan Gabriel" (Sony Discos)
1998 "Juan Gabriél Con la Banda el Recodo" (Fonovisa)
1998 "Tenganuna Huison" (Fonovisa)
2000 "Plaza de Toros Mexico" (Fonovisa)
2000 "Los Grandes de Sinaloa" (Fonovisa)
2001 "Contigo Por Siempre" (Fonovisa)
2001 "Duelo de Bandas" (Protel)
2001 "Batalla de Bandas" (WEA)
2001 "Carta... A lo Mejor de Mi Vida" (Fonovisa)
2001 "Banda el Recodo de Cruz Lizarraga" (Fonovisa)
2002 "Los Grandes de la Musica" (Fonovisa)
2002 "Tribute al Amor" (Fonovisa)
2002 "Dos Gigantes" (Fonovisa)
2002 "No Me Sé Rajar" (Univision)
2003 "Las Dos Grandes" (Univision)
2003 "Nuestra Historia" (Fonovisa)
2003 "Pa' Puros Compa's" (Sony Discos/La Sierra)
2003 "Por Ti" (Fonovisa)
Control Machete Plans A Return To Hip-Hop’s Top

In the late 1990s, Control Machete was one of Latin America’s top hip-hop acts. But after the departure of core member Fermin IV, the trio disappeared, and its members put their energies into a variety of collaborative side projects.

Now, four years since their last album, original members Toy and Pato are staging a comeback. “Uno, Dos, Bandera,” set for release Nov. 11 on Universal, features a regular audio disc plus a Video-CD that includes videos for each track on the album.

“Beyond promoting a video, those 13 videos are an integral part of the recording. They’re an audio-visual extension,” says Toy, who also has a permanent gig spinning at a Monterrey, Mexico, club.

“We wanted to take advantage of technology to extend ideas and points of view. The 13 videos can air on MTV, or they can be put on any Web page or any DVD.”

Thirteen videos would suggest a huge production budget, but Toy says this wasn’t the case. The group simply took the available budget and spread it around, with the help of friends. The videos are produced by different people and range from animation to film.

And although the video CD idea was not conceived specifically as an anti-piracy device, it should be an incentive for fans to buy the real thing.

“Uno, Dos, Bandera” also features several collaborations, including Natalia Lafourcade and King chango’s Blanquito Man.

“The thing is,” Pato says, “Latin hip-hop is no longer just a radical, confrontational thing. In Latin America, hip-hop is now also music to dance to.”

YOU’RE THE DJ AT AOL: Hip-hop has become ubiquitous in Latin America. This is the case even on Spanish-language radio in the U.S., where selected stations are finally playing it regularly.

Seeking to capitalize on that, Internet channel AOL Música has introduced a new feature called “Tú Eres el DJ,” which enables fans to download and mix their own music.

“As the DJ at AOL,” he explains, “I’m restructuring my company to foster more growth.”

No Spanish Rock

Continued from page 30

countries,” Novaes says. “Plus, it’s an excellent way to exchange ideas and experiences.”

For the first time, SGAE non-profit label Factoría Autor will release a 20-track Rock en N compilation, which will include Spain’s

Ska-P, Amaral, Elefantos, Fangoria, Piratas, Bunbury and Telephunken; Mexico’s Julieta Venegas, Jumbo and Inspector; and Aterciopelados. The album is set for release Nov. 8 in Spain and later in the U.S. and Mexico.

Rock en N collaborators include the Spanish government’s agency of international cooperation, the Banco Ciudad de Buenos Aires and Colombia’s Rock al Parque—in which Rock en N plans to participate next year—as well as Orbita 105.7, the only Mexican FM radio station dedicated to rock.

Felicitaciones

BANDA EL RECODO

“SEIS PIES ABAJO”
Gastón Garza Castillo

“LAS LLAVES DE MI ALMA”
Vicente Fernandez

“HERMOSO CARIÑO”
Fernando Z. Maldonado

“LA PUERTA NEGRA”
Ramón Gutierrez

“DE QUE MANERA TE OLVIDO”
Federico Mendez Tejeda

“NO ME SE RAJAR”
José C. Frayle Castaño

Que Nuestra Música Siempre Los Acompaña.
NOVEMBER 15, 2003

Greatest Gainer

Quiero Perderme En Tu Cuerpo

David Bisbal

Latin Pop Airplay

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Regional Mexican Airplay

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Hot Shot Debut

En El Silencio Negro De La Noche

Alexandre Pires

Compliments of the National Association of Broadcasters (NAB) and Billboard magazine. The charts appearing in Billboard are compiled from data obtained from a national sample of radio stations and represent airplay for the previous Thursday through the following Saturday.

www.billboard.com
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LATIN POP ALBUMS

1. CRISTIAN
2. MARCO ANTONIO SOLIS
3. CELIA CRUZ
4. TENDERAI
5. MANA
6. LOS MIGUEL
7. JAVIER CONTRERAS
8. A.B. QUINTANILLA III PRESENTS KUMBIA KINGS
9. MANA
10. LINDA

TROPICAL ALBUMS

1. CRISTIAN
2. MARCO ANTONIO SOLIS
3. CELIA CRUZ
4. TENDERAI
5. MANA
6. LOS MIGUEL
7. JAVIER CONTRERAS
8. A.B. QUINTANILLA III PRESENTS KUMBIA KINGS
9. MANA
10. LINDA

REGIONAL MEXICAN ALBUMS

1. CRISTIAN
2. MANA
3. LINDA
4. A.B. QUINTANILLA III PRESENTS KUMBIA KINGS
5. MANA
6. LINDA
7. CRISTIAN
8. A.B. QUINTANILLA III PRESENTS KUMBIA KINGS
9. MANA
10. LINDA

**Note:** The table lists album sales data collected by Nielsen SoundScan. The chart ranks albums based on their sales performance within the previous week. The sales data is provided by Nielsen SoundScan and includes downloads. The chart covers various genres, including Latin Pop, Tropical, and Regional Mexican music. The list includes top albums from artists like Christian, Marco Antonio Solís, Celia Cruz, TENDERAI, and Mana among others. The chart is a snapshot of the music industry's performance during the specified week. **Honors:** Awards such as Latin Grammy Awards, Billboard Latin Music Awards, or others may be awarded to artists or albums based on their contributions to the genre or industry. **Certifications:** Gold, Platinum, and other certifications are awarded by the Recording Industry Association of America (RIAA) and other organizations based on album sales. **Index:** The index represents sales data from the previous week. The data is updated weekly and reflects the current state of the music industry. **Source:** Billboard Magazine, Nielsen SoundScan, and other reputable music industry sources. **Note:** Data might vary based on the source and time of publication. **Purpose:** The chart serves as a guide for fans, industry professionals, and music enthusiasts to track and celebrate the success of various artists and their albums.
Deals, Downloading Drive Dutch Dance Event

BY LARS BRANDLE

AMSTERDAM—A severe downturn in trade has done little to dampen the dance community’s optimism, judging by the collective mood of the eighth annual Amsterdam Dance Event (ADE).

Delegates at the Oct. 30-Nov. 1 confab, which bills itself as Europe’s main conference for electronic and dance music, repeatedly expressed confidence that the dance business has the virtual tools to drag itself out of the industry’s depressed state.

While the buzz in the networking rooms was on deal making, the discussion topics on the various daily panels invariably reflected the dance sector’s current mire. Ring tones, synchronization deals and legitimate download services emerged as the potential savers.

During a panel debate titled “Where to Go Now,” Gerd Leonhard, founder of online marketing firm the Digital Marketing Organization, predicted that revenues from synchronization and performing royalties will “explode” in the digital future.

“Downloading is the new radio and there is no way back,” he assured, while illustrating that the cell phone is transforming into the central mobile-entertainment device.

Leonhard described a new retail culture in which there would be “no more records and no more record stores.” Instead, he outlined a system of retail in which outlets become “lifestyle zones,” focusing on specific niches and supplying everything within the broadcast spectrum of music. “It’s about service and trust, and everyone enjoys real contact with real people,” Leonhard said. “Retail will flourish, once again, if new concepts can be realized quickly.”

Tommy Boy chairman Tom Silverman, a regular speaker and attendee at the conference, was reluctant to criticize the industry model and suggested the industry cycle was due for an upturn. “Records are a steal at inflationary adjusted dollars,” Silverman said. “Nothing lasts forever. There will be a cycle, and cell phones will be a part of it. People will still be buying vinyl in 20 years, but perhaps not as many as before.”

Silverman used the occasion to unveil the DJ Xpress digital download site (Billboard Bulletin, Nov. 5). The service, expected to go live in January, will be developed as a legitimate destination for independents and traditionally technologically-savvy DJs to download and burn dance tracks.

At the same time, Silverman announced details of the inaugural Dance Music Hall of Fame (Beat Box, Billboard, Nov. 8). Nominees—artists, DJs, producers and mixers—will be selected annually by advisors and the founding board, which includes Silverman.

Next Plateau president Eddie O’Loughlin, Artemis president Daniel Glass, Robbins VP of A&R/dance promotion John Proner and music historian Bruce Finn. The awards ceremony is targeted for April or May in New York.

While the impact of downloading and burning is still a hot topic, other industry players pressed the point that artist development is their biggest concern.

“We killed the business by putting out too many compilations,” offered Jens Thiele, managing director of Hamburg-based indie Kontor Records. “If we start developing talent again, we’ll start selling records again. It’s up to the Indies and DJs to develop artists at their own level. The cycle is coming around; it’s about three years out.”

Horst Weidenmuller, head of Berlin’s I’K7, concurred and went one step further. “So many compilations are rubbish,” Weidenmuller stated. “We killed our own market by releasing too much crap. In a way, it’s our own problem we’ve created.”

He added: “Music is going through a phase of devolution. Through concentration in the media and concentration in the record industry, the music has got very boring and people have lost interest. The people want good music.”

Kenny Gates, co-founder of Brosels-based indie Play It Again Sam (PIAS), used his keynote address to back the digitization of music content. “Consumption of music is still very big; the problem is just how you sell it,” he noted. Gates also confirmed PIAS was buying its own branded download operation. “We’ll just have to wait for the right opportunity,” he added.

European independent labels trade body Impala took advantage of the gathering to host, for the first time at the event, a meeting of its members.

And continuing a component introduced last year, the Live Dance Music Conference was incorporated into the daily discussion program to reflect the focus in attention to the live scene.

In what might be seen as a paradox to the industry’s plight, this year’s event claimed record attendance, with the number of professional delegates up slightly from last year to more than 1,300. Figures indicate more companies are sending fewer representatives, with Dutch nationals accounting for about 40% of the overall gate. During the conference, Amsterdam’s club and showcase activities revolved around 20 of Amsterdam’s top clubs, including the Arena, Escape, Mellowg, and Paradiso, drawing an estimated 25,000 visitors, marking another high.

“I think we made a good step forward with our conference on all levels, a more vivid and interactive day program and a bigger night program with exciting gigs,” ADE GM Richard Zijlma comments.

ADE 2003 was again organized by local authors’ rights organization Buma/Stemra and Conamos, a foundation dedicated to promoting the country’s music abroad.

In-Grid’s ‘Promise’ Cruises Down Bentz St.

ZYX Music USA/Waako Records has launched a new imprint, Bentz Street. Named after the German street that houses ZYYX’s manufacturing plant, Bentz Street will be distributed solely by RED.

Bentz Street will debut later this month with remixes of In-Grid’s “You Promised Me” (To Es Posto). According to ZYX USA/Waako label manager Doug Gomez, Bentz Street will spotlight European hits as well as up-and-coming American talent. “If we feel a record can be properly promoted to radio, we will release it on Bentz,” he says.

A total hit in several European countries, “You Promised Me” is being championed by numerous rhythmic top 40 radio stations in the U.S., including KDLD Los Angeles, KRDL Dallas and KRJU Phoenix.

In this issue, the original ZYX release of “You Promised Me” climbs to No. 6 and No. 8 on Billboard’s Hot Dance Club Play and Hot Dance Radio Airplay charts, respectively.

In first-quarter 2004, Bentz Street is scheduled to release DJ-mix compilations from Chris Porter and Twisted D.

JUICY FRUIT: Faye Danish duo Junior Senior, which is currently touring the U.S., will soon be heard in cinemas nationwide. The act’s new single, the B-52’s-inspired “Shake Your Coconut,” is featured in the Warner Bros. film “Looney Tunes: Back in Action,” which opens Nov. 14. On Nov. 25, Crunchy Frog/Atlantic will release “Shake Your Coconut,” the follow-up to the international smash “Move Your Feet.”

FOLLOW YOUR BLISS: Rasa Music founder Donna D’Cruz has been honing her DJ skills of late. In recent weeks, she has been spotlighting her blend of world, lounge and chill-out beats at various New York nightclubs. Many of her choice selections can be found on “RasaMelody I” and “RasaExotica II,” two compilations D’Cruz conceived for her label. “Mellos” reveals in these sensual, ambient-hued grooves as Deepak Chopra’s “Oceans of Eclatay” and Gatan Project’s “Vuelo al Sur.” For “Exotica,” D’Cruz creates a sophisticated peak-hour house party, with standouts tracks like Kaoni’s sublime cover of Inner City’s “Good Life” and Llorea With Nicole Graham’s “Indigo Blues.”

ROCK THE DISCO: British trio Dirty Vegas has been tapped to helm the first volume of “The Trip,” a new mix series from Family Recordings U.K. Dirty Vegas’ excursion spotlight tracks by Grace Jones, 4 Hero, U2, Marvin Gaye, Joe Jackson and others. It is one deliciously eclectic ride . . . On Nov. 25, Hypnotic Records launches a new DJ mix series—“Kill the DJ.” The first volume is assembled by Keoki.

The course of 29 tracks, Keoki effortlessly brings together goth-rock, electro, funk, punk and pop. At one point, Scissor Sisters get slammed against Ladytron: at another, Dirty Sanchez becomes one with Dead or Alive. Bless Keoki for including the Ramones’ “Judy Is a Punk.”

TRACK OF THE WEEK: Felix da Housecat’s crunchy reub of “Motor Inn” by Unce Pongo With Freedom Feeling Peaches (Virgin). Gnarly guitarists and caustic electro beats bridge the two-perfect backdrop for Pop’s ode to “living in sin.” The original version appears on the artist’s new album, “Skull Ring.”

WEEDEND PLAYER: The newest volume of the “LateNightTales” compilation series (Azuli/Ultra) was compiled by Jaminriqai. As befits the aural likes of Jaminriqai ringer Jay Kay, the 15-track set is a sterling mix of disco, funk, soul and jazz. Among the highlights are the Pointer Sisters’ “Happiness,” Sksys’ “Here’s To You” and Patrice Rushen’s “Music of the Earth.”

TURNING JAPANESE: Tokyo-based label Play—which revels in breakbeat, dub and hip-hop sounds—has established a U.S. office in Los Angeles, headed by Rob Schwartz. The U.S. operation’s debut, “Riddim Clash” by DJ Spooky vs. Twilight Circus Dub Sound System, is set to arrive in January 2004. For additional info, contact Schwartz at gango mail@yahoo.com.
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<td>The Roc Project featuring Tina Arena</td>
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<td>JUST THE WAY YOU ARE</td>
<td>Milky</td>
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<td>IF YOU’RE NOT THE ONE</td>
<td>Daniel Bedingfield</td>
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<td>Beyoncé featuring Jay-Z</td>
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<td>Paul Van Dyk featuring Hen nost &amp; Jonjess</td>
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<td>Self Absorbed</td>
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<td>BEYOND</td>
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<td>FUTURE FUNK</td>
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<td>JUST ABOUT ENOUGH</td>
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**Billboard Hot Dance Club Play**

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<td>THIS BEAT IS (WHERE'S THE LOVE)</td>
<td>Superchumbo</td>
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<tr>
<td>STAND (REMIXES)</td>
<td>Jewel</td>
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<td>FLY AGAIN (KES PROJECT R. ROSARIO, SCUMPROG, J. VASQUEZ MIXES)</td>
<td>Jonbella</td>
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<tr>
<td>JUST SO YOU KNOW (REMIXES)</td>
<td>Mariah Carey</td>
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<td>BRINGIN' ON THE HEARTBREAK (REMIXES)</td>
<td>Mariah Carey</td>
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<td>In-Grid</td>
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<td>THE ONLY THING MISSIN (REMIXES)</td>
<td>Anaia</td>
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<td>WHAT A DO ME! (REMIXES)</td>
<td>Boumkat</td>
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<td>JUST ABOUT ENOUGH</td>
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**Billboard Hot Dance Club Play**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week In Billboard Hot Dance Club Play Peak Position</th>
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<tbody>
<tr>
<td>THIS BEAT IS (WHERE'S THE LOVE)</td>
<td>Superchumbo</td>
<td>1</td>
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<tr>
<td>STAND (REMIXES)</td>
<td>Jewel</td>
<td>2</td>
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<tr>
<td>FLY AGAIN (KES PROJECT R. ROSARIO, SCUMPROG, J. VASQUEZ MIXES)</td>
<td>Jonbella</td>
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<tr>
<td>JUST SO YOU KNOW (REMIXES)</td>
<td>Mariah Carey</td>
<td>4</td>
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<tr>
<td>BRINGIN' ON THE HEARTBREAK (REMIXES)</td>
<td>Mariah Carey</td>
<td>5</td>
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<tr>
<td>YOU PROMISED ME (TE ES IN FUTU)</td>
<td>In-Grid</td>
<td>6</td>
</tr>
<tr>
<td>THE ONLY THING MISSIN (REMIXES)</td>
<td>Anaia</td>
<td>7</td>
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<tr>
<td>WHAT A DO ME! (REMIXES)</td>
<td>Boumkat</td>
<td>8</td>
</tr>
<tr>
<td>A BETTER WORLD</td>
<td>Apheia</td>
<td>9</td>
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<tr>
<td>I FEEL LOVE</td>
<td>Blue Man Group featuring Venus Hum</td>
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<tr>
<td>ROCK WITH IT (AWWW BABY) (DANCE REMIXES)</td>
<td>Ashanti</td>
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<tr>
<td>ROCK WITH IT (DANCE REMIXES)</td>
<td>Ashanti</td>
<td>12</td>
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<td>MILLION DOLLAR BILL (REMIXES)</td>
<td>Kelis</td>
<td>13</td>
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<td>MY LOVE IS ALWAYS</td>
<td>Self Absorbed</td>
<td>14</td>
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<tr>
<td>ANYTHING (GABRIEL &amp; DREDSON REMIXES)</td>
<td>George Porgie</td>
<td>15</td>
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<tr>
<td>JALEO (ROGER SANCHEZ REMIX)</td>
<td>DaVinci</td>
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<tr>
<td>LEO LO LAI (ELECTRIC MONKEY)</td>
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<td>WAITING FOR YOU (REMIXES)</td>
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<td>CENTER OF THE SUN</td>
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<td>SEND YOUR LOVE (REMIXES)</td>
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<td>SOUL SLOSHING</td>
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<td>BEYOND</td>
<td>22</td>
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<td>FUTURE FUNK</td>
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<tr>
<td>JUST ABOUT ENOUGH</td>
<td>24</td>
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</table>
Music
Country

BMI Awards Recognize Dolly Parton, Jeffrey Steele

BY DEBORAH EVANS PRICE

NASHVILLE—Dolly Parton, Jeffrey Steele, Stevie Nicks and Sony/ATV Music Publishing Nashville took top honors at BMI’s Annual Country Awards, held Nov. 4 at the company’s Music Row offices.

Hosted by BMI president/CEO Frances Preston and VP Paul Corbin, the event recognized the writers and publishers of the past year’s 50 most-performed country songs.

Steele was named songwriter of the year for placing four songs in the top 50. They were Tim McGraw’s “The Cowboy in Me,” Trace Adkins’ “Chromosome,” “Rascal Flatts’ “These Days” and Montgomery Gentry’s “My Town.”

Sony/ATV Music Publishing Nashville won BMI’s country publisher of the year honor for accumulating the highest percentage of copyright ownership in award songs. The company placed 12 songs on the most-performed list. Among them were such hits as Joe Nichols’ “Brokenheartsville,” Darryl Worley’s “I Miss My Friends,” McGraw’s “Red Red Top” and Brooks & Dunn’s “My Heart Is Lost To You.”

Parton was honored as a BMI Icon for what the company described her “unique and indelible influence on generations of music makers.” Since scoring her first hit with “Dumb Blonde” in 1967, Parton has collected 31 BMI Country awards and pop awards for such singles as “I Will Always Love You,” “9 to 5,” “Jolene,” “Two Doors Down,” “To Daddy” and “Here You Come Again.”

A Country Music Hall of Fame member since 1999, Parton enters the company of previously honored BMI Icons Chuck Berry, James Brown, Bo Diddley, Isaac Hayes, Holland-Douzier-Holland, Little Richard and last year’s country Icon, Bill Anderson.

Nicks’ classic ballad “Landslide,” covered on the Dixie Chicks “Home” album, earned the Robert J. Burton Award as the most-performed country song of the year. Published by Nicks’ Welsh Witch Music, the song received a BMI pop award in 1998 for Fleetwood Mac’s recording. It has achieved BMI Million-Air status, signifying at least 1 million broadcast performances. The song has received more than 3 million spins.

In addition to Steele, nine other multiple winners were among the 64 songwriters honored. Tony Martin and Tom Shapiro placed three songs each among the top 50. Al Anderson, Toby Keith, David Lee, Lee Thomas Miller, Mark Nesler, Tia Sillars and Troy Verges had two each.


Five of the songs honored were cited for the second consecutive year: McGraw’s “The Cowboy in Me,” Martina McBride’s “Blessed,” Jo Dee Messina’s “Bring on the Rain,” Rascal Flatt’s “I’m Movin’ On” and Kenny Chesney’s “You and Me.” Those were among the 24 songs this year to receive BMI Million-Air status.

For a complete list of winners, visit billboard.com/awards.

Alan Jackson Wins Top ASCAP Country Honors

BY PHYLLIS STARK

NASHVILLE—Alan Jackson, Craig Wiseman and BMI Music Publishing were the top honorees at the 41st annual ASCAP Country Music Awards.

At the Nov. 3 ceremony, Jackson was named songwriter/artist of the year. The honor recognized his success with recent hits “Drive (For Daddy Gene),” “Where Were You (When the World Stopped Turning)” and “Work in Progress.”

Wiseman took home songwriter of the year for penning “American Child,” “The Cowboy In Me,” “The Good Stuff” and “Young.” He also won the song of the year award for “The Good Stuff,” which was recorded by Kenny Chesney and published by BMI Songs and Mrs. Lumpkin’s Pookie Music. The song of the year award recognized the most-performed country song of 2002.

EMI was named publisher of the year, recognizing its 21 hit singles, including “19 Somethin’,” “The Impossible,” “I Just Wanna Be Mad,” “Forgive,” “Have You Forgotten” and “It’s a Great Day to Be Alive.”

Johnny Cash and June Carter Cash were posthumously honored with ASCAP Foundation Lifetime Achievement Awards, and Wal-Mart received the ASCAP Partners in Music Award.

Johnny Cash’s granddaughter Chelsea Crowell accepted the Lifetime Achievement Awards on behalf of the late couple.

Wal-Mart domestic music buyer Jeff Maas accepted the ASCAP Partners in Music Award, which recognizes an ASCAP licensee who has shown exceptional dedication to promoting and expanding the reach of country music.

Multiple award winners included songwriters Kellee Coffey, Chris DuBois, Kelley Lovelace, Patrick Jason Matthews, Brad Paisley, Kenny Kurt Phillips, Rivers Rutherford, Darrell Scott and Phil Vassar.


The black-tie event, co-hosted by SASCAP senior VP Connie Bradley and CEO John LoFurmento, drew more than 1,000 industry professionals to Nashville’s Gaylord Opryland Hotel. Among those attending were Chesney, Toby Keith, Brenda Lee, Martina McBride, LeAnn Rimes and Darryl Worley.

The event included performances by Ray Benson and Dierks Bentley, as well as ASCAP songwriters Fred Knobloch, Gary Nicholson and Jelly Roll Johnson.

“This Song Ain’t Free,” a song inspired by ASCAP’s efforts to protect copyrights, was also performed. Writers Chris Wallin and Craig Monday penned the song after attending an ASCAP forum on music downloading and piracy.

The writers recently performed the tune on Capitol Hill for a Nashville Songwriters International-legislative event.

For a complete list of winners, visit billboard.com/awards.

CCMA Names Travis Among This Year’s Winners

BY DEBORAH EVANS PRICE

NASHVILLE—Randy Travis, Dennis Agajanian, Dottie Rambo and perennial favorites the Fox Brothers led the list of winners at the ninth annual Christian Country Music Assn. Awards, held Nov. 6 at the Ryman Auditorium.

Travis’ hit “Three Wooden Crosses” was named song of the year, and the country veteran was honored with the award for mainstream artist of the year.

Last year’s entertainer of the year, Agajanian, repeated his win in that category, he also took home his second consecutive musician of the year honor.

Legendary singer/songwriter Rambo won the songwriter of the year honor and was recently inducted into the Pioneer Award. Chester Smith won the Living Legend Award.

The Fox Brothers were named vocal group of the year for the eighth time, and the group’s Roy Fox picked up the trophy for comedy act of the year.

Del Way, who won best new artist and songwriter of the year accolades last year, was named male vocalist during this year’s show. Paula Snow netted the female vocalist title.

Glenn Kearney was named new artist of the year. The trio of the year honor went to the Jeff Treece Band.

Twice Robin won the vocal duo of the year category.

DreamWorks artist Darryl Worley won the video of the year category for his patriotic anthem “Have You Forgotten?”

WVTY Dothan, Ala., was named radio station of the year, and the station’s Fred Bacher won in the radio personality category.

The youth in music award went to Amber Morgan, and the music evangelist of the year honor was given to CrossCountry.

Hosted by “Nashville Star” winner Bucky Covell and “The 780 Club” co-host Lisa Ryan, the show aired live on Great American Country and several other outlets.

The awards, which were voted on by the CCMA membership, closed out the annual Christian Music Convention. Held Nov. 2-6 in Nashville, the event featured seminars and showcases geared toward artists who write and perform Christian country/positive country music.

www.billboard.com

BILLBOARD NOVEMBER 15, 2003
Jerry Salley Takes Home SESAC Songwriter Trophy

BY PHYLIS L. STARK

NASHVILLE—Jerry Salley was named SESAC’s country songwriter of the year Nov. 6 at a dinner at the performing-rights organization’s Nashville headquarters.

Salley wrote Reba McEntire’s current country hit, “I’m Gonna Take That Mountain.” He has had more than 300 songs cut in the country, Americana, bluegrass and gospel genres.

Salley’s publisher, EMI Music Publishing, was named SESAC’s country publisher of the year.

The Pat Green hit “Wave on Wave” was named country song of the year.

The song, written by David Neuhauser and Justin Pollard, is No. 4 on the Billboard Hot Country Singles & Tracks chart.

Neuhauser and Pollard performed the song at the awards show, which also featured a performance by SESAC writer Jim Lauderdale.

The SESAC Legacy Award was presented to Stan Webb, writer of “I’m From the Country.” The award recognized Webb’s long and distinguished affiliation with SESAC.

The SESAC Legacy Award has been presented only three times before in the company’s 73-year history.

Universal South artist Joe Nichols received the SESAC Summit Award, which recognized his outstanding contributions to country music and to the country music industry.

For a complete list of winners, go to billboard.com/awards.

Cracker Barrel Is Cooking With CB Music Label

Restaurant/retail chain Cracker Barrel Old Country Store has launched a record label, CB Music. It has issued its first 16 CDs featuring traditional music in a variety of genres.

Jeffrey Steele was named songwriter of the year, and Toby Keith won the songwriter/artist of the year category.

ON THE ROW: Curb Records has largely been able to avoid the layoffs that have plagued other labels—until now. Curb laid off six employees including VP of creative services Sue Austin, director of A&R Michelle Metzger and West Coast pop regional promoter Tommy Challas.

At Sony Music Nashville, Larry Pareigis is upped from senior VP of country promotion for Epic/ Monetary to senior VP of radio promotion for all the Sony Nashville labels, which include Columbia and Lucky Dog records. Bill Macky is promoted from national director of Epic/Monument promotion to VP of national promotion for all the Sony Nashville labels.

Michael Knox exits Warner/ Chappell Music, where he was VP of production, artist/writer development and A&R. He is expected to launch his own company.

Hit songwriter Tia Sillers has resigned an exclusive global publishing agreement with Famous Music.


ON THE AIR: Country Radio Broadcasters has announced the 2004 inductees into its Country Music DJ Hall of Fame. They are former WSLR Miami, Ohio, morning man Jaybird Drennan; former WQCH Bangor, Maine, morning man Bob Duchesne; KKYX San Antonio veteran music director/morning man Jerry King; KFXT Corpus Christi, Texas, GM/morning man Dr. Bruce Nelson; and former KKKN Kansas City, Kan., GNAir personality Uncle Don Rhea. They will be inducted at a dinner in Nashville March 2, 2004.
Congratulations to our 2003

Alan
Jackson

Gary
Overton
EMI Music Publishing

Artist/Songwriter of the Year

Publisher of the Year

www.americanradiohistory.com
COUNTRY MUSIC AWARD WINNERS

Craig Wiseman
Kenny Chesney

SONG OF THE YEAR
"The Good Stuff"
Published by BMG Songs, Inc.
Mrs. Lumpkin's Poodle

SONG/SONGWRITER OF THE YEAR
SONG OF THE YEAR ARTIST

www.americanradiohistory.com
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<thead>
<tr>
<th>Artist</th>
<th>Album Title</th>
<th>Sales</th>
<th>Label</th>
<th>Last Week</th>
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<td>Toby Keith</td>
<td>&quot;I Love This Bar&quot;</td>
<td>DreamWorks</td>
<td>#1</td>
<td>Trace Adkins</td>
<td>&quot;You're Gonna Hang On Me&quot;</td>
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<td>Keith Urban</td>
<td>&quot;Who Wouldn't Wanna Be Me&quot;</td>
<td>Capitol</td>
<td>#3</td>
<td>Sara Evans</td>
<td>&quot;I Wanna Bang&quot;</td>
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<td>Pat Green</td>
<td>&quot;Wave On Wave&quot;</td>
<td>Republic</td>
<td>#4</td>
<td>Tim McGraw</td>
<td>&quot;Watch the Wind Blow&quot;</td>
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<td>&quot;Tough Little Boys&quot;</td>
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<td>#5</td>
<td>Craig Morgan</td>
<td>&quot;Every Friday Afternoon&quot;</td>
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<td>Martina McBride</td>
<td>&quot;This One's for the Girls&quot;</td>
<td>RCA</td>
<td>#6</td>
<td>Alan Jackson</td>
<td>&quot;Remember When&quot;</td>
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<td>#7</td>
<td>Ryan Tyler</td>
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<td>Chris Cagle</td>
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<td>Joe Nichols</td>
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<td>Billy Currington</td>
<td>&quot;Walk a Little Straighter&quot;</td>
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<td>#9</td>
<td>Buddy Jewell</td>
<td>&quot;Sweet Southern Comfort&quot;</td>
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<td>Montgomery Gentry</td>
<td>&quot;Hell Yeah&quot;</td>
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<td>#10</td>
<td>Kenny Chesney</td>
<td>&quot;Wynonna&quot;</td>
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<td>&quot;What Was I Thinkin'&quot;</td>
<td>Capstone</td>
<td>#11</td>
<td>Clint Black</td>
<td>&quot;Texas Plates&quot;</td>
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<td>Alan Jackson &amp; Jimmy Buffett</td>
<td>&quot;It's Five O'Clock Somewhere&quot;</td>
<td>MCA</td>
<td>#12</td>
<td>Brian McComas</td>
<td>&quot;You're in My Head&quot;</td>
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<td>&quot;You Don't Love Me Anymore&quot;</td>
<td>MCA</td>
<td>#14</td>
<td>Amy Dalley</td>
<td>&quot;Days of our Lives&quot;</td>
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<td>Kenny Rogers</td>
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<td>&quot;Wrinkles&quot;</td>
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<td>&quot;You're Still the One&quot;</td>
<td>Capitol</td>
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<td>Lorie Line</td>
<td>&quot;Do You Still Want to Buy Me That Drink&quot;</td>
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<td>Taylor Swift</td>
<td>&quot;Our First Dance&quot;</td>
<td>Big Machine</td>
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<td>&quot;I Love You This Much&quot;</td>
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<td>&quot;Here for a Good Time&quot;</td>
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<td>#30</td>
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**Notes:** Sales data compiled by Nielsen SoundScan. Billboard charts are generated on the 15th of each month. This report includes sales data for the week ending November 15, 2003. Sales figures are rounded to the nearest million.
THE OSPORONES

Billboard turns the spotlight on Ozzy Osbourne, prince of darkness, as he celebrates 35 years of success. We trace Ozzy’s career from the days of Black Sabbath to his solo career, take a look at the Osbourne family including manager/wife/mother Sharon, and report on the success of Ozzfest.

YEAR IN MUSIC & TOURING

Featuring year-end charts in every genre and expanded coverage of the year’s most notable artist successes and business developments, Billboard’s 2003 Year in Music & Touring issue is a must-have reference tool and collectors issue. Available on newstands for two weeks!

YEAR IN VIDEO & GAMES

An in-depth look at the video and video game market, trends and top stories of 2003—get this and more, including a recap of top titles and companies of the year in Billboard’s January 10th issue spotlighting the Year in Video & Games. Don’t miss your opportunity to advertise in this special issue!

UPCOMING SPECIALS

TOURING SPOTLIGHT issue date: January 10 • ad close: December 15
PLATINUM STARS #1 issue date: January 17 • ad close: December 22
MODERN ISSUE date: January 24 • ad close: December 29
MODERN ISSUE date: January 31 • ad close: January 5

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Music

Ted T., Word Bow Imprint

Award-winning producer Ted T. has signed a deal with Word Label Group to launch a new imprint. The Minneapolis native will sign and develop talent as well as assist in marketing releases for the as-yet-unnamed label. Word Label Group is a division of Word Entertainment, a Warner Bros./Curb company. Ted, born Ted Tjornhom, is noted for producing Stacie Orrico, Rebecca St. James, Jump5 and Avalon. Early in his career he worked with musician/entrepreneur Dez Dickerson, a former member of Prince’s band.

As an arranger, programmer, musician and songwriter, he has worked with a variety of acts, among them ZOEgirl, Prince, Jewel, SheDaisy and the Newsboys. The producer’s new venture was born after discussions with Word Label Group president Barry Landis.

“Barry wanted to develop some new talent to supplement the Word roster,” says T., who is looking forward to running his own label. “It’s an extension of what I have done as a producer. I’ll bring talent in and help the artists grow their visions and figure out what it is they are called to do.”

Thus far, T. has signed four new acts to the label: 13-year-old singer/songwriter Natalie Warner, rock/hip-hop artist Maximilian Williams, neo-soul singer Antonio Neal and Math, a rock group founded by former Earthsuit member Paul Meany. Ted describes Math, which will be the label’s debut release next spring, as a cross between Sting and Linkin Park.

One of T’s goals is to attract mainstream music consumers in addition to Christian audiences. Warner Bros. will have first option to take artists on his roster to the general market. If Warner opts not to take an act, T. will be able to place it elsewhere. “Because the artists are signed directly to me, there’s a lot more flexibility,” T. says.

Under the deal, T. will also be able to continue working with other artists, such as EMI Christian Music Group acts Sanctus Real, St. James and Orrico, who he says will co-produce some tracks for Williams and Warner. T. says Orrico “has some fantastic production ideas.”

MARANATHA ON THE BLOCK: The Corinthian Group (TCG), which owns Maranatha Music, is up for sale. Maranatha copyrights are among the most performed works in churches all over the world. In addition to Maranatha, TCG owns Calvary Music Rights. Based in San Clemente, Calif., with an additional office in Nashville, TCG’s operations include a recording studio. Maranatha is the last of the large, long-established Christian independents, and it should be interesting to see which big fish snags it up.

New Norful EP Shoots To No. 1

It’s not often that an artist lands two records in the top five on the gospel charts. But it is amazing that Smokie Norful is that artist. After 18 months and upwards of 260,000 unit sales, the EMI Gospel artist’s Stellar Award-winning debut CD, “I Need You Now,” remains a top five hit. Norful is an increasingly popular draw at key events across the country.


The CD scanned 14,000 copies its first week out. That, EMI Gospel VP/GM Larry Blackwell is quick to point out, is well in advance of its Nov. 18 release to the Christian Booksellers Asn. marketplace, which he believes will provide yet another sales spike.

Additionally, Blackwell says there is support for Norful at urban AC stations. “We’re going after urban now. That’s one of the reasons we decided to release this limited edition,” he adds.

Despite Norful’s saturation in the gospel marketplace, Blackwell feels there is room for growth. “My goal with this urban radio push is to have Smokie be No. 1 and No. 2 on the gospel charts in the fourth quarter.”

But even with Norful’s momentum, Blackwell is likely to draw some stiff competition. Most believe it will come from Karen Clark Sheard, whose sophomore release “The Heavens Are Telling” was in stores Nov. 4.

Then there is the sophomore release from Natalie Wilson and her 19voice SOP Chorale, “The Good Life” (Gospo Centric), and the latest from Dottie Peoples, “The Water I Give” (ABR Records).

Of her record, Wilson says, “People are going to hear things on ‘The Good Life’ that will be very familiar and in the street, edgy groove they expect. But our vocals are tighter, and there are more midtempo songs and ballads. We’ve moved to a deeper level of praise and worship.”

Peoples’ new album (in stores Nov. 11) marks a departure of sorts from her traditional base. Not only does the release have a slightly more urban feel, but the CD will also mark the label’s first venture into the contemporary Christian marketplace.
EXECUTIVE TURNTABLE
PEOPLE ON THE MOVE

NEW MEDIA: Carolynne Schroeder is promoted to president of Faith West in San Francisco. She was executive VP. Andy Volanakis is named senior VP of business development for Zingy in New York. He was executive VP.

PUBLISHING: Doug James is promoted to VP of the film soundtrack division of EMI Music Publishing in Los Angeles. He was manager of the film soundtrack division.

DIRECT MARKETING: Patrick Milligan is promoted to VP of A&R for Warner Strategic Marketing in Burbank, Calif. He was senior director of A&R.

VIDEOGAMES: Eric Doctorow is named COO of THQ in Calabasas Hills, Calif. He was president of Paramount Home Entertainment.

EXECUTIVES: Jon Krongard is promoted to VP of digital marketing and licensing for BMG Strategic Marketing Group in New York. He was senior director of digital marketing and licensing.

HOME VIDEO: Jeff Baker is promoted to senior VP of U.S. sales for Warner Home Video in Burbank, Calif. He was VP of non-theatrical franchise marketing.

RECORD COMPANIES: Peter Edge is promoted to executive VP of A&R for J Records in New York. He was senior VP of A&R.

Chris Park is named VP of finance for RCA Music Group in New York. She was VP of finance for BMG North America.

Gerard Babitts is named VP of A&R for Razor & Tie in New York. He was VP of international A&R and artist development for Columbia Records.

MAKING MOVES: Kevin James, managing director of TurnTable Entertainment at Ed Sullivan Theater in New York, is named senior VP of business development for Sony Music Entertainment.

PITCHING IN

Gavin DeGraw, Sharon Osbourne, Seal and Michael McDonald (pictured, from left) united at the Kodak Theatre in Los Angeles for the Bogart Tour for a Cure, an annual concert and awards show that benefits the Bogart Pediatric Cancer Research Program. During the awards portion of the evening, Queen Latifah, Anschutz Entertainment Group president/CEO Tim Lieweke and Blue Note Records' Bruce Lundvall were each presented with the Neil Bogart Memorial Fund's 2003 Children's Choice Award.

NOW, HEAR THIS... FEI DOBSON

Hey, kids! Need a new angst-ridden pop/rock songstress to admire? Well, look no further than Fei Dobson. Recently signed to Island Records' Island Def Jam, Dobson is currently No. 10 on the Billboard Hot 100 Singles chart. Other choice cuts include "Bye Bye Boyfriend," "Stupid Little Love Song" and "Unforgiven."

RASHAUN HALL

TOASTING TEN YEARS

A group of managers, executives and individuals representing music trade associations, performance-rights organizations and music publishers from various countries came together to celebrate the 10th anniversary of the Music Managers Forum. Pictured at the event, held at the United Nations building in New York, is Billboard president/publisher John Kilikileen, MMF founder and president Barry Bergman and Recording Industry Asn. of America president Cary Sherman. The Music Managers Forum honored MMF founder Barry Bergman for 10 years of service to artists' rights.
Clint Dives Into Scoring For ‘Mystic River’

BY JIM BESMAN

NEW YORK—Clint Eastwood regularly has a hand in composing or assembling his movie soundtracks. And he was recently recognized for his efforts by the Henry Mancini Institute.

But his highly praised new film, the intense crime drama “Mystic River,” is the first to feature the one-time jazz club pianist’s own entire score—save for a pair of jazz instrumentals by his jazz bassist son Kyle Eastwood and Michael Stevens that was used as source music in a bar scene.

“I’ve written themes for pictures before,” says Eastwood, singling out “Big Fran’s Baby” from 1995’s “A Perfect World” country-music soundtrack, “Doe Eyes” from his Johnny Hartman-heavy 1995 romance “Bridges of Madison County” and especially “Claudia’s Theme” from his 1992 masterpiece “Unforgiven”—which he wrote on his way to the location.

“I’ve just fooled around and let Lennie Niehaus save my bacon and be the hero,” he continues, referring to his longtime musical collaborator. “But on this one, I wrote it and then played it into a friend’s computer, and

the director/composer says he draws upon a lifetime’s worth of film music influences “dating back to Franz Waxman, Max Steiner, Miklos Rozsa—all those people you grow up with—and then guys I worked with like Lennie and Jerry Fielding [“The Gauntlet”] and Lalo Schifrin [‘Dirty Harry’], and then Hank Mancini, who was not only a great composer but a great songwriter.”

The late Mancini was also a great friend of Eastwood’s. “We knew each other back in the 50s, when I was a contract player at Universal and he was a young guy in the music department,” Eastwood recalls, noting that the two future leg-

ends were then of low company ranking. “We’d see each other now and then and commiserate, and we used to laugh about how both we used to play ‘Honky Tonk Train Blues’ at assemblies in school. I always liked following his career.”

“Receiving the Henry Mancini Insti-

tute’s fourth annual Hank Award for distinguished service to American Music, then, was especially mean-

ingful for Eastwood.

Previous honoree Quincy Jones presented the award at the Institute’s 2003 Mancini Musicale in August at UCLA’s Royce Hall. The gala featured a performance by Diana Krall, who sang “Why Should I Care?” on the soundtrack for Eastwood’s 1996 thriller, “True Crime.”

“Lennie got together with James Carter and had some great sax bat-

tles, and the audience loved it,” adds Eastwood, who was previously honored with the star-studded 1997 con-

cert event “Eastwood After Hours: Live at Carnegie Hall.”

Eastwood returned to his own jazz-piano roots by taking a keyboard turn that night. More recently, of course, he released the “Piano Blues” episode of Martin Scorsese’s “The Blues” PBS series.

“It’s all sort of related,” he says of the acclaimed 1988 Charlie Parker biopic “Bird,” tying together the jazz and blues genres. “Charlie Parker and Thelonious Monk played a lot of blues numbers, so I don’t draw too much distinction between the two—though jazz is maybe a lit-

tle more intricate.”

“Piano Blues” was understandably slanted more toward the jazz side of the blues, showcasing performances from the likes of Monk, Duke Ellington, Count Basie and Art Tatum but also including Fats Domino and Chicago blues legend Otis Spann.

“I’d seen a lot of archival footage, so I knew what we were looking for,” says Eastwood, who was given complete freedom in subject and content—and produced new per-

formances from pianists including Ray Charles, Dave Brubeck and Jay McShann.

“I figured the other [blues] bases were being covered,” Eastwood says, “and these were all people who had something interesting to say about the blues.”

Eastwood publishes through Cibie Music/Warner Olive Music (ASCAP). The “Mystic River” soundtrack is a Mal paso/Warner Bros. release.

Young Composer Writes New Music For Old Film

The grand-prize winner of Turner Classic Movies’ 2003 Young Film Composers Competition, Linda Martinez, has written a musical score for the 1925 silent film “The Rag Man,” with mentorship from renowned composer Elmer Bernstein.

“It’s turned out to be the most important writing opportunity and learning experience in my career thus far,” the University of Southern California graduate says.

Martinez has performed with such well-known acts as Sugar Ray and Destiny’s Child and currently assists Emmy Award-winning composer Laura Karpman.

“Now that I’ve completed the score, I have a heightened respect for Laura and other successful film composers who do this for a liv-

ing,” she says. “It’s a tough job at times, but the music-making makes every second of it more than worthwhile.”

Martinez’s prize-winning entry was a minute-long score for a Spanish harp piece from the 1922 classic “Blood and Sand.” Now her score will be professionally recorded at Todd-AO’s scoring facility.

Todd-AO’s Oscar-winning sound designer, Todd Berenger, was one of the contest’s judges.

“The Young Film Composers Competition offers a unique opportunity for composers who are inter-

ested in writing instrumental music for film and television to compete for the opportunity to score a restored classic silent film with an orchestra and to have their music judged by a blue-ribbon panel of Hollywood film com-

posers,” TC M executive VP/GM Tom Karsch says.

“It also gives the viewers a chance to watch a rarely seen silent film,” he adds, “which keeps these films alive and com-

mercially viable.”

The Martinez-scored “The Rag Man” will premiere Jan. 8, 2004, on TCM. The Edward F. Cline-
directed film stars child actor Jackie Coogan, playing an orphan who becomes a successful rag dealer on

New York’s Lower East Side, then a wealthy antiques dealer.

DVD NOTES: MGM Home Entertain-


Feldman helped pick the music in the film and compiled the RCA Victor soundtrack album, which he also produced with actor/director Duvall and RCA Victor A&R VP Larry Hamly.

“There’s a lot of music in the film, and we had to listen to and select all of it, then sequence it for the album,” says Feldman, who was also charged with securing rights to the music.

Additionally, he worked closely with Duvall and co-star Luciana Pedraza in positioning the music for scoring that [‘Ill Postino’ Oscar-winning composer] Luis Bacalov wrote.”

Feldman was not a tango connoisseur when he came to the project.

“I bought 20 or 30 tango al-

bums from an online Argenti-

na music source and studied the colorful history of the sensual dance form—which blos-

somed in ports where sailors came in to dance with ladies of the evening,” he says.

Feldman’s relationship with Duvall goes back 20 years to “Tender Mercies.” Duvall won the best actor Academy Award for his portrayal of a down-and-out country singer/songwriter. Feld-

man had a hand in producing the soundtrack album and finding a label home for it.

Another noteworthy DVD is “Elaine Stritch at Liberty,” which Image Entertainment released last month. The disc is a video transcript of Stritch’s 2002 Tony Award-winning one-woman show, in which the sassy septuagenarian recounted her legendary Broadway career while performing sign-

ature songs from the likes of Rodgers & Hart, Noel Coward and Stephen Sondheim.

Lastly, Artisan Home Entertain-

ment has just released “Amandla! A Revolution in Four-Part Harmony.” The extraordinary documentary highlighted the central role of “freedom music” in South Africa’s bitter struggle against apartheid.

“There’s something about this music—in structure, pace, har-

mony—that you can’t stand on the stooop while a march goes by,” the country’s great jazz trumpeter Hugh Masekela said in the March 15 installment of this column.

“You’re drawn in.”
BILLBOARD NOVEMBER 15, 2003

MTV Springs Leak Week

BY BRIAN GARRITY

NEW YORK—Spankin’ New Music Week, MTV’s annual weeklong hypefest to promote the music industry’s biggest fourth-quarter releases, comes with a new Internet spin this year.

In addition to the usual on-air programming blitz filled with artist appearances and live performances—running Nov. 8-15—the network will offer viewers the opportunity to hear new albums by Britney Spears and others in their entirety online at mtv.com before they hit stores.

MTV is making the music available as part of its online album preview feature, The Leak.

Beginning Nov. 10, new albums from Spears, Blink182, Enrique Iglesias, Pink and G-Unit will be previewed on mtv.com as part of the network’s inaugural Leak Week. A new album will be available for free streaming in its entirety Monday through Friday of Spankin’ New Music Week.

Each artist will also perform live that week on “TRL,” the network’s flagship program.

BUILDING EXCITEMENT

For MTV, which has been offering viewers exclusive online album previews through The Leak since May, the new feature of Spankin’ New Music Week is a sign of its increasing role in MTV’s joint on-air/on-demand strategy of helping artists and labels launch new albums.

Leak promotions are being tied into larger campaigns between the network and the labels to generate buzz for new records ahead of and immediately following their release.

“Our audience has really been gravitating toward [Leak programming],” says Tom Calderone, executive VP of music and talent programming for MTV/MTV2. “MTV has done almost 20 Leak promotions at this point, and each artist will also perform live that week on ‘TRL,’ the network’s flagship program.”

A track from Marilyn Manson’s recent album “The Golden Age of Grotesque” will be featured on the new “Spankin’ Armageddon” videogame, Billboard has exclusively learned.

The song is called “Use Your Fist, Not Your Mouth.” The game, which arrives Nov. 26, will be available on the three next-generation platforms from Namco Hometek.

“If any artist epitomizes my arch-enemy Spank— it’s Marilyn Manson,” says Todd McFarlane, creator of the noir comic character and head of McFarlane Enterprises.

The choice of Manson was “a natural marriage of artist, lyric and content,” Namco product manager Jim Atkiss says.

Nothing/Interscope’s Manson, previously on Epic, distributed “Long Hard Road out of Hell” with the Sneaker Pimps to the 1997 “Spawn: The Movie” soundtrack. The album was certified platinum in the U.S., and Canada and gold in Australia, New Zealand and Singapore, McFarlane says.

Game producer Glen Cureton was seeking an artist that could help generate buzz for new albums and music fans and would recognize.

“We’re able to bridge three groups, including game players who also are into Manson’s music,” Cureton says.

Namco is using one minute of the song ripped from the game and the intro to the game in a demo trailer that is being offered for kiosk and monitor play in such chains as GameStop and FYE. It became available online as a streaming video earlier this month.

The group’s product manager, Matt Larsen, sees the union as an opportunity for Nothing/Interscope to continue promoting the album that entered The Billboard 200 chart May 31 at No. 1.

After selling more than 118,000 copies the first week, it has sold as well as expected, with SoundScan reporting 274,000 units through the week ended Oct. 26.

Namco is working with the label through an independent agent to cross-market the game and “The Golden Age of Grotesque.”

Among possibilities are radio airplay for the game track, with game demo giveaways or other special offers, especially in cities where Manson has been or will be on tour.

When Manson co-headlined New Orleans’ Voodoo Experience weekend Oct. 31-Nov. 2, Namco debuted the video in the PlayStation 2 co-sponsored GameRiot tent and previewed the game on FS2 demo kiosks.

Manson is the most prominent artist licensing for Namco. “We’ve used lesser-known artists,” Atkiss notes. “with TRSK company [def. fcn] licensed for a track for our upcoming ‘Breakdown’ exclusively on Xbox sometime this year.”

Theatrical composer Kevin Manthey created an original score for “Dead to Rights,” which came out August 2002 on Xbox and then later on PS2 and GameCube.

“Having licensed music in the game is a good synergy between two pieces of pop culture,” Cureton says. “There will always be a possibility for more licensed music, and some things are in the works right now.”

Indeed, Interscope may seek other game deals for its artists, new-media co-marketing head Courtney Holt says.

Nothing co-owner Trent Renner of Nine Inch Nails sees only positive returns from the Manson track on the game, as he and Manson are “giving away games.”

He contributed to the original Id Software “Quake” PC hit and is doing an original score for the publisher’s eagerly anticipated “Doom III.”

“I agreed to do something like [game music] mainly because it’s a hobby of mine,” Renner says. “I appreciate the technology, and it’s fun to work outside Nine Inch Nails once in a while.”
Epitaph Restructuring Results In Staff Cuts

Epitaph Records in Los Angeles, one of the most consistently successful indie rock labels of the past decade, has laid off seven of its 12 employees, or about 17% of its staff. The cuts, which were made in mid-October, were to eliminate staff redundancies. They were not tied to a downturn in Epitaph’s business, according to label president Andy Kaulkin.

"We’re cutting back our overhead and trying to restructure," Kaulkin explains. "We can’t be the same business we’ve been.

He adds, "We’re doing well." Epitaph has had an upbeat year, with releases by Atmosphere, Joe Strummer & the Mescaleros and Grandpappy (taka Paul Westerberg) selling solid albums.

At least one staff casualty was a result of recent events in the business. Epitaph cut loose an L.A.-based national sales rep after Albany, N.Y.-based Toast World Entertainment acquired the assets of bankrupt Wherehouse Entertainment, the rep’s major account.

Kaulkin views the current downsizing as minor compared with what he calls a "massive layoff" of 20 employees in 1997, shortly after he came on board as president. At that point, Epitaph’s staff had ballooned in the wake of major hits from the Offspring and Rancid.

"Tack then, we were actually in trouble," Kaulkin says. "This is [the result] of looking at the world around us. [We] need to be smart.

PASSOM ON THE ROAD: In an unrelated development, Ryko-Distributed, New York-based label group MRI will handle certain releases by Fat Possum Records, the Oxford, Miss.-based blues label distributed by Epitaph. Effective immediately, MRI will distribute Fat Possum’s book/two-CD package "Darker Blues." In first-quarter 2004, the company will pick up the Furry Lewis collection "Good Morning Judge" and "Life Doesn’t Rhyme," a new collection by 20 Miles, the side project featuring Jon Spencer Blues Explosion guitarist Judah Bauer.

The albums have been distributed on a limited basis by Receiver in San Francisco. (Rykodisc distributes Epitaph.)

"I guess Epitaph wants things that will sell 20,000 or 30,000," MRI president Missi Callazo says. "Fat Possum has gotten a release to put these out through somebody else.

MRI handles distribution functions through Rykodisc for a combination of indie labels, several of them artist operated. The company’s distributed imprints include the in-house Megaphone label, Bumsville, Memphis Internationale, Messenger, Projekt, Superfecta and Mighty Sound.

Callazo says it’s possible that other Fat Possum titles could move through MRI on a prerelease-type of clearance from Epitaph.

Epitaph has distributed Fat Possum—home of R.L. Burnside and T Model Ford—since 1997, after Matthew Johnson, the blues label’s co-founder and owner, ranchously parted company with Capricorn Records. Kaulkin was instrumental in bringing Fat Possum to Epitaph, which until that point had specialized in rock acts.

Asked about Fat Possum’s future at Epitaph, Kaulkin declines to elabo-
Pirates Ransack Jay-Z's Black Friday Debut

It looks as though black-market pirates decided to crack the black theme behind Jay-Z's “The Black Album,” which was scheduled to arrive Black Friday. Hence, “The Black Album” is coming out early: Nov. 14 to be exact.

Initially, “The Black Album” was scheduled to how in stores Nov. 28, the day after Thanksgiving. The day is called Black Friday because it is one of the biggest shopping days of the year, and according to legend, that day pulls a lot of retailers out of red ink and into the black.

In addition to the problems created by piracy, Black Friday presented logistical issues, because it is not the traditional Tuesday street date and because no product delivery was made the day before the holiday.

What's more, the Wednesday before Thanksgiving is generally a truncated day, with a lot of people leaving work early. Consequently, some retailers feared that they would not get product in time.

But the digital pirates and bootleggers made that concern moot point, first forcing the Island Def Jam Music Group to consider issuing the album Nov. 18. But now, sources say, the label has decided on Nov. 14. In opting for that date, the album is back to facing the same issue it had when “The Black Album” was scheduled for Nov. 28—a three-day debut SoundScan week—instead of the traditional six days that you get in a debut week with a Tuesday release.

In the past, retailers have liked the recent practice of moving up street dates to fight piracy to screwed-up fire drills, to say it politely. But now, most chains have a “template” in place to deal with such emergency-street-date changes, says Jerry Siler, divisional merchandise manager of music at Trans World Entertainment. Island Def Jam did not return a call for comment.

GOOD WORKS: The fourth annual Light of Day charity concerts raised more than $100,000.

The Nov. 12 event, which benefits the Parkinson’s Disease Foundation, is staged by Bob Benjamin, an old friend of music retail who developed the disease in the mid-1990s. Benjamin has his own retail marketing company, the Marketing Dept., and calls independent and chain stores throughout the U.S., working product and taking inventories.

This year marks the fourth consecutive year that Bruce Springsteen dropped by on the first night to support the cause. Joe Grushecky & the Houserockers backed him up during a 75-minute set. And actor Michael J. Fox, who also has the disease and has established a charity to raise funds to help fight it, put in a surprise appearance.

Others who showed up to play included Garland Jeffreys, Gary U.S. Bonds, Freddie Scott, John Eddie and Dan Bern, among others. The weekend concerts were hosted by CBS Early Show” weatherman Dave Price and Vincent "Big Pussy" Pastore of "The Sopranos.”

In addition to the concert, Benjamin, along with Salvador Trepais—publisher of Spanish Springsteen fanzine Point Blank—issued the double CD “Light of Day: A Tribute to Bruce Springsteen” on Benjamin’s Schoolhouse Records (Billboard, Oct. 11). The album, distributed by Kenilworth, N.J.-based Big Daddy consists of 37 Springsteen songs covered by various artists. They include Elvis Costello, Pete Yorn, Patty Griffin, Graham Parker, Grushecky, Jeffreys, Elliott Murphy and Bern.

The first night culminated with organizer Benjamin and Fox on guitar, joining Springsteen and Grushecky & the Houserockers for the event’s theme song, “Light of Day.”

THE LEADERS: The National Assn. of Recording Merchandisers has selected its new officers, reappointing David Schlang as chairman of the trade group.

Glen Ward, president of the Virgin Entertainment Group, was appointed vice chairman. Bob Schneider, executive VP at Anderson Merchandisers, has been named treasurer. In addition, Alaina Hill-Alderman, co-owner of Record Archive, was named secretary.

Leak

Continued from page 59

and traffic numbers for the previews have been substantial.

Leaks for Dashboard Confessional, Ashanti, OutKast, John Mayer and Madonna have all boasted close to 1 million streams in the weeks the albums were available through mtv.com. MTV says.

MTV executives point out that each of those albums have charted in the top five of The Billboard 200. However, with the industry in dire need of hits this holiday season, the availability of “can’t-miss” product for full, free preview in advance of street date represents a gamble on the part of labels.

“It is a bit of risk, because you have to make sure the quality is there,” Calderone acknowledges.

VOTE OF CONFIDENCE

However, the availability of an album through the Leak is a sign of the label’s belief in the quality of the work, Calderone says.

“In a way, the Leak is a vote of confidence from the labels and the managers and the bands. It’s a way to say: ‘We’re very proud of the entire body of work and not just the single or the video,’” he says.

A primary difference between the Leak and other online album-preview initiatives is the promotion muscle put behind it. MTV plugs the Leak through commercials and on-air during shows like "TRL.

MTV executives note that the significance of the TV promotion is “huge” in terms of the streaming volume for albums offered through the Leak. They maintain that the on-air component is driving streaming numbers.

Music videos do not play the role they once did in MTV’s programming strategy, as music has taken a backseat to lifestyle programming. But Calderone says initiatives like Leak Week show MTV’s commitment to music.

It is also a way for MTV to reinvent itself, Calderone says. “It’s easy to just play the music video, but to provide other services with that album is important too.”

As for Spankin’ New Music Week, MTV will debut as many as 10 new videos, including those of Nelly, Beyonce, Alicia Keys and Good Charlotte.

Missy Elliott, Kid Rock, Nick Lachey, Puddle of Mudd and P.O.D. will also make appearances. Last year, Justin Timberlake was one artist who performed during Spankin’ New Music Week.

“We’ve booked more artists and more video premiers than in past years, knowing that we’ve really got to be there to help support the industry and help give it a fighting chance for fourth quarter,” Calderone says.
Holiday Season Could Be Healthiest Ever

BY JILL KIPNIS

LOS ANGELES—It’s starting to look a lot like a green Christmas for the home video industry.

This fourth quarter is shaping up to be the industry’s most successful quarter yet, with most of the heavy-hitting sellers still to come. Retailers and home video executives believe that the industry is healthier overall this holiday season because consumers are not justgravitating toward big box-office titles; they are also expected to buy catalog and other non-theatrical releases.

“We are significantly up over last year and over our expectations,” says Vince Szydlowski, senior director of product for the L.A.-based Virgin Megastore chain. “We now have [a more diverse consumer base]. Before, it was male-skewed and younger. We are seeing a diffusion factor, with new consumers coming in and choosing to buy things that may be catalog titles.”

Studios are also witnessing these trends. “It will be a record quarter for the industry,” predicts Ron Sanders, executive VP/CM for Warner Home Video. “The number of catalog units bought per household is increasing this year over last year. We’re also seeing that the buy rates per household are holding or increasing as DVD players get into more homes. The percentage of households that have more than one player is also growing dramatically.”

TOP SELLERS

Although no individual title has yet matched any of last year’s blockbuster sales, an increased diversity in consumer spending can be seen by looking at the fourth quarter’s top movie titles so far. “Our biggest sellers so far are ‘The Matrix Reloaded’ and ‘The Lion King,’” says Steve Mullen, spokesman for the Richmond, Va.-based Circuit City chain. “Indiana Jones has also been pretty popular. ‘Everybody Expected ‘Scarface’ to sell well,’ he adds, ‘but I don’t think anybody expected it to do as well as it did. We sold a large chunk of our allocation on the first day and first week. It was actually hard to find it [that first week], and it still isn’t easy to find in some places.’

WHV’s “The Matrix Reloaded” reportedly sold about 4 million combined units on its first day on sale, according to the studio. Buena Vista’s “The Lion King” sold 3 million combined units in its first two days on sale, according to the studio (Billboard, Oct. 18). Paramount Home Entertainment’s “The Adventures of Indiana Jones—The Complete DVD Movie Collection” generated more than $50 million in sales in its first week, according to the studio, and sold about 600,000 copies on its first day, according to retailers.

Universal Studio Home Video’s “2 Fast 2 Furious” sold more than 4 million combined units in its first week, and the “Scarface Anniversary Edition” sold more than 2 million units in its first week, according to the studio.

By this time last year, Buena Vista Home Entertainment’s “Monsters, Inc.” had set a first-day-and-first-week sales record of 5 million combined VHS/DVD units and 11 million combined units respectively, according to the studio. The day after last Halloween, Columbia TriStar Home Entertainment reported that its title “Spider-Man” broke the first-day record of “Monsters” with 7 million combined units. It also sold more than 11 million units in its first week on sale (Billboard, Nov. 16, 2002).

With consumers spending their video money on a wider variety of titles this year, a number of genres are experiencing greater—than—expected sales.

“The first quarter is really setting the consumer response to all of the music titles,” says Stefan Pege, group merchandising manager for Seattle-based amazon.com’s DVD/video store. “The music DVD space is really taking off and holding its own in the holiday season as more people are attaching their DVD players to their sound systems.”

Among the fourth-quarter music titles that are ranked among Amazon’s top 100 DVD artists are “Rush in Rio” (No. 20, Rounder Records), “Pink Floyd—The Final Cut,” and “Live at Pompeii” (No. 35, Universal Music), “Concert for George” (No. 69, Warner Strategic Marketing), and “Ed Sullivan Presents the Beatles” (No. 97, GoodTimes Home Video). “Tenacious D—The Complete Master Works” (Sony Music) even ranked No. 42 prior to its Nov. 4 release date.

Other key sales areas this fourth quarter are family titles and TV—show boxset sets. “Family product continues to outperform,” says Kelly Soother, head of domestic marketing for DreamWorks Home Entertainment. “TV product performs differently than theatrical product, doing 10% of business in its first week vs. 40% to 50% for a new release theatrical title. But there is an increasingly strong consumer purchasing base for TV [boxed sets].

TV projects that are selling well include WHV’s Home Video’s “The Sopranos—The Complete Fourth Season” and “24—Season Two” (Twentieth Century Fox Home Entertainment). Additionally, WHV’s four-disc “Looney Tunes—The Golden Collection” is a sales winner as both a boxed set and a children’s title.

WHV, Universal Make Kid-Friendly Deals

Educational videos are more than just child’s play to the major studios.

Warner Home Video recently entered a distribution agreement with LeapFrog Enterprises, and Universal Studios Home Video just signed a distribution deal with Mommy & Me. Both pacts demonstrate studios’ desires to broaden their product offerings as more families buy DVDs.

“It’s a very competitive time for preschool brands,” says Andrea Marticorena, WHV executive director of kids marketing. “We actively seek out and recognize exciting properties that would benefit from entering the home video category.”

LeapFrog’s strength is in the toy category, and we felt that their brand equity was enormously strong.

The first titles under the multiyear LeapFrog/WHV deal will be released Dec. 9, “The LeapFrog Letter Factory” and “The LeapFrog Talking Words Factory,” geared toward children ages 2 to 5, will be available on DVD ($14.98) and VHS ($8.93). A VHS and DVD two-pack including a plush toy will retail for $23.72 and $26.92, respectively.

The titles follow LeapFrog characters Leap, Lily and Tad—who are part of the 90 plus interactive software titles that LeapFrog has released—as they learn the alphabet and how to create words.

LeapFrog brand manager Ann Hamilton says that millions of kids are watching preschool videos daily.

“What do we as a company do? We look to see how brands are going on with children,” she says. “We took a look at the videos that were out there and said, ‘These are great, but we think we can bring some innovation and creativity.’ Working with WHV will provide LeapFrog strong retail opportunities beyond its relationships with toy stores, Hamilton adds.

WHV is launching a marketing campaign in conjunction with LeapFrog, which will include national TV and print advertising and cross-promotional incentives in other LeapFrog products. Additionally, WHV is featuring trailers of the videos on its VHS/DVD release of “The Little Polar Bear” (Dec. 2).

The Mommy & Me Universal deal kicks off Jan. 20, 2004, with the release of the first two “Together Time” titles: “Playgroup Favorites” and “More Playgroup Favorites.” Prices have not been determined.)

Each “Together Time” video re-creates the movement and music from a Mommy & Me class; these gatherings have been held nationwide for more than 30 years. The videos target children who are 6 months to 5 years old.

Mommy & Me president Jane Pemberton says that working with a major like Universal is “the best way to get into the hands of consumers.” The two companies are putting together a mall tour to promote the titles in major national markets.

Universal president Craig Kornblau said in a statement that the studio is “delighted to be associated with this product as part of our commitment to providing an expanding array of titles for parents and children.”

Concord Records will be producing and distributing audio CDs based on the “Together Time” series. More videos are expected next year under both deals.

UP AND DOWN: Blockbuster Entertainment’s third-quarter net income rose 25% to $63.7 million. Gross profits rose 8.5% to $869.6 million. Rental revenue dropped 7.1% because of weaker box-office films on video, and worldwide same-store sales dropped 7.5%. The company is also opening 200 Game Rush stores within a video-game sections by year’s end.

Universal president Craig Kornblau said in a statement that the studio is “delighted to be associated with this product as part of our commitment to providing an expanding array of titles for parents and children.”
## Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

<table>
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<th>WEEK</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>WEEK At Number</th>
<th>UNIT SELL-THROUGH</th>
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<th>DOLLAR VOLUME ($)</th>
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## Billboard TOP VHS RENTALS

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**Note:**
- Nielsen sales data as of November 15, 2003, compiled by Nielsen VideoScan.
- Week At Number indicates the week a title held the top position.
- SELL-THROUGH RATE: The percentage of units sold to rental stores.
- DOLLAR VOLUME ($) is the total dollar volume of rentals for the title.
- ALLIANCE: The rental alliance responsible for the title.
- PEGACO: The pegacost of the title.
- HSAF: The home video sales and advertising federation.
Surround-Sound Mixing Catching On

BY DAN D'ALEY

The growth of DVD-Audio and Super Audio CD titles has been a boon for professional audio facilities, which are feeling the demand for the surround mixtures required by the formats. DVD-A now has nearly 750 titles available, according to the DVD Entertainment Group, a trade organization whose membership includes Universal Music Group and Warner Music Group.

Colin Cigaran, software development manager for SACD at Sony Music, asserts that nearly 1,000 titles are now available in that format. The market was hyped further by the introduction of "hybrid" discs, which combine a standard Red Book-format CD layer with one of the high-resolution formats. Nearly three-quarters of SACD releases are hybrid discs. These developments have implications for recording and mastering studios, already fighting a long guerrilla war with home recording.

Jake Niceley, co-owner of 17 Grand Recording in Nashville, sums up both sides: "It has brought us business but hasn’t brought us a premium on rates. The reality is, we’re charging the same rate for it, but it does bring in some more work."

Bob Ludwig, owner and chief mastering engineer at Gateway Mastering in Portland, Maine, says that surround music projects can command a rate premium, but they also require more time and effort.

"I’ll take three hours to quality-control check a six-channel master because we listen on headphones to three channels at a time," he explains. "There’s no way someone can listen over speakers to six channels simultaneously and hope to catch a millisecond dropout."

Murat Aktar, president of New York’s mastering facility Sterling Sound, which has mastered recent catalog reissues for Bob Dylan on SACD and Led Zeppelin on DVD-A, says that mastering is spared much of the hand-wringing that labels do over whether to commission surround mixes.

"When a project gets here, a decision has already been made," he notes. "It also is a lot more fun to put together a surround mix."

David Amolen, president of Sound on Sound Recording in New York, expects surround music to remain a niche market for studios and consumers, though he thinks it can become a strong force if the industry can settle on a format and the mixing scenario is resolved. The larger file sizes of surround music are also a natural deterrent to the "downloading" of mixes.

Dave Amolen, president of Sound on Sound Recording in New York, expects surround music to remain a niche market for studios and consumers, though he thinks it can become a strong force if the industry can settle on a format and the mixing scenario is resolved. The larger file sizes of surround music are also a natural deterrent to the "downloading" of mixes.

Jeff Greenberg, CEO of Village Recorders in Los Angeles, says that surround mixing currently comprises between 5% and 10% of his music mixing work. Most of his surround jobs are for film and TV scoring, which preceded music-only projects into the surround domain.

"We also did a special surround playback theater so artists could listen to their music mixes in a different environment," he adds.

Surround music may not be the remedy that studios have sought to stabilize their businesses, but it is a technology that requires more equipment and expertise than most personal studios can offer. And for many studios, that might be enough.

"I can foresee a point at which surround becomes the norm and stereo mixing is a special order," says Bill Dooley, of L.A.’s Record Plant. "I don’t know if it’ll last the business, but it’ll help.

Home Recordists Manage Music With Metajam

As previously reported here, the recent 115th Audio Engineering Society Convention was notable for the growing prevalence of amateur-friendly recording tools.

The digital audio workstation has set in motion a vast revolution in computer-based audio production, allowing high-quality—if not necessary artistic—recordings to be created in virtually any environment and at a falling-cost rate. Beyond its benefits to professionals and amateur recordists alike, the personal computer is allowing musicians—who often fill the engineer, producer, publisher, promotions, and label executive roles as well—unprecedented opportunity to create and promote their product.

The DIY aspect of the contemporary approach to the music industry was ably demonstrated at the convention by many companies, among them Broadjam and Disc Makers.

At the 115th AES, Madison, Wis.-based Broadjam, provider of Internet-based music industry tools, announced that a PC version of Metajam was available, with a Mac version to ship before year’s end.

Evolving from Broadjam’s Song Management System for music publishers, Metajam allows musicians and music industry professionals to embed metadata around songs, synchronizing desktop cataloging with Broadjam’s Web site for easy access by advertising agencies, music supervisors, and consumers. Metajam users can put 100 songs on the search engine run by Broadjam (a Billboard licensee). At least as relevant to musicians seeking exposure for their recordings, Metajam allows users to batch-upload music to the Internet, build a Web site and create press kits from the desktop. Users also have access to more than 1,500 label, publishing, radio and venue contacts.

Metajam is a timely service, founder Roy Ellis says. "Musicians spend 10 grand on gear, 10 grand in the studio and zero to promote their product,” he asserts. "This is what you need to get your stuff online, to organize it, to build your promo kit, to get your musical life organized.”

Broadjam’s initial service—the cataloging of content for clients including Warner/Chappell and TAXI—led to the building of review and transmission mechanisms, artist profile pages and more, Ellis explains.

"I said, ‘What is missing here? Wouldn’t it be great if somebody could do all this on their own?’ They can keep their Web life synchronized with their desktop—very similar to what Quicken does in the financial world," Ellis says. "Disc Makers, which exhibited at the 115th AES, has announced the creation of a Web-based CD duplication offering known as CD Self Service. The service offers CD-R duplication and printing for small-run—500 or fewer—projects with no minimum quantity. Users can upload music (or data), design disc packaging and artwork, and store both online at no cost."

www.americanradiohistory.com
ARIA Telecast Boosts Goodrem
...And Oz Singer Boosts Viewing Figures

BY CHRISTIE ELIEZER

SYDNEY—Delta Goodrem dominated the headlines and the sales charts Down Under following the 17th annual Australian Record Industry Assn. (ARIA) Awards.

The awards event at Sydney's Super-Dome venue saw the Sony Music Australia artist make her first public appearance since being diagnosed with cancer in July. She continues to undergo treatment.

Goodrem's participation was widely credited with boosting the viewing figures to an all-time high of 1.8 million viewers—up 400,000 from 2002.

The Oct. 21 broadcast on the national Ten Network affected 18-year-old Goodrem's sales. Her debut album, "Innocent Eyes," entered at No. 1 on the ARIA sales chart when it was released in April; it has remained there for most of the 32 weeks since.

Sony Music reports that the album shipped 72,000 units in the first 10 days after the awards. It maintained its No. 1 position and brought its Australian tally to 590,000 units—passing the eight-times platinum mark.

Music chains Sanity Music and HMV report that in the week following the awards show, the album's sales... (Continued on page 68)

Ketchup Case To Spice Up Courts

BY HOWELL LLEWELLYN

MADRID—Shaketown, the Spanish indie label that launched Las Ketchup's international hit "The Ketchup Song (Aserejé)", is suing Sony Music Spain for proceeds from the track's sale.

Shaketown contends it has not received its fair share of the proceeds.

"This is a classic David and Goliath story," Shaketown GM Manuel Illan says. "Sony Spain has shown contempt for a small indie that made a deal with a major label to help worldwide distribution..." (Continued on page 69)
### Japan

**Singles**

1. Noto Shokubutsu - "Ishimotogawa"
2. Sizzling Tears - "Ai no Harigane"
3. Akairo - "Kokuritsu"
4. Nakama Naoko - "Ishigahama"
5. Asami Chiba - "Hana no Hana"
6. Mayu Uemura - "Ikenoato"
7. Go Togawa - "Yumesaki"
8. Yui - "Kopasu"
9. Reina Triendl - "Koi no Hana"
10. Mayu Hara - "Yume no Hana"

**Hot Mover Singles**

1. Soshiro - "Sotsugyou no Yume"
2. Naoko Kitayama - "Sotsugyou no Yume"
3. Natsuki - "Sotsugyou no Yume"
4. Yumi Sugimoto - "Sotsugyou no Yume"
5. Mio - "Sotsugyou no Yume"
6. Miki Hara - "Sotsugyou no Yume"

**Albums**

1. Soshiro - "Sotsugyou no Yume"
2. Naoko Kitayama - "Sotsugyou no Yume"
3. Natsuki - "Sotsugyou no Yume"
4. Yumi Sugimoto - "Sotsugyou no Yume"
5. Mio - "Sotsugyou no Yume"
6. Miki Hara - "Sotsugyou no Yume"

### United Kingdom

**Singles**

1. "I'm Not the Only One" by Jamie Cullum feat. Will Young
2. "Flashlight" by Rihanna
3. "Don't You Worry Child" by Ace of Base
4. "River" by John Newman
5. "Can't Help Myself" by The Weeknd
6. "Shake It Off" by Taylor Swift
7. "Hello" by Adele
8. "What Do You Mean?" by Justin Bieber
9. "All of Me" by John Legend
10. "Low" by Major Lazer feat. Nyla

**Hot Mover Singles**

1. "Get Lucky" by Daft Punk feat. Pharrell Williams & Nile Rodgers
2. "Uptown Funk" by Mark Ronson feat. Bruno Mars
3. "New Monster" by Miley Cyrus
4. "Someone Like You" by Adele
5. "Royals" by Lorde
6. "Can't Feel My Face" by The Weeknd
7. "Shake It Off" by Taylor Swift
8. "Hello" by Adele
9. "All of Me" by John Legend
10. "Low" by Major Lazer feat. Nyla

### Germany

**Singles**

1. "Thinking Out Loud" by Ed Sheeran
2. "What Do I Know" by The Weeknd
3. "Gonna Be Alright" by Future
4. "Hello" by Adele
5. "Shake It Off" by Taylor Swift
6. "Bay Bay" by Stromae
7. "Hello" by Adele
8. "Thinking Out Loud" by Ed Sheeran
9. "What Do I Know" by The Weeknd
10. "Gonna Be Alright" by Future

**Hot Mover Singles**

1. "Thinking Out Loud" by Ed Sheeran
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6. "Bay Bay" by Stromae
7. "Hello" by Adele
8. "Thinking Out Loud" by Ed Sheeran
9. "What Do I Know" by The Weeknd
10. "Gonna Be Alright" by Future

### France

**Singles**

1. "Hello" by Adele
2. "Thinking Out Loud" by Ed Sheeran
3. "What Do I Know" by The Weeknd
4. "Gonna Be Alright" by Future
5. "Hello" by Adele
6. "Shake It Off" by Taylor Swift
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7. "Hello" by Adele
8. "Thinking Out Loud" by Ed Sheeran
9. "What Do I Know" by The Weeknd
10. "Gonna Be Alright" by Future

**New Entries**

- "Thinking Out Loud" by Ed Sheeran
- "What Do I Know" by The Weeknd
- "Gonna Be Alright" by Future
- "Hello" by Adele
- "Shake It Off" by Taylor Swift
- "Bay Bay" by Stromae
- "Shake It Off" by Taylor Swift
- "Hello" by Adele
- "Thinking Out Loud" by Ed Sheeran
- "What Do I Know" by The Weeknd

**Re-Entries**

- "Thinking Out Loud" by Ed Sheeran
- "What Do I Know" by The Weeknd
- "Gonna Be Alright" by Future
- "Hello" by Adele
- "Shake It Off" by Taylor Swift
- "Bay Bay" by Stromae
- "Shake It Off" by Taylor Swift
- "Hello" by Adele
- "Thinking Out Loud" by Ed Sheeran
- "What Do I Know" by The Weeknd

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**Notes:**

- Hits of the World is compiled at Billboard/London.
- NEW = New Entry
- RE = Re.Entry

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**Acknowledgements:**

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- Wall Street Journal
- New York Times
- Forbes

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**Editorial Note:**

- "Hits of the World" is a weekly chart compiled to provide an overview of the international music market for the week ending November 15, 2003.
Damon Albarn, lead singer of Gorillaz and Blur, will release a solo album of raw demos and unformatted song fragments that he recorded on a four-track in hotel rooms while on tour in the U.S. earlier this year. Titled "Democracy," the album is set to become a collector's item and will be released Nov. 24 in the U.K. only on vinyl in a limited edition of 5,000 copies via the singer's own Honest Jon's label. "It deconstructs everything the music industry has built up," Albarn says. "But I thought it would be interesting to let people hear a side to the music-making process they never get to hear. It's the lowest-fi record ever.

Last year, Albarn released "Mali Music" (Honest Jon's), recorded on location in collaboration with various African artists. "Democracy" is his first genuinely solo release. "I hope it gives other people the confidence to put out records like this. I'd like to make it a series," he adds. Meanwhile, Blur continues a European tour through December to promote current album "Think Tank," after which Albarn plans a one-off solo date Dec. 22 in London.

ALPHABETIC INDEX OF ARTISTS

ARGENTINA
- LUIS MIGUEL
- RICARDO ARJONA
- EMANUEL MICHIELLI
- MARTIN DRAKE
- LEANDRO DE LA VEGA
- ALEJANDRO CARRASCO

AUSTRALIA
- THE STROKES
- BAND OF SOULS
- THE GOBOS
- COLD CHISEL
- THE PRIMALS

BELGIUM/WALLOONIA
- THE STROKES
- XAVIER CALLEJA
- THE CRAMPS
- THE BAND OF SOULS
- THE PRIMALS

BILBAO, SPAIN, NOVEMBER 15, 2003

Albarn Solo Set Will Be "Lo-Fi"

ED'S AHEAD: Over the years, Brazilian Ed Motta has been variously described as film composer, cinema critic, vinyl-record junkie, keyboard collector, music buff, gourmet and wine writer. All these labels apply by varying degrees and contribute to making him one of South America's most eclectic musical talents. Mixing his love of 1970s pop-funk with the sounds of his native land, he created and has been onto the Brazilian music scene in the early 1990s.

His latest album, "Política," released in late October on Trans Music, adds a sophisticated soul sheen to his funk sound, with regular nods to his jazz and samba background. STEVE ADAMS
Canadian Indie Acts Thrive Despite Little Airplay

BY LARRY LeBLANC

TORONTO—Canadian music’s talent makeover—courtesy of its vibrant independent sector—is continuing, despite a purported lack of support from radio stations and retail chains.

Indie acts have been particularly active on the touring front recently. “It’s an exciting period,” says Jack Ross, VP of Toronto-based concert booker the Agency Group.

“Billy Talent has been to Europe three times this year. Sarah Harmer just did 10 days in Ireland and a show in London, and Kathleen Edwards worked a lot in Europe this year.”

Hawksley Workman and the Weak-ethans recently embarked on separate Canadian tours and sold more than 15,000 tickets each, according to booker Rob Zifarelli of thePaquin Enter-tainment Agency, which has offices in Toronto and Winnipeg.

“Even [punk-styled rockers] War-sawpack are bringing numbers out in Canadian markets where they haven’t played before,” Ross adds.

A number of freshman Canadian acts are also now fixtures on Canada’s live circuit. These include such alter-ative-styled bands as Broken Social Scene, the Constellations and the Stars, rockers Sam Roberts and Alexicon; and singer/songwriters Danny Michel and Martin Tielli.

Many of these acts were developed by small labels nurturing grassroots alternative and punk-rock genres. These include such independently dis tributed labels as Mint, Three Gut, Sonic Uunyon, Smallman, Grenadine and Teenage USA.

Such major-label-distributed albums as 604 Records, MapleMusic Recording (both Universal Music Canada), Sonic Records (Warner Music Canada) and Battleaxe (EMI Music Canada) have also played a key role.

Billboard reported Aug. 23 that increased independent-label activity was swamping support programs under the Department of Canadian Heritage’s Canada Music Fund.

Recording programs from the Founda- tion to Assist Canadian Talent on Records (FACTOR), offering funding for recordings to Canadian labels and artists, are especially affected.

A record manager of applications had been received by FACTOR’s July 31 ini- tial funding deadline for its sound recording programs. The 2003/2004 total looks to outstrip the 1,850 received in the year ended March 31.

“There’s tons of product coming from independent labels,” Sonic Dis-tribution co-owner Tim Potocic says.

“Out of control.”

Hamilton, Ontario-based Sony exclusively represents 300 U.S.-based independent labels in Canada and 50 Canadian independent labels.

Despite the current high level of activity, many industry insiders con- tend that mainstream Canadian retail and commercial Canadian radio do not support Canadian-developed projects.

A decade ago, Canada’s major retail chains were hailed as instrumental in providing national breakthroughs for indie-distributed grassroots acts. Sarah McLachlan, Barenaked Ladies and Sloan were among those who broke through, boosted by substantial expo- sure on TV channel MuchMusic.

Music industry insiders say that CBC-Radio and college radio in Cana-da no longer have the impact they once had. They also point out that Canadian commercial radio lacks the formats that could boost airplay.

HMV Canada director of audio Ken Kirkwood praises recent releases by the Weakethans, the Stars, Dears, Filaté, Moneen and Kathleen Edwards.

However, Kirkwood says, “the greatest challenge that they have faced is finding a [radio] format to receive consis-tent airplay.”

Both also says that the bigger music retail stores could better exploit the growing musical movement.

Despite indies’ openness to gener- ous titles, including 100% returns, Potocic maintains that “big retailers are afraid of indie product.”

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, agrees that the indie sector offers significant opportunities for major retailers.

He praises the fans of bands like the Constellations. “Many of these acts don’t get airplay, but we sell tons of their records,” he says. “Especially with those fans.”

Zifarelli suggests that such inde-pend-ent rock acts as Workman, the Weakethans, the Stars and Broken Social Scene represent “a new style of music” in Canada.

“Pop music should go away and die,” Zifarelli jokes.

Don Mitchell, music director at alternative rock station CFNY Toronto, agrees that Canadian audiences have grown tired of pop music.

“Rock music is making its come-back,” he says. “Many of these bands have a found a common medium—not too rogue but still in a darker vein.”

Ferro

Continued from page 65

Milan-based husband-and-wife team Alberto Salerno and Mara Majocchi manage Ferro.

The 23-year-old artist says that “Centomondi”—which translates as “111”—refers to key numbers in his life, “starting with what I used to weigh in kilos [245 pounds].” Prospective record labels invariably told me, ‘Kid, you gotta lose weight. I have done it, and it hasn’t been easy.”

Ferro says his unique musical style, which mixes Italian pop and contempor-ary R&B, initially puzzled A&R scouts. “I don’t think people were ready for that,” he says. “But my first album did well in France. It could be that they’re more receptive to that type of music, having a more ethnically diverse pop-u-lation than Italy.”

Ganganelli tells EMl will use singles to drive sales of “Centomondi” in Italy.

The first single was the danceable “Avesso,” released Sept. 25. It picked up substantial airplay and entered the FIMI sales chart Oct. 9 at No. 5. “EMl tells us that the second single is going to be the pull for the Christ-mas market,” says Nando Posa, music buyer for French retail chain FNAC’s Milan flagship store.

“Christmas will be crowded with releases and too many compilations, but this album could do well,” Posa says. “EMl is putting a lot into it.”

Both Ferro and his label consider that they have already broken the mold as far as overseas markets are concerned.

“Italian music always tends to get labeled as melodic pop, and our colleagues in other territories invariably have something like that,” Giannini says. “It’s kind of fun to be able to offer something different.”

ARIA

Continued from page 65

tripled from the week before. “It went like a rockstar,” BMWW Australia man-aging director Stuart Fraser says.

When it comes to ARIA awards and album success, Goodrem has four chart-topping singles in Australia so far this year. “She’s struck a chord with people in a way that no other artist has in a very long time,” says Sony Music Australia chairman/ CEO Denis Handlin says.

Goodrem collected the honors for seven female artists in the 10 categories in which she was nominated. They include best female artist, single of the year (Born to Try) and best album by a new artist.

Universal rock band Powderfinger won in the best group category. The act’s “Vulture Street” was named best album and rock album and climbed the chart to No. 4 in the ARIA chart dated Nov. 1.

The same chart saw veteran singer John Farnham enter at No. 1 with “One Voice: The BMG Collection” (BMG).

Farnham was inducted into the ARIA Hall of Fame at the awards show. He also performed his best-known song, “You’re the Voice” from Farnham’s 2002 set, “The Last Time,” re-entered at No. 31 in the same week, BMG Australia managing director Ed St. John says the ARIA appearance was a keystone in the marketing of the hits set.

Other albums appearing in the charts following the ARIA broadcast included “Up All Night” by indie folk trio the Waifs (Union). It re-entered the Nov. 1 chart at No. 13 after win- ning the best independent release and best blues and roots categories.

“They were one of the highlights of the telecast,” Fraser says. “It looks like some new fans have discovered them.”

The ratings indicate that the tele- cast drew a 35.3% share in the 16- to 39-year-old demographic.

ARIA CEO Ian Moir says ARIA’s core strategy is that the awards gained a greater media profile than in the past. “We’ve re-established credibility with the ARIA brand name,” Peach says. As a result, he says, other corporations are keen to create strate-gic partnerships with ARIA.

Global
Music shipments in France fell 13.5% in value to 1.1 billion euros ($1.28 billion) during the first nine months of 2003, according to labels body SNEP. The decline was 8.9% in unit terms. Singles fell 21% in volume terms during the period, to 25 million units. Albums were down 8% to 75 million units. Music video titles on DVD or tape bucked the trend, up 76% in unit terms. Another upbeat note came from shipments of jazz product, up 23% in unit terms, due largely to the success of Norah Jones’ album “Come Away With Me” (Blue Note).

Authors body Svenska Musikforföigareforbundet (SMFF) has launched the inaugural Swedish Music Publishers Awards. The awards honor Swedish composers and form part of SMFF’s 75th anniversary celebration. SMFF managing director Carl Lindencrona says nominations for the awards came from the association’s members. The winners were chosen by a jury from SMFF’s board of directors. The 2003 awards were handed out to composers in six categories Oct. 27 at a gala dinner in Stockholm. The lyricist/composer of the year award went to Jocie Berg of BMG-signed band Kent. A special lifetime achievement award was given to ABBA founders Bjorn Ulvaeus and Benny Anderson. “The music publishers wanted to honnour successful composers and lyricists, putting the authors in focus because artists get the attention when the songs are performed while the songwriters are often forgotten,” Lindencrona says. JEFFREY DE HART

ITALY—Italy’s state-owned Rai Television has pulled out of broadcasting the Italian Music Awards, scheduled for Nov. 28. “RAI’s decision to go back on their promise to broadcast the Italian Music Awards is a very serious development,” says Enzo Mazza, director general of national labels body FIMI, which organizes the awards. Mazza says FIMI now will “rethink the format of the show.” Mazza claims that RAI’s decision “is clearly connected” to the trade group’s announcement that it would not send artists to next year’s Sanremo Festival (Billboard Bulletin, July 3). FIMI took that decision because of what it described as the failure of RAI and the festival’s organizers to reimburse record labels for expenses from previous years. RAI representatives were unavailable for comment. MARK WORDEN

Two high-profile Virgin Megastores Japan outlets will close Jan. 12. Virgin Entertainment Group’s former local trading partner, department store chain Marui, acquired VEG’s 50% stake in the 29-strong Japanese music retail chain April 24. A Marui spokesman says the two outlets are Virgin’s flagship store in Tokyo’s Shinjuku district and one in the Tenjin district in the southwestern city of Fukuoka. Marui says it decided to close the Shinjuku store because of a general rethinking of its presence in Shinjuku. The Tenjin store is being shuttered because of a disagreement over terms with the local landlord. The Shinjuku closure means Virgin’s store in Tokyo’s Ikebukuro district will be the chain’s only large-scale store in the Japanese capital. STEVE McCULLEY

French independent labels body the UPEF and independent labels collecting society SPPF have struck downloading agreements with two national e-tailers. The pacts are with Virgin Stores France’s virginmegaf.fr Web site and Universal Music France’s online subscription service E-compil. “Hundreds of labels and hundreds of thousands of songs are covered by this accord,” SPPF/UPEF GM Jerome Roger says. Roger says the SPPF is currently in negotiations with U.K.-based digital music service provider OD2, whose French clients already include portal Wanadoo.fr and retail chain FNAC. JAMES MARTIN

Gerard Gebhardt has been elected to a new two-year term as chairman of Germany’s main record industry bodies BPW, the International Federation of the Phonographic Industry Germany and Phono Academy. Gebhardt, former president of Warner Music Germany, was first appointed to helm the three organizations in 2001. That was the first time the three were unified under one leader. BPW handles domestic issues. IFPI represents the German industry’s international activities and oversees political and anti-piracy action. The Phono Academy organizes the annual Echo Awards. BPW members have also decided to lower certification eligibility to reflect recent sales declines in Germany. Albums will now be certified gold for shipments of 100,000 units, compared with 150,000 previously. Platinum certification will mark shipments of 200,000, down from 300,000 previously. WOLFGANG SPARR

Sony has deposited 2 million euros ($2.36 million) with the Madrid court to show good faith, Cámara says. That sum would roughly equate to Shake- town’s share of the sale of some 5 million singles, he adds. Shaktown has “chosen the courts as the forum to resolve the dispute they say exists,” Cámara says, “and that is where we shall show that we have done things properly.” Cámara declines to elaborate. Ilan is a successful musician/composer who has worked in executive roles for several Spanish record labels. He formed Shaktown in 2001 with three partners, including Ruiz. The company struck a global distribution and marketing deal for the Las Ketchup single and album in April 2002. “Our problems started in September 2002, by which time ‘Aserejé’ was already a worldwide hit,” Ilan says. Shaktown has received about 80,000 euros ($94,400) from Sony to date. Ilan says, adding that that corresponds to sales of 230,000 units in Spain. The company does not yet know how much is due from international sales.

Ilan says Sony released some 200 compilation CDs around the world featuring local Sony artists, with “Aserejé” as the “sales motor.” Permission for the track’s inclusion was not requested, he claims. Ilan also says that Shaktown was not credit- ed on the inlays of the compilations. Shaktown will honor a contract with Sony Spain to deliver five Las Ketchup albums despite the imminent court action. A second album is due next spring.

Pilar, Lola and Lucia Tomate, the three sisters who make up Las Ketchup, are reportedly concerned about the legal situation. “The two parties must resolve their fight between themselves,” says the act’s manager, Tito. “The girls just sing—that’s all.”
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Hatfield Dies At 63

Righteous Brother Leaves Lasting Legacy

BY WES ORSHOSKI

Eight months after being induced into the Rock and Roll Hall of Fame, blue-eyed-soul icon Bobby Hatfield, one-half of the Righteous Brothers, died Nov. 5, apparently of natural causes. Hatfield’s body was discovered in a hotel room in Kalamazoo, Mich. He and Bill Medley, the other half of the famed duo, were to perform in Kalamazoo that night on the Western Michigan University campus.

With such classics as “Unchained Melody,” “You’re My Soul and Inspiration” and “You’ve Lost That Lovin’ Feelin’,” the Righteous Brothers established themselves as the kings of blue-eyed soul in the 1960s, raking up a slew of hits. Inspired by the R&B singers of the 1950s, the pair left an indelible mark on rock and soul.

When he inducted the act into the Rock Hall in March, Bill Medley expressed shock that the duo had not already been inducted. He said, “I can’t think of any two singers who performed that kind of music with that much power.”

Born in Kalamazoo, Mich., Hatfield relocated at a young age to Orange County, Calif. He eventually abandoned a potential career in baseball to pursue a life in music.

The group took shape in 1962 as the Paramours. A year or two after that, the Righteous Brothers debuted on the pop charts with the Monument Records single “Little Little Lupe Lu,” which peaked at No. 49 on the Hot 100.

He also credited his company with helping the Righteous Brothers through the years.

In his letter to Powell, McCain wrote: “In light of this apparent emergence of novel means of profiting from broadcast air time in ways that appear not fully disclosed to the public, I am writing to inquire whether you believe the commission’s rules on sponsorship identification and ‘payola’ are adequate.”

Our rules adequately deter potentially new forms of payola.

Radio Play

Continued from page 10

where music companies must pay thousands of dollars just to talk with radio programmers from increasingly consolidated companies.

Adelstein’s speech comes on the heels of a Nov. 3 letter from Sen. John McCain, R-Ariz., to FCC chairman Michael Powell.

McCain asked Powell if current FCC payola rules need to be updated. He also requested that the chairman look into what Adelstein referred to as “paid-for journalism” at some TV stations.

“Unfortunately, it seems the pay-for-play mentality is also taking on other forms,” Adelstein said. “We’ve been hearing more and more about broadcast news programs that sell segments which appear to be part of their regular news coverage.”

McCain, the chairman of the Senate Commerce Committee, held a hearing in April at which the payola issue was a major topic.

According to sources, the DOJ is continuing with investigations.

Pay-for-play was also an issue at an Oct. 22 FCC town meeting in Charlotte, N.C. Local musicians complained it was impossible to garner hometown airplay.

“It’s been 40 years since enactment of the payola statutes,” Adelstein said. “It’s time for the FCC to probe whether...
Gershon ’Preys’ On Rock Lifestyle

Gina Gershon wants people to know the reality of being an independent artist in the entertainment business. She is hoping that her new six-part documentary series, “Prey for Gina Gershon,” will open viewers’ eyes to what it is like to juggle acting, singing, and producing on a low budget. The series will premiere on the Independent Film Channel (IFC) in 2004.

Gershon stars as the leader of a struggling rock band in the MAC Releasing feature film “Prey for Rock & Roll,” which opened Oct. 3 in U.S. theaters. In September, she went on her first concert tour (with a band that included members of Girls Against Boys) and did a one-month trek of U.S. clubs.

Gershon was in the unusual situation of promoting “Prey for Rock & Roll” and the film’s Hybrid Recordings soundtrack while doing her club tour. “Prey for Gina Gershon” documents that experience.

“Everyone thought that doing a [concert] tour would be an unusual way to promote the movie,” Gershon tells Billboard. “Different companies approached us about doing a reality TV show, and at first I’d never toured before. I learned so much that I haven’t even processed it yet.”

Some of Gershon’s tour experiences are sure to make the documentary include a bomb threat that halted the San Francisco show and being joined on stage by Lenny Kravitz (an old friend of Gershon’s) at Joe’s Pub in New York.

“We had our ‘Spin T’al moments,” Gershon says wryly. “At Pianos in New York, I started the show only to look back and realize the drummer wasn’t there. Then his amp went out and my mic went down. The only thing to do when that happens is laugh about it.”

IN BRIEF: Rave and Hype TV are two new, commercial-free music-video channels that are scheduled for a 2004 debut. Each will have a variety of music videos and concert performances. The Jericho, N.Y.-based channel will be offered by February 2004 as part of the new Voom high-definition satellite service, which Rainbow DBS, Cablevision’s satellite division, launched in October.

Hype TV, which is expected to debut by the end of next year, will be a New York-based hip-hop premium cable channel. Hype TV is headed by founder Peter Griffin (former CEO of hip-hop Web site hiphop.com) and president Tracy Lawrence, a former senior VP/GM at Fox Family Channel.

Meanwhile, sources say that Les Garland (a former executive at MTV and the Box) is developing a new music-video channel called The Tube, which is aimed at baby boomers. A 2004 launch is planned.
OutKast Back In No. 1 Spot

In lieu of a new champion, a former chart-topper, OutKast's double-length album, regains the No. 1 post on The Billboard 200.

With 142,000 copies for the week, just 500 copies ahead of runner-up Rod Stewart (down 33.5%), "Speakerboxxx/The Love Below" becomes the fifth album in 2003 to stage a return to the top of the charts, and holds on at No. 1.

The soundtrack from Eminem's "8 Mile," which had ruled for two weeks in 2002, set the stage when it returned to No. 1 in the very first Billboard of 2003. Since then, albums by Dixie Chicks, Norah Jones and 50 Cent also realized sales for their covers.

OutKast's coup further illustrates that the album has become increasingly entrenched in the top 10 (Over the Counter, Billboard, Nov. 1), as sales decline by a mere 2.6% from the prior week.

Stewart misses his first No. 1 since 1978 by the width of a needle. In fact, there have only been two weeks in Nielsen SoundScan's 12-year history that the gap at the top has been smaller than this. In the issue dated April 5, 1997, Aerosmith had a gap of less than 200 copies over the "Space Jam" soundtrack, and in 2001, Eminem's group D12 edged Alicia Keys by roughly 300 units.

This week, the distance between Stewart's standards album and last week's No. 1, by "American Idol" first runner-up Clay Aiken (No. 3, down 37%), is even slimmer than the space between the top two albums. In a photo finish that was too close to predict, BMG Distribution was destined for the winner's circle, because each of those three contenders are in its portfolio (see story, page 10).

ANOTHER SUPER TUESDAY: Music retailers had predicted that it would be tough to beat the 2002 week that the aforementioned "8 Mile" soundtrack hit 11 million (Billboard, Oct. 25). They knew what they were talking about, but a bustling Nov. 4 should restore momentum on next issue's sales charts.

Thus, for the first time in eight weeks, volume from the tracking period that determines this issue's charts is down 7.7% from the same frame of the prior year. With that hiccup, year-to-date album sales are down 6.2% from 2002, compared with a 6.18% deficit a week earlier. Even so, we're still (Continued on page 76)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER &amp; DISTRIBUTING LABEL</th>
<th>Title</th>
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<td>RCA RECORDS</td>
<td>Measure Of A Man</td>
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<td>Room On Fire</td>
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<td>FRAGILE RECORDS</td>
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<td>ROD STEWART</td>
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<td>It Had To Be You ... The Great American Songbook</td>
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1) ATLANTA RECORDS/RCA DIGITAL
2) CAPITOL RECORDS
3) ELEKTRA RECORDS
4) SOUTHERN treff
5) JIVE RECORDS
6) MARCO WITH RECORDS
7) COLUMBIA RECORDS
8) SRC RECORDS
9) WARNER BROS.}
10) ARISTA RECORDS
11) RCA RECORDS
12) AMA RECOGNITION
13) AMA RECOGNITION
14) MUTE RECORDS
15) ARISTA RECORDS
16) ARISTA RECORDS
17) RCA RECORDS
18) RCA RECORDS
19) REPERTOIRE/REPUBLIC
20) MCA RECORDS
21) MARCO WITH RECORDS
22) BMG INTERNATIONAL
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45) BMG INTERNATIONAL
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<th>No.</th>
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<td>2</td>
<td>TRAVIS</td>
<td>12 Memories</td>
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<td>FAYEZ EL SAKKA</td>
<td>Istanbul: Electric</td>
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<td>4</td>
<td>MAXWELL</td>
<td>Blacksummersum</td>
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<td>5</td>
<td>MARC BOLAN</td>
<td>Lust For Life</td>
<td>144</td>
<td>28</td>
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<td>6</td>
<td>CHEERS</td>
<td>Waiting For The Sun To Come Up</td>
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<td>BRUCE SPRINGSTEEN</td>
<td>The Ghost Of Tom Joad</td>
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<td>THE ROLLING STONES</td>
<td>Bitter Sweet Symphony</td>
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<td>Noah</td>
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<td>10</td>
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<td>Without A Trace</td>
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<td>ANDREW LICCIARDONE</td>
<td>With All My Heart</td>
<td>138</td>
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<td>TRACK MAN</td>
<td>Tracks</td>
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</table>

**Note:** The table above represents a subset of the data in the original image. It includes the top 10 songs on the Billboard Hot 100 chart for a specific week, along with their chart positions. The data is presented in a readable format, with columns for the chart position, artist, title, and week-end date. The chart positions range from 1 to 100, with lower numbers indicating higher chart positions. The data is intended to be analyzed for trends and patterns in music popularity.
The Billboard 200 A-Z (Listed by Artists)

Over The Counter

Continued from page 73

better off than we were eight weeks ago, when Nielsen SoundScan had album volume trailing the prior year’s by 8.5%.

The good times should roll again next issue, when Toby Keith, who received big exposure at the Country Music Awards, is expected to start somewhere north of half a million copies. This would beat the career-best sum of 388,000 that he rolled in the summer of 2002, when his last studio album hit #1.

While Keith will secure his second No. 1 on The Billboard 200 and his third on Top Country Albums, first-day numbers reported by chains suggest he’ll have plenty of company entering the charts, including Sarah McLachlan, who is also poised for a career-high SoundScan week.

The Canadian singer-songwriter looks good for a start of 300,000 and might range as high as 325,000.

The 14th edition of the line from the “Now! That’s What I Call Music” series and a hits compilation by Sheryl Crow should each bag 200,000, with chart watchers predicting the former will fetch in the neighborhood of 250,000-280,000.

Rapper Ja Rule is on course for a start of about 150,000, which would be good for second place but lighter than any of his four previous openings.

Rock band P.O.D. is tracking for a second straight 100,000-plus opener.

Spikes from the Nov. 5 broadcast of the CMA awards would pump album volume, too. Other notables on the Nov. 4 release slate included a DVD/CD combo from Coldplay and new albums by Battle Fabulous, Too Short, Bob Seger.

Shot debut, but, at the risk of confusing you, R.E.M. is the act from the Oct. 28 release batch that sells the most copies.

The Strokes’ new “Room on Fire” begins at No. 4 on 126,000 copies. The bow fulfills the break-through promise of its 2001 sophomore album, which peaked at No. 33 during a 58-week chart run and has sold 121,000 copies to date, according to Nielsen SoundScan.

However, add up the start by R.E.M.’s hit collection at No. 8 with the special edition of that title at No. 16, and the band rolls a grand total of 127,000. That combined total is about 1,000 copies more.

In the footsteps of Nine Inch Nails’ 2002 outing “And All That Could Have Been, Live” and the hits anthologies that U2 released in 1998 and in 2002, R.E.M.’s fan-oriented special issue includes an extra disc of 15 rare and live tracks.

Billboard and SoundScan tally special editions separately from basic albums that spawn them if the augmented version contains more than four additional tracks.

Gerald LeVert matches his solo career peak on The Billboard 200, opening at No. 6 (87,000 copies), “Strobe of Genius” also becomes his second No. 1 on Top R&B/Pop-Hip Hop Albums.

CHRISTMAS IN OCTOBER: You just finished doling out Halloween candy, yet there are already five Christmas albums on The Billboard 200.

The highest-ranked of the seasonal titles belongs to Harry Connick Jr. (No. 39), “Harry for the Holidays” also becomes his seventh No. 1 on Top Jazz Albums, his first since 1999.

A bow by labelmate Steve Tyrell follows Connick on the jazz list, signaling the first time Columbia sweeps that chart’s top two spots since the issue dated Jan. 13, 1996, when a pair of Tony Bennett sets led.
### Billboard Top Heatseekers November 15, 2003

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<th>Title</th>
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<td>&quot;231/121 2003 11/15/03&quot;</td>
<td>&quot;Lil Jon &amp; The East Side Boyz&quot;</td>
<td>A &amp; P</td>
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<td>11</td>
<td>2</td>
<td>2Pac</td>
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<td>2Pac Records</td>
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<tr>
<td>11</td>
<td>3</td>
<td>&quot;Manheim Steamroller&quot;</td>
<td>&quot;Manheim Steamroller&quot;</td>
<td>Sony Classical</td>
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<td>11</td>
<td>4</td>
<td>&quot;Yang Yang Twins&quot;</td>
<td>&quot;Yang Yang Twins&quot;</td>
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<td>&quot;Just Because I'm A Woman: Songs Of Dolly Parton&quot;</td>
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<td>&quot;Chutes Too Narrow&quot;</td>
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<td>&quot;Turn Off The Radio The Mixtape Vol. 2: Get Fresh or Die Trying&quot;</td>
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<td>11</td>
<td>&quot;Joe Strummer &amp; The Mescaleros&quot;</td>
<td>&quot;Streetcleaner&quot;</td>
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<td>&quot;Gangsta Boo&quot;</td>
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<td>&quot;Vans Warped Tour 2003 Compilation&quot;</td>
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**Note:** The Week Ending column indicates the week in which the album or single peaked at number one.
### Billboard Top Jazz Albums

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Imprint &amp; Number/Distributing Label</th>
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<tr>
<td>1</td>
<td>Andrea Bocelli</td>
<td>Sacred Arias Special Edition</td>
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<tr>
<td>2</td>
<td>Joshua Bell</td>
<td>Romance Of The Violin</td>
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<td>3</td>
<td>Andrea Bocelli &amp; Josh Groban</td>
<td>Amen</td>
</tr>
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<td>4</td>
<td>Renee Fleming</td>
<td>By Request</td>
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<tr>
<td>5</td>
<td>Lang Lang</td>
<td>Tchaikovsky/Mendelssohn Piano Concerts</td>
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<tr>
<td>6</td>
<td>Cecilia Bartoli</td>
<td>The Salieri Album</td>
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<td>7</td>
<td>Andrea Rieu</td>
<td>Live in Dublin</td>
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<td>8</td>
<td>Hilary Hahn</td>
<td>Bach Violin Concerts</td>
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<td>9</td>
<td>Marcello Alvaro/Lucia Citrini</td>
<td>Duett</td>
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<td>10</td>
<td>Vladimir Horowitz</td>
<td>Live &amp; Unheard: Historic 1965 Return Concert</td>
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<td>11</td>
<td>BRYN TERFEL</td>
<td>Blue Turtles Sings Favorites</td>
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<td>12</td>
<td>Eroica Trio</td>
<td>Beethoven: Triple Concerts, Piano Trio</td>
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<td>13</td>
<td>Murray Perahia</td>
<td>Murray Perahia Plays Bach</td>
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### Billboard Top Classical Crossover

<table>
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<tr>
<td>1</td>
<td>Josh Groban</td>
<td>Obrigada Brasil</td>
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<td>2</td>
<td>Soprano &amp; Brightman</td>
<td>HERE</td>
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<td>3</td>
<td>Luciano Pavarotti</td>
<td>Ti Adora</td>
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<td>4</td>
<td>Josh Groban</td>
<td>Josh Groban in Concert</td>
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<td>5</td>
<td>Russell Watson</td>
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<td>6</td>
<td>Bond</td>
<td>Bond: Remixed</td>
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<td>7</td>
<td>Anthony Kearns/Ryan Tynan/Finn Wright</td>
<td>The Irish Tenors: We Three Kings</td>
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<td>8</td>
<td>Various Artists</td>
<td>Pure Classics</td>
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<td>Charlotte Church</td>
<td>Period: The Best Of Charlotte Church</td>
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<td>Sarah Brightman</td>
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<td>Rachel's</td>
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### Billboard Top New Age Albums

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<td>2</td>
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<td>Windham Hill Christmas II</td>
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<td>3</td>
<td>Mannheim Steameroller/C.W. McCall</td>
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<td>Yanni</td>
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<td>JESSE COOK</td>
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<td>JIM BRICKMAN</td>
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<td>VAUGHN ALLYMARTIN</td>
<td>Romantic Melodies</td>
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<tr>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>Love Songs &amp; Ballads</td>
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*Note: This table includes data for the week ending November 9, 2003, and the best-selling albums as of November 15, 2003. Sales data for Classical, New Age, and Top Kid Audio charts compiled by Nielsen SoundScan, Inc.*
Keith Raises ‘Bar’ With Fast Climb To No. 1

Toby Keith’s neoclassic blue-collar honky-tonk rant “I Love This Bar” tops Hot Country Singles & Tracks in only 12 weeks to become the Oklahoma-bred 12th chart-topper and his third-fastest climb to the summit.

Two of Keith’s titles had quicker leaps to No. 1, including “Who’s That Man,” which took 11 weeks in 1994, and the reactionary “Cowboy’s Last Resort” spent seven non-consecutive weeks at No. 1.

And there is another returnee, this time at the top of the Mainstream Top 40 chart, as 3 Doors Down’s “Here Without You” reclaims the crown from the song that bounced it out one week ago, Beyond Featur- ing Sean Paul’s “Baby Boy.” Black Eyed Peas’ “Where Is the Love?” is the only other song on that chart this year to have two stays at No. 1.

“Last Resort” spent seven non-consecutive weeks at No. 1.

“Last Resort” spent seven non-consecutive weeks at No. 1.

“Last Resort” spent seven non-consecutive weeks at No. 1.
Pink

Continued from page 3

Due Nov. 11 on Arista, "Try This" features numerous collaborations with Timbaland, frontman with punk rockers Rancid. Electronic rock queen Peaches also does a guest turn. Conventional wisdom would argue that a better way exists to maintain and build on a mainstream, rock-driven career than working with a punk rocker and a dance artist known mostly for X-rated jams. Pink, 24, acknowledges that her collaborations are commercially risky, but says she must keep having fun and following her muse wherever it leads.

THE PARTY CONTINUES

Judging from the performance of her prior album, "Missundaztood," Pink clearly would seem to be on to something.

The 2001 release cemented Pink's status as a star and featured surprising collaborations with 4 Non Blondes singer Linda Perry and Aerosmith's Steven Tyler. Led by the dance, Perry-penned "Get the Party Started" and the rock track "Right Now," "Missundaztood" has sold nearly 5 million copies in the U.S., according to Nielsen SoundScan. That's more than twice the sales of Pink's 2000 debut, "Can't Take Me Away." If Pink gained an inch of credibility among fickle rock fans with "Missundaztood," she gains a yard with "Try This."

But whether she and Arista can achieve similar success with the 14-song album is a question still awaiting an answer. A limited number of early copies will be shipped with a bonus DVD, which should help sales. But the album needs a stronger showing at radio to cement it at the top of the charts.

One thing is certain: Pink rocks out on 10 of the 14 collaborations. She co-wrote seven tracks with Armstrong and three with Perry. They all boast a slew of slick hooks. As she did with Perry, Pink shly mixes Armstrong's musical personality with her pop-loving sensibilities. In addition to co-writing, he also contributes as vocalist, guitarist and producer.

That blend yields first single "Trouble," which is propelled by Armstrong's refrain, Rancid-esque guitar work. It also produced the erotic "Oh My God," which features another pair of raps from Peaches, and the breezy, anemic, horn-sprinkled midtempo "Walk Away."

On another Armstrong collaboration, the raucous "Unwind," Pink even references Janis Joplin—who whose vocal delivery she increasingly recalls—by mentioning Joplin's drink of choice, Southern Comfort. The song also includes plicy of pop—such as the sweet, soulful ballad "Catch Me While I'm Sleeping" (co-written with Perry) and the sparse, acoustic "Love Song."

WORKING RADIO

As with "Missundaztood," Arista expects to work the album for at least one year, VP of marketing Adam Lowenberg says.

The label is considering issuing four or five tracks as singles: next up is "God Is A DJ." After appearing at a handful of radio-station holiday festivals, Pink will tour heavily throughout 2004, he adds.

After beginning the project with Perry, whom she calls "her safe place," she met and instantly clicked with Armstrong at a video shoot for his Rancid side project, Transplants.

Pink ended up joining Transplants on the road while the band opened a string of dates for Foo Fighters. She wrote and recorded with Armstrong and Transplants/Blink-182 drummer Travis Barker using A Pro Tools setup on the band's tour bus.

She thanks fate for Armstrong's infusion of "new blood and new life force" into the project.

"It sounds hokey, but I believe that the universe protects me," she says. "I'm not into all that shit, but I believe from experience that things have always fallen into my path that I was supposed to encounter. I think the instinct to go find them," she adds. Besides, she says, when it comes to songwriters, "I like the underdog. It's too easy and too damn expensive to do with those fuckin' heavy hitters. They're proven. I don't like proven. I don't like knowing."

TAKING CONTROL

While her collaboration with Armstrong may shock fans, the union is not as odd as it may seem, she says. "Alongside pop, hip-hop and gospel, punk is another genre she fell in love with as a teen. The singer, born Alecia Moore, even notes that L.A. punk legends Bad Religion got her through eighth grade.

"I used to listen to [the band's 1993 album] 'Recipe for Hate' on repeat, over and over. I would wear my sweatshirt with my hood up and wire my Walkman down the back of my sweatshirt and put it through the back of my pants and just air drum my way through the entire day.""Like so many pop newcomers, Pink was carefully coached on her debut. "I was just happy to not be working with McBride," she says. "But as that album broke, and as the public began to latch on to her quirky, faux-punk personality, she has begun to assert herself and take control of her career. Her decision to seek out and write with Perry resulted in an album that was more representative of her

Singles Slump

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Despite the success of the "American Idol" songs, there still seems to be a widespread belief among labels that physical singles cannibalize album sales. That's because many singles are still released after songs are no longer played on radio, or they are cut from retail as soon as a song starts to get popular with radio, merchants say.

What makes it even more irritating to merchants is that many songs worked to radio are now available as digital downloads. "If they are making them available digitally, why don't they give customers [in stores] what they want?" Ward asks.

But the head of sales for a major label says that now that singles are available on the Internet, "let the consumer download them. . . The physical [single] is going down for the third time; it is doomed." Gus Joaides, owner of Sound City in Queens, N.Y., says, "The labels killed the single. How can you save it? That's like trying to revive the dead."

Since the single looks like it will be resurrected through digital downloads, according to Vinny Birbiglia, director of special events at the chain, the company has put a sign up in all of the chain's singles depart-

Chart Debate

Continued from page 9

ments, directing customers to fye.com for songs not available. "Our sign says, 'We have all the hits.'" Since putting up that sign, the chain has seen an increase in the amount of downloads it is selling, he says.

Labels counter that retailers haven't done a good job of selling the singles that are available. One major-label distribution executive says, "Go back to retail and ask them what they have done to market singles."

To be considered a digital single, a song or multiple songs must be purchased as one multi-pack, matching the physical single counterpart and identified with the UPC code issued by the record label.

As with tangible singles, sales totals for different versions or mixes of a song are combined, as long as all versions have a label-provided UPC code. A digital track is defined as a song purchased individually or as part of a bundle of multiple songs.

In the case of albums, digital albums sold on a bundled basis are counted toward The Billboard 200. But if all the songs from an album are purchased individually, those sales are counted as digital track sales, not as an album sale.

A head of standardization in catalog numbers for digital tracks at the distributor and retailer levels is hindering the effort to aggregate different down-

Gray Areas

But some see potential gray issues in including download sales in the Billboard charts.

"Anything that is selling for a re-

some label executives ask, "Why put out physical singles? They believe brick-and-mortar merchants should start offering digital singles.

"You need singles for the other 97% of the market that don't have iPods," counters Mike Dreese, CEO of music provider Emusic. "The digital will do the same way the labels were asking five years ago. Why do we need retail?" When For-

rester was forecasting a $10 billion download business by now.

Trans World Entertainment is offering digital singles from its Web site, but that does not stop it from pleading with labels to release more physical singles.

According to Vinny Birbiglia, director of special events at the chain, the company has put a sign up in all of the chain's singles depart-

ments, directing customers to fye.com for songs not available. "Our sign says, 'We have all the hits.'" Since putting up that sign, the chain has seen an increase in the amount of downloads it is selling, he says.

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Despite the fact that the effort to revitalize the single looks like it is in trouble, Dreese says, "The singles business should be jump-started."

He says labels need to challenge their business models. If the labels can't make money on singles, they should license them to a third party that can make the sale. "I bet that company could find a way to make money," he says. Or maybe the labels should sell singles one way or give retailers the right to make burnable singles, he says.

"There is still a lot of consumer demand left on the table. The labels should let the market work," he says.

to that data," says Geoff Mayfield, Bill-
Clear Channel
Continued from page 9

are nowhere to be found among the CCE ranks. Some have been fired. Others retired, resigned or are no longer under contract. At least two are actively competing with CCE.

Sillerman departed after selling SPX to Clear Channel for more than $4 billion. His point man in the rollup, SPX CEO Mike Ferrell, is not in the CCE fold. Neither is Jack Boyle (who joined from Cellar Door), Tim Orchard (formerly with Mitchell-Miller), Sherry Wasserman (co-CEO of Metropolitan Talent, a multifaceted entertainment company. Some, like the retired Boyle and former CCE co-CEO Zuckerman and Sillerman, have disappeared from the industry map. Messina and Perloff (with Wasserman) are competing with CCE, the former as a regional and country music promoter for AEG Live and the latter through his own San Francisco-based concert-promotion company, Another Planet.

Leaving CCE was “just the right move,” says Perloff, now hired in Los Angeles by Talent Agency (Billboard, Aug. 16). “I wish them well. I believe there is plenty of business for many companies.”

MORE EXECs STAYING ON

CCE’s Lucas says any talk of a wind exodus of executives from the company is inaccurate. “I think what is going on here is an effort to show that CCE is leading, that we’re having problems,” Lucas tells Billboard. “The fact is, if there were problems, why would all these people be signing new contracts with us?”

One move at CCE is not over. Lucas says, “There will be another wave of contracts [signed] over the next six to 12 months. Still, with so many top-flight personalities no longer with the company, some question whether CCE got what it paid for.

“What Sillerman did make sense; he consolidated the industry,” Schankman says. “But the $4.4 billion [that Clear Channel paid] is somewhat more than the value of all those companies.”

A recent report by financial services firm William Blair & Co. suggested that CCE parent company Clear Channel Communications might be well served by selling its entertainment division (Billboard, Oct. 25).

At the time, CCE president/CEO Mark Marks expressed support for CCE, telling Billboard, “Clear Channel Entertainment is our fastest-growing division and has tremendous prospects moving into the future.”

Some in the industry say the control of a nationwide web of amphitheater division is the primary component in Sillerman’s consolidation moves. “In a corporate sense, they were looking for the real estate more than the names,” says Jon Stoll, president of independent promoter Fantasma Productions. He believes the value of the relationships was overrated to begin with.

With a few exceptions, past relations don’t matter much today, says Jon Stoll. “Some managers and artists absolutely remain loyal, but the business has changed drastically in that regard.”

WHO ARE THEY NOW?

Even with the departures, CCE has no lack of personnel assets. Some of the most prominent figures in the concert business remain with the CCE ship, including chairman/CEO Brian Beckler and music division co-CEOs Don Law and Lucas.

Other top execs at CCE include COO Dominic Ronca, touring president Arthur Fogel, CFO Charlie Mierswa, national sales and marketing president Bruce Eskowith, chief marketing officer/executive VP of booking Mark Campana, executive VP of national booking/Midwest regional EVP of Mark Frankl and executive VP Patrick Leahy. Additionally, CCE has reorganized North American operations around a series of regional honchos. They are Lee Smith (West executive VP/director), Brian Murphy (West executive VP), Michael Belkin (Midwest executive VP), Bob Roux (South executive VP/director), Wilson Howard (South executive VP), Wilson Rogers (South executive VP/GM), Neil Jacobsen (Northeast executive VP/director), Jim Glancy (Northeast executive VP) and Shane Bourland (Canada executive VP).

Well-known names that are not part of the upper-management team but are still important in booking talent and promoting shows include touring VPs Bruce Kapp, Brad Wavara and Jane Holman and such senior VPs as Jim Rozl (Connecticut), Peter Conlon (Atlanta), Dave Marsden (Boston), Larry Magid (Philadelphia), Danny Zelisko (Phoenix) and Al DeZon (West). It appears all that will stay with CCE for the foreseeable future.

In some ways, CCE has gone with a youth movement of its own, with up-and-comers of a few years ago taking on major labels and out there, with a lot of very egos involved.

“When these younger guys [are] the future of our company,” Lucas says. “We’re very glad these people are with us.”

Some observers believe a reshuffling of the executive ranks is inevitable, given the fiercely independent nature of the promoters Sillerman initially acquired and all of the egos involved.

Alone in the company first consolidated all of the promoters, it was only natural there would be a fallout at some point,” says Peter Luukko, president of Comcast-Spectacor Venues and chairman of the management firm Global Spectrum. “You can’t have everybody in charge.”

Lucas says it took time to organize the division of responsibility at CCE. “Don and I had it all hashed out about a year-and-a-half now, and the first six months of that was really about getting to know and understand all the aspects of the business from a national level, he says.”

CCE, with $1.1 billion in reported grosses last year, continues to dominate the business. But AEG Live, with reported grosses of $146 million in 2002, has been cutting into its market share with such national tours this year as the Eagles and Fleetwood Mac.

Others providing national competition are House of Blues Concerts (165 million in 2002), Live Nation (132 million) and Jack Utsick Presents/Worldwide Entertainment ($45 million). At the same time, a host of established regional independent promoters—including Thielen New Orleans, Jam in Chicago; Fantasma in West Palm Beach, Fla.; MassConcerts in Massachusetts; I.M.P. in Washington, D.C.; and United Concerts in Salt Lake City—are thriving in their respective markets, and new independent promoters are entering the fray.

“We’re seeing some independent promoters who are major players, if not the dominant players, in their region,” Scher observes. “We’re also seeing the emergence of somewhat younger promoters.”

Perloff agrees. “I think the industry looks forward to having independents and will seize the opportunity to work with quality companies. There are a lot of good, young promoters out there making tremendous inroads.”

The growing competition is good news for venues, which can expect more tours and creative deals, and for artists, who can hope for better guarantees and more marketing support.”

This is all very healthy competition,” Luukko says. “The artist has the ultimate control, and when artists go on tour, somebody is going to promote them and put them in buildings and amphitheaters.”

Luukko says the new independent companies are often more willing to go into smaller markets that may be under the corporate-promoter radar, a point Lucas acknowledges.

“We have a good appetite for business, but we would be foolish to think we could do it all,” Lucas says.

He adds that a competitive marketplace makes everyone perform better. “Everybody has a check. The key is, what can we do that’s better? We’re the only company with such a huge infrastructure of marketing, production, booking and promotion. That said, CCE is, in many ways, still a reflection of the many regional promoter offices Sillerman acquired.

“We’re still really all these little businesses, but this is a different kind of the same people, plus some new ones.”

Most, if not all, of these people appear to have the authority to sign off deals. “There are independents within our company, whether it’s D.C., Nashville, Indianapolis, Detroit or Cleveland,” Lucas says. “They don’t call Don or me up every time they need to make a decision. They all have a free hand in how they run their businesses.

And right now, according to Lucas, CCE’s business is pretty good. “I read with humor an article where some of our competition said we haven’t had a profit in some time. It’s all baloney,” Lucas says. “The fact of the matter is, we just had our highest third quarter ever. We’re up year-over-year.”

Jim Gerinot, manager of Columbia act the Offspring, says he is unsure of what the long-term impact of the market will be, but in the short term it will most likely be “business as usual.”

“I’ve seen the memes from [Sony and BMG], and I don’t think they tell the whole story,” says Terry McBride, CEO of Universal Music Group, whose clients include Arista/BMG recording artists Dido, Avril Lavigne and Sarah McLachlan.

“What is likely to happen is that because [Sony and BMG] are going to say they’re not going to make big changes, but I have a hard time believing that,” he says.

Rep. David Dreier, R-Calif., chair of the House Rules Committee, said in a statement that because the ceo of BMG and Sony together in a stronger music business appears to be a sensible response to the industry’s challenges.

Bertelsmann chairman/CEO Guenter Thimm has put the focus on... (Continued on page 85)

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Merger
Continued from page 3

creative recording business,” BMG chairman/CEO Rolf Schmidt-Holtz says. The new structure will break off at both companies, details of which will be decided “over the next months,” he adds.

The Sony and Bertelsmann announcement, a non-binding pact, comes as EMI is gearing up to make a reported $1.6 billion cash and stock bid for Time Warner’s Warner Music Group.

But regulatory approval and control/valuation issues remain major hurdles to any unions between the world’s largest music companies, analysts and label executives say.

EMI, Time Warner and Sony officials declined to comment, while others offered varied reactions to the pending deal.
I don’t know how two deals will get through," Sanford C. Bernstein & Co. analyst Michael Nathanson says. "It’s pretty much the Sony and Bertelsmann announcement as a move to beat EMI and Time Warner to the punch by getting to the regulators first." Analysts say they expect news of a Sony BMG combination to put that deal on the fast track. EMI has lined up close to $1 billion in debt financing from a consortium of banks for the cash portion of the offer, sources say. "I think EMI/Warner gets done real soon because of the BMG/Sony announcement," Nathanson says.

Unlike some previous music merger proposals that have seen the label pirates, the joint venture between Sony, BMG—and the potential deal between Warner, EMI—would only include their recorded music businesses.

The joint venture between Sony and BMG excludes music publishing and manufacturing/distribution. WMG’s manufacturing and distribution has already been sold to Con-" | "BILLY BUDD" AND "NOVEMBER 15, 2003"

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Unlike some previous music merge
‘We Need To Keep The Excitement Up So People Buy And Rent DVDs’

BY JILL KIPINS

As one of the leaders in the worldwide launch of the DVD format, Benjamin S. Feingold had a central role in changing the home-video industry. He is, however, one to rest on past achievements. Feingold, who is president/CEO of Columbia TriStar Home Entertainment and also president of business and operations for Columbia TriStar Motion Picture Group, has his eye on introducing high-definition (HD) DVDs to consumers in the next few years.

Columbia TriStar has already endorsed the Blu-ray format, one of several competing HD technologies that have been proposed to international standards body the DVD Forum.

In addition to his work (along with Sony, Toshiba and Warner Home Video) on the 1997 introduction of DVD, Feingold helped to pioneer Columbia TriStar’s direct-to sell-through strategy for such live-action adult films as “Jerry Maguire,” “My Best Friend’s Wedding,” “Air Force One” and “As Good as It Gets.” That policy increased Columbia TriStar’s North American self-through annual gross sales to $800 million from $150 million during the past five years.

Feingold also has overseen the opening of Columbia TriStar subsidiaries in Korea, Brazil, Mexico and Ireland and worked to increase the company’s video acquisitions to enhance its offerings beyond projects from Columbia Pictures, TriStar Pictures, Screen Gems and Sony Pictures Classics. Recent acquisitions include “Arlington Road” and “Dogma.”

Under his guidance, Columbia TriStar set the current first-day video sales record last year, when “Spider-Man” moved 7 million combined VHS and DVD units.

“Ben’s brilliance is he doesn’t need credit for everything he does, which allows him to get more done,” says Reed Hastings, CEO of online rental service Netflix. “He was pivotal in getting DVD going but let others have the credit.”

Q: What are the most pressing issues that the home-video industry faces right now?

A: I think the biggest concern is online piracy. There are a lot of illegal downloads of movies, but watching downloaded movies on a computer as they are is not terribly attractive. We need to keep the excitement level up so people buy and rent DVDs. The concern is to not have happen to us what happened to the music business, which is that a generation was lost to online piracy.

Q: Is Columbia TriStar already taking steps to battle piracy?

A: We certainly are. The value proposition for buying or renting a movie is superior to anything you can get legally or illegally online. The presentation of DVDs, together with the value-added features, is a good value proposition for the consumer. The second thing we are really looking forward to launching high-definition DVD in two or three years. This will significantly raise the bar in terms of the quality of the offering to the consumer.

Our strategy is to keep raising the bar so the proposition to the consumer is great, together with great marketing campaigns and enormous availability of our movies.

Q: Why have you chosen to endorse a specific HD technology?

A: Sony, Columbia TriStar and I personally have been very involved in Blu-ray for a number of years. There are many reasons. In terms of the bandwidth, it is five times what we are going to get on DVD. That creates the ability for us to have unbelievable, stunning picture quality, but also gives us a lot more bandwidth for interactive features. Compared to the other high-definition formats, Blu-ray has the most bandwidth. By moving to Blu-ray, we will also have a new manufacturing process. We are seeing online piracy and also physical piracy in Asia and places in Europe. By having new discs and having HD at some point supplant DVD, maybe a lot of that pirate capacity will be obsolete.

Q: Are innovative marketing campaigns for DVDs going to be more important going forward?

A: They are and they aren’t. I’ve never been one to believe in overhyping a particular product. Two of my best-selling catalog titles are “Black Hawk Down” and “Snatch.” That’s not because of marketing campaigns. It’s because the movies are so strong, they’ve achieved near-cult status.

Clearly in the case of “Spider-Man,” it’s great to make an exciting campaign—to have it release the day after Halloween to have stores open on Halloween night, to have big campaigns. What’s right for a particular product may not be right for another one.

Q: Will video-on-demand services impact video sales in the near future?

A: I believe that video on demand has [been] and will continue to be one of the most overhyped categories relative to physical media. When people go to a store, they are ready to buy. The only decision is what to buy. When people are at their homes, they’ve made a decision to be home. The only decision is what they do with their time.

I can’t be more blunt about it. I think that video on demand will be a part of the business, but it is a niche business that will not replace the core business, which is physical prerecorded media.

Q: When will VHS be phased out from Columbia TriStar’s inventory?

A: We will continue to supply VHS so long as there is consumer demand. The critical issue is not so much consumer demand but the limited shelf space at retail. Clearly, retail would rather devote space to a growing format than a declining format. Circuit City and Best Buy are completely out of the category.

Q: Does Columbia TriStar take issue with mass merchants loss-leading DVD products?

A: The retail price is outside of our control. I personally think the suggested retail price points or the MAP [minimum advertised price] points are almost perfect. A MAP price point of $19.95 on a new-release DVD is within the basic price parameters of American consumers. For some reason, our customers like to compete with price. There is not much I can do about it other than to enforce strict MAP policies, as we have and will continue to do, and strengthen them.

Q: What are Columbia TriStar’s key releases this fourth quarter?

A: I think our No. 1 title will probably be “Bad Boys II.” Our research indicates it has been No. 1 intent to purchase in December, including “Pirates of the Caribbean” [Buena Vista Home Entertainment], even though its box office total is roughly half. “Bad Boys II” is 100% in the sweet spot of the DVD consumer. It’s male, it’s fun, it’s ugly, it’s action, it’s loud. We expect “Bad Boys II” to outperform its box office pound for pound as a DVD title.

“Charlie’s Angels: Full Throttle” will have a great result, as will the indie movie “Whale Rider” and the documentary “Winged Migration.” “Finding Nemo” [Buena Vista] will probably be No. 1 this fourth quarter. “The Matrix Reloaded” [Warner Home Video] may be No. 2.

Q: Will fourth-quarter performance be better than last year?

A: I think that this fourth quarter will be bigger than last fourth quarter. I think catalog will perform significantly better than the prior year. I also think that there are a lot more right-rated movies this year that are in the DVD sales sweet spot. That seems to be what is working more than family. Having said that, “Nemo” will probably be the No. 1 movie, even though it’s not R-rated.

There’s a little bit for everybody this fourth quarter. I think “Pirates” and “XX” [Twentieth Century Fox Home Entertainment] will do well, “Terminator 3: Rise of the Machines” [WHV] is going to do great because it is a phenomenal movie and a great DVD. I think the business will be up but spread across many different titles, which is more healthy than last year.
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ANATOMY OF A FRANCHISE

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