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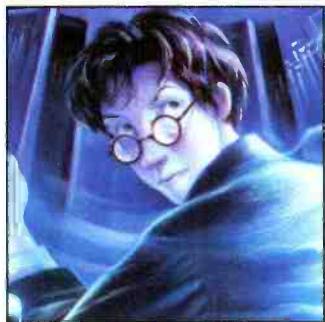
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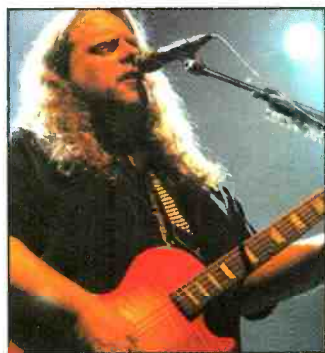
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • JULY 5, 2003

## HOT SPOTS



### 5 'Phoenix' Rising

The new "Harry Potter and the Order of the Phoenix" flies out of retail outlets in record numbers: 5 million in 24 hours.



### 5 Jam On It

Gov't Mule's Warren Haynes is among the artists helping this summer's hot jam band tour to jell.

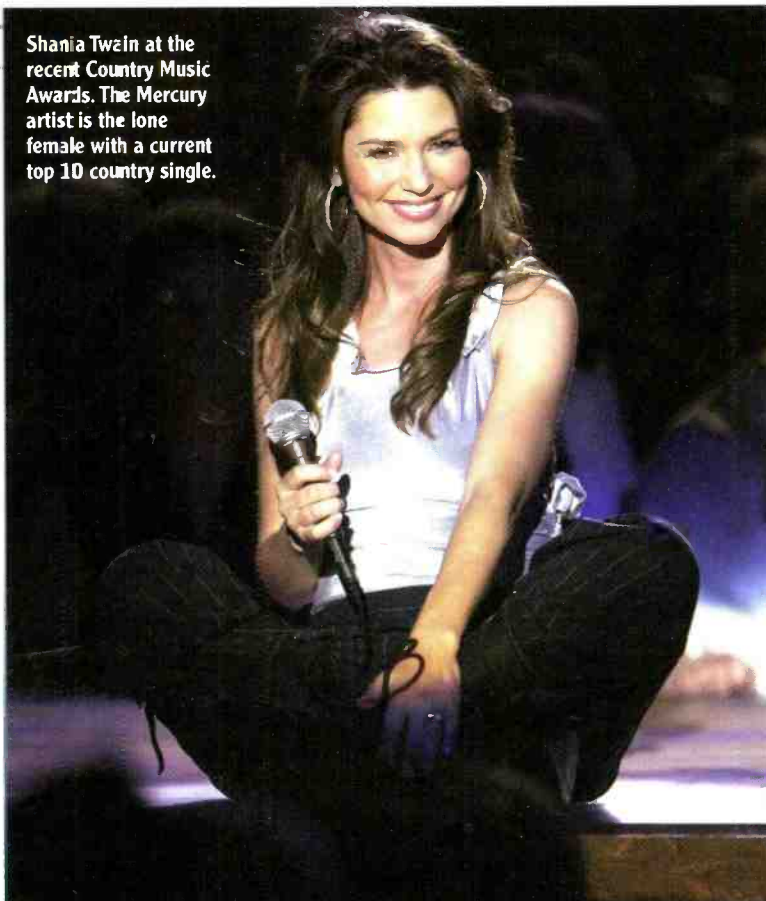


### 33 Duff Stuff

Hilary Duff and Bravado Brands are busy dreaming up Duff-branded videos, toys and a fashion line.

Photo: Robert Mora / Getty Images

Shania Twain at the recent Country Music Awards. The Mercury artist is the lone female with a current top 10 country single.



## Country Women Lose Hit Magic

Boom Turns To Drought For Even Top Acts

BY PHYLLIS STARK

NASHVILLE—While country music has worked hard to dismiss age-old clichés about pick-up trucks and hard drinking, the music's iron attachment to another old-fashioned notion—the men's club—appears to be making a comeback.

After enjoying a high profile throughout the late '90s, female country artists have become a fading presence. Chart-topping hits have been declining for at least two years, even for the format's  
*(Continued on page 73)*

## Piracy Gambit Raises Stakes

RIAA Lawsuit Strategy Risks Consumer Backlash

BY BILL HOLLAND and BRIAN GARRITY

WASHINGTON, D.C.—The music industry's promised blitzkrieg of lawsuits against Internet song swappers—including file-sharing teens—could quickly become a legal quagmire, some critics warn.

But with frustration levels running high after months of fruitless educational campaigns, the industry is hell-bent on raising the stakes in the war on music pirates.

As it launched its newest offensive June 25, the industry picked up a major ally in Congress. Rep. Lamar Smith, R-Texas, the anti-piracy cham-  
*(Continued on page 74)*



LAMAR SMITH

## Majors' Woes Continue Along With Merger Talks

BY MATTHEW BENZ

NEW YORK—Five million downloads do not a turnaround make.

Activity in the first eight weeks of Apple Computer's iTunes Music Store suggests that there may one day be a viable market for digital music. But it is doing little to alleviate the present woes of the major record labels, including a 7.9% decline in U.S. album sales so far this year, according to Nielsen SoundScan.  
*(Continued on page 74)*



HOWARD STRINGER

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Top Albums

ARTIST	ALBUM	PAGE
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MONICA	After The Storm	62
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	29
BLUES		
JOHN MELLENCAMP	Trouble No More	64
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VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	64
COUNTRY		
GEORGE STRAIT	Honkytonkville	28
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VICKIE WINANS	Bringing It All Together	44
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KEM	Kemistry	65
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	65
INTERNET		
ANNIE LENNOX	Bare	66
POP CATALOG		
METALLICA	Metallica	65
LATIN		
RICKY MARTIN	Almas Del Silencio	23
R&B/HIP-HOP		
LUTHER VANDROSS	Dance With My Father	21
REGGAE		
SEAN PAUL	Dutty Rock	64
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2 Fast 2 Furious		64
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SOUNDTRACK		Frida

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No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Sentimento
CLASSICAL CROSSOVER	
SARAH BRIGHTMAN	Harem
JAZZ	
DAVID SANBORN	Timeagain
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 3
NEW AGE	
MANNHEIM STEAMROLLER/C.W. MCCALL	American Spirit

Top of the News

**6** Russell Simmons and Stan Lathan's joint venture launches hip-hop channel on Kazaa.

**6** Congress seeks to roll back ownership caps loosened in a June 2 Federal Communications Commission vote.

Music

**11** **The Beat:** "Voices for Gilda" is a compilation of tracks contributed from major artists in memory of Gilda Radner.

**11** Buddy Guy's Silvertone album, "Blues Singer," is set to spark a revival for the legend.

**13** **The Classical Score:** Ton Koopman releases "Volume 13" in his cycle of Bach cantatas.

**14** **Soundtracks:** Skye Sweetnam debuts on soundtrack album with "Billy S."

**15** **Touring:** The Messina Group becomes Louis Messina's focus as his non-compete with Clear Channel Entertainment expires.



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SKYE SWEETNAM



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**17** **R&B:** 50 Cent claims the best male hip-hop artist and best new artist honors at the third annual BET Awards.

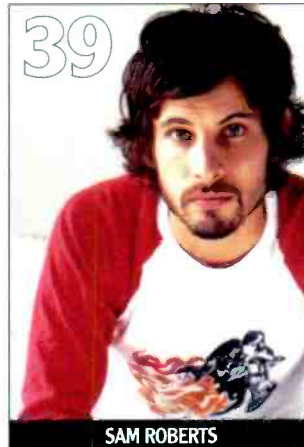
**20** **Beats & Rhymes:** The recent success of "21 Questions" has Midi Mafia in high demand.

**22** **Latin Notas:** Tower Records offers the Next Big Thing marketing program to select Latin artists.

**25** **Beat Box:** Unsigned act Life in Intense Volume releases a poetic single, "Journey of Love."

**27** **Country:** The Oak Ridge Boys remain busy with an album release, 170 bookings, a TV special and endorsement deals.

**32** **Songwriters & Publishers:** Domestic and international legal matters were the topic of



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SAM ROBERTS

discussion at the Assn. of Independent Music Publishers' spring luncheon.

**44** **Studio Monitor:** Eddie Kramer is chosen to be inducted into the Technical Excellence and Creativity Hall of Fame.

Retail

**33** Hilary Duff aims to be a brand-name phenomenon.

**34** **The Indies:** Assn. for Independent Music is grappling with issues of relevance.

**35** **Retail Track:** With its takeover of the Musicland Group, Sun Capital becomes a key player.

**36** **Home Video:** High-definition DVDs cause confusion among consumers.

QUOTE OF THE WEEK

“The jam band scene is the most underrated genre of music in the entertainment industry.”

JOHN SCHER  
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Global

**39** Sam Roberts makes a big impression in Canada with his debut Universal album, "We Were Born in a Flame."

**41** **Global Pulse:** Former Specials frontman Terry Hall creates a tapestry of global grooves with "The Hour of Two Lights."

Programming

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# The music industry's most important R&B Hip-Hop event of the year

HIGHLIGHTS

- ▶ NEW ARTIST SHOWCASES
- ▶ AURN SALUTE TO THE FINALIST RECEPTION
- ▶ UP CLOSE N' PERSONAL SUPERSTAR INTERVIEW
- ▶ BMI URBAN AWARDS SHOW (invitation only)  
Tribute to Isaac Hayes, plus performances by Floetry, Bilal, Anthony Hamilton and more! ← **NEW**
- ▶ LIVING LEGENDS DINNER an unprecedented event honoring the legends of R&B Hip-Hop
- ▶ OVER 700 ATTENDEES including Artists, Managers, Agents, Filmmakers, Internet Companies, Journalists, DJs, Producers, Publishing, Label Executives and more!
- ▶ PROVOCATIVE PANEL SESSIONS covering the industry's current trends, issues and challenges. Topics include:  
**ARTIST & MONEY MANAGEMENT, MARKETING DEAL MAKING, INDIE VS. MAJOR LABELS, CROSSOVER, EMERGING TRENDS**

GRAND FINALE

## BILLBOARD R&B•HIP-HOP AWARDS

### HONORING THE TOP URBAN ARTISTS OF THE YEAR

Last year's winners and performers included Usher, Ginuwine, Sean Paul, Timbaland, Mr. Cheeks, Rockwilder, Martin Luther. Stay tuned for this year's lineup.

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A fire twirler performs with Sound Tribe Sector 9 at the 2002 Berkshire Mountain Music Festival. Photo: Nick Fitanides

## A Summer Of Jam

*Is The Genre Being Spread Too Thin?*

BY RAY WADDELL

MANCHESTER, Tenn.—There's nothing hotter than the "jam band" scene in this summer's concert forecast.

Remarkably, hundreds of thousands of tickets will be sold for jam band shows and festivals featuring acts that barely create a blip at radio, TV or retail.

"The jam band scene is really the most underestimated genre of music in all of the entertainment industry," says John Scher, co-CEO of Metropolitan Talent, concert promoter and management company for Bob Weir of the Dead.

The Dead were among the acts performing June 13-15 at the second

Bonnaroo festival here.

The reigning king of the jam band circuit, Bonnaroo grossed \$11 million and drew 85,000, providing ample testimony to the power of the genre.

But as new festivals sprout like mushrooms, some wonder if the market is becoming too saturated. Further, the ascendance of a well-funded event like Bonnaroo, which draws fans nationally, presents a challenge to the more modest local festivals that are the soul of the scene.

The strength of Bonnaroo is indisputable. In only its second year, the Bonnaroo name is as big or bigger than the acts that play it.

"Our event is something that peo-  
(Continued on page 72)

## U.K. Biz Finds Ally On Radio Diversity

BY GORDON MASSON

LONDON—Music industry lobbyists seeking to protect diversity on U.K. radio through the country's imminent Communications Bill may have found an unlikely ally in the form of David Puttnam.

The Oscar-winning producer of the 1981 movie "Chariots of Fire" is using his influence in the House of Lords in an attempt to add wording to the bill that would prevent media tycoons from buying U.K. broadcasters and running roughshod over the country's airwaves.

Under Puttnam's proposals, the government's Culture Secretary could refer media bids to a public-interest review, which would be carried out by the new regulator, Ofcom, and the Office of Fair Trading. The review would examine whether a deal is in the interests of editorial freedom and program diversity.

Andrew Yeates, director general of the British Phonographic Industry, acknowledges the significance of Puttnam's intervention. But he tells *Billboard* that it does not exactly match the wishes of the music industry lobby.

"We're coming from a slightly different angle, but we want Ofcom [to] have proper powers to look at the takeover arrangements, especially when [new owners] ask to change the radio formats," Yeates says.

He explains: "A new owner might commit to a variety of music programming—for instance, jazz—and include a clause to say they can also play, for example, soul and R&B. But we know full well when the ownership changes [that] it's going to be soul and R&B with very little jazz."



YEATES: DIFFERENT ANGLE

Radio companies argue there is already a provision allowing Ofcom to look at programming diversity. "But we want to look at the diversity of music within the programs," Yeates says.

In early July, the bill will have its third reading in the House of Lords,

before returning to the House of Commons to be signed into law.

"If we don't get the provisions we want, we may have to push the Lords into putting pressure on the government to have a vote on it, because we firmly believe this is very important," Yeates concludes.

## Potter Takes Pages From Music Release Playbook

BY ED CHRISTMAN

NEW YORK—The big story last week had midnight sales, an early street date and street date violations, capped off with astronomical, multi-million opening-day sales. But this is not a music industry story; it's a Harry Potter story.

Still, in these days of diversifying product lines, some music merchants found a way to share in the excitement generated by the Harry Potter phenomenon.

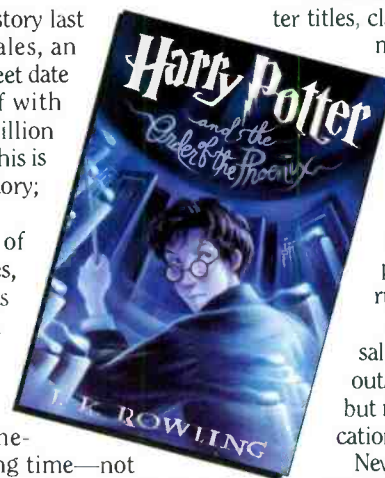
"I haven't seen something like that in a long time—not even for a record," says Steve Harman, Northeast regional director for Tower Records, which carried "Harry Potter and the Order of the Phoenix,"

the fifth book in the Potter series.

Scholastic Corp., publisher of the Harry Potter titles, claims the latest installment moved a mind-blowing 5 million copies in the U.S. in its first 24 hours of availability. The company apparently had shipped about 8 million of the 8.5 million copies manufactured in the first two print runs by the title's June 21 street date. Scholastic announced June 24 that it would print another 800,000 units to meet runaway demand.

After the ferocious first weekend sales, there were reports of widespread outages on the title at U.S. book stores, but many of the chains had planned allocations hitting stores later that day.

New York-based Scholastic could be playing catch-up on the title for the next few weeks. A Scholastic press release says that ship-  
(Continued on page 59)



## Hearings Planned On FCC Rules Senate Tackles Indecency, Ownership Limits

BY BILL HOLLAND

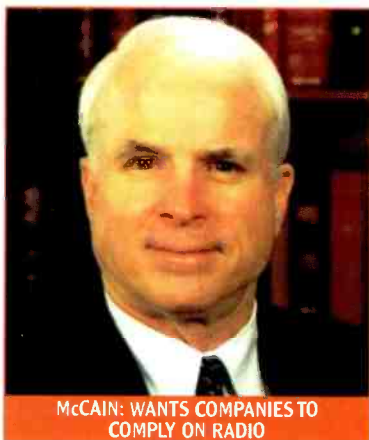
WASHINGTON, D.C.—The Senate Commerce Committee voted June 26 to stiffen penalties for broadcast indecency, raising the maximum fine from \$27,500 to \$250,000, with a \$2.5 million cap for continuing violations. This as Congress scrutinizes recent ownership rule changes at the Federal Communications Commission.

The amendment to the FCC's re-authorization bill came from the ranking Democrat on the committee, Sen. Ernest Hollings, D-S.C. The lawmaker says he feels the FCC has been lax with enforcing indecency standards.

Hollings referenced a Jan. 2, 2002, broadcast on WKRC-FM, an Infinity outlet in Detroit. The broadcast included graphic discussion of sexual and excretory functions between on-air hosts and callers. The FCC in April said it was fining WKRC \$27,500.

The re-authorization measure still must clear the full Senate and the House of Representatives.

Sen. John McCain, R-Ariz., plans to hold a hearing to look at the FCC's



McCain: WANTS COMPANIES TO COMPLY ON RADIO

controversial June 2 vote changing broadcast ownership caps.

McCain wants to look at a section of the contested rule that allows big media companies to be grandfathered in under the old ownership caps rather than sell stations to meet the new ownership restrictions.

McCain's radio amendment could become part of legislation that would roll back all of the FCC's changes.

The bill, "The Preservation of Local-

ism, Program Diversity and Competition in Television Broadcast Service Act of 2003," S. 1046, sponsored by Hollings and Sen. Ted Stevens, R-Alaska, zoomed out of the committee June 19 and is headed to the Senate floor.

The Stevens-Hollings bill would restore the ownership cap limiting any one TV broadcast company from reaching more than 35% of the national audience.

It would also reinstate the cross-ownership rule that forbids a media company from owning a TV or radio broadcast outlet and a newspaper in the same community. It also says that the FCC can reregulate or restore rules as well as jettison them.

Insiders say Senate passage of the measure is possible, but it faces an uphill battle in the House. The chairman of the Telecommunications subcommittee, W.J. "Billy" Tauzin, R-La., has vowed to block the bill from being considered.

Undeterred, several House members say they will bypass Tauzin and attempt to invoke a seldom-used "resolution of disapproval" measure to veto the FCC's June 2 ruling.

## Kazaa Adds Hip-Hop Channel

BY RASHAUN HALL

After announcing its launch last week (*Billboard Bulletin*, June 20), the Simmons Lathan Media Group has secured its first deal with peer-to-peer network Altnet and its Kazaa Media Desktop.

SLMG will launch the Russell Simmons Hip-Hop Channel via Kazaa. The channel will serve as a platform for exclusive and unreleased short films and features by up-and-coming filmmakers.

"Stan [Lathan] and Russell [Simmons] have always been about taking the artist and giving them direct access to the audience," SLMG president/COO Will Griffin says. "They did that with 'Def Comedy Jam.'"

"Comics like Martin Lawrence, Chris Tucker and Jaime Foxx have always been funny, but they used to have to go to a club to be a comedian," he adds. "Because of Russell and Stan, they were able to get a show on HBO. That stage provided a forum for some of the biggest superstars in urban entertainment."

Griffin says that Kazaa—with 60 million hip-hop-related searches each week—is consistent with the Simmons-Lathan philosophy of "taking talented artists and putting their work directly in front of the biggest audience possible."

The channel will be refreshed weekly with 20 new film titles. Subscribers will also have access to daily hip-hop alerts, with news, events and issues information.

Based in Los Angeles, SLMG was founded by Sim-

mons, film/TV producer/director Lathan and Griffin, the former COO of Urban Entertainment, as an outgrowth of Simmons Lathan Entertainment.

"There is a very frustrating path that one takes in trying to get good projects greenlighted at studios and networks," SLMG CEO Lathan says. "We see this as an opportunity to not only control our own destiny but to give young, talented filmmakers and veteran filmmakers who have fallen by the wayside an opportunity to express themselves. It will make for more interesting final products and give us an edge on the kinds of projects we can put out into the marketplace."

Backed by venture capitalists Syncom Communications and Pacesetter Growth Fund, SLMG aims to address the marked lack of urban content and distribution networks.

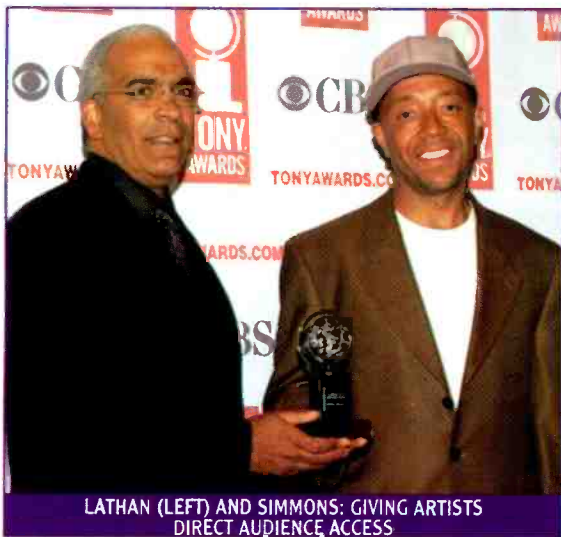
According to SLMG's founders, it is the first and only R&B content acquisition and production company to create, obtain and catalog urban-filmed content and deliver it directly to the consumer across a complete spectrum of distribution plat-

forms: TV, home video, theatrical film, pay TV, in-flight entertainment, live events, festivals and the Internet.

SLMG's production arm will develop and create signature filmed entertainment and TV series.

The company also aims to build an exclusive library of R&B entertainment, including feature and short films, home video, documentaries and live performances.

"The goal is to have a branded destination in place for  
(Continued on page 59)



LATHAN (LEFT) AND SIMMONS: GIVING ARTISTS DIRECT AUDIENCE ACCESS

### A LOOK AHEAD

## Beyoncé Destined For No. 1

BY GEOFF MAYFIELD

LOS ANGELES—The solo album from Beyoncé, focal member of R&B girl group Destiny's Child, is destined to rule next issue's *Billboard* 200.

Although it will fall well shy of the 663,000-copy opener that began a two-week run at No. 1 for Destiny's Child's "Survivor" in 2001, Beyoncé's "Dangerously in Love" (Columbia) appears on course for a handsome start.

According to first-day numbers reported by retail chains, chart forecasters say Beyoncé will open in the range of 350,000-375,000 copies. That would dwarf the best weeks for solo albums by fellow Destiny's Child members Kelly Rowland (77,000) and Michelle Williams (17,000).

Street-date violations cause an early bow for Beyoncé at No. 57 on Top R&B/Hip-Hop Albums.

Also poised for a strong start is Michelle Branch's sophomore set "Hotel Paper" (Maverick/Warner Bros.). The 19-year-old singer/songwriter looks on course to surpass 130,000 and could go as much as 40,000 higher than that.

Branch's first album, "The Spirit Room," released in 2001, sold 68,000 in its biggest week, the Christmas frame of the following year.

First-day numbers also project a 100,000-plus week for rap act Three 6 Mafia's "Da Unbreakables" (Hypnotized Minds). One of its earlier albums, "When the Smoke Clears," racked up 157,000 in 2000.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	305,742,000	281,046,000	(-8.1%)
Albums	299,234,000	275,578,000	(-7.9%)
Singles	6,508,000	5,468,000	(-16.0%)

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

	2002	2003	
CD	282,607,000	265,685,000	(-6.0%)
Cassette	15,896,000	9,027,000	(-43.2%)
Other	731,000	866,000	(+18.5%)

### OVERALL UNIT SALES

This Week	11,283,000	This Week 2002	11,462,000
Last Week	13,629,000	Change	-1.6%
Change	-17.2%		

### ALBUM SALES

This Week	10,810,000	This Week 2002	11,286,000
Last Week	12,726,000	Change	-4.2%
Change	-15.1%		

### SINGLES SALES

This Week	473,000	This Week 2002	176,000
Last Week	903,000	Change	+168.8%
Change	+47.6%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	154,765,000	140,969,000	(-8.9%)
Independent	39,312,000	31,657,000	(-19.5%)
Mass Merchant	95,019,000	92,288,000	(-2.9%)
Nontraditional	10,137,000	10,664,000	(+5.2%)

### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	69,548,000	62,450,000	(-10.2%)
Suburb	123,701,000	116,701,000	(-5.7%)
Rural	105,984,000	96,428,000	(-9.0%)

ROUNDED FIGURES

FOR WEEK ENDING 6/22/03

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

**NEWSLINE** ●●●●  
THE WEEK IN BRIEF

**DVD rental units overtook VHS rentals** for the first time in the week ended June 15, according to the Los Angeles-based Video Software Dealers Assn. Consumers rented a total of 28.2 million DVDs that week, compared with 27.3 million VHS cassettes. Weekly DVD rental revenue has already exceeded weekly VHS rental revenue. That first happened this year in the week ended March 16. Additionally, year-to-date DVD rental revenue surpassed VHS rental revenue for the first time in the week ended May 11.

JILL KIPNIS

**Sony Corp. is developing a line of its own high-definition DVDs**, according to Sony Corp. of America chairman/CEO Howard Stringer. The executive spoke of the plans June 25 at a New York panel discussion about music, movies and technology presented by Syracuse University's Newhouse School. Sony has yet to determine when the DVDs will be introduced to the marketplace, but Stringer said the company is developing the discs in an effort to stay ahead of technology-savvy bootleggers and pirates.

CARLA HAY

**The band Boston has filed a breach-of-contract suit** against New York-based indie label Artemis Records and CEO Danny Goldberg, seeking damages in excess of \$1 million. The action, filed June 24 in New York Supreme Court, claims that while Boston was told by Goldberg that its 2002 album "Corporate America"—the band's first for the label—would be "the highest priority" for Artemis, the company "[failed] to execute almost every element of [the Boston marketing] plan." An Artemis spokesman says the company has not received the suit and has no comment. Released Nov. 5, "Corporate America" has sold 119,000 copies to date, according to Nielsen SoundScan.

CHRIS MORRIS

**Steven Curtis Chapman, Gerald Crabb and Kirk Franklin** were named songwriters of the year at the BMI Christian Music Awards June 23 in Nashville. There was also a tie in the publisher of the year category, which was shared by Christian Taylor Music and Crabb's Song Music. Jars of Clay's hit "I Need You" won song of the year. BMI Citations of Achievement recognized 27 songs in six categories: adult contemporary, Christian hit radio, rhythmic, rock, Southern gospel and contemporary/traditional gospel. Songwriter/producer/publisher Greg Nelson was recognized with a special award for his contributions to inspirational gospel music.

DEBORAH EVANS PRICE

**Vocalist Michael Bolton has sued TIG Insurance Co.**, alleging that the insurance company's breaches of contract forced Bolton to bear financial damages incurred in his long-running copyright-infringement dispute over the song "Love Is a Beautiful Thing." According to the action, filed June 20 in California Superior Court in L.A., between 1989 and 1992 Bolton held a TIG policy indemnifying him against copyright-infringement claims. In February 1992, the Isley Brothers' publishing firm sued Bolton, writer Andrew Goldmark, publisher Warner/Chappell and Sony Music, alleging that Bolton's "Love Is a Beautiful Thing" infringed on an Isleys song of the same title. In 1994, the case was decided in the Isleys' favor, and Bolton was directed to pay them nearly \$933,000. Bolton claims TIG failed to inform him of potential conflicts of interest, failed to provide him with independent counsel and assumed control of his defense. The suit seeks general and punitive damages to be determined. Representatives of TIG could not be reached for comment.

CHRIS MORRIS

**Paul Gallo has been named** managing director of the New York-based Society of Professional Audio Recording Services. A 30-plus-year industry veteran, Gallo recently founded the Professional Audio Manufacturers Alliance, for which he serves as executive director. SPARS executive director Larry Lipman will continue in that role.

CHRISTOPHER WALSH

**Rep. Zoe Lofgren, D-Calif.**, introduced bipartisan legislation June 25 that would enable abandoned copyrighted material to enter the public domain. The measure would require copyright owners to pay a \$1 maintenance fee to keep an older copyright after 50 years of first publication and every 10 years thereafter until the end of the copyright term. The measure is co-sponsored by Rep. John Doolittle, R-Calif. The Recording Industry Assn. of America says the bill is "contrary to the principle of copyright law."

BILL HOLLAND

# AIM Looks For Unity

BY EMMANUEL LEGRAND

LONDON—The U.K.'s independent labels body is still working on better relations with the British Phonographic Industry.

Declaring that "reconciliation is on the agenda," Assn. of Independent Music chief executive Alison Wenham said, "We would like to work with the BPI" at the group's annual general meeting here. "And we would like to mend the wounds of division."

Among those in attendance at the June 24 meeting was BPI chairman Peter Jamieson.

Wenham asserted that indie labels are in some ways better equipped than their major brethren in the current market landscape.

"The wonderful fluidity of the small business model isn't under threat" at a time when "the multinational model is not so blessed," she said.

In AIM's annual report, Wenham noted: "If the independent sector continues to remain as active and utterly determined as it has demonstrated



WENHAM: RECONCILIATION ON AGENDA

itself to be over the past year, the survival of the sector—even in the current, depressingly negative environment for music—is not in doubt."

AIM was launched in 1999, when numerous indie labels broke from BPI, saying the trade body did not represent them properly.

Wenham said AIM, which now claims some 740 members, has found its role and become an active voice for the indies.

AIM's recent activities, according to Wenham, include lobbying for

U.K. media deregulation, working to resolve the trans-Atlantic conflict among labels and the U.K. and U.S. mechanical societies, campaigning for a lower VAT rate in Europe, negotiating framework deals with online music platforms, and helping lay the groundwork for a British Export Office in New York.

Wenham said unity with the BPI is still on the agenda, though talks between the two bodies have been going on for about a year without any apparent success.

While reconciliation is desired, Wenham put some conditions on such an agreement. "We need to see the political will demonstrated that recognizes that the birth and success of AIM was no accident," she said. "We need to see a recognition of mutuality go further than a marriage of convenience. It is the stated objective to get the brains in the business sitting around the same table."

The BPI's Jamieson was not available for comment. Sources say he might address the issue on July 2 when the BPI holds its own annual general meeting.

## Palm Hails Music Vid Pioneers Directors Label Series Compiles Innovative Work

BY CARLA HAY

NEW YORK—Spike Jonze, Michel Gondry and Chris Cunningham are arguably three of the most innovative music-video directors to come along in the past 10 years.

Palm Pictures has tapped them to create a new DVD series that will compile the work of directors who helped redefine music videos and filmmaking. Called the Directors Label, the series represents a new music DVD subgenre.

The series will launch in September with the release of "Vol. 1: The Work of Spike Jonze."

"Vol. 2: The Work of Chris Cunningham" and "Vol. 3: The Work of Michel Gondry" are tentatively set for release in October or November.

Palm will release a fourth Directors Label compilation volume featuring the work of Mark Romanek at a date to be determined.

Each DVD volume will contain hand-picked work from the directors, including their music videos, previously unreleased material and commentary from the spotlighted subject and artists (*Billboard*, Feb. 8). The DVD series will be released in Japan on Asmik Ace/Palm Pictures.

"From the beginning, we felt that this should be more than a collection of music videos," Palm producer Richard Brown says. "These directors have influenced pop culture."



The first directors whose work will be featured in the new series are, from left, Chris Cunningham, Spike Jonze and Michel Gondry.

Last year, Palm took an initial step in the music-video director compilation field by releasing "Hype Williams—The Videos, Vol. 1."

The Directors Label DVD series is more ambitious. Each volume will feature a double-sided DVD and elaborate packaging that includes a 50-page booklet.

Each booklet will contain photographs, as well as the director's storyboards, treatments and drawings. The cover art will be thematically related to other releases in the series.

With a suggested retail price of \$19.95, Palm is positioning each DVD

volume in the series as "a dream come true for fans of these directors," Palm GM Paul DeGooyer says.

Collectively, the directors are responsible for numerous award-winning clips. They have also branched out into feature films.

Jonze's most recognizable music videos include Weezer's "Buddy Holly," Beastie Boys' "Sabotage" and Fatboy Slim's "Weapon of Choice." His work is often defined by his quirky sense of humor.

Cunningham has built a reputation for being extremely selective in directing  
(Continued on page 59)



News Item: Congress introduces legislation to establish a Music Piracy enforcement division within the Department of Homeland Security.

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## Piracy: A History Lesson

Pity poor Herakles. Somewhere around 2000 BC, he noticed that his dog's mouth had been stained purple by eating snails. That gave him an idea. He used the snails to make a purple dye and used that to make a grand, purple robe.

He gave the robe to the King of Tyre as a gift, and the king was so taken by the color that he decreed that the rulers of Phoenicia should wear it as a royal symbol. Suddenly, Herakles had a very hot product on his hands, and the kingdom became renowned for its purple dye. Even Aristotle noted its preciousness in his writings, valuing it at 10 to 20 times its weight in gold.

But Tyre's monopoly was short-lived. Both the Egyptians and the ancient Jews quickly pirated the formula to produce their own royal purple and royal blue dyes. Tyre's market and sales were undercut, and Herakles faded into obscurity.

There is a lesson in this for the music industry.

Prostitution may be the oldest profession, but piracy is probably the second-oldest. If civilization has been unable to

stamp out either in at least 40 centuries, it stands to reason that the Recording Industry Assn. of America's latest effort to eradicate music piracy is likely to suffer the same fate.

But don't try telling that to the music industry. Deeply frustrated by failed educational efforts, the RIAA now vows to get tough not only on the services that foster file sharing but also on individuals

***Make no mistake: Piracy is a serious problem, but lawsuits and tougher laws won't solve it.***

—even teens—who open their music files to others over the Internet.

The link between prostitution and piracy is closer than you might think. As any cop on the beat will tell you, when busting pimps and prostitutes fails, go after the johns. It doesn't work either, but it always looks good on the news.

Basically, that's the RIAA's strategy. And as 40 centuries of history prove, it will be just about as effective.

Make no mistake: Piracy is a serious problem, but lawsuits and tougher laws won't solve it. What the industry needs is a market solution. It has the essence of that now with Apple's iTunes service.

The industry needs to stay the course, keep focused on education and do everything it can to foster legal digital downloading. That includes convincing hold-out artists to make their music available.

It also needs to come up with viable encryption technology. Although it's called piracy, the problem is forgery. If the U.S. Treasury can thwart counterfeiters, the music industry should be able to do the same to protect music from being copied.

Meanwhile, law enforcement should focus on the real problem: organized crime. Domestically and particularly overseas, organized crime and possibly even terrorist groups are pirating far more music and doing more damage to the industry than little Johnny with his iMac.

We can understand the industry's frustration, but waging a legal war on average Americans will generate nothing in the end but more ill will.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.



*A true champion for artists' rights and a friend to the underdog*

# Timothy White's Lasting Legacy

*Editor's Note: June 27 marks the first anniversary of the death of Timothy White, former editor-in-chief of Billboard.*

I first met Timothy White in 1981, when he came to write a piece on myself and the band. Tim traveled with us for several shows, on the bus, backstage, hotels—the whole bit. He asked some interesting questions and had done a lot of research on my family. He knew things that I did not even know or had since forgotten.

I knew Tim only a little, through his articles in *Crawdaddy* and *Rolling Stone*. We were both young men at the time and the same age, but Tim seemed a bit more mature than me—like he had a greater understanding.

The time we spent together went well. When it was over, we shook hands, and Tim went back to someplace and I stayed on the road.

Several months later, the article was published. The piece was very long and, at the time, I was flattered by that. But after reading the story, I was mortified. I thought Tim had made me look like a juvenile, hillbilly punk.

In writing about the conversations we'd had, he had spelled out the words to reflect my Midwestern accent. He'd even written down some of the off-color stories he had heard while travel-

ing on the bus. I was pissed off and decided to call him; he would be sorry that he gave me his phone number.

I said, "Hey, White, what kind of crummy article is this anyway?"

TW: "You didn't like it?"

JM: "No, I hated it."

TW: "What are you talking about?"

JM: "I look like some stupid, macho twit!"

as negative was the same thing that Tim had seen in such a positive light.

I learned a very valuable lesson that night. It was my first real glimpse of the man who would become one of my dearest and lifelong friends. I respected his conviction and honesty and admired his search to find something good in others' actions.

Over the years, our friendship

grew. Tim and I spoke nearly every day on the phone for the next 20 years. In 1988, I had made a recording and was searching for a title. Tim was in Indiana during the recording sessions and had listened to tapes, and I called him for feedback.

In that phone conversation, Tim said I

should call this music the "Lonesome Epiphany." I said, "Epiphany? Tim, that's not really a plain-spoken word, is it?" But I liked the "lonesome" part. That record became "The Lonesome Jubilee." That same scenario played out numerous times on several more of my recordings.

On more than one occasion, I would call Tim and tell him the Devil was knocking. So-and-So Big-Shot Corp. was offering me millions of dollars for one of my songs. And Tim and I would discuss what it would mean to sell the song. And I always came to the conclusion not to sell, but one time I came very close to caving in for

the money. Tim's voice of reason, once again, made his point: "You idiot! If you sell this song, I will never speak to you again." Well, I hung up the phone and told [my wife] Elaine, "No amount of money is worth losing Tim White's friendship." Insightfully, Tim knew me well enough to know that I would have regretted selling.



WHITE

Our personal lives became very entwined. Our families went places together. Vacations, dinners, the Whites coming to Indiana; [Tim's wife] Judy and the kids became part of my life. I have never laughed with anyone so much and so often, and usually [we laughed] at each other. Tim was my sounding board in business and in life.

In the music industry, Tim was a moral barometer. He was a true champion for artists' rights, a faithful supporter of artistic endeavor and

always a friend to the underdog. In his writings, Tim actually cared about the people he was interviewing and writing about. It was never just a job. For Tim, it was trying to get a real understanding of someone and their work and admiration for their accomplishments. He had the ability to make every artist feel that their work was special. And to Tim, it was special.

Music to My Ears was a wonderful addition to the *Billboard* pages that can never be replaced or duplicated. Who but Tim White could speak so honestly and so eloquently, and on so many topics? And care so deeply for all of them. John Mellencamp was just one of many whose lives were enriched by Timothy White.

At the concerts after his death, so many wonderful artists showed their support. Sting, James Taylor, Sheryl Crow, Don Henley, Jimmy Buffett, Billy Joel, Brian Wilson, Steve Jordan, Danny Kortchmar and his best friend Mitch Glazer could all have written this piece . . . probably better than me.

Each one of them could probably have told similar stories about how Tim had advised and guided them and selflessly expected nothing in return.

Timothy White gave to the world more than he ever took from it. He remained open-hearted, always sincere and ever true. Those of us who loved Timothy mourn his loss but find comfort knowing that his was a truly wonderful life. To quote my dear friend, "In the accomplishments of anyone, there is great promise for everyone."

## Memento Mori

By John Mellencamp



TW: "No, I don't think so. I just tried to show the color of your character."

JM: "Well, you failed."

And I hung up the phone. During this conversation, there is a strong possibility that I may have been yelling. But Tim never raised his voice.

A few days later, I was in New York, and Tim called my hotel asking to come by to discuss the article. I probably couldn't have been a bigger jerk on that phone call, but Tim came by anyway. We spoke for several hours.

He never once defended himself—he just pointed out in a way that only Tim could that what I had perceived

## Letters

# Digital Downloading Boom Has Yet To Come

The cavalry has arrived to save the music industry (or has at least left the fort) in the form of legal digital downloads. The most obvious winners will be those labels and publishers with deep catalogs of artists and songs.

Once the baby boomers get their hands on the PC equivalent of the iTunes Music Store, we should see tens of millions of people who will think nothing of spending hundreds of dollars each to download and burn their old favorites.

These are people who have generally been lost to the industry. It will be a replay of those years following the advent of the CD, when that same generation replaced their vinyl and tape collections with CDs. And once back into the habit of buying music, they will continue to do so.



But it won't stop there.

Smaller labels, new artists and younger fans will all benefit. People can cherry-pick and buy only the songs they want—or buy complete albums. The point is that people will have the freedom to enjoy music in a way that works for them and in a way that makes music-buying easy, enjoyable and fairly priced.

By focusing on the honest people who make up the vast majori-

ty of the music-buying public, the music industry's move into the era of digital distribution will turn out to be the start of one of the biggest booms this business has seen.

**George Stein**  
Law offices of George N. Stein  
New York

## Think Big And Small

Bravo on the reintroduction of letters and opinions (*Billboard*, June 21). I think this is just the kind of forum the music industry needs right now. I think it will be of great help to people on every side of the industry.

My one complaint is that it is too small. At a time like this, dialogue is so important. Two letters a week is just ridiculous. Ten would be much more reasonable.

I hope you will not let this letters section be dominated by industry insiders. As a frustrated music lover with a lot to say, I view this forum as critical. Please make sure there is room for all of us.

**Lance Romance**  
President, ICOLAF Records  
Providence, R.I.

## Now Tackle Charts

Top marks on your new magazine layouts! (*Billboard*, June 21) The distinctive *Billboard* fonts and branded color circles make this your best design ever. Take a bow!

Only one problem—when are you going to give the same brand-image overhaul to your charts?

**John Buchanan**  
Account executive  
Norton, Mass.

## Rap On The War

I was amused by this article "Rap, Hip-Hop AWOL in Iraq" (*Billboard*, May 24). The American left was against the war and against our president. The record industry is more than a little left-leaning. On the other hand, the troops are all volunteer and are clean-cut kids for the most part, even religious. Coolio's suggestion that 75% of them listen to hip-hop and R&B could be way off.

We do know that at least that percentage requested Bibles. I think you'll find that hip-hop is not the first choice of morally responsible, conscientious young Americans.

**Lenny Goldberg**  
CD or Not CD  
Ashland, Ore.



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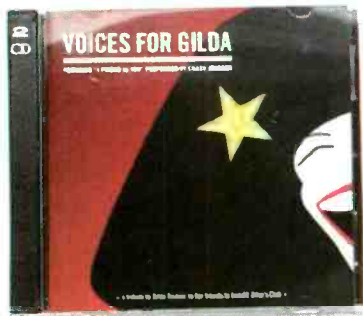


# MUSIC

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'VOICES FOR GILDA'

## Artists Raise Their Voices For 'Gilda'

When comedian **Gilda Radner** died of ovarian cancer in 1989, there was no way she could have known that out of her tragic death something as wonderful as Gilda's Club (GC), which provides support

The 27-track double-CD, priced at \$24.99, is available starting June 27 exclusively through amazon.com and the 15 GCs in North America (20 more GCs are in the planning stages). Among the artists who

contributed previously released tracks to the collection are **Elton John, Sarah McLachlan, Tony Bennett, Harry Connick Jr., Paul Simon, Willie Nelson and Celine Dion.**

"We wanted inspirational songs that people would recognize," says **Anna Gottlieb**,

executive director of GC Seattle. "Sometimes the artist would suggest a song. It was a very easy fit."

Participating was a no-brainer for many of the artists. Producer **David Foster**, who provided "Love Theme From St. Elmo's Fire" for the CD, tells *Billboard* that he first worked with GC when he took part in a New York concert, "and Gilda has now touched my life forever."

*(Continued on page 12)*

The Beat™

By Melinda Newman  
mnewman@billboard.com



services for people affected by cancer, would be created.

The same was true when 13-year-old burgeoning singer **Eileen Johnson** was diagnosed with thyroid cancer. While Johnson—a member of Gilda's Club Seattle—was in the hospital, her mother, **Mary Kay Johnson**, promised her that she would sing again—and the idea of the "Voices for Gilda" project was born.

## Guy's 'Singer' Side

Blues Legend Conjures Intimacy On Acoustic Set

BY WES ORSHOSKI

A few years back, producer Dennis Herring was struck by a nagging question about blues legend Buddy Guy.

Why, record after record, was Guy chasing crossover success? He seemed to be toiling away, trying to push a brand of blues-rock fusion on folks who just weren't buying it.

What he ought to be doing, Herring reasoned, is making traditional blues albums that more accurately reflect not only his stature in the blues pantheon—as one of its few living icons—but also the full range of his abilities within the genre.

A fairly relentless drive to put this right seems to have sparked yet another revival in the blues great's long career.

### REVIVAL REDUX

After a roughly 15-year lapse in studio recordings, 1993 *Billboard* Century Award honoree Guy re-emerged in the early '90s with a string of albums on the Silvertone label.

While each, especially the Grammy Award-decorated 1991 effort "Damn Right, I've Got the Blues," helped bolster his reputation and rekindle his career, Guy's two most recent sets for the label, both produced by Herring, demand more attention and respect.

In 2001, Guy and Herring delivered "Sweet Tea," which found the now-66-year-old artist giving his slick, signature Chicago blues style a momentary rest. Instead, he embraced the

*(Continued on page 14)*

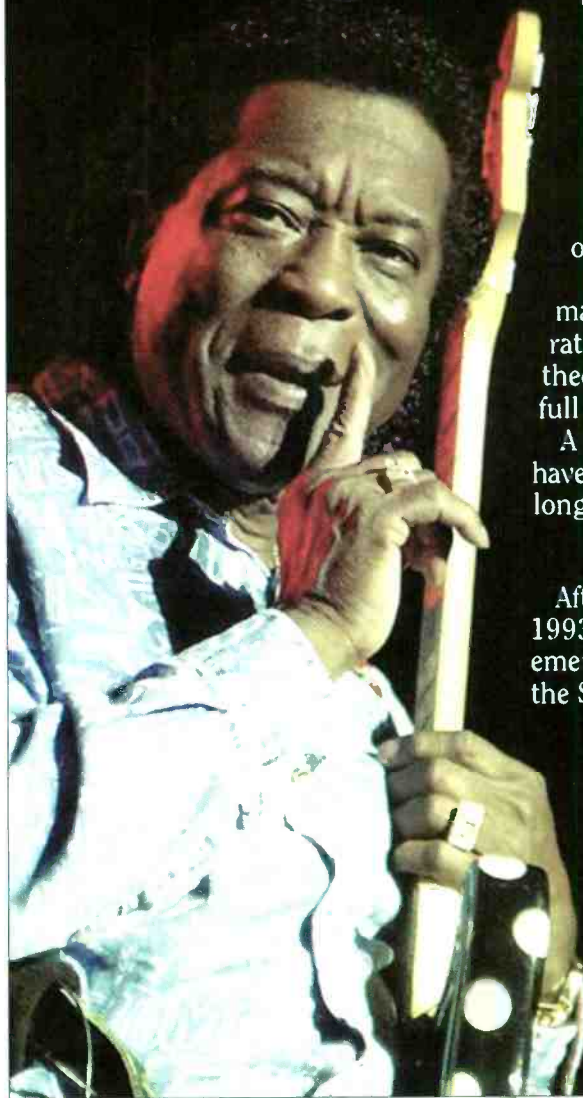


Photo: Brooke Ismach / WireImage.com

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**Music**

## The Beat

Continued from page 11

That's the magic of Gilda Radner."

Additionally, a number of celebrities have contributed songs/sketches first made famous during their "Saturday Night Live" days, including **Steve Martin**, **Dana Carvey**, **the Blues Brothers** and, of course, Radner, performing as both Lisa Loopner and Roseanne Roseannadanna.

Happily, Johnson, who is in remission, also has two selections on the set.

At first, the goal was to make a CD featuring local Seattle artists, but the project blossomed. "This woman called people seven days a week for two years," Gottlieb says of Mary Kay Johnson. "It just took off, so we turned it into a national project and got all the clubs involved."

The artists had all been contacted directly, so GC then brought in music licensing coordinator **John Sloate** to clear the recordings with the masters holders. "All the labels were very cooperative; no one said no," Gottlieb says. GC then went to the publishers and negotiated a reduced royalty rate. Seattle-based biopharmaceutical company Cell Therapeutics paid for the manufacturing of the CD. The initial run is 50,000 copies.

For distribution, GC turned to Amazon, whose exclusivity lasts six months. Amazon.com is only charging handling on the orders and is donating its proceeds from all sales to GC.

"We think the cause is wonderful, and we also felt like the title itself matched up with our customers," says **Jeff Somers**, group merchandise manager for amazon.com. To push the title, Amazon is sending an e-mail blast to customers and highlighting the title on its site.

The goal is to raise \$1 million to fund programming at GC, which provides all of its services for free.

Ultimately, Gottlieb says, "we would love for 'Voices for Gilda' to become a series. We had more artists than we had room for on this set. We found musicians were so eager and happy to do this, so I'm sure it will go on."

**MAMA SAID:** **Lenny Kravitz** has formed Roxie Records, an imprint that will be distributed through Warner Bros. He remains signed to Virgin Records as a recording artist. "Lenny and I have a long-term relationship," says **Jeff Ayeroff**, Warner Bros. "creative czar," as he refers to himself. Ayeroff worked with Kravitz when he was co-chairman of Virgin Records America.

"Lenny and I have always talked about the next phase of his career. This is what I call his **Quincy Jones** phase," Ayeroff says. Kravitz declined to comment.

**CHANGES:** **Jennifer Lopez** inks with the Firm's **Simon Renshaw** for management. She was previously handled by **Benny Medina**. . . **Vanessa Carlton** switches from Evolution Talent to Creative Artists Agency for booking. She will tour in 2004, and CAA is also pursuing movie offers.

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# Koopman Gets Back On His Bach Cycle

Two years ago, noted Dutch conductor and early-music specialist **Ton Koopman** was well into the recording of what he deems the project of his lifetime: a complete cycle of the cantatas of **Johann Sebastian Bach**, performed by his much-admired **Amsterdam Baroque Orchestra and Choir**.

Comparing the project to "bringing a child into the world," he explains, "if the child is ill or has problems growing up, as a father, you have to take care of it. I felt that I was really the father of this project, and I should finish it."

Ironically, when Koopman was notified that Warner was abandoning the project, he had just spent three weeks of vacation time planning logistics and booking soloists for the remaining 10 releases. Cancellation was out of the question.

Still, in a period of tightened belts and considerable competition in the marketplace, a project of this magnitude predictably proved hard to sell, no matter how celebrated the music and participants were. Facing rejection by every label with the financial means to support his dream, Koopman reached a bold resolution.

"I decided, optimist that I am, that I should go to a bank and get a loan to finish the cantatas," he says.

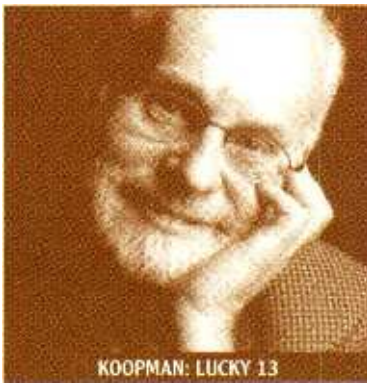
Koopman started his own Antoine Marchand label imprint and, with the help of a financier friend, revised his search for an existing label that would take on finished master tapes for manufacturing and distribution.

He also obtained exclusive rights to reissue the 12 volumes previously released by Erato.

Koopman very nearly secured a deal last summer with American label and Web site Andante, before finally reaching an agreement this year with his countrymen at Challenge.

What once had been a hardship suddenly became a boon, as Koopman was able to exert complete control over both the recordings and their packaging.

The cover art for "Volume 13" is a realization of the design concept that Koopman originally proposed to Erato. As the first 12 releases in the series are reissued, they will also be repackaged to match the new look.



Allegro will release the repackaged "Volume One" in August; Koopman hopes to have all 12 back on the market by this time next year. "Volume 14" is due in U.S. stores in November.

**Classical Score**  
By Steve Smith  
classicalscore@earthlink.net



Twelve three-CD sets had already been issued when Koopman received word that Erato, the label for which he was recording the monumental cycle, had been dissolved by corporate owner Warner Classics.

Not surprisingly, Koopman encountered more than a few difficulties in securing a new home for the widely acclaimed project, which finally resumes this month with the July 1 release of "Volume 13" on the Netherlands-based Challenge Classics label, exclusively distributed by the Portland, Ore.-based Allegro.

Koopman says there was never a doubt in his mind that he would see the cycle through to completion.

# Music Best Fits Mya's 'Mood'

BY RASHAUN HALL

NEW YORK—Today's artist has to be multifaceted. From films to fashion, many artists are branching out into various avenues of entertainment. Among those reaping the rewards of multi-tasking is Mya.

Since the singer's 2000 album "Fear of Flying," she has earned a Grammy Award for her contribution to "Lady Marmalade" from the "Moulin Rouge" soundtrack and appeared in the Oscar-winning film "Chicago." Mya also served as a pitch woman for Coca-Cola.

But with the upcoming release of "Moodring," the Washington, D.C., native returns to what she calls the best fit: music.

"This has been the biggest gap between projects," Mya says. "Not knowing when my album would come, working with someone like [A&M Records president] Ron Fair and the transition from moving from an independent label to Interscope sort of left us in limbo."

It also presented opportunities like her role in "Chicago," which, she says, "took a little bit of time away from the album."



Due July 22, the new set is her A&M debut. Mya's two prior sets, "Fear of Flying" and her self-titled debut, were released via then-Interscope-distributed imprint University Music.

The new album's lead single, "My Love Is Like . . . Wo," is No. 73 on The Billboard Hot 100.

"Back then, I wasn't so confident in saying, 'My ass is like wo,'" Mya says of the 2-year-old song. "I was coming

out of doing a program with young girls that talked about self-esteem and body image."

But, she adds, "I realized that I really couldn't worry about what people think of me. I'm at that point in my life now where I can say, 'My ass is like wo.' I wasn't even considering the song to be on the album at that time, but I later fought for it to be the single."

For Mya, who executive-produced "Moodring" with Fair, fighting for her single was only one example of the creative control she had on the set.

"I took control," Mya says. "It wasn't about being a stubborn artist. It was just something that I started on my own by calling up people and gathering musicians together."

In fact, she fronted funding for the album at the beginning of the studio process, "to create a playground for Mya," she says. "There were no expectations, because people didn't even know I was working on an album."

Fair agrees: "Over the last couple of years, she has really matured. A lot of this growth was on a human level, and she applies it to her work. Once I realized that her ideas were coming from a real place of talent and vision, [she] really began to drive the bus."

UNITED STATES DISTRICT COURT  
CENTRAL DISTRICT OF CALIFORNIA  
WESTERN DIVISION

IN RE COMPACT DISC  
ANTITRUST LITIGATION

This Document relates to:  
ALL ACTIONS

MDL-1216 (JSL)

CLASS ACTION

Honorable J. Spencer Letts

## SUMMARY NOTICE OF PROPOSED SETTLEMENT

**TO: PURCHASERS OF COMPACT DISCS DIRECTLY FROM THE DEFENDANTS FOR RESALE BETWEEN JUNE 1, 1991 AND FEBRUARY 28, 2003, AND PURCHASERS OF COMPACT DISCS INDIRECTLY FROM THE DEFENDANTS IN CERTAIN STATES FOR RESALE BETWEEN JUNE 1, 1991 AND FEBRUARY 28, 2003.**

**PLEASE READ THIS ENTIRE NOTICE CAREFULLY. YOUR RIGHTS MAY BE AFFECTED BY THIS SETTLEMENT AND YOU MAY BE ENTITLED TO SHARE IN THE PROCEEDS FROM THIS SETTLEMENT.**

This Summary Notice is given pursuant to Rule 23 of the Federal Rules of Civil Procedure and the Order of the United States District Court for the Central District of California (the "Court"). This Notice is for the sole purpose of informing you of the pendency of this litigation and a proposed settlement totaling \$47.65 million, plus interest (the "Settlement") with defendants EMI Music Distribution; Sony Music Entertainment Inc.; Warner-Elektra-Atlantic Corp.; Universal Music & Video Distribution Corp.; Bertelsmann Music Group, Inc.; and Polygram Group Distribution, Inc. (collectively the "Defendants"). The Settlement is set forth in a Stipulation of Settlement dated May 19, 2003 (the "Stipulation").

### I. PLAINTIFF CLASSES

Pursuant to the terms of the Stipulation and the Order of the Court dated June 11, 2003, two classes of Plaintiffs have been certified for settlement purposes only:

A. The Direct Purchaser Settlement Class consists of:

All Persons in the United States who are direct purchasers of Defendants' compact discs for resale during the period from June 1, 1991 through February 28, 2003 (the "Class Period"), other than (1) Defendants and their respective parents, subsidiaries, affiliates and employees; (2) The Columbia House Company, BeMusic, Inc. (or its predecessors), and any CD clubs owned or operated by any Defendant, or any purchasers from such CD clubs; and (3) governmental entities except those engaged in the commercial sale of compact discs.

B. The Indirect Purchaser Settlement Class consists of:

All Persons who are indirect purchasers of Defendants' compact discs for resale during the Class Period (except that the Class Period for Hawaii claimants shall begin on June 28, 2002, and for New York claimants shall begin on December 23, 1998) who are permitted to assert claims under the laws of Alabama, Arizona, California, Florida, Hawaii, Iowa, Kansas, Maine, Massachusetts, Michigan, Minnesota, Mississippi, Nevada, New Mexico, New York, North Carolina, North Dakota, South Dakota, Tennessee, Vermont, West Virginia, Wisconsin and the District of Columbia, other than (1) Defendants and their respective parents, subsidiaries, affiliates and employees; (2) The Columbia House Company, BeMusic, Inc. (or its predecessors), and any CD clubs owned or operated by any Defendant, or any purchasers from such CD clubs; and (3) governmental entities except those engaged in the commercial sale of compact discs.

### II. BACKGROUND OF THE LITIGATION

This litigation was filed as a class action by Plaintiffs on behalf of themselves and a class of similarly situated purchasers of prerecorded compact discs ("CDs") during the period June 1, 1991 to the present. The complaint alleges a horizontal agreement by Defendants to fix prices of CDs sold in the United States in violation of Section 1 of the Sherman Act, 15 U.S.C. § 1, and certain state laws.

On January 24, 2000, Plaintiffs moved for class certification in this litigation. The Court initially granted this motion on February 24, 2000, and then subsequently vacated its decision and denied Plaintiffs' motion for class certification. On October 23, 2000, Defendants filed a motion for summary judgment. Plaintiffs opposed that motion. The motion is still pending.

### III. THE PROPOSED SETTLEMENT

Subject to the terms and conditions of the Stipulation, which is on file with the Court, the amount of \$47.65 million, plus interest from January 12, 2003, less an amount due for payment of state income taxes on said fund, (the "Settlement Fund") has been transferred into an interest-bearing account for the benefit of the Settlement Classes. The Settlement of the litigation is subject to various conditions, including approval by the Court. If the Settlement is approved and becomes final and effective, the Net Settlement Fund, after deduction of attorney's fees, expenses and incentive payments to the named Plaintiffs, to the extent allowed by the Court, will be distributed to members of the Settlement Classes who submit valid Proof of Claim and Release forms postmarked on or before October 1, 2003. In addition, all members of the Settlement Classes who have not requested exclusion, shall be deemed to have discharged and released Defendants and certain other Released Persons from all Released Claims, as defined in the Stipulation.

### IV. THE LONG-FORM NOTICE

If you are a member of the Settlement Classes and did not receive the more-detailed Notice of Proposed Settlement and Settlement Hearing (the "Long-Form Notice"), you may obtain a copy by contacting:

Claims Administrator  
In re Compact Disc Antitrust Litigation  
c/o Berdon LLP  
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Jericho, NY 11753-8914  
Telephone: (800) 766-3330  
Facsimile: (516) 931-0810  
Website: [www.berdonllp.com/claims](http://www.berdonllp.com/claims)

The Long-Form Notice and Proof of Claim and Release form describe your rights to exclude yourself, to share in the Settlement Fund by filing a claim form, or object to the proposed Settlement, the Plan of Distribution or the request for attorney's fees, reimbursement of litigation expenses, and incentive payments. The Long-Form Notice and Proof of Claim and Release form are also available at the internet address above.

### V. THE SETTLEMENT HEARING

Pursuant to an Order of the Court, a hearing will be held at 10:00 a.m. on November 3, 2003, in the courtroom of the Hon. J. Spencer Letts, United States District Courthouse for the Central District of California, 312 N. Spring Street, Los Angeles, California 90012, for the purpose of determining whether the proposed Settlement is fair, reasonable and adequate and should be approved by the Court. The Court will also consider Plaintiffs' counsel's application for an award of attorneys' fees, reimbursement of expenses, and incentive payments to the named Plaintiffs. The time and date of the hearing may be continued from time to time without further notice.

Any questions that you have concerning the matters contained in this notice may be directed to the Claims Administrator identified above.

### PLEASE DO NOT ADDRESS ANY INQUIRIES TO THE COURT

Dated: June 28, 2003

BY ORDER OF THE COURT  
United States District Court  
For the Central District of California  
Los Angeles, California

## Capitol Launching Skye With Soundtrack Single

Capitol Records' onslaught of marketing for the "How to Deal" soundtrack, due July 8, is as much a high-profile launching pad for newcomer **Skye Sweetnam** as it is a traditional platform to sell albums.

Sweetnam, whose Capitol debut album is due later this year, has the soundtrack's first single, "Billy S.," a pop/rock song about a kid that wants to avoid school. The "Billy S." in the title is a reference to **William Shakespeare**.

Introducing a new, priority act on a soundtrack before its debut album on the label is released has become an increasingly popular strategy at several labels.

Shady/Interscope Records

used the tool last year for the major-label bow of **50 Cent** on the "8 Mile" soundtrack. Earlier this year, Wind-up Records successfully introduced **Evanescence** on "Daredevil: The Album" (Sound Tracks, *Billboard*, Feb. 15).

To raise public awareness for Sweetnam, Capitol partnered with the Loews and Cinemark movie-theater chains to have Sweetnam's "Billy S." CD single attached as a free promotion to the plastic cover of extra-



SWEETNAM: SOUNDTRACK BOW

large fountain drinks this month.

"We're having about 1 million units shipped for giveaways," Capitol senior director of marketing **Tripp DuBois** says. "Skye's picture will also be on the cover of the CD."

The movie "How to Deal" stars **Mandy Moore** as a high school student who becomes disillusioned with romance until she meets a young man (**Trent Ford**).

"How to Deal" opens July 18 in U.S. theaters. Moore does not appear on the soundtrack.

Sweetnam, who hails from the Toronto suburb of Boulton, says that she wrote "Billy S." before she had a record deal: "I was just venting about

school. I'm a small-town girl from Boulton, so it's a cool opportunity for me to have the lead single on a movie soundtrack."

One of the songs recorded exclusively for the "How to Deal" soundtrack was **Beth Orton's** version of the **Cat Stevens** hit "Wild World." Orton's "Thinking About Tomorrow" is also on the album.

Stevens' original "Wild World," a No. 11 hit on The *Billboard* Hot 100

### Sound Tracks

By Carla Hay  
chay@billboard.com



in 1971, is another soundtrack cut.

Other tracks include **the Flaming Lips'** "Do You Realize?," **the Donnas'** "It's on the Rocks" and **John Mayer's** "Not Myself."

Capitol has serviced the "Billy S." single to top 40 radio. There is also an accompanying videoclip.

At clothing retailer PacSun, counter displays are in place for a sweepstakes, sponsored by Seventeen magazine, in which the winner will receive a trip to the "How to Deal" premiere July 16 in New York. Outgoing PacSun mail orders will include the "Billy S." CD single as an insert.

Teen People and Neutrogena are sponsoring a "How to Deal" makeover sweepstakes tied with drugstore chain Eckerd. DuBois says the chain will play the soundtrack in its stores.

Video reels featuring Sweetnam will be shown at such retailers as Wal-Mart and Virgin Megastore.

TV, radio and print ads are also part of the campaign.

Capitol will distribute soundtrack samplers at Summer Splash mall events in July and August.

The record label has joined forces with independent firms It's a Gas Marketing and Girls Intelligence Agency (GIA) to market the soundtrack's music at shopping malls, cheerleading events, summer schools and GIA-organized slumber parties.

Meanwhile, Sweetnam has been on a promotional tour of radio stations, and she appeared June 20 on CBS-TV's "The Late, Late Show With Craig Kilborn."

Sweetnam says having the lead single on the soundtrack "has put the release of my album on the fast track. If getting on this soundtrack didn't happen, my album might have been delayed."

## Buddy Guy

Continued from page 11

hypnotic and raunchy North Mississippi hill country blues sound mastered by the likes of such revered but little-known bluesmen—and Fat Possum artists—as R.L. Burnside and the late Junior Kimbrough.

Critics instantly hailed the set as a triumph—one that revealed a side of Guy most thought they'd never see and unveiled talents that many didn't realize Guy possessed. It was like hearing an old dog master new tricks.

On June 3, Silvertone issued Herring and Guy's second collaboration, "Blues Singer," an all-acoustic set that is the first Guy album hell-bent on emphasizing his underappreciated singing skills over his guitar heroics.

Throughout the album, Guy uncharacteristically plays without a guitar pick. By plucking the strings of a '50s Harmony archtop guitar with his thumb and fingers, he adds a tone and intimacy we've rarely heard from him.

It's a playing style—strictly enforced by Herring during the album's recording—that helps make "Blues Singer" a striking listen.

Together, "Sweet Tea" and "Blues Singer" inform the listener that if you think you had Buddy Guy figured out, you simply don't know the half of it.

And "Blues Singer," which features appearances by Eric Clapton and B.B. King, could not have arrived at a better time.

Congress declared 2003 as the Year of the Blues. A Martin Scorsese blues miniseries and a related Antoine Fuqua film celebrating the genre are both expected to feature the artist prominently when they're released later this year. Thus, Guy looks certain to garner more respect and many new ears this year.

### 'CROSSOVER RUT'

Herring, who has worked with Counting Crows and Camper Van Beethoven, started lobbying Silvertone and Guy's management a few years ago on the "Sweet Tea" concept, feeling it could lift the artist out of the "crossover rut" in which he felt Guy was entrenched.

Initially, the bluesman was hesitant. He was—and remains—interested in having hits. And this project was not mainstream-friendly in the slightest.

What's more, he was not familiar with the North Mississippi scene. Yet, after some persuasion, Guy was sold on the project.

Making the album and recording the Louisiana native at the producer's Oxford, Miss.-based Sweet Tea studios, Herring says, was a chance to "take the Chicago guy and pull him back down in the mud, where

he came from."

And with "Blues Singer," Guy gets even muddier.

The album is more devoted to the early Delta blues sound and style than anything Guy has ever cut, including the acoustic sets he recorded with blues harpist Junior Wells.

And that is very much by Herring's design. "I wanted the record to be real primary, even making Muddy Waters seem kind of like the modern side of the blues," he says.

Yet he was careful to ensure that the album retained the trancey, rural North Mississippi sound that Guy mastered on "Sweet Tea." And that's appropriate, considering that it was during the "Sweet Tea" mixing sessions that "Blues Singer" was born.

While listening to that album's lone acoustic track, the set-opening "Done Got Old"—one of four Kimbrough covers on "Sweet Tea"—then-Zomba chief Clive



GUY: 'SORE FINGERS,' INTIMATE BLUES

Calder remarked to Herring, "It would be great to make a whole album like this with Buddy."

Herring took the project from there. As was the case with "Sweet Tea," he chose a number of the songs Guy covered, including the John Lee Hooker tracks "Crawlin' Kingsnake," "Black Cat Blues" and "Sally Mae."

The disc is notable for the intimacy felt throughout its 12 tracks. Part of that comes from the fact that half of the record is simply Guy, his voice and his acoustic guitar.

But it is also partially born out of the fact that the takes were cut in the Sweet Tea control room. There, Guy played alone or with his bandmates, including Squirrel Nut Zippers guitarist Jimbo Mathus—who also played on "Sweet Tea."

But nothing proved more integral to the album's low-key feel than the absence of the guitar pick.

Herring says, "It forced him to be a little more purely melodic, or economical; a little more self-editing. When he would pick up a pick and start playing, he would fall into some of these automatic

things that I heard him do before. And I liked the idea of this record having this completely different feel to it."

Guy says, "My fingers were so sore on that album, man, I was almost crying; and every time I'd pick up a pick, he'd be in the engineer's room, and he'd say, 'Nah, nah, nah, you got the pick.'"

The album "snatched me back a bit," Guy adds, reminding him of just how few of his heroes and peers—like Fred McDowell, Son House and Waters—are left.

He cracks, "Once, I went to sleep and woke up and I was the young guy. Then, all of a sudden, I went to sleep and woke up and I was the senior citizen!"

### MORE MARKETING OPTIONS

Because it is an acoustic disc with such intimacy, "Blues Singer" has given Silvertone more radio and marketing options than perhaps any of Guy's albums for the label.

In addition to noncommercial and adult alternative radio, the disc is also being serviced to heritage and Americana stations that play more acoustic-oriented folk music, Silvertone marketing exec Kim Kaiman says. "It reaches a little further than previous Buddy records."

Considering the recent successes of "Buena Vista Social Club," Norah Jones and the "O Brother, Where Art Thou?" soundtrack, Guy's move to an acoustic record likely leaves him with more potential for radio and TV success than he's had in recent years.

And the album surely looks to get a boost from the upcoming Year of the Blues-themed Scorsese and Fuqua projects. The latter captures the all-star Salute to the Blues concert held in February at New York's Radio City Music Hall. Guy dominated the show, performing four songs—more than any other artist that night.

"It's an important year for Buddy, it's an important year for us as a record company and it's an important year for the genre," Kaiman says. "The more people that hear and see him will understand that he is a national treasure."

What Congress, Scorsese and Fuqua are doing this year—celebrating the blues—is something Guy has dedicated his life to.

Although he admits that he has a hunger for a hit, he's just as quick to admit that—after those long years outside of the studio—he jumps at the chance to record, regardless of a project's commercial potential.

Whether electric Chicago blues, the North Mississippi trance of "Sweet Tea" or the acoustic Delta material on "Blues Singer," he is furthering the music he loves. That is perhaps more important to him than a hit record. He says, "Anything to help the blues—if it's beating a tub, man—just call me: I'm ready."

# For Messina, A New Day Dawns On Long Career

BY RAY WADDELL

NASHVILLE—When Louis Messina's non-compete contract with Clear Channel Entertainment (CCE) ends this summer, the promoter will have come full-circle.

Since beginning as a rough-and-tumble independent promoter in New Orleans, Messina has scaled the heights of corporate concert promotion through Pace Concerts, SFX, and then CCE.

Now, Messina is on the verge of becoming a free agent again.

Under his existing deal, Messina's company, the Messina Group, must give CCE first look at any concert tours Messina works on, which recently have included Tim McGraw, Kenny Chesney and Dixie Chicks.

But as summer eases toward fall, the promoter instrumental in creating Ozzfest and the George Strait Country Music Fest will be on his own again.

"After Aug. 31 at midnight, I can do anything I want," Messina says. "I am a free bird."

## ROAD TO ACQUISITION

The first concert Messina promoted in the early '70s should have warned him that this would be a wild ride.

"I had a sellout at 8,000 with Curtis Mayfield and B.B. King," Messina recalls. "Everybody showed up but the artists."

Messina hung in. By 1975 he had moved to Houston and started Pace

Concerts as a division of Pace Entertainment, the multifaceted entertainment company founded by his mentor, Allen Becker.

Pace Concerts became the top promoter in Texas and spearheaded the amphitheater boom, beginning with what was then known as Starwood Amphitheatre near Nashville.

Becker's sons, Gary and Brian, also helped build the company. Today, Brian Becker is CEO of CCE.

"I'm still friends with two out of three of the Beckers," Messina says. "Allen and Gary are two of my very best friends." Despite his recent business clash with Brian, Messina says, "He'll always be like a brother to me."

In the late 1990s, consolidation hit the concert business when Robert F.X. Sillerman, fresh from selling his radio empire, began buying promoters under the SFX Entertainment banner.

As part of the \$2.5 billion spree, Pace was snapped up in late 1998 in a \$130 million deal that included Pace Concerts, Pace Theatrical, Pace Motorsports and the company's 13 sheds.

"Pace sold for about 11 times annual earnings," Messina recalls. "We were one of the highest-paid. I think everybody else was getting six- to nine-times earnings."

After the deal, Messina stayed on as a national promoter with his new parent company. With a stake of slightly under 10%, he was the largest shareholder outside of the Becker family.

Messina agreed the time was right



**Philly Guys.** Hanging backstage at a Dixie Chicks show at First Union Center in Philadelphia are, from left, Messina Group principal Louis Messina, Clear Channel Entertainment's (CCE) Larry Magid, Comcast-Spectacor Ventures president Peter Luukko, Comcast-Spectacor senior VP John Page and CCE's Charlie Walker.

for promoter consolidation, but his vision was different from Sillerman's.

"Allen Becker always thought the way to grow the company was to own real estate and to own other companies and work as one," Messina says. "Of course, Bob Sillerman's model was a little different. Allen's vision was about how to grow our business, not 'How do we flip our business?'"

Even so, in the early days of SFX, Messina relished the idea of working with those peers of his in the business who were once fierce competitors. And even when Sillerman revealed his true intentions and sold SFX to Clear Channel for \$4.5 billion, Messina was still on board with the plan.

"I thought, 'Now, this is the way to grow our business: tie in media with live,'" Messina says. "But it turned out to be a joke. There was no synergy between radio and live music."

Indeed, rather than synergy, Messina says he found competition within the company.

"We had all these promoters within the same company bidding on the same acts for the same city," Messina marvels. "I'd get on the phone with a

manager, and he'd tell me so-and-so just outbid me!"

Although grosses were bigger every year, "profit margins were down, and then attendance started going down," Messina says. "That's what starts happening when you're bidding against yourself and increasing ticket prices."

All of which flew in the face of traditional concert promotion. "I was saying, 'Instead of buying more shows, let's sell more tickets,'" he says. "It was obvious this was going to lose money."

Brian Becker defends CCE's practices. "CCE is an innovative, entrepreneurial company with many strengths, capital, assets, unmatched regional support and expertise," he says. "However, we are a publicly traded company that works within certain parameters. There is a place for all types in this business, and we believe we have a great business model, which best serves the artists with whom we work."

"Louis and I share a long and storied past, and I have a great respect and strong family relationship with him. We look forward to continuing to work together in the future as the opportunities occur."

After Messina soured on the CCE model, he found a home in country music, doing extremely well representing CCE on tours by Strait, McGraw and Dixie Chicks. "But I would go into the office, and it would be the most depressing thing I'd ever seen in my life," he says.

By early summer 2001, Messina wanted out. "My contract was open to interpretation. It was either a one-year or multi-year non-compete, and in my opinion, I had a one-year non-compete. I could have been wrong. But I figured I could sit out a year, then get back into the business," he says, adding that exit meetings with Brian Becker and others went well—at first.

"Then they beat my head against the wall," he says.

It appeared Messina and CCE were headed toward litigation. The dispute was eventually settled out of court last summer, and Messina was allowed to set up his new company (*Billboard*, Aug. 27, 2001).

"We agreed to co-promote certain bands I'd been working with. We worked out a deal where they got first look at shows," Messina says.

## A NEW LIFE

On the brink of a new professional life, Messina has no hard feelings toward CCE and does not rule out working with them in the future. He says he likes and respects CCE Music co-CEOs Don Law and Dave Lucas but still sees flaws in the CCE model.

"They built a machine so big you have to feed the machine. How can you expect an employee making \$40,000 a year on the high end to promote 30 shows a month?"

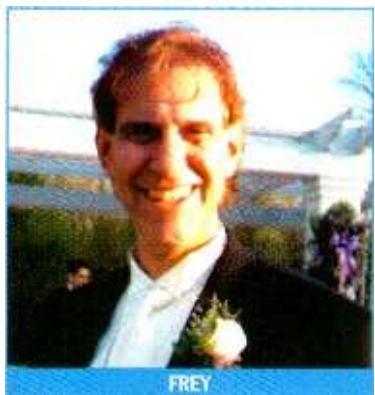
Messina is more focused on his own company and plans on promoting 30-50 arena shows next year.

The Messina Group will promote  
*(Continued on next page)*

# Rock Doesn't Stop

Contrary to popular belief, the hair band genre still lives. The latest vital sign is the return of the annual Rock Never Stops tour this summer.

The 2003 version of Rock Never Stops, the tour's sixth, is headlined by Whitesnake, with special guests



FREY

Warrant, Kip Winger and Slaughter.

The package is sponsored by VH1 Classic and will play amphitheaters, arenas and fairs throughout North America from July 11 through Aug. 24.

The Rock Never Stops name is owned by Ashley Talent Internation-

al (ATI), which is also the agency for the tour. Nick Caris at the Agency Group is the agent for headliner Whitesnake. The tour producer is Bart Loeb at Paradise Productions.

The first Rock Never Stops went out in 1998 with Warrant, Slaughter, Quiet Riot and L.A. Guns. ATI president/CEO Jay Frey thinks the "hair band" mantle may be a generalization but says the tour's success proves that 1980s-era rock acts have legs.

"The people who bought these records in the 1980s didn't all die; they're just a little bit older," Frey says. "There is a fan base out there."

The 30 shows on 2003 Rock Never Stops are primarily Clear Channel and House of Blues sheds. While this year's version came together too late to be booked into major fairs, Frey says the tour performs well in that venue.

Frey adds that Rock Never Stops has acquired cachet among its audience.

"We're still establishing the brand," he says. "We're not Coca-Cola, but for people who are from this era and love this music, we have become a brand name."

RAY WADDELL

## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
<b>Budweiser/ Bud Light</b> Anheuser-Busch	Twenty-eight amphitheaters and clubs owned or operated by Clear Channel Entertainment, through 2005	\$6 million	Deal affords exclusive malt beverage status, presenting sponsorship of roughly 20 concerts per year in each venue and identification in venue signage, radio, TV, event programs and ticket headers. Deal renews contract initially inked in 2000.	Anheuser-Busch VP/president marketing Tim Schoen; Bruce Eskowitz, president, national sales and marketing, Clear Channel Entertainment.
<b>Chivas Regal</b> Pernod Ricard USA	<b>La Ley tour</b> , June-July, 22 stops	\$350,000	Running radio, online and in-store promos offering ticket giveaways. Running on-site sweeps offering autographed guitar; secondary prizes include T-shirts and other co-branded merchandise. Hosting backstage parties before and after each show; giving media reps limited-edition CDs. Sampling product in tour markets.	Saul Sola, national brand manager, and Chris Willis, VP of marketing, Pernod Ricard; Tomas Cookman, co-founder, Cookman Int'l; Geoff Thomas, account director, and Doug Gleason, GM, Aaron Walton Entertainment.
<b>Rbk/Foot Locker</b> Reebok Int'l Foot Locker	<b>Rock the Mic tour</b> featuring Jay-Z and 50 Cent, June-August, 35 stops	\$1.5 million	Reebok is using the tie-in to tout new footwear lines designed by Jay-Z and 50 Cent. Plans to hold autograph signing sessions at Foot Locker outlets; the retailer is touting the artist appearances through point-of-sale material and in-store TV monitors. Also, the retailer is running ticket sweeps to shoppers who try on a pair of shoes from Reebok's Rbk collection. Jay-Z and 50 Cent will each wear Reebok athletic footwear and apparel on tour. Tour will also feature Fabolous and Missy Elliott, both of whom have appeared in Reebok TV ads.	Reebok chief marketing officer Micky Pant; Rubin Hanan, senior VP, retail brand marketing, Foot Locker; Roc-a-Fella Records co-owner Shawn Carter (aka Jay-Z).

Compiled by William Chipps, senior editor, IEG Sponsorship Report

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DIXIE CHICKS, JOAN OSBORNE	First Union Center, Philadelphia June 16-17	\$2,431,384 \$75/\$45/\$35	36,058 two sellouts	Clear Channel Entertainment
MAZE FEATURING FRANKIE BEVERLY, PATTI LABELLE, JAHEIM	Universal Amphitheatre, Universal City, Calif. May 31-June 1	\$727,045 \$75/\$65/\$55/\$50.75	11,384 11,899 two shows	House of Blues Concerts
JOURNEY, REO SPEEDWAGON & STYX	Joe Louis Arena, Detroit June 12	\$724,933 \$57.50/\$47.50/\$35	13,573 16,527	Concerts West
JOURNEY, REO SPEEDWAGON & STYX	Xcel Energy Center, St. Paul, Minn. June 14	\$654,715 \$53.50/\$43.50/\$33.50	13,267 15,097	Concerts West
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	HiFi Buys Amphitheatre, Atlanta June 8	\$638,248 \$48/\$38	15,829 16,000	House of Blues Concerts
PEARL JAM, IDLEWILD	United Center, Chicago June 18	\$609,525 \$35	17,415 sellout	Jam Prods.
JOURNEY, REO SPEEDWAGON & STYX	Smirnoff Music Centre, Dallas June 8	\$505,523 \$88.50/\$65.50/\$59.50/ \$29.50	11,239 14,849	Concerts West, House of Blues Concerts
HAITIAN COMPAS FESTIVAL: T-VICE, TABOU COMBO, DJAKOUT MIZIK, NU LOOK, KONPA KREYOL	Bayfront Park, Miami May 17	\$480,295 \$35/\$10	15,862 22,000	Noel and Cecibon Prods.
PEARL JAM, IDLEWILD	Xcel Energy Center, St. Paul, Minn. June 16	\$469,875 \$35	13,425 sellout	Jam Prods.
JOURNEY, REO SPEEDWAGON & STYX	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas June 7	\$419,429 \$97/\$75/\$45/\$23.60	10,098 15,786	Concerts West
JOURNEY, REO SPEEDWAGON & STYX	U.S. Cellular Arena, Milwaukee June 15	\$361,461 \$55.50/\$45.50/\$38/\$28	6,771 9,446	Concerts West
OUR BIG CONCERT 6: DEFTONES, SOCIAL DISTORTION, THE USED, MUDVAYNE, TAPROOT, TRAPT, BLINDSIDE, S.T.U.N.	Sam Boyd Stadium, Las Vegas May 17	\$361,093 \$37/\$29	11,928 30,000	Infinity Broadcasting, Goldenvoice
JOAN SEBASTIAN, LOS RILEROS, JOSE MANUEL FIGUEROA	Mandalay Bay Events Center, Las Vegas May 25	\$345,500 \$150/\$40	5,225 8,613	CIE, Hauser-CIE Events
COLDPLAY, THE MUSIC, EISLEY	General Motors Place, Vancouver May 23	\$340,681 (\$467,924 Canadian) \$33.13/\$25.85	11,955 13,628	Clear Channel Entertainment, in-house
PEARL JAM, IDLEWILD	Smirnoff Music Centre, Dallas June 9	\$340,568 \$46/\$42	8,672 10,000	House of Blues Concerts
JOURNEY, REO SPEEDWAGON & STYX	Mid-America Center, Council Bluffs, Iowa May 31	\$340,490 \$57.50/\$45	6,108 7,925	Concerts West
JOURNEY, REO SPEEDWAGON & STYX	Van Andel Arena, Grand Rapids, Mich. June 11	\$339,023 \$49.50/\$35	7,124 11,292	Concerts West
YANNI	World Arena, Colorado Springs, Colo. May 22	\$333,781 \$60.25/\$37.75	7,375 sellout	Danny O'Donovan, Concerts West
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Cricket Pavilion, Phoenix June 13	\$328,473 \$49.75/\$20	11,284 19,471	Clear Channel Entertainment, The Messina Group
OZZY OSBOURNE, FINGER ELEVEN, VOIVOD	General Motors Place, Vancouver June 1	\$327,223 (\$447,184 Canadian) \$43.76	7,989 14,841	Clear Channel Entertainment, in-house
YANNI	Bradley Center, Milwaukee May 29	\$325,958 \$69.50/\$43.50	6,037 8,624	Danny O'Donovan, Concerts West
COLDPLAY, RON SEXSMITH, EISLEY	Cox Arena, San Diego June 3	\$324,322 \$34.75	9,333 sellout	House of Blues Concerts
GODSMACK, COLD, BREAKING BENJAMIN	Tweeter Center for the Performing Arts, Mansfield, Mass. May 22	\$321,579 \$37.25/\$10	11,925 19,900	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Merrifweather Post Pavilion, Columbia, Md. May 29	\$321,380 \$46/\$36/\$25	10,825 16,396	Clear Channel Entertainment, The Messina Group
MAZE FEATURING FRANKIE BEVERLY, PATTI LABELLE, JAHEIM	Chronicle Pavilion at Concord, Concord, Calif. May 30	\$321,294 \$75.50/\$32.80	5,799 12,456	Clear Channel Entertainment
JOURNEY, REO SPEEDWAGON & STYX	Fiddler's Green Amphitheatre, Englewood, Colo. May 30	\$319,734 \$47.50/\$37.50/\$22/\$2.35	10,549 16,722	Concerts West, House of Blues Concerts
EARTH, WIND & FIRE	Chastain Park Amphitheatre, Atlanta May 26	\$316,170 \$50.50/\$38.50	6,700 sellout	Clear Channel Entertainment
GOOGOOSH	Arrowhead Pond, Anaheim, Calif. May 24	\$313,300 \$125/\$50	4,620 6,400	Nederlander Organization
COLDPLAY, RON SEXSMITH, EISLEY	UIC Pavilion, Chicago June 9	\$310,943 \$37.50/\$35	8,728 sellout	MAJ Concerts
BEN HARPER, JACK JOHNSON, DJ KID KOALA	UIC Pavilion, Chicago June 6	\$309,610 \$35	8,846 sellout	MAJ Concerts
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Journal Pavilion, Albuquerque, N.M. June 12	\$308,933 \$49.75/\$20	10,447 12,121	Clear Channel Entertainment, The Messina Group
JOHN FARNHAM	Louister Park, Townsville, Australia May 28-29	\$304,573 (\$465,018 Australian) \$65.86/\$45.85	6,089 7,640 two shows	Glenn Wheatley, TalentWorks
JOAN SEBASTIAN, BANDA EL RECODO	Pepsi Center, Denver May 24	\$302,633 \$95/\$22.50	5,226 14,972	CIE, Hauser-CIE Events
PEARL JAM, IDLEWILD	Fargodome, Fargo, N.D. June 15	\$296,555 \$35	8,473 10,000	Beaver Prods.
JAMES TAYLOR	Oak Mountain Amphitheater, Pelham, Ala. May 28	\$295,314 \$50/\$28	9,163 10,555	Clear Channel Entertainment

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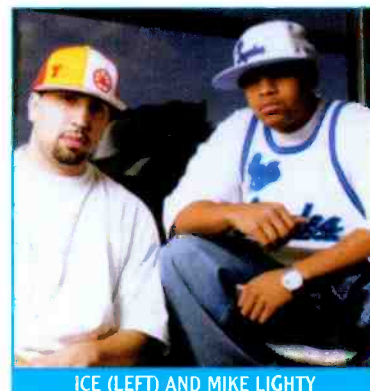
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# 50 Cent's Appeal Rooted In Club Gigs

Hovering on the brink of superstardom, 50 Cent began making noise on the hip-hop club scene last summer and fall. That trek basically ignited the fire that led to this summer's Roc-the-Mic tour with Jay-Z.

Emmel Communications, a booking agency which is affiliated with hip-hop management company Violator Management, took the reins on 50's early touring efforts, before the rapper signed with William Morris R&B agent **Cara Lewis**.

Emmel Communications CEO **Mike Lighty**—brother to Violator CEO **Chris Lighty**—began his career interning at Violator before focusing on touring. His top agent—who was instrumental in 50's development—is **Jeremiah Younossi**, aka **Ice**.



ICE (LEFT) AND MIKE LIGHTY

The Violator connection has helped Emmel develop the touring careers of such acts as **Mobb Deep**, **Capone 'N Noreaga** and others.

"Emmel Communications shares office space and utilizes all the resources Violator has," Ice explains. "Mike not only booked the shows and put together itineraries, he went out and served as road manager and met with promoters."

Emmel took on the 50 Cent project in mid-summer 2001, before the artist's major-label deal.

"We were getting a shitload of offers, primarily in Northeast cities," Ice recalls. There were "some pretty

high offers, just off 50's mix tapes." He says the buzz kept growing. "As an agent at a time when a lot of

On The  
**Road**  
By Ray Waddell  
rwaddell@billboard.com



promoters weren't doing well [and] record sales were not doing well, promoters started calling and saying, 'We want him.' 50 said he wanted to wait until the buzz got even higher."

It did, and by last September, "we started getting offered more than some artists with gold albums," Ice says. By October, 50 Cent started doing shows, first at Pittsburgh's **Rock Jungle** and then at **Speed** in New York.

"That was the beginning of this whole thing with his shows," Ice says. "I've never seen a show at Speed with that kind of energy. When he walked into that club, the crowd went crazy. He drank this huge bottle of Hennessy, and then he performed."

Between October 2002 and May 2003, 50 Cent did more than 160 shows, most before a video ever broke. What had started as a promo tour had turned into hard tickets.

"We played it really hard in the 1,500- to 2,000-capacity club scene," Ice says. "We could've done 10,000-seaters, but we tried to look at the bigger picture."

The event finally got so big that a national entity in the William Morris Agency came on board. "That was inevitable. It got so big we needed their help," Ice says. "But we're still heavily involved with this project."

Obviously capable of headlining now, "we still think it was the right decision to put 50 on tour with Jay-Z," Ice says. "This is his first time around in the huge buildings, and Jay's done this for seven or eight years. Let the veteran lead."

## Messina

Continued from previous page

from club to stadium level, including rock acts. "My hat is definitely in the ring," Messina says. "I'm self-financed, with my own money on the line."

And while Messina believes in national touring "the way Arthur Fogel and Michael Cohl did it," he also supports the traditional touring model of

artist/agent/promoter. "I'll never buck the agency system."

As an independent, Messina realizes he cannot compete with the likes of CCE. "I'm not going to write a check for \$1.5 million to make \$25,000," he says.

He is, however, open to working with partners. "I'll listen to anything. But I'm never giving away my autonomy again, no matter who it is. I'll never be in a position where I can't make a decision."



# Parr's Show Airs Live From Conference

American Urban Radio Networks' syndicated "Russ Parr Morning Show" will broadcast live during the fourth annual *Billboard/AURN R&B/Hip-Hop Conference and Awards* show.

Host Parr, whose daily show is heard in more than 50 markets, will be stationed at Miami's Roney Palace during the conference's three-day run (Aug. 6-8) there.

Stay tuned for more conference details next week.

**Rhythm & Blues**  
By Gail Mitchell  
gmitchell@billboard.com



time out during rehearsals to chat. Among the informational tidbits: BET nominee **Floetry** plans to release a live album around Thanksgiving; taping takes place July 3 during the Essence music

talk about yet. In the meantime, the trio is preparing to do a show in South Africa and gearing up for the Aug. 15 premiere of its Disney film, "The Cheetah Girls" . . . **DJ Jazzy Jeff** says he's "finishing up" **Jill Scott's** next *Hidden Beach* set.

Following a seven-year hiatus from music, LaToya Jackson is "Startin' Over." That's the title of her late summer album on her interestingly named indie label, Ja-Tail (jaitail.com). Label president **Jeffré Phillips** says he and Jackson are looking for distribution. The first single is "Just Wanna Dance."

Newly signed J Records artist **Wyclef Jean** wowed the media crowd by busting some lyrics: "Imagine if **Biggie** and **Tupac** never got shot . . . black-on-black crime needs to stop, you all can't blame it on hip-hop." Prior to that, he complained, "Labels only sign one style [of hip-hop]. Some of the conscious stuff needs to get out there." Also on hand backstage was

DreamWorks' **Mystic**, who says she and R&B newcomer **Goapele** plan to do something musical together.

release in five years. It's due in stores July 15 on indie label Compendia Music . . . Singer/actress **Nona Gaye**

**ON THE RECORD:** **Raphael Saadiq** marks the return of his Pookie Entertainment label (which released the 2000 "Lucy Pearl" set) with his first live album. Taping July 2 (San Diego's Belly Up Tavern), July 3 (L.A.'s House of Blues) and July 4 (Las Vegas HOB), the album is due in October. Saadiq plans to announce a distributor in the next few weeks.

He follows up the live set, plus a companion DVD, with a second solo album in February 2004. In addition to producing albums for **D'Angelo** and **Nikka Costa**, among others, the Grammy Award-winner is seeking soul, hip-hop and rap artists for Pookie. Copyrighted material only can be sent to Pookie Entertainment, 4850 Vineland Ave. #241, North Hollywood, Calif. 91601.

In other music news, **112's** new *Bad Boy/Def Jam* album is pushed back to late September . . . Singer/songwriter/producer **Tony Rich** is back with "Resurrected," his first new



signs with Creative Artists Agency for representation in all areas. Her Epic album is due in the fall.

**BACKSTAGE AT BET:** Big doings in Los Angeles this week, as the third annual BET Awards hit town (June 24). Backstage at the Kodak Theater, VIPs ranging from BET president/COO **Debra Lee** to a back-on-the-scene **LaToya Jackson** took

festival . . . Former TUG/Interscope act **Marques Houston** says his solo album is coming out Aug. 19, with more details regarding label/distribution coming soon.

No longer with Epic, **3LW**, which is six songs into a new project, is working on a new label deal it can't

## BET On It: 50 Cent Wins Big

*The Third Annual Ceremony Salutes Star Power, Industry Legends*

BY GAIL MITCHELL

LOS ANGELES—Rapper 50 Cent—unknown to mainstream listeners only six months ago—claimed best male hip-hop artist and best new artist honors at the third annual BET Awards.

Teen R&B/hip-hop act B2K also took home two statuettes, for best group and viewers' choice. The ceremony was broadcast live on BET June 24 from Hollywood's Kodak Theatre.

This was the second consecutive viewers' choice award for B2K. Additional repeat winners from last year

included Missy "Misdemeanor" Elliott (best female hip-hop artist), Yolanda Adams (best gospel artist) and India.Arie (best female R&B artist). Tying for best male R&B artist were R. Kelly and Jaheim. Erykah Badu copped video of the year kudos for "Love of My Life" featuring Common.

Earning his first BET statuette for best collaboration was Snoop Dogg for "Beautiful." The hit song features the Neptunes' Pharrell Williams.

"Pharrell and I plan to hook up again," Snoop Dogg said backstage after receiving the award.

Tainting the evening's festivities for Snoop Dogg was the pre-telecast arrest of three men and the detention of six others who arrived with the rapper. The six, who were armed and identified themselves as Snoop Dogg's bodyguards, were later released. The other three were held on charges involving misdemeanor crimes and parole violations.

Living up to its "black star power" tag line, the BET Awards attracted everyone from "American Idol" winner Ruben Studdard to Godfather of Soul James Brown.

Lifetime achievement honoree Brown provided one of the show's unforgettable moments when he and surprise presenter Michael Jackson dazzled the audience with their trademark fancy footwork. Brown also performed a medley that included "It's a Man's World" and "Sex Machine."

The history of rap/hip-hop was highlighted during a segment honoring late Run-D.M.C. member Jam Master Jay. Paying tribute to his legacy were DJ Premier, Grandmaster Flash, Kid Capri and DJ Jazzy Jeff. Also turning in electrifying performances were Beyoncé and Jay-Z, 50 Cent, R. Kelly, Missy Elliott, Lil' Kim, India.Arie and Donnie McClurkin with Yolanda Adams.

"We work hard at being able to pinpoint the best in black music," said BET president/COO Debra Lee. "This show [epitomizes] what we do every day on the air."

Magic Johnson, this year's humanitarian honoree, said he was "shocked and blown away by the honor. Like BET, I'm focusing on minority issues. We have to invest in our own, whether it's about health, education or finances. We've dominated sports and entertainment. When are we going to start dominating business?"

Hosted for the first time by comedienne/actress Mo'Nique, the BET Awards also honored accomplishments in sports and film. Winners were chosen by a panel of executives from entertainment companies, record labels and media.

The show was produced by Cossette Productions. Encore presentations of the broadcast are scheduled at 8 p.m. ET/PT July 8 and 10. A complete list of BET Awards winners can be found at [billboard.com/awards](http://billboard.com/awards).



THIS WEEK		LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL		Artist
1	1	MAGIC STICK	QUEEN BEE/ATLANTIC	3 Weeks At Number 1	Lil' Kim Featuring 50 Cent
2	2	21 QUESTIONS	SHADY/AFTERMATH/INTERSCOPE		50 Cent Featuring Nate Dogg
3	3	CAN'T LET YOU GO	DESERT STORM/ELEKTRA/VEEG		Fabulous Featuring Mike Shorey & Lil' Mo
4	4	GET BUSY	VP/ATLANTIC		Sean Paul
5	7	RIGHT THURR	DISTURBING THE PEACE/PRIORITY/CAPITOL		Chingy
6	5	I KNOW WHAT YOU WANT	J/MONARC/RMG/IDJMG		Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
7	9	P.I.M.P.	SHADY/AFTERMATH/INTERSCOPE		50 Cent
8	6	NEVER SCARED	BREAK 'EM OFF/50 SO DEF/ARISTA		Bone Crusher Featuring Killer Mike & T.I.
9	10	GET LOW	BME/TVT		Lil' Jon & The East Side Boyz Featuring Ying Yang Twins
10	8	INTO YOU	DESERT STORM/ELEKTRA/VEEG		Fabulous Featuring Tamia Or Ashanti
11	11	LIKE GLUE	VP/ATLANTIC		Sean Paul
12	13	ACT A FOOL	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG		Ludacris
13	12	PUMP IT UP	DEF JAM/IDJMG		Joe Budden
14	14	LIKE A PIMP	SRC/UNIVERSAL/UMRG		David Banner Featuring Lil' Flip
15	16	NO LETTING GO	GREENSLEEVES/VP/ATLANTIC		Wayne Wonder
16	15	IN DA CLUB	SHADY/AFTERMATH/INTERSCOPE		50 Cent
17	18	SHAKE YA TAILFEATHER	BAD BOY/UMRG		Nelly, P. Diddy & Murphy Lee
18	17	BEAUTIFUL	DOGGYSTYLE/PRIORITY/CAPITOL		Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
19	19	IF I CAN'T	SHADY/AFTERMATH/INTERSCOPE		50 Cent
20	20	IN LOVE WIT CHU	50 SO DEF/ARISTA		Da Brat Featuring Cherish
21	25	LA-LA-LA (EXCUSE ME AGAIN)	BAD BOY/UMRG		Jay Z
22	23	STILL BALLIN	AMARU/DEATH ROW/INTERSCOPE		2Pac Featuring Trick Daddy
23	NEW	CAN'T STOP WON'T STOP	ROC-A-FELLA/DEF JAM/IDJMG		Young Gunz
24	21	THE JUMP OFF	QUEEN BEE/ATLANTIC		Lil' Kim Featuring Mr. Cheeks
25	NEW	WHERE IS THE LOVE?	A&M/INTERSCOPE		Black Eyed Peas

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 52 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

# Billboard SPECIALS

## DIGITAL MUSIC-PLUG.IN



Billboard's Plug.In spotlight zeros in on the digital-music landscape featuring the offerings and services of various download sites including Apple's iTunes system and the Microsoft-equipped PC market. We explore the international market including subscription and a la carte models and provide Plug.In 2003 conference coverage!

issue date: august 2 • ad close: july 8

Joe Maimone 646.654.4694 • jmaimone@billboard.com

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Billboard turns the spotlight on Kiss, one of rock 'n' roll's premier bands, as they celebrate 30 years of success. We report on the group's top 20 albums, and take a look at their illustrious career including their branding success and worldwide recognition.

issue date: august 9 • ad close: july 15

Pat Jennings 646.654.4614 • pjennings@billboard.com

## UPCOMING SPECIALS

BILLBOARD R&B/HIP-HOP CONF. issue date: August 9 • ad close: July 15

BUYER'S GUIDE/DVD PREVIEW issue date: August 16 • ad close: July 22

LATIN MUSIC 6 PACK 5 issue date: August 23 • ad close: August 9

NATIVE AMERICAN issue date: August 30 • ad close: August 5

JOSE JOSE 40TH ANNIV. issue date: August 30 • ad close: August 5

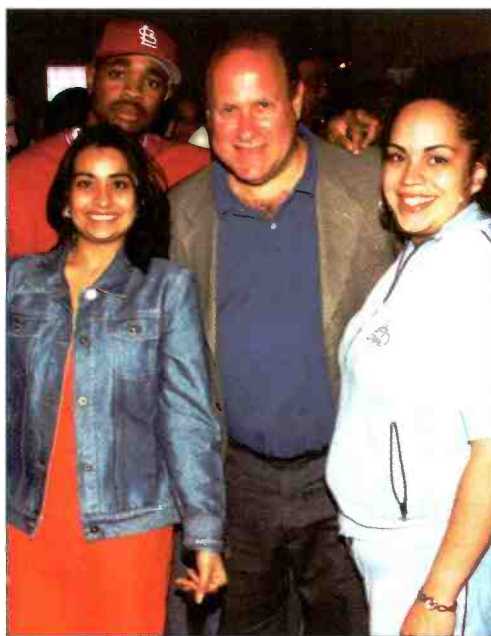
# Music R&B/Hip-Hop

## Billboard Toasts R&B Finalists

Billboard and Airplay Monitor saluted the finalists for this year's R&B/Hip-Hop Awards with the R&B and hip-hop community recently at New York's Suede nightclub. The winners will be honored at the Billboard R&B/Hip-Hop Conference & Awards. Sponsored by American Urban Radio Networks (AURN), the three-day event begins Aug. 6 in Miami Beach. (Photos: Chuck Pulin)



Mike Marchesano, president/CEO of Billboard parent VNU Business Media, helps greet partygoers at Suede. From left, Billboard associate publisher, worldwide, Irwin Kornfeld and senior writer Gail Mitchell; AURN senior director of partnership marketing Andy Anderson and senior director of corporate marketing Dawn Hill; Billboard staff writer Rashaun Hall and R&B/hip-hop chart manager Minal Patel; Jive senior VP of promotion Larry Khan and recording artist Raheem DeVaughn; Billboard president/publisher John Kilcullen and director of R&B sales Johnna Johnson; Def Jam VP of R&B promotion Thomas Lytle; and Marchesano.



Billboard R&B/hip-hop chart manager Minal Patel with the Koch/In the Paint crew. From left, Patel, Koch/In the Paint national director of urban promotion Shadow Stokes, label president Alan Grunblatt and label manager Marleny Dominguez.



Billboard editor in chief Keith Girard, right, shares the spotlight with, from left, Billboard staff writer Rashaun Hall and president/publisher John Kilcullen; Atlantic VP of R&B promotion Morace Landy; Billboard director of R&B sales Johnna Johnson; VP Records VP of marketing Randy Chin; Active Industry Research VP of R&B Tony Anderson; and Atlantic GM of R&B promotion Ronnie Johnson.



Universal Records execs mix it up with the Billboard and Airplay Monitor crew. From left, Universal senior VP of R&B promotion Michael Horton and VP of R&B promotion James Boyce; Airplay Monitor R&B editor Skip Dillard; and Billboard R&B/hip-hop chart manager Minal Patel and president/publisher John Kilcullen.



Enjoying the scene at Suede are, from left, AURN president Jay Williams; Billboard senior writer Gail Mitchell and director of R&B sales Johnna Johnson; and Motown national director of promotions Bobby Duckett.

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# La Secta Gulps Down Deal With Budweiser

BY RANDY LUNA

SAN JUAN, Puerto Rico—"We are four musicians who have done everything for music. We have lived the dream and the nightmare," says Gustavo Laureano, lead singer of Puerto Rican rock band La Secta.

It sounds like something a starving musician would say. But after 12 years as an independent band, La Secta has become one of the island's most popular acts and—thanks to a dizzying tour schedule—one of the wealthiest.

Its fourth album and third studio effort, "Tunel de Amor," set for release July 15 through its own No Little Fish Music imprint (distributed by indie distributor DLN), will contain a lucrative new twist: a unique association with Anheuser-Busch.

## AN ISLAND FIRST

The beer maker is taking advantage of La Secta's popularity in Puerto Rico and its first studio album in two years to launch the Budweiser True Music summer advertising campaign on the island.

"We have done advertising campaigns previously but never one that was so integrated," says Eddy Joe Leal, Anheuser-Busch geographic marketing manager for the Caribbean.

The six-month marketing plan will use La Secta's image and music in print and on radio, TV, the Internet and billboards. Anheuser-Busch will also finance the production of the video for the first single, "Music."

As part of the promotion, the company will give away at convenience stores 10,000 mini-DVDs featuring the video. A club promotion will distribute tickets to see La Secta live at one of four private parties.

These will be the only places to see the band live this summer. The campaign will serve as a teaser for its Aug. 8-9 concerts at San Juan's Roberto Clemente Coliseum, also produced and promoted by Anheuser-Busch.

Both parties say they benefit greatly from the association.

"I think it is a perfect fusion, in terms of what the band, as an independent act, is getting in terms of advertising. And Budweiser bene-



LA SECTA: BUDWEISER PLAN 'EXCEEDS WILDEST DREAMS'

fits from the band's recognition in Puerto Rico," says Jose Álvarez, president of Axiom International, the promotion arm of Lopito, Iliana & Howie, Anheuser-Busch's advertising/marketing agency in Puerto Rico.

For La Secta, the brewer's commitment is better than anything a label could have offered them.

"In certain ways, [Budweiser] is more than a record label [to us], because the massive financial resources they have used to promote us exceed the wildest dreams of any record label," says Enrique Castel-

lanos, an entertainment attorney who has managed La Secta for the past six years.

## BAD EXPERIENCES

During this time, La Secta has worked in Puerto Rico without the support of a major label.

This is partly because the band has had bad experiences with label deals since as far back as 1998.

Then, Fonovisa—one of the largest indies in the Latin market—released the band's debut album, "Aniquila," with scant promotion.

The band members—Laureano, drummer John Lengel, bassist Mark Kilpatrick and guitarist Carlos Figueroa—decided to work the album themselves. La Secta self-released the following two recordings, "All Star" in 2001 and a live album, "Una Noche," in 2002, on its No Little Fish Music imprint.

The band performed in the Dominican Republic, Spain, New York, Miami and San Juan in sup-

port of these two albums.

In Puerto Rico alone, they sold 60,000 and 20,000 copies, respectively, according to management.

Today, La Secta is still happy to be independent, but the band says it would consider serious offers.

"Record labels no longer make us offers because they have learned that we are financially independent," Castellanos says.

"One major Latin label offered us an advance to sign us for five years, [and it] was less than what we had generated by ourselves in just that one week."

La Secta has previously done some promotion in the U.S., and it is stepping up that activity. This month, the band will appear on MTV-Español's "A Todo Volumen" and grace the cover of Miami's Boom magazine. It is also slated to visit the Dominican Republic and El Salvador in September. In addition, discussions are under way to use La Secta's Budweiser True Music campaign on the East Coast of the U.S., given that the single is entirely in English.

"Certainly we have defied the rules of the game in Puerto Rico, which is a very competitive market," Castellanos says. "The interesting thing will be when we defy the rules in other markets. We are ready for that challenge."

# Tower Records Looks To Break The Next Big Thing

In an effort to further expose and spur sales of new and developing acts, Tower Records will offer its Next Big Thing program to Latin artists, starting in July.

The marketing program gives select artists prominent positioning in stores and can be booked at a national or regional level. Participating titles "must have a cost that can be sold to the public at a budget price," says **Monica Ricardez**, U.S. Latin market coordinator and audio buyer for Tower.

"We are earnestly looking to

break new and developing acts in all territories and categories," Ricardez says. "There are many artists, especially Latin [ones], that are well-known or established in certain cities but that still need to break into other markets."

The first two acts to receive a boost will be Crescent Moon debut artist **Jimena**, who sings a mix of regional and pop, and BMG regional band **Los Razos**, which is already well-known in many markets.

The campaign will not be implemented in Los Angeles, "because that's [the artists'] natural market," Ricardez says. "Instead, we will target Denver, Phoenix and Las Vegas."

The pricing "has to be reasonable enough so we can offer the product at a budget price," Ricardez says. "When you're trying to break an act, the last thing you want to see is an \$18 or \$15 price tag."

Tower will also support participating acts with media buys in select markets.

**OPENING SHOP:** While many shops are closing down, others

**Latin Notas**  
By Leila Cobo  
lcobo@billboard.com



just keep opening.

July 3 is D-Day for Ritmo Latino's newest outlet, located in the town of San Ysidro, Calif., which is south of San Diego and literally five minutes away from the U.S./Mexico border. The new store, the chain's 42nd, seeks to capitalize on the Tijuana buyer.

"Our best-performing stores are near the border," says **Alberto Uribe**, Ritmo Latino head buyer. He notes that Mexican consumers buy titles in the U.S. that, in Mexico, are sold as imports at a higher price.

Ritmo is also expanding elsewhere. In the next six months, the chain plans to open a second Florida store, in Hollywood. The first, in Miami, opened last year. According to Uribe, overall sales for

Ritmo Latino are up, albeit slightly, over last year.

"Lately, we buy more wisely," he says. "We began by cleaning house. Everything that was returnable, we returned. But now, we're selling what we're buying. Where we once bought 30,000 to 40,000 pieces, now we're buying 10,000 and selling 10,000."

Key in increasing store traffic is giving incentives to clients; those who buy albums receive a wide range of added extras.

Beyond that, Ritmo has diversified. Half of all the chain's stores have a book section, which further increases store traffic. At the same time, DVD sales continue to rise.

**BACK TO THE BEACH:** MTV Latin America's Video Music Awards Latin America return Oct. 23 to Miami Beach's Jackie Gleason Theater.

This year's awards event comes after a successful debut in 2002 that featured Spanish- and English-language acts performing together. As with last year, the awards will air live on the MTV Latin America network in Latin America and in the U.S. on MTV2.

The show will be made available to all MTV channels worldwide,

including the main MTV channel in the U.S., which last year aired it one week after it was initially broadcast.

**AWARDS KICK-OFF:** The Latin Grammy Awards officially made their presence known in Miami with the June 19 Road to the Latin Grammy Awards Kick-Off.

The event, which took place at the JW Marriott Hotel, boasted a host committee mostly made up of members of Miami's business community. It featured performances by  
(Continued on page 25)



RICARDEZ: TARGETING UNEXPECTED MARKETS



URIBE: BUYING WISELY





# Vets Launch Indie Acts Label

BY GUSTAVO GOMEZ

BOGOTA, Colombia—Two record industry veterans have joined forces to create a record label that will work exclusively with indie artists and bands.

Juan Carlos Rodríguez and Oscar Gómez calculate that there are at least 1,200 active, unsigned groups in Colombia's primary cities of Bogotá, Medellín and Cali.

SIR—Represented Independent Artists—will license projects and oversee the marketing, promotion and distribution of the albums. In exchange, artists receive a royalty rate on each album sold of up to 18%, which is between four and eight percentage points higher than the standard royalty in Colombia.

Conversations regarding distribution are under way.

"SIR Records is an independent label with fresh ideas on how the music industry has to be handled during its worst crisis," says Rodríguez, who also manages SUM Records artist Julio Nava.

"Competition will be created not with big budgets but with good ideas

and good productions and with respect for artists and excellent promotion," he adds.



RODRIGUEZ: FRESH IDEAS

SIR is currently working with five acts across various genres, including rock and electronica.

"El Club del Tío Cirilo—Bienvenidos los Niños del Mundo" by

Jorge Frequet will be SIR's first release June 25. Frequet is the former frontman of rock band Kronos and a music teacher at several schools in his native California. The album features new versions of children's standards.

Rodríguez, who commissioned the album, describes it as "the product of a rock'n'roll dad in love with life and his kids."

Another project with a twist is an album of recent covers with a disco beat by Los Expresidentes, a group of older gentlemen. The album will also include original material.

Rodríguez and Gómez know that their acts are quirky. But they say that this is precisely their appeal.

"Multinationals are so bound by showing results to the parent company that they don't see local movements spontaneously growing," Rodríguez says.

Rodríguez has worked at Sony and Universal. Gómez has logged in time at Rodven Records, MTM and BMG.

SIR operates only in Colombia now, but the label intends to open offices in other Latin American territories in the future.

# Trio Nurtures Life In Intense Volume

In the May 17 issue, Robbins Entertainment president Cory Robbins acknowledged that much of the label's repertoire has its roots in Europe.

But he also expressed a strong desire to sign more American artists—adding to **Rockell** and **Reina**, among others.

Well, there is an unsigned act that Robbins—the man and the label—needs to know about. Ditto for a label like Ultra.

**L.I.V.** (short for **Life in Intense Volume**) is a bi-coastal trio: New York-based songwriter/producer **Ellis Miah**, singer/actress **Natasha Tabandera** and Los Angeles-residing songwriter/producer **Jody den Broeder**.

Beat  
Box™



By Michael Paoletta  
mpaoletta@billboard.com



Prior to moving to New York, Tabandera fronted cover bands on the islands of Maui and Oahu.

These days, she's happy to be an integral part of L.I.V. "To actually have a project that seems to be moving ahead—after years and years of performing and practicing my craft—is amazing," she says.

When asked about "Journey of Love," Tabandera stresses the importance of "story and poetry" in music. "And, of course, that emotion behind the story."

L.I.V. can be reached at 646-319-8776.



TABANDERA: "STORY, POETRY AND EMOTION"

**MESSIN' WITH OUR MIND:** After a too-long absence, **Nona Hendryx** returns to dancefloors. She is the featured singer on "Ghost Love" by the **House of Voodoo**.

Produced by **Bruce Smith** and **Johnny Sender**, "Ghost Love" finds Hendryx covering herself. The original version of the song appeared on Hendryx's 1984 album, "Art of Defense."

Promotional 12-inches will arrive mid-July from Flexible/ZYX Germany. Flexible is securing licensing deals for the track in other countries.

While laying down tracks for an album, L.I.V. is currently shopping a single, the hypnotically melodic and emotional "Journey of Love."

With this song, the threesome wears its radio-friendly, trance-pop stylings well. Think **DJ Encore**, **Ian van Dahl** and **Lasgo**.

And it is no wonder. The members have been individually honing mainstream sensibilities.

As a member of production/remix collective **Orange Factory**, native New Yorker Miah has worked on chart-topping tracks for **Yoko Ono**, **Dolce** and **Loleatta Holloway**.

Since moving to L.A. from Columbus, Ohio, den Broeder has worked with **Giorgio Moroder** and **Thunderpuss**.

Hailing from Hawaii, Tabandera's résumé includes principal roles in Broadway hits "Miss Saigon" and "Mamma Mia."

**BOSSA NOVA JEWEL:** Fans of '60s Brazilian music—or that which has been greatly inspired by that era—need to know and care about **Rosalia de Souza's** debut.

Arriving July 29 from Leeds Music/Avatar, "Garota Moderna" (Modern Girl) was produced by Italian DJ **Nicola Conte**.

Like **Bebel Gilberto** before her, de Souza—who hails from Rio de Janeiro—and Conte have created a cool collection of bossa nova classics and original tunes. Highlights include "Maria Moita," "Adriana," "Saudosismo," "Mais" and "Samba Novo."

**MOVING ON:** Citing personal reasons, Marco Navarra has resigned as senior director of promotion at Elite/Promo Only. He can be reached at 917-975-7736.

# Latin Notas

Continued from page 22

**David Bisbal** and **Donato Poveda**.

"This is an opportunity for us to display the array of activities the Latin Grammys will present," said **Marya Meyer**, VP of corporate and external affairs for the Latin Academy of Recording Arts and Sciences.

Grammy executives have

already talked about a series of public events leading up to the awards. Those events, Meyer says, are made possible thanks to community support.

The next official event is the July 22 announcement of the nominees.

**CRUZ'S AZUCAR:** During a press conference June 23, Telemundo representatives gave \$145,000 to the **Celia Cruz** Foundation. The funds were raised during a tribute concert to **Celia Cruz**—"Celia

**Cruz: Azucar!**"—which was broadcast by Telemundo March 13.

Cruz's newly created foundation will give financial aid to underprivileged students who wish to study music and will contribute to the fight against cancer.

On Oct. 21—Cruz's birthday—the foundation will host an inaugural gala in New York and will award its first donation. Cruz, who underwent surgery for cancer last year, is recovering at her New York home.

# América Latina...

NEWS FROM SOUTH OF THE BORDER

**In Mexico:** Banda el Recodo remembered its founder, Cruz Lizárraga, on the eighth anniversary of his death with a free festival that drew 45,000 people to the Teodoro Mariscal stadium in Mazatlán. Participants included pop stars **SBS** and **Azul Azul**, *norteño* band **Tucanes de Tijuana**, *cumbia* orchestra **La Sonora de Margarita**, *ranchero* act **El Original de la Sierra** and, of course, Banda el Recodo. New pop/*grupera* singer **Jimena** opened. As part of the celebration, a street in the small town of El Recodo—where Lizárraga was born in 1918—was named after him. The band, which is currently on a U.S. tour with **Vicente Fernández**, performs Sept. 14-16 at Mexico City's Auditorio Nacional. . . . Although Mexican pop diva **Gloria Trevi** is in jail awaiting trial on charges of kidnapping and corruption of minors, she will not be out of sight for long. Reuters reports that according to director **Juan Osorio**, the singer will appear in the soap opera "Velo de Novia." Osorio says Trevi has accepted the role, but permits are still being processed to shoot at least two days

inside the jail where the singer is being held. "Velo de Novia" begins airing June 30 on the Televisa network.

**TERESA AGUILERA** and **LEILA COBO**

**In Puerto Rico:** Miami-based **Boom** magazine, now in its seventh year, celebrated the release of its Puerto Rican Latin Rock spotlight edition with a showcase organized in association with BMI. The event, which took place June 26 at the Hard Rock Café in San Juan, featured **Vialterna**, **Umoja**, **Malas Mañas** and **Alarma**, among others. The special edition includes an alternative music compilation CD featuring 20 Puerto Rican bands.

**RANDY LUNA**

**In Chile:** Newly reunited rock group **Los Prisioneros** canceled a July 6 concert in Lima, Perú, because of a disagreement with local promoters. The show was part of Los Prisioneros' current tour promoting their first studio album in 10 years, "Ultraderecha." According to Chilean retailers, the album sold 15,000 copies—a formidable amount for that country—in less than two days.

**LEILA COBO**





# Oak Ridge Boys Still Going Strong

BY DEBORAH EVANS PRICE

NASHVILLE—In a day and age when music business success is often fleeting, the Oak Ridge Boys continue to enjoy an enviable and grounded career.

The group has a new Spring Hill album, "Colors," out since May 20 in the general market and June 10 in Christian retail. Booked by the William Morris Agency, the Oaks already have more than 170 dates set for this year and have landed an endorsement with BluBlocker Sunglasses that is adding extra marketing muscle to their summer tour.

The band has a TV special that will be telecast repeatedly in June and July. And group member Joe Bonsall has been busy promoting a book he wrote about his parents, "G.I. Joe and Lillie" (see story, page 76).

These activities have kept Bonsall and fellow Oaks William Lee Golden, Duane Allen and Richard Sterban extremely busy. Although the group is no longer a staple on country radio, Allen says, "If you stay in the business long enough, the cycle includes you again. I think the people appreciate the work we've been doing."

"We had a huge television special for Christmas that pushed our Christmas album and sold a lot of CDs for us," Allen continues. "We had great exposure. We started booking our dates after that Christmas special [aired]. The first week, we booked 42 dates. Right now we are 22 days over our goal for the year, which was 150 dates."

## ALL-AMERICAN ALBUM

Produced by Allen and Michael Sykes, "Colors" includes "The Star-Spangled Banner" and new versions of previous Oaks hits "Thank God for Kids" and "An American Family" alongside new songs penned by hit tunesmiths including Jimbeau Hinson, Randy Van Warmer, Rock Kil-



lough and Troy Seals.

"I've always depended on Nashville writers to write the career of the Oak Ridge Boys, and they've always responded," Allen says. "I'm a song person. I've always felt that the ticket to get to wherever we want to go is in three minutes of magic."

The Oaks have placed 48 songs on the *Billboard* Hot Country Singles & Tracks chart, including 17 No. 1 hits. Among those chart-toppers are "Make My Life With You," "I Guess It Never Hurts to Hurt Sometimes" and "American Made."

Although the new project could easily be dubbed a patriotic album, it's much more than that. Devoid of flag-waving schmaltz, "Colors" is a musical tapestry of songs that illustrates the things that make up the fabric of American life.

"The album basically turned out to be songs about faith, freedom, family, friends, kids and hometowns," Allen explains. "In finding songs for

the album, I asked the publishers and writers to come up with songs for us that would reflect what a Norman Rockwell painting would look like if you could hear it."

"I'm proud to be singing these songs every night," Bonsall says. He wrote one on the album about his parents; the tune, like his book, is titled "G.I. Joe and Lillie."

"I'm proud to be right smack in the middle of America, which is actually where the Oak Ridge Boys have always been," Bonsall continues. "We are the guys you see at the county fairs singing while you are eating that corn dog."

The songs on "Colors" are being showcased on "Let Freedom Sing," a TV show taped in Branson, Mo., in March. A 30-minute version of the show was telecast in June, and an expanded, 60-minute version will run through the rest of the summer on various networks.

Like the Christmas special the Oaks did last year, "Let Freedom Sing" is a fundraiser for the Feed the Children charity. It will be telecast as an infomercial on PAX, WGN, INSP, Trinity, FOX Family and other networks. The show features the band's music interspersed with information about Feed the Children.

## COLORFUL PROMOTIONS

The group is also garnering exposure through its deal with BluBlocker, which is sponsoring the Red, White & BluBlocker tour.

"We have our buses all painted with the Red, White & BluBlocker motif," Bonsall says. "It's a great relationship we have built with BluBlocker. They are helping us with a lot of advertising. For instance, there was Oak Ridge Boys BluBlocker Day at Wrigley Field on Memorial Day. They gave out 20,000 pairs of the BluBlockers, and the Oak Ridge Boys sang the national anthem."

"Colors" is being worked to both the mainstream country and Christian music markets.

"Absence of Love" is the first single from the album and is being worked to secondary country stations. The song was serviced along with two additional cuts, "Thank God for Kids" and the title track.

"We wanted to have a priority single but also give [radio] a couple of options," says David Ecrement, Spring Hill Music Group director of marketing.

"Colors" is the Oaks' third album for Spring Hill. The first, "From the Heart," was a return to the group's Southern Gospel roots, and the follow-up, "Inconvenient Christmas," was a holiday release.

Ecrement says "Colors" will be racked in mainstream retail country bins but also worked to Christian retail. In addition, it is being cross-marketed with Bonsall's book, which features information about the album.

# Creating 'Our Country' Involved Joy, Struggle

At long last, a much-delayed film about the history of country music has premiered.

"Our Country," which was three years in the making, saw its Nashville debut June 25 and will move to IMAX and other large-format theaters nationwide this summer and fall.

The documentary tells the story of country music's history over the past 90 years through such classic songs as "Will the Circle Be Unbroken," "Foggy Mountain Breakdown," "Hey Good Lookin'" and "Walkin' After Midnight."

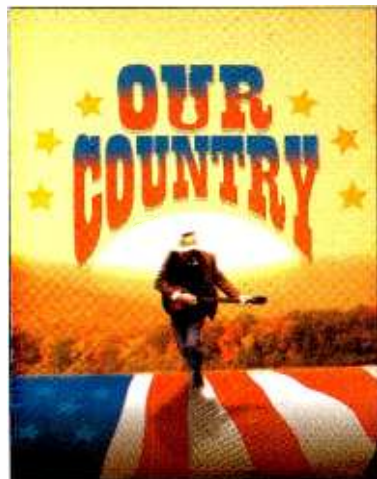
It was shot in locations across the U.S., including the Appalachian Mountains, Utah, Texas, California and Nashville, with some additional scenes lensed in Ireland.

"The film really takes you through the history of our country from the 1920s through today, paralleled with the growth of country music," Gaylord Entertainment senior VP of media and entertainment Steve Buchanan says.

Gaylord Entertainment and the Gaylord-owned Grand Ole Opry pro-

vided financial backing for the 40-minute movie. Giant Screen Films is distributing it.

Steven Goldmann, a prominent music video director, began and



worked on the majority of the film. And Gaylord brought Oscar-nominated documentary filmmaker Tom Neff and director Keith Melton on board to complete it, including a new scene featuring Lee Ann Womack.

Actor Hal Holbrook narrates, and Randy Scruggs provides the film's original score and music production.

Buchanan says Scruggs did "an incredible job. Not only is this a visually stunning film, but the music is exceptional and amazing, and we hope to have the opportunity ultimately to release it as a soundtrack." He is exploring those opportunities with Nashville labels.

Goldmann began working on the film, using the working title "Twang," in 2000 (*Billboard*, Nov. 25, 2000). It was first scheduled to premiere in June 2001. But production hit a snag when Goldmann and his partners in Nashville-based production company the Collective filed an \$11 million lawsuit against Gaylord in 2001 (*Billboard*, April 28, 2001).

The suit charged Gaylord with fraud and claimed the company breached its contract and stopped paying creditors after the film ran more than \$1 million over budget.

Gaylord claimed the Collective was contractually responsible for the overage. The Collective claimed the

film ran over budget because of Gaylord's alleged meddling.

Both Buchanan and Goldmann now say the suit was quietly and amicably settled more than one year ago.

"Gaylord has honored all their obligations and then some, making sure the Collective gets its credit and its due," Goldmann says.

The film was taken in a different direction by Gaylord's new production team, which turned Goldmann's musical into more of a documentary, since so many IMAX theaters are aligned with educational institutions.

"What really makes me proud is that even though the film I set out to make may not have made it to the screen the way I first envisioned it, the spirit definitely has," Goldmann

says. "One always hopes that their baby makes it on the screen, but I'm a big boy and this is the real world. This is what they needed to do, and it was done with passion. This was always my love letter to Nashville, and that part still holds."

Nashville  
Scene™  
By Phyllis Stark  
pstark@billboard.com



At the film's premiere, Gaylord and the Grand Ole Opry jointly presented a check for \$25,000 to St. Jude Children's Research Hospital on behalf of the 50-plus artists who performed in the film. Those artists voted unanimously to direct a donation to St. Jude in lieu of compensation for their appearance.

Billboard TOP COUNTRY ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title, PEAK POSITION. Includes album 'Honkytonkville' by George Strait at #1.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title, PEAK POSITION. Includes album 'Greatest Hits' by Mark Willis at #40.

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold).

Billboard TOP COUNTRY CATALOG ALBUMS

Table with columns: THIS WEEK, LAST WEEK, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title, TOTAL CHART WKS. Includes album 'Greatest Hits' by Kenny Chesney at #1.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title, TOTAL CHART WKS. Includes album 'The Best Of John Denver' by John Denver at #18.

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums.

JULY 5  
2003

Billboard® HOT COUNTRY™ SINGLES & TRACKS

Main Billboard chart showing Hot Country Singles & Tracks for the week of July 5, 2003. Columns include Rank, Last Week, Weeks Ago, Weeks On Chart, Title, Artist, and Peak Position. Number 1 album: Beer for My Horses by Toby Keith Duet With Willie Nelson.

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. © CD Single available. Ⓚ DVD Single available. Ⓛ CD Maxi-Single available. Ⓞ Cassette Single available. ♯ Vinyl Maxi-Single available. ♯ Vinyl Single available. ♯ Cassette Maxi-Single available. © 2003. VNU Business Media, Inc. All rights reserved.

JULY 5 2003 Billboard® TOP BLUEGRASS ALBUMS™

Top Bluegrass Albums chart for the week of July 5, 2003. Columns include Rank, Last Week, Artist, Imprint & Number/Distributing Label, Title, and Weeks At Number 1. Number 1 album: Alison Krauss + Union Station Live.

Records with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ♠ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JULY 5 2003 Billboard® TOP COUNTRY SINGLES SALES™

Top Country Singles Sales chart for the week of July 5, 2003. Columns include Rank, Last Week, Title, Imprint & Number/Distributing Label, Artist, and Weeks At Number 1. Number 1 single: Help Pour Out the Rain (Lacey's Song) by Buddy Jewell.

## ALBUMS

Edited by Michael Paoletta

### POP

#### ★ PHOEBE SNOW

**Natural Wonder**  
PRODUCERS: Jim Chapdelaine, Phoebe Snow  
Eagle 20016

RELEASE DATE: June 17

Phoebe Snow's first original album in 14 years finds the veteran songstress in finest fettle—both as a singer and songwriter. Sometimes understated, other times intensely atmospheric, the production spotlights her autobiographical and personal lyrics while never losing sight of one of the most powerful voices in pop. "Be brave, take risks," she exhorts in "Above the Band." Throughout "Natural Wonder" she follows her own advice triumphantly, so that the title track, about an enduring love, just as well describes her own continuing career. Snow's tender cover of "Baby, I Need Your Loving," meanwhile, offers a nod to her traditional soul-singing divahood.—**JB**

#### ★ EASTMOUNTAINSOUTH

**eastmountainsouth**  
PRODUCERS: Mitchell Froom, Peter Adams  
DreamWorks 14128

RELEASE DATE: June 17

Is it folk? Country? Ambient? No matter how you classify the music of Los Angeles' Eastmountainsouth, one thing is certain: It is gorgeous. The group's debut displays a formal and melodic beauty uncommon on opening bows. The double-threat writing/singing front line of Kat Maslich and Peter Adams handsomely updates Southern roots concepts, ably aided by the firm guiding hand of veteran musician/producer Mitchell Froom. Subdued and intoxicating revisions of traditional material like "Hard Times" and "The Ballad of Young Alban and Amandy" nestle comfortably against affecting originals ("Ghost," "You Dance," "Show Me the River"). The band has hypnotized audiences at its L.A. shows. A following at noncommercial and adventurous Americana outlets will hopefully ensue.—**CM**

#### MONREEN

**Are We Really Happy With Who We Are Right Now?**

PRODUCER: Trevor Keith  
Vagrant 0015

RELEASE DATE: June 17

Canadian quartet Moneen has made a name for itself north of the border with an EP and an album. It makes its American debut on indie/emo taste-maker label Vagrant. While the vocals are generic and unremarkable, the band's instrumental arrangements are how they separate themselves from the rest of the pack. Moneen is a bit more aggressive and experimental than many other bands of its ilk. Songs with multiple guitar textures morph into effects-laden, ambient interludes. Pianos, strings and acoustic fretwork highlight songs like "Start Angry . . . End Mad" and "To Say Something That Means Nothing to Anyone at All."



#### MICHELLE BRANCH

**Hotel Paper**  
PRODUCERS: John Shanks, Greg Wells, Josh Abraham, John Leventhal  
Maverick/Warner Bros. 2-48426

RELEASE DATE: June 24

With "Hotel Paper," Grammy Award winner Michelle Branch has crafted the perfect second major-label album. It will not scare off the 1.8 million U.S. fans who purchased her 2001 debut, "The Spirit Room." Lead single "Are You Happy Now?" is as likable and catchy as past hit "Everywhere." And there's more where that came from. "Find Your Way Back," the twangy "Love Me Like That" (featuring Sheryl Crow) and "Breathe" do not shy away from the singer/songwriter's fondness for all things melodic and rocky. But after a while, some of this begins to sound formulaic. Not so the tender "One of These Days." With piano leading the way, Branch tearfully sings, "So, one of these days/I won't be afraid of staying with you/I hope and I pray/Waiting to find a way back to you/Cuz that's where I'm home." Perhaps that last line also points to a new musical direction. Stay tuned.—**MP**

While the majority of *Are We Really Happy* favors complex instrument interplay over song craftsmanship, this talented band should be watched.—**BT**

#### CLEM SNIDE

**Soft Spot**  
PRODUCER: Joe Chiccarelli  
SpinART SPART 125

RELEASE DATE: June 17

The substantial degree of traditional and alt-country influence among New York singer/songwriters and groups is illustrated by Clem Snide's fourth full-length release. A delicate, largely acoustic album, *Soft Spot's* 11 mostly amiable, mellow tracks evoke slow, gentle summer days, exemplified by "All Green," on which frontman Eef Barzelay is at turns wry and sentimental. "I buried our love in the backyard," he declares. "Until it thaws, we could play cards . . . But summer will come, with Al Green and sweetened iced tea/Summer will come and be all green with the sweetness of thee." Such optimism tempers an often-underlying melancholy, a reflection of New York itself in the early 21st century: *Soft Spot* was recorded in Brooklyn, just across the New York Harbor from the scene of the Sept. 11, 2001, attacks.

#### CAFÉ TACUBA

**Cuatro Caminos**  
PRODUCERS: Café Tacuba, Gustavo Santaolla, Dave Fridmann, Andrew Weiss  
MCA 44602

RELEASE DATE: June 24

With the arrival of this 14-track gem, hardcore Café Tacuba fans have reason to rejoice. All the familiar Café Tacuba hallmarks are present—moody rock, easy harmonies, ambient textures and a compelling, if at times odd, fusion of folk, electronic, punk and much more. While Tacuba's music has never been easy to categorize, "eclectic rock" fits the



bill best. But here, the band seems to have transformed into an electronic version of the Beatles. Tacuba swings from such zippy tunes as "Tomar el Fresco" to the morose ("Hola Adios"). For dance action, there is the ska-cumbia "Eo," and the dark, echoey "Melodia" recalls early Housemartins. Elsewhere, the music is a strange yet incredibly persuasive hybrid of the Verve, Talking Heads and Radiohead. The blurring of musical borders continues.—**RB**

With producer Joe Chiccarelli (U2, Beck), Clem Snide has crafted a document of the era—uncertain, maybe fearful, but hopeful nonetheless.—**CW**

### R&B/HIP-HOP

#### ► LUMIDEE

**Almost Famous**  
PRODUCERS: DJ Tedsmooth, Trendsetta, Buckwild  
Straight Face/Universal 0681

RELEASE DATE: June 24

With R&B/hip-hop debutantes arriving fast and furious these days, it can be difficult for one to make her mark. Enter Lumidee. Her debut set "Almost Famous," fueled by the breakout single "Never Leave You—Uh Ooh, Uh Ooh!", is stilled by repetitive production and lackluster songwriting. That said, the album does have some bright spots. Such tracks as "Me & You" and "Crashin' a Party" (featuring N.O.R.E.) show promise. But nothing is as catchy as "Never Leave You"; it is the highlight. Sampling Steven "Lenky" Marsden's "Diwali (rhythm)," producers DJ Tedsmooth and Trendsetta have crafted one of the summer's most infectious singles. A remix of the track



#### BEYONCÉ

**Dangerously In Love**  
PRODUCERS: various  
Music World/Columbia CK 86386

RELEASE DATE: June 24

Beyoncé is shaping up to be 2003's "It" girl. The Destiny's Child front-woman sparked enthusiastic water-cooler conversation after star-making turns on VH1's "Divas Duets" special and the Essence Awards. With this long-anticipated album—the final installment in the trio's solo rollout—she quells any questions about her talent quotient. Pulsating crossover hit "Crazy in Love"—a fresh synthesis of pop, dance, R&B and hip-hop—was the public's first introduction to a more sultry, sleek and saucy Beyoncé. Unlike Britney Spears, Beyoncé successfully treads the "I'm not a girl, not yet a woman" terrain without missing a beat or stretching credibility. Collaborations with Jay-Z, Missy Elliott and others reflect all the wonder, fun and angst of young womanhood. Whether invoking Donna Summer ("Naughty Girl") or turning introspective ("Me, Myself and I"), Beyoncé hints there's a lot more where this came from.—**GM**

features scene-stealers Busta Rhymes and Fabolous.—**RH**

### DANCE/ELECTRONIC

#### ► TRICKY

**Vulnerable**  
PRODUCER: Tricky  
Brown Punk/Sanctuary 84618

RELEASE DATE: June 17

The sonic vicissitudes that are the music of English trip-hop/electronic wizard Tricky are like an alcohol rub for your cerebral cortex. This, his seventh solo album, finds the head-music wonderboy bouncing back big-time after a clutch of albums that failed to repeat the impact of his scintillating 1995 debut, "Maxinquaye." The first single, "Anti-Matter," is sublimely gnarled dance-pop. A cover of XTC's "Dear God" finds Tricky and the album's main vocalist, Costanza Francavilla, singing like whispering wraiths over subdued acoustic guitar, synth and a distant siren. "How High" is industrial-metal with a Richter-jolting guitar, and "Moody" is hard, black, metal machine music. Throughout, the sounds penetrate the listener osmotically, while the lyrics come in shards that tumble together in glorious abstraction. In a

parallel universe, higher life forms are breathing this stuff.—**AZ**

#### ► DEATH IN VEGAS

**Scorpio Rising**  
PRODUCER: Death in Vegas  
Sanctuary 06076-84614

RELEASE DATE: June 17

Four years after the release of its dark and haunting second album, "The Contino Sessions," England's Death in Vegas remains visionary. This time around, though, the duo (Richard Fearless and Tim Holmes) is in a lighter, happier mood, as if all that pre-millennium tension has been worked out. But like "Contino," "Scorpio Rising" is a guitar-rock and electronic hybrid, and it features guest vocalists Paul Weller (a groovy cover of "So You Say You Lost Your Baby") and Adult.'s Nicola Kuperus (the electro-skewed "Hands Around My Throat"), among others. While "Diving Horses" (with Dot Allison) gets lost in its own guitar quagmire, the Liam Gallagher-fronted title track is sublime. "Help Yourself," featuring Indian violinist Dr. Subramaniam and Hope Sandoval's voice, ends the album on a euphoric high. Which makes us anxiously wonder where Death in Vegas will take us next.—**MP**

### LATIN

#### ► MARTIRIO

**Mucho Corazón**  
PRODUCERS: Raúl Rodríguez, Martirio  
Sunnyside SSC 1114

RELEASE DATE: June 17

Spanish singer Martirio knows the beauty of live performance. Onstage, her perennial dark glasses are as intriguing as her smoky, sexy voice is haunting. "Mucho Corazón"—nominated for a Latin Grammy Award in 2002 but only now released in the U.S. (the first of her seven albums to be released here)—is Martirio's flamenco homage to Latin standards. The balance is exquisitely achieved with the help of such collaborators as trumpeter Jerry González, harmonica player Antonio Serrano and pianist Chano Domínguez, who turns "Mañana de Carnaval" and "María Magdalena" into the most memorable tracks here. The dry sonority favored in this recording, however, strips away intensity and texture and falls short of the live act.—**LC**

#### ► EZEQUIEL PEÑA

**Viva la Banda**  
PRODUCER: Ezequiel Peña  
Fonovisa 50823

RELEASE DATE: June 10

Ezequiel Peña first grabbed glory as the former lead singer of early-'90s group Banda Vallarta Show. On "Viva la Banda," Peña revisits his roots. Wisely, he recorded the set in *banda* music recording capital Los Mochis, Sinaloa, Mexico. To add authenticity, he utilized a crack backing band, providing proficient tuba, vibrato and fortissimo trumpet blasts. Peña may not be a strong singer or a songwriter, but he has good looks, is a skilled horseman (which lends *ranchero* cred) and is judicious in selecting strong material to record. Peña stands out on opener "Canta, Canta," a rousing, underrated (Continued on next page)

**CONTRIBUTORS:** Jim Bessman, Ramiro Burr, Leila Cobo, Gordon Ely, Rashaun Hall, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Phillip van Vleck, Ray Waddell, Christopher Walsh, Adrian Zupp. **ESSENTIALS:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

(Continued from preceding page)

José Alfredo Jiménez chestnut. The vivid *corrido* "Diez de Mayo" interlaces sentimental Mother's Day and immigration themes. Heavy on the waltzes, "Viva la Banda" continues Peña's back-to-basics journey. And for nostalgia, Peña throws in one *quebradita*—the anthemic title track, which exults in his genre's stellar rise.—**RB**

## WORLD

### ★ SALSA CÉLTICA

**El Agua de la Vida**  
**PRODUCER:** Jim Sutherland  
**Greentrax Recordings/Compass 7 4361**  
**RELEASE DATE:** June 10

When Scottish salsa ensemble Salsa Celtica came out with its first disc five years ago, the premise of marrying celtic and tropical music was enticing. Still, Salsa Celtica didn't pack enough punch to make its music convincing beyond the experimental. Not so with their album "El Agua de la Vida," which finds the band comfortable in its role of local ambassador to a foreign music. Unlike Japan's Orquesta de la Luz, which replicated the sound of a salsa band, Salsa Celtica boldly meshes two musical styles with exuberant results. Take the title track, which kicks off as a Scottish reel, then incorporates the *tumbao* for salsa or Scottish dancing. "Cumbia Celtica" is a Colombian *cumbia* with celtic violin lines. "Agua" ends with a bang: a salsa version of "Auld Lang Syne." Gimmicky? Maybe. But oh-so-irresistible.—**LC**

## BLUES

### ► TAJ MAHAL & THE HULA BLUES

**Hanapepe Dream**  
**PRODUCER:** Carey Williams  
**Tone-Cool/Kandu 751 173**  
**RELEASE DATE:** June 17

One of the things that makes Taj Mahal such a remarkable artist is the absolute ease with which he blends blues, rock and Caribbean and African influences. And not only does he pull that blend off, but he also continues without fail to hit you in the pit of your soul with it. Absolutely delightful, the sunny-day/cool-breeze-night songs of "Hanapepe Dream" find him further incorporating more tropical elements by embracing the sounds of Hawaii. Along the way, he covers Mississippi John Hurt ("My Creole Belle"), Bob Marley ("African Herbsman") and Bob Dylan ("All Along the Watchtower"). The sax-laden Dylan piece is wonderfully spooky, with Mahal delivering a gravelly vocal against steel guitar strains. The ukulele-soaked title track is a gorgeous tropical instrumental. And it would be a crime if his flute-spiced take on "African Herbsman" doesn't make the next Mahal anthology.—**WO**

### JAMES MATHUS KNOCKDOWN SOCIETY

**Stop and Let the Devil Ride**  
**PRODUCER:** James Mathus  
**Fast Horse 006**  
**RELEASE DATE:** June 17

Guitarist/vocalist Jimbo Mathus, founding member of the Squirrel Nut Zippers, returned to his Clarksdale, Miss., roots with his Knockdown Society trio. The band started as a side project during his Zipper days, but it has blossomed into a very real deal. "National Antiseptic," the 2001 Knockdown Soci-

ety release, showcased Mathus' flair for Mississippi hill country blues. "Stop and Let the Devil Ride" is a stronger album. Mathus' songwriting is stylistically excellent, his vocal work is powerful and the songs, while no more polished than the tunes on "Antiseptic," are arranged with more of a hip feel. Backwoods, gut-bucket blues, very much in the spirit of Junior Kimbrough, define the new album, but they give Mathus his due on the awesome "Champagne Blues" and the slow blues tale "Call the Warden." Mathus' innate feel for this hill country style makes this a superior blues record.—**PVV**

## GOSPEL

### ► RIZEN

**RIZEN**  
**PRODUCERS:** Sanchez Harley, Michael Robinson, AyRon Lewis  
**Light/ChezMusique 0-15095-5517**  
**RELEASE DATE:** June 17

Renowned producer Sanchez Harley premieres his new imprint, ChezMusique, with the debut album of RiZen. This female quartet proudly puts a 21st-century stamp on the straight-ahead, traditional gospel sound of pioneers like the Caravans, the Clara Ward Singers and the many solo legends those acts spawned. "I Long to See You" and "You've Done So Much" are shimmering gospel/pop ballads, while "Lift Up Jesus" is smoking modern R&B. The heart of the group's sound lies in the deliciously bluesy "Trust Him" and the old-school, foot-stomping "View the City." Perfectly balancing the church-meeting fervor of its forebears with contemporary sensibilities, RiZen delivers something truly fresh and exciting.—**GE**

## VITAL REISSUES

### ELVIS PRESLEY

**Elvis Close Up**  
**PRODUCERS:** various  
**RCA/BMG Heritage 82876**  
**RELEASE DATE:** July 1

A follow-up to last year's stellar boxed set "Today, Tomorrow & Forever," this four-CD compilation unveils more revealing tracks from the King's vaults. Disc one focuses on unreleased stereo masters from the 1950s, including a solemn take of "(There'll Be) Peace in the Valley (For Me)" and a raucous, crystal-clear "Jailhouse Rock." Unreleased soundtrack cuts, including "Can't Help Falling in Love," can be found on disc two. Presley's extensive Nashville work—a 1968 romp through "U.S. Male," for example—can be heard on the third disc. While the studio work humanizes Elvis like nothing before it, the real crown jewel here is a sweaty, pristine 1972 San Antonio concert (disc four). This time capsule reveals what a supreme bad-ass Elvis Presley could be, making this an absolutely essential set.—**RW**

## Billboard.com

Also reviewed online this week:

- Broken Social Scene, "You Forgot It in People" (Arts & Crafts)
- AM Radio, "Radioactive" (Elektra)
- Prefuse 73, "Extinguished: Outtakes" (Warp)

# SINGLES

Edited by Chuck Taylor

## POP

**JUSTIN GUARINI Sorry/Unchained Melody (3:54/3:26)**  
**PRODUCERS:** Soulshock & Karlin/Steve Mac  
**WRITERS:** Soulshock, Karlin, Cantrell, White/Zaret, North  
**PUBLISHERS:** various  
**RCA 53681 (CD promo)**

In a time where "American Idol" has become the biggest pop-culture phenomenon since Kool-Aid, it seems that any and everyone involved with the show is a victor, whether it be ensemble cast finalists, season-one winner Kelly Clarkson or season-two co-kings Ruben Studdard and Clay Aiken. But with the release of the debut single from season-one runner-up Justin Guarini, it sounds like the buck stops here. The skittish "Sorry" and his cover of "Unchained Melody" (perhaps the most overdone song of the past 15 years) are likeable enough, but neither they nor their singer have the buzz or depth necessary to propel them to greatness. There has to be a saturation point with "Idol"—and unfortunately for Mr. Guarini, here it is. No dice.—**CT**

**DREAM FEATURING LOON Crazy (3:23)**

**PRODUCERS:** Scott Storch, P. Diddy  
**WRITERS:** S. Storch, A. Shropshire, C. Hawkins, T. Guyton, H. Pierre  
**PUBLISHERS:** various  
**Bad Boy/Universal 20992 (CD promo)**  
 With Bad Boy's rejuvenated imprint at last setting up shop at Universal, Sean "P. Diddy" Combs has already begun unloading his arsenal of talent. Next up is Dream. The pop/R&B quartet of Ashley, Holly, Diana and newest member Kasey offers "Crazy," the lead single from forthcoming sophomore set "Reality." Backed by a hypnotic, piano-driven track, the girls croon a lyric of devotion to a lover that they're "crazy" about. Labelmate rapper Loon checks in for the requisite verse with little fanfare. With their much more R&B-leaning sound this time around, it will be interesting to see where Dream will settle in the contemporary radio landscape.—**RH**

## R&B

► **JS Ice Cream (3:23)**

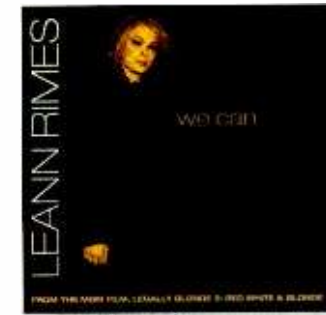
**PRODUCER:** R. Kelly  
**WRITER:** R. Kelly  
**PUBLISHERS:** Zomba Songs/R. Kelly Publishing, adm. by Zomba Songs, BMI  
**DreamWorks 13996 (CD promo)**  
 With mentors like R. Kelly and Ronald Isley behind you, the bar has to be set high. That's the case with JS (Johnson Sisters), and they do not disappoint. The sisterly duo of Kandy and Kim keep the vibe sexy and seductive with lead single "Ice Cream." From the debut set of the same name, "Ice Cream" finds the pair comparing its love to the many flavors of ice cream, and since it's written and produced by Kelly, the song features many a double-entendre. While plenty of rappers have often compared women to ice cream, among other inanimate objects, never has it been with such syrupy sweetness.—**HR**

## ESSENTIALS



**MARY J. BLIGE FEATURING METHOD MAN Love @ 1st Sight (4:04)**  
**PRODUCERS:** Sean Combs, Mario Winans  
**WRITERS:** various  
**PUBLISHERS:** various  
**Geffen MCAR 26043 (CD promo)**

The first single from Blige's upcoming album is well on its way to becoming the body rockin' song of the summer. The infectious track reteams her with Method Man—you may recall the 1995 No. 1 collaboration, "I'll Be There for You/You're All I Need to Get By." It also reunites Blige with Sean "P. Diddy" Combs, who co-produced her classic album, "My Life." Now, having done away with all that drama, Blige is feeling optimistic on the breezy, funky "Love @ 1st Sight," replete with piano, strings and heartbeat-thumping beats. Fire and desire are the theme here, and Blige is up for the task. In addition to referencing past Blige albums ("What's the 411," "No More Drama"), Method Man claims he's tired of "computer love." At that point, Blige has him—and us—right where she wants us: in the palm of her hand.—**MP**



**LEANN RIMES We Can (3:39)**  
**PRODUCER:** Dan Huff  
**WRITER:** D. Warren  
**PUBLISHER:** Realsongs, ASCAP  
**Curb 1790 (CD promo)**

Reese Witherspoon's can't-miss summer flick "Legally Blonde 2" gets a musical send-off with this infectious pop jewel from the dynamic duo of LeAnn Rimes and songwriter Diane Warren (who have previously hit with "How Do I Live" and "Can't Fight the Moonlight," also soundtrack songs). "We Can" skips like a pebble across a lake with its shimmering pop rhythms, chug-along guitars and percussion and a chorus that showcases both Rimes and Warren in peak form. In any other era, this would be so obvious a smash that justifying its charms in the pages of *Billboard* would seem redundant. But in a radio world where hits are defined—indeed, glorified by—arrest records and bullet wounds, somehow, the bounty of great voice and indelible melody have lost their luster. Perhaps there's solace in knowing that the rest of the world will embrace "Can" with unquestionable fervor.—**CT**

## COUNTRY

► **CHRIS CAGLE Chicks Dig It (3:29)**  
**PRODUCERS:** Chris Cagle, Robert Wright  
**WRITERS:** C. Cagle, C. Crowe  
**PUBLISHERS:** Mark Hybner/Cagle Blue Music, ASCAP; Casey Donovan Music, BMI  
**Capitol 7087-6-17859 (CD promo)**

Chris Cagle's latest single is an uptempo romp with a catchy chorus and driving lead guitar that should make perfect summer fare for country radio. Cagle sounds like he's having a good time on this fun little number, and he brings lots of energy to the outing. The lyric is equal parts sexist silliness about attracting female attention and an upbeat philosophical message about the joys of living life to its fullest. The production is taut, and Cagle's performance is engaging. It all adds up to a single that should help him continue his career momentum.—**DEP**

## ROCK

► **STAIND So Far Away (4:04)**  
**PRODUCER:** Josh Abraham  
**WRITERS:** A. Lewis, M. Mushok, J. April, J. Wysocki  
**PUBLISHERS:** Greendfund/i.m.nobody/My Blue Car Music/Pimpyug Musik, ASCAP  
**Flip/Elektra PRCD 1906 (CD promo)**

"Price to Play," the first single from Staind's third major-label release, "14 Shades of Grey," was a top 10 song at rock. However, it was atypically aggressive for radio, which had championed the band's more melodic "It's

Been Awhile," "Outside" and "Fade" from 2001's 4.9 million-selling "Break the Cycle." Follow-up "So Far Away" puts the band back on familiar terrain: a midtempo song anchored by front-man Aaron Lewis' expressive vocals. Fortunately, Lewis seems to have, um, broken the cycle of self-loathing that permeated the band's lyrics previously, now singing lines like "This is the smile that I've never shown before." Between the lyrics' sunny disposition and a return to the sonic qualities that radio previously embraced, another rock radio smash and eventual top 40 crossover hit does not seem "so far away" for the band.—**BT**

## AC

► **MICHAEL McDONALD I Heard It Through the Grapevine (3:44)**  
**PRODUCER:** Simon Climie  
**WRITERS:** N. Whitfield, B. Strong  
**PUBLISHERS:** Jobette/EMI Music  
**Motown B0000651 (CD track)**

While Motown and Michael McDonald have both been around for more than a generation, the combination of the two is as inventive and revelatory as front-page news. His album of covers—on the Motown label, mind you—opens with "I Heard It Through the Grapevine," and it's as soulful and loose as anything the recently MIA singer/songwriter has ever offered. AC radio is already biting, as have fans in the U.K., where the album is a smash. As McDonald sings elsewhere on the disc, ain't nothing like the real thing. Mercy, this is good stuff.—**CT**

## Legal Issues Recapped At Indie Publisher Gathering

BY JIM BESSMAN

NEW YORK—The Assn. of Independent Music Publishers (AIMP) focused on domestic and international legislative and litigation matters during its June 11 spring luncheon at the Princeton Club.

Peter L. Felcher—a partner with the Paul, Weiss, Rifkind, Wharton & Garrison law firm and general counsel to the National Music Publishers Assn. (NMPA) and the Harry Fox Agency—reviewed the class-action lawsuit filed in New York federal court earlier this year by publishers and songwriters against Bertelsmann regarding its attempt to sustain the now-defunct Napster service.

The German media conglomerate's response to the action is due next month. However, Felcher noted that Bertelsmann has made a "frivolous" assertion in a German court that the \$17 billion-plus damages sought jeopardize state sovereignty and that the case should be dismissed because the currently strained relations between the U.S. and Germany prevent a fair trial in New York.

In last fall's concerted effort pitting music and motion picture groups against the combined file-swapping forces of Kazaa, Grokster and Music-

City, Felcher cited a "deeply disappointing decision" in the U.S. District Court in California in favor of the



FELCHER

defendants' position that they only distribute software—which has non-infringing uses—and are not involved in providing the facility for copyright infringement to occur.

Noting that the decision is now on appeal, Felcher did find positive aspects in that the court restated that users who make copyrighted music available on the services are violating

copyright law and that the defendants were benefiting financially. As a result of the court's finding, the industry is "pushed in the direction" of suing consumers, Felcher said.

Regarding the Supreme Court's upholding of the 20-year copyright term extension in the Eldred vs. Ashcroft case, Felcher concluded, "The debate over whether the 20-year extension was a good idea may still go on in the press but never again in the courts—where we won."

Felcher also recapped Recording Industry Assn. of America (RIAA) activities in combating piracy. He said the RIAA was going after individual infringers, particularly at universities, and talked about the recent court victory forcing Verizon to reveal the identities of customers alleged to be copyright infringers.

*'The debate over the 20-year extension may still go on in the press but never again in the courts.'*

—PETER L. FELCHER, ATTORNEY

Following Felcher's presentation, NMPA senior VP Charles Sanders quoted New York University culture



SANDERS

and communication professor Siva Vaidhayanathan, who had likened digital music file swapping with his own youthful sharing of Kiss and Clash records.

Proclaiming that attempts by colleges to shut down such file sharing are moves against academic and intellectual freedom, Vaidhayanathan then openly challenged authorities to sue

him for having thousands of MP3s available to anyone through the Gnutella service.

"Watch your step at the wishing well, professor," Sanders cautioned, then summarized a number of actions of concern to the luncheon attendees.

Sanders made note of the Balance Act (Benefit Authors Without Limiting the Advancement or Net Consumer Expectations Act), introduced in March by Congresswoman Zoe Lofgren, D-Calif., to expand the Copyright Act's fair-use provisions. "We continue to oppose this legislation," Sanders said.

On the international front, Sanders outlined the NMPA's leading role in getting governments to comply with the World Intellectual Property Organization Copyright Treaty and its support of the International Confederation of Music Publishers (ICMP) in encouraging the European Community members to enact copyright laws in accordance with the EC Copyright Directive.

Sanders also noted the joint NMPA and ICMP involvement in trying to relax the European value-added taxes on recorded music so that the rates are more in line with those applied to books and other cultural products.

## NMPA Meet Focuses On Declines, Piracy

Edward Murphy's state-of-the-industry remarks during the National Music Publishers' Assn. (NMPA) June 16 annual meeting at the New York Helmsley Hotel were particularly worrisome.

Referring to the association's recently completed 12th annual international survey covering

posted a 3.2% gain to nearly \$3.18 billion, which unfortunately was more than offset by a decrease in reproduction-based income by 11.6% to \$2.42 billion," Murphy said. "The declines were fueled by losses in phono-mechanicals, down 13.1%, and synchronization revenue, down 7.6%."

Reasons for the drop in worldwide music publishing income range from piracy to product competition in the marketplace and a "shaky" global economy, Murphy said. "In addition, ongoing economic and intellectual property protection troubles in such developing regions as Latin America and Southeast Asia are continuing to be felt on a global basis."

On the domestic side, Famous Music chairman/CEO and NMPA/Harry Fox Agency chairman Irwin Robinson focused on Internet music piracy.

Citing industry stats showing that more than 2.6 billion music files are illegally downloaded each month, Robinson said, "We have faced and overcome challenges as serious as this one before, and I feel that together

we will prevail in stemming the tide of electronic shoplifting that is currently threatening to capsize the music industry.

"However, it is going to take all of our combined efforts working side by side with other members of the creative and entertainment industries to succeed."

the headlines very often, quietly going about our business, making sure that needed work gets done."

Horowitz also noted her constituents' similar devotion to the fight against piracy. Noting the retailers' unique placement between music suppliers and consumers, however, she suggested that litigation was "only half the battle," the other half being "listening to the consumer, watching behavior and learning so that we also offer the consumer legal alternatives."

Publishers, Horowitz opined, need to consider copy-protecting CDs as "the ultimate solution" to CD burning, as well as the value of sampling online.

Allowing consumers small music samples at point-of-sale online "helps everyone and hurts no one," she said. "Requiring licenses for [online sampling] simply serves to give labels direct power over the marketing activities of retailers and ultimately serves to lessen competition, which serves no one."

Bad news aside, Murphy was understandably ecstatic about the presentation of the NMPA President's Award to ASCAP CEO John

LoFrumento—thanks to the entertainment value.

"I know a lot of deals are pending in this room, but please turn off your cell phones," commanded ASCAP president/chairman Marilyn Bergman. She called out Paul Williams, who revised his "You and Me Against the World"—with co-writer Kenny Ascher accompanying on piano—thus: "He told me when the Internet was born/Get used to e-mail, spam and porn/But understand our mission's clear/Gotta deal with peer-to-peer."

Hal David then crooned his LoFrumento-reconfigured "Close to You," after which Jimmy Webb delivered a straight version of "Galveston" following a brief "LoFrumento, LoFrumento" rewrite of the opening of "Mona Lisa."

Alan Bergman, saying that he was happy to share his songwriting collaborator/wife with LoFrumento, offered a modified "How Do You Keep the Music Playing," which the Bergmans wrote with Michel Legrand.

Cy Coleman and a pair of lively male vocalists then capped the event with a new Coleman tune, "The Tomato Tarantella," written for a forthcoming show.



MURPHY (LEFT) AND LOFRUMENTO

worldwide music publishing revenue for 2001, NMPA president/CEO Murphy reported a 4% decline in global publishing revenue in 2001 to \$6.6 billion. This followed a 6.7% increase in 2000.

"During this period, the performance-based revenue sector

Words & Music

By Jim Bessman  
jbessman@billboard.com



Representing the viewpoint of the National Assn. of Recording Merchandisers, outgoing president/CEO Pam Horowitz delivered a keynote speech explaining the retail end of the business and pointing out similarities between dealers and publishers.

"We're both part of the distribution pipeline that connects the creators of music with the buyers of music," she said. "We're both mostly in the background, not in



MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

# Hilary Duff...

## Teen Star Takes Advantage Of Branding Opportunities

BY STEVE TRAIMAN

Teen sensation Hilary Duff, former star of Disney's "The Lizzie McGuire Show," is looking to become more than just the nation's next teen pop princess. She wants to become a brand-name phenomenon.

Duff's debut album, "Metamorphosis"—a joint label deal with Buena Vista and Hollywood Records—is due in mid-September, and that's just the beginning. Also on the way are Duff-branded videos, toys and a fashion line.

Boo Management, headed by Andre Recke, is helping direct her business plan; Bravado Brands is handling her licensing.

"Hilary is a cool kid, and she's parent-friendly," Bravado senior VP Maggie Dumais said from the floor of the recent Licensing International expo in New York. "Parents feel no qualms about letting kids listen to her music, watch her TV show, see her new movie and wear her fashions."

Duff and Disney have parted ways, after Disney passed on a sequel to "The Lizzie McGuire Movie," which did a solid \$40.5 million at the U.S. box office, according to The Hollywood Reporter. According to industry sources, Disney reportedly was unwilling to pay a \$5 million upfront fee.

The savvy teen, guided by her mother, Susan, is betting that she is enough of a bankable brand to find life after "Lizzie."

Duff is now pursuing a new career that spans recording, movies, TV and licensing.

"'Lizzie' was a great place to begin my career," Duff says. "I loved the character, as it was very 'safe' for me, and doing the movie was a lot of fun. I got to record two songs for the sound-

(Continued on page 34)



## Opening The Door To Videogames

### Columbia House Markets Game Titles Through Music Club

BY BRIAN GARRITY

NEW YORK—Columbia House is weary of waiting for the industry and consumers to adopt a new physical format to lift the sagging pre-recorded music business.

So the direct-to-consumer retailer is now focusing on the videogame business to compensate for weak CD sales.

Next month, the company will begin marketing and selling videogame titles to the members of its music club. It began selling videogames to its home video club in June.

"We remain hopeful that a new physical format will emerge with DVD-Audio and that it will give our music club new life. But in the meantime, we're looking for ways to grow the business," Columbia House chairman/CEO Scott Flanders says.

"The music club has been declining in revenue," he adds. "Our business depends heavily on format changes. [But] the music industry [has been slow in getting] behind DVD-Audio. That sent us in this direction. We're seeking growth from other categories."

Columbia House sees videogames as a natural extension for its club business, which claims billing relationships with more than 11 million

(Continued on page 34)



FLANDERS: LOOKING FOR GROWTH

## Baseball Bets On Clear Channel Deal

BY BRIAN GARRITY

NEW YORK—Major League Baseball wants to be a bigger hit with younger consumers and is turning to the music industry for help.

The sport will be plugging itself and its official line of apparel at concert venues this summer under a new marketing pact with Clear Channel Entertainment.

MLB will serve as a sponsor for Ozzfest 2003, Lollapalooza 2003 and 34 additional CCE live music events.

Professional sports leagues have been playing up associations with recording artists in recent years in an attempt to build awareness for their products and establish a hip cachet with fickle teens.

Although the connection between sports and music is on the rise, this deal marks one of the few instances in which a pro sports league has aggressively marketed itself in a nontraditional setting. Usually, music is infused into sports marketing initiatives or star artists per-

(Continued on page 35)



# AFIM Seeks Its Niche In Today's Marketplace

Major changes are afoot at both the National Assn. of Recording Merchandisers (NARM) and the Recording Industry Assn. of America (*Billboard*, June 28). But the Assn. for Independent Music (AFIM) is pursuing a relatively steady course—though it still grapples with issues of survival and relevance.

AFIM remains among the humblest of U.S. music trade associations. Its annual operating budget is between \$100,000 and \$250,000, according to **Clay Pasternack**, the recently re-elected chairman of its 12-member board of trustees.

At present, the group has 327 members. That's down from 400 at the time of its March convention, held in conjunction with NARM in Orlando, Fla. (*Billboard*, March 29).

Its only paid employee is executive director **Courtney Proffitt**, who works out of her Tucson, Ariz., home.

Founded in 1972 as the National Assn. of Independent Record Distributors, the trade group witnessed a tilt during the '90s from regional distribution to nationalization.

Once a one-stop meeting place for regionals and their large label

rosters, the AFIM confab has been rendered redundant by prevailing national distribution agreements.

Pasternack admits that this tectonic shift "has hurt the organization. If you're Label A in L.A., and your distributor is in Memphis or Minneapolis or New York, and you need to meet with your distributor, you don't need a convention to



PROFFITT: ACTIVE OUTREACH

do it."

In 2001, after its Los Angeles convention registered low attendance, AFIM merged its convention with NARM's.

**Walter Zelnick**, VP at San Rafael, Calif.-based City Hall Records, says the distributor—an AFIM stalwart—opted not to attend this year. Many of his labels chose not to, either.

"It seemed like we could get more done by staying at work," Zelnick says. "[The labels] say, 'What do we have to meet at NARM for?'"

After only 60 AFIM-only members and 200 joint AFIM/NARM members attended the Orlando convention, AFIM's participation at NARM 2004—moved to late summer, in San Diego—is in doubt.

If the AFIM convention becomes a stand-alone affair again, Proffitt says, "Certainly we would be reaching out to the community for sponsorships."

Insiders believe, however, that given the state of the industry and AFIM itself, a stand-alone convention isn't a financial possibility.

Membership and convention attendance by mainstream hip-hop and rock labels waned during the '90s. Many now characterize AFIM as an organization comprising entry-level firms, which immediately benefit from AFIM's many industry discounts, and niche

**The Indies**  
By Chris Morris  
cmorris@billboard.com



labels.

"They've lost their focus for what I do," says **Alicia J. Rose**, head of Portland, Ore.-based indie-rock distributor Northeast Alliance of Independent Labels. "It seems to be more geared to the startup companies."

Many established independent firms have opted not to join AFIM or have let their memberships lapse.

"The [group's] leadership was insular in its approach to bringing

in new blood," says an executive at one large indie rock label that is not an AFIM member. "There wasn't much thinking outside the box to make it worthwhile. The core was the folk [labels]."

Proffitt says AFIM is attempting to address such objections.

"We do want to diversify the types of genres that have been the typical genres identified with AFIM," she says. "I've been reaching out more and more to the hip-hop community, the dance community, the electronica community. What we are doing right now is an active outreach with our board members."

Proffitt says her immediate goal is to increase membership to 450 by the end of the year and to 700 within 12 months.

She remains optimistic about AFIM's growth: "I believe that the independent sector, with the ability to be so much more flexible and so much more creative, is going to continue to flourish. Take a look at the market share out there. I think it is doable, but it will take focused attention on our part."

Pasternack says, "The truth is, we're limping along. We're staying alive, and we're trying to keep things relevant for people."

## Columbia House

Continued from page 33

consumers.

Flanders says internal research shows that there is a significant demand for videogames among the company's DVD and music club members; more than 3 million club members report owning a gaming console. Many of those members were already requesting that Columbia House offer videogame titles.

Columbia House has its eye on launching a dedicated videogame club. But for the time being, games are being positioned as a store-within-a-store inside its music and videogame clubs.

"This is best viewed initially as an enhancement to the membership experience," Flanders says.

He notes that Columbia House is looking to test consumer appetite for videogames before entering licensing deals with game publishers for a stand-alone club.

Under a club model, Columbia House can acquire titles from game makers below wholesale price by paying an upfront advance and manufacturing the product itself.

For now, the company is acquiring

titles on a wholesale basis like any other retailer. It is selling games through a strategic relationship with Majesco, a publisher of interactive entertainment software.

Majesco will assist Columbia House in procuring all game-related product from all major videogame publishers, including new releases, pre-orders, "greatest hits" and close-out titles.

In addition, Majesco will provide merchandising, co-op advertising and strategic consulting.

Initially, around 100 different SKUs will be offered. Games will be compatible with the leading gaming platforms: PlayStation2, Xbox and Nintendo GameCube.

Majesco president Jesse Sutton says that Columbia House's interest in videogames is "understandable."

He points out that the club can tap into its historical purchase data to create highly targeted promotions.

Early response has been deemed encouraging. The company reports that a soft launch of videogame titles through its DVD club was generating sales of \$10,000 per day. Following the June 12 official announcement of the games' availability, the company says it logged first-day sales of \$40,000.

"We hope that this will grow into a large business," Flanders says. "The videogame business is bigger than the domestic music business today, and it's growing, while the music business is shrinking."

## Hilary Duff

Continued from page 33

track, and now it's exciting to go out on my own with my first album."

"The Lizzie McGuire Movie" CD on Walt Disney Records has sold 533,000 copies, according to Nielsen SoundScan.

The album hit No. 6 on The Billboard 200, after entering the chart at No. 18 in the May 10 issue. It is No. 13 this issue.

The launch single from "Metamorphosis," "So Yesterday," is set for a July release. A video will debut on MTV around the same time, with Duff scheduled to co-host the network's staple program, "Total Request Live." The track was produced by the Matrix, the production team that made a star out of Avril Lavigne.

The album will be supported by ongoing film and TV exposure linked to "Lizzie." The DVD and home video release of "The Lizzie McGuire Movie" is due Aug. 12 from Buena Vista Home Entertainment.

In addition, the "Lizzie McGuire" TV show has 65 episodes scheduled to air during the next two seasons, although only five shows are new.

Disney had been presenting

"Lizzie McGuire" as a hot merchandising and licensing property as recently as the February Toy Fair. It also had an exclusive deal with Kohl's department stores.

But now, the company is distancing itself from Duff. Disney Consumer Products chairman Andy Mooney tells *Billboard*, "We never considered her [Duff and "Lizzie"] to be more than a niche product."

But Duff and her handlers are looking to take advantage of that niche. At the Licensing International trade show, Bravado hosted a special press preview and fashion show with NTD Apparel, one of Duff's first licensees, to introduce her line of Stuff by Hilary Duff for "tween" girls, ages 7 to 14.

It will launch next spring with an initial exclusive at a chain like Target, according to NTD executive VP Henry Stupp. "She has great fashion sense and has had a lot of say on colors, materials and styles," he notes.

Duff also recently formed a multi-faceted alliance with Hasbro to appear in launch advertising this summer for VideoNow, a product billed as the first kid-friendly, portable, personal video player.

It arrives at retail this summer with "A Day in the Life of Hilary Duff," a personal video disc pro-

duced exclusively for the format.

Duff will also contribute a 60-second song clip for the track "Why Not?" for Hasbro's top-selling HitClips micro music system.

"Hilary is a versatile talent and incredibly popular with tweens," Hasbro U.S. toys group president Brian Goldner says. "We're thrilled to have her associated with us."

Other licensees through Bravado include Visa gift cards, Townley cosmetics, Playmates fashion dolls, Dan River bedding, Kidstreet accessories, ES Originals footwear, AME sleepwear, Saramax underwear, Entertainment Calendars, Scorpio posters and Hedstrom/Priss Prints mega-stickers.

A good part of what she earns from licensing will go to Duff's pet charity, Kids With a Cause, originally part of the Audrey Hepburn Children's Foundation and headed by Linda Finnegan.

"We contribute to everything from pet rescue to foster kids' care," Duff says.

Looking ahead, Duff has a high-profile holiday movie remake of the movie "Cheaper by the Dozen," starring Steve Martin and Holly Hunter, for Fox and a summer 2004 Cinderella story "with a twist" for Warner Bros., led by Jim Carrey.

"I'm being very selective on new projects," Duff says.



# Sun's Shine On Musicland Still Clouded By Finances

Sun Capital, an investment firm, came out of nowhere—as far as the music industry is concerned—and now is one of the most important players with its takeover of the Musicland Group.

You can't call it an acquisition, because Sun Capital didn't pay for Musicland; it agreed to assume its

heads of landlords, who are always reluctant to cut deals when they already have a signed lease. If that proves to be the case, Sun Capital could point out it has nothing to lose in a Chapter 11 filing. It didn't pay anything for Musicland, so it doesn't have to worry about wiping out its equity. In such a scenario, if vendors were protected by bankruptcy court as "critical suppliers," Sun Capital could regain its place at the table by infusing a minimal amount of capital into a reorganized Musicland.

But other industry sources see another scenario playing out—one that involves the influx of vulture investors shopping for deals in the music industry. There are those who believe that the right player (read Sun Capital or some other financial firm) could become a force to be reckoned with in the music industry—and for cheap, too.

Right now, Wherehouse is operating under Chapter 11 protection and getting ready to submit a reorganization plan. Also, as part of the negotiations to get bondholders to convert debt into equity, Tower Records will be shopped. How much would it cost, some wonder, to buy Tower and

Wherehouse? Before the Musicland deal, I would have suggested \$100 million. Now, I am thinking \$75 million for both chains.

If you're Sun Capital, Wherehouse might prove attractive. Musicland needs a warehouse, and Wherehouse has excess capacity in its warehouse—the chain has 145 stores and its distribution center can handle 600 stores. Wherehouse also fits the bill in terms of the type of investment that Sun Capital likes to make: A company's in trouble, poised for a turnaround and a bargain to boot. I suggest Wherehouse can be had for \$25 million, or even less.

The surprise emergence of Cerberus Partners as a player in the Musicland deal feeds those who believe in this scenario. Cerberus had owned Wherehouse but had its equity wiped out earlier this year when the chain filed for Chapter 11. Cerberus owns Abelco Finance, which is providing a \$75 million revolving credit facility for the new Musicland. As part of that deal, Cerberus got a 10% stake in Musicland.

**Mark Leder**, managing director and co-founder of Sun Capital, says that his firm would be interested in looking at possibly acquiring such distressed retailers as Wherehouse and Tower. But he wouldn't do it just to get a warehouse. "We won't let the tail wag the dog," he says.

If Sun Capital buys the music re-



LEDER: LOOKING AT MUSIC RETAIL

tailers, Leder says, it would keep them separate until both chains were fixed before considering whether to combine them. "If you take two broken companies and put them together, you have one big broken company."

Now let's look at Tower and see if it fits into this scenario. If you do a little math, you can work out that I am suggesting that Tower can be bought for \$50 million AM (after the Musicland deal) and \$75 million BM (before Musicland). **Lloyd Greif**, president/CEO of Los Angeles-based Greif & Co., which is shopping the chain, sounded scandalized when I threw those prices around.

In fact, when I suggested the Musicland deal devalued Tower's worth, he responded, "Not on your life." He said there is "plenty of interest in Tower," with many financial players and suitors from outside the music industry that see value in the chain.

First off, when you compare Tower to Musicland, Greif says the former has a higher gross margin and higher sales per square foot. Also, it has lower occupancy costs. Furthermore, he pointed out that Musicland was over-stored, which is not the case with Tower. "It has 96 stores; virtually all are profitable," he says.

Second, the Tower brand is so strong that "people approached us before we made outgoing calls," Greif says. While there may be interest already, the process is still in the early stages, as Greif had yet to complete a Tower book as of about June 20 for shopping the deal, sources say. Nonetheless, Greif says the Tower brand will serve him well in shopping the chain. If you believe there will always be a place for brick and mortar in home entertainment, "Tower is the first name you come to," Greif says.

Other vultures are lurking in the background, including, I hear, a Japanese financial firm.

**Retail Track**  
By Ed Christman  
echristman@billboard.com



operating payables and lease assignments. Best Buy gave Sun Capital the chain.

Many sources believe that Musicland will have to close 200-300 stores, mainly from the Sam Goody mall-stores side. But Musicland president **Connie Fuhrman** says that Sun will negotiate its way out of unprofitable stores (*Billboard*, June 29).

However, you can be sure that whoever negotiates for Musicland likely will hold the threat of Chapter 11 over the

## Baseball

Continued from page 33

form at high-profile sporting events like the Super Bowl or the NBA All-Star Game.

"We've done a good job of fishing where the fish already are. Our goal with this program is to really fish for new fish," says Steve Armus, MLB VP of domestic licensing, apparel, headwear and sporting goods. "This is a case of us bringing our sport to the target audience and meeting them on their turf as opposed to bringing them to our turf."

Bruce Eskowitz, president of national sales and marketing for CCE, says that the deal "greatly enhances MLB's ability to literally touch the fans while connecting their passions for music and baseball."

### THE MLB EXPERIENCE

As part of the agreement, a traveling Major League Baseball experience consisting of two 52-foot tractor-trailers with pitching and batting cages and a Cyber Ballpark attraction showcasing the latest MLB videogame releases will be featured at many of the dates.

The marketing program also includes branding of the MLB Authentic Collection—the league's merchan-



Part of the traveling Major League Baseball experience

dise line of apparel, headwear and outerwear—at each Lollapalooza and Ozzfest date and in all tour advertising and marketing materials.

Additionally, artists performing on those tours are being outfitted with MLB Authentic apparel.

There are also plans to sell MLB gear at the venues, though specifics are still being worked out.

Tim Brosnan, executive VP of business for MLB, says the Clear Channel relationship is a "unique vehicle to market the MLB Authentic Collection to a specific audience of entertainment-minded young people."

Baseball officials say they are targeting males in their mid-teens and early 20s who are interested in both

baseball and fashion.

### MORE THAN ATHLETES

MLB executives emphasize that it is not only athletes that wear the gear. They point out that many popular artists already wear MLB apparel on TV and in videos.

"We think that by creating associations with these festivals and the bands that are appearing at them, we are going to make ourselves more attractive to that consumer," Armus says.

MLB is hoping that the immediate impact of the program will be increased sales of jerseys and hats.

Sporting goods merchant Champs is serving as the official retailer for the promotion and will be plugging MLB, Ozzfest and Lollapalooza in its stores.

In turn, MLB will be distributing coupons to Champs at the festival dates.

"Hopefully, this will help maximize sales during our season," Armus says. "We want to increase brand recognition of the MLB Authentic Collection, and we want to ring the cash register."

On a longer-term basis, MLB is also hoping to boost consumer affinity for the sport in the face of competition from other entertainment opportunities, ranging from extreme sports to videogames.

"Baseball has a responsibility to try to grow its fan base and get younger," Armus says. "And if we're going to get younger, we have to do younger things and get to where the consumer is."

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Billboard TOP KID VIDEO. July 5 2003. Sales data compiled by Nielsen VideoScan. Includes titles like Jungle Book 2, Atlantis: Milo's Return, City of Lost Toys, Blue's Clues - Shapes and Colors!, Care Bears to the Rescue, Rolie Polie Olie: The Baby Bot Chase, Power Rangers Ninja Storm Vol. 1: Prelude to a Storm, Scooby-Doo Meets the Harlem Globetrotters, Elmo's World: The Great Outdoors, The Wiggles: Wiggles Bay, Meet Strawberry Shortcake, Charlotte's Web 2: Wilbur's Great Adventure, Spring for Strawberry Shortcake, SpongeBob Squarepants: Sea Stories, Baby Mozart, Bob the Builder: Building Friendship, Baby Einstein: Baby Neptune-Discovering Water, Deep Sea Sillies, Elmo's World: Wake Up with Elmo, Sesame Street: Kids' Favorite Songs, Barney's Outdoor Fun, Dora the Explorer: Wish on a Star, Dora the Explorer: Dora's Map Adventures, SpongeBob Squarepants: Bikini Bottom Bash, Dora the Explorer: Move to the Music.

Billboard RECREATIONAL SPORTS. July 5 2003. Sales data compiled by Nielsen VideoScan. Includes titles like WWE: Wrestlemania XIX: March 30, 2003, WWE: Rey Mysterio 619, WWE: No Way Out 2003, WWE: Royal Rumble 2003, WWE: Survivor Series 2002, WWE: Divas Undressed, WWE: Divas Desert Heat, WWE: Raw Tenth Anniversary, WWE: SummerSlam 2002, And 1 Mixtape Tour 2002, MLB: Memorable Moments, Entertainer's Basketball Classic at Rucker Park: The Second Season, WWE: No Mercy, And 1 Mixtape Volume 5, Super Bowl XXXVII, WWE: Global Warning Tour, WWE: Armageddon 2002, Streetball: The And 1 Mix Tape Tour, Ultimate X, Pete Rose - Playing to Win.

Billboard HEALTH & FITNESS. July 5 2003. Sales data compiled by Nielsen VideoScan. Includes titles like Pilates for Dummies, The Method Pilates: Target Specifics, Crunch: Pick Your Spot Pilates, Method-All in One, Leslie Sansone: Super Fat Burning, Leslie Sansone: High Calorie Burn, Leslie Sansone: Get Up & Get Started, Pilates: Beginning Mat Workout, Denise Austin: Mat Workout Based on the Work of J.H. Pilates, Leslie Sansone: Walk the Walk, The Method Pilates: Precision Toning, Target Toning Workout-Abs of Steel, Firm Parts: Sculpted Buns, Hips & Thighs, Pilates Yoga Two-Pack, The Crunch: Tae Boxing Workouts, Billy Blanks: The Best of Tae-Bo-Ultimate Abs, Darrin's Dance Grooves, Paula Abdul's Get Up and Dance!, Best of Tae Bo: Ultimate Lower Body, Leslie Sansone: Walk the Walk-Firm Walk.

HomeVideo

Biz Eyes Unity On HD Launch

BY JILL KIPNIS

LOS ANGELES—Without a dominant platform to introduce high-definition (HD) DVD to the U.S. market, home video industry executives fear that consumer confusion over different HD formats will lead to an unsuccessful product launch.

That theme was evident at the DVD in 50 conference, held June 17-18 at the Wyndham Bel Age Hotel here.

Warren Lieberfarb, the former president of Warner Home Video, said the video industry needs to look at what happened in the music business with its introduction of DVD-Audio and Super Audio CD. "Consumers decided to pick neither," he says.

Retailers are also calling for one HD format. "There needs to be a united front for consumers," said Gary Arnold, senior VP of entertainment for Best Buy.

Lieberfarb's solution is to introduce one HD format, with built-in copyright protection and more interactive special features, through a strong marketing push.

There are currently five different options for HD DVDs. The two blue laser formats are Blu-ray (backed by 10 manufacturers, including Sony, Panasonic and Pioneer) and the advanced optical disc, backed by Toshiba and NEC. Red laser options include MPEG 4, Microsoft's Windows Media 9 and Pionics' backward-compatible solution.

Columbia TriStar Home Entertainment believes in Blu-ray. Artisan Home Entertainment has already released "Standing in the Shadows of Motown" and "Terminator 2: Extreme DVD" with a Windows Media 9 HD option.

Other studios, such as Buena Vista Home Entertainment, are formulating their own HD goals before deciding on an existing option.

Studios are also naming different launch years for HD product. Adrian Alperovich, Columbia TriStar executive VP of international sales and worldwide business development, said he would like to launch product by 2005. Buena Vista president Bob Chapek said he wants to "have a trickle of [HD] business by 2006," though he expects 2007 to be HD's breakout year.

Lieberfarb said that the industry is not moving fast enough in its introduction of HD DVD. The growing popularity and availability of DVD recorders may make consumers less likely to adopt a new format that has copyright protection, he warned.



CHAPEK: WANTS HD DVD BIZ

Billboard TOP MUSIC VIDEOS. July 5 2003. Sales data compiled by Nielsen SoundScan. Includes titles like Led Zeppelin: Atlantic Video 970198, The New Breed, The Beatles Anthology, Queen: Live at Wembley '86, Made You Look: God's Son Live, Live in New Orleans, Josh Groban in Concert, When the Lights Go Down, Hell Freezes Over, Trilogy, Sinatra: The Classic Duets, The Essential Clash, Let's Get Loud, MTV Unplugged V2.0, Video Greatest Hits: History, Lovers Live, For the Last Time: Live from the Astrodome, Live from Austin, Texas, The Dance, An Evening with the Dixie Chicks, Pull Over, Losing Grip, Secret World Live, Greatest Hits, Purple Show, Live at the El Mocambo, Everyone's a Star, La Historia, Drive-Thru Records, History on Film: Volume II, Live at Folsom Field, Boulder, Colorado, Donnie McClurkin... Again, Nothing at All, Global, Live at Royal Opera House, Live: 2001, Any Given Thursday, Supernatural Live, Heart: Alive in Seattle, Try It on My Own.

◆IRMA gold cert. for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆IRMA platinum cert. for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

RIAA gold cert. for sales of 50,000 units for video singles; ◆RIAA gold cert. for sales of 50,000 units for SF or LF videos; ◆RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.



# Music & Media

## Mastering the mas...

The recent success of several jazz re-issue projects has sparked vehement debate among jazz enthusiasts about the manner in which historic recordings are transferred to CD and presented to the public. Terry Ferrelle drops the front lines and finds out what the experts have to say about new technology and old masters.

For the last ten years, there has been a steady stream of re-issue projects from the jazz world. From the 1950s to the 1990s, there have been several hundred titles. The recent success of several jazz re-issue projects has sparked vehement debate among jazz enthusiasts about the manner in which historic recordings are transferred to CD and presented to the public. Terry Ferrelle drops the front lines and finds out what the experts have to say about new technology and old masters.

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## with French appeal

by Emmanuel Legrand  
 PARIS — Following the appointment of a former advertising executive to head its French affiliate, EMI Recorded Music Continental Europe chairman CEO Emmanuel Legrand believes he has finished his one-year restructuring plan and that his company is now ready to roll.

"It's been a tough year, but we are ready to move on," says Legrand, who is currently in Paris. The final piece of the puzzle was probably the toughest in my professional life, but we are ready to move on," says Legrand, who is currently in Paris. The final piece of the puzzle was probably the toughest in my professional life, but we are ready to move on," says Legrand, who is currently in Paris.



## Shania stays grounded with Up

by Paul Sexton  
 LONDON — When you're following a \$1-million worldwide star, it's a dangerous thing to say that the only way is Up.

That may be the title of Shania Twain's ambitious new Mercury follow-up to her record-breaking *Come On Over*, but she is keeping her expectations on the ground.

"That's a larger week than most people ever have," says the Canadian-born, two-time Grammy-winning superstar, "and it's a huge event for me. I'm really excited about the possibility that the last album's success may be unrepeatable. I certainly don't want to be disappointed, but I think it's worth an unrealistic expectation."

"With *Come On Over*, I was keeping my fingers crossed for a huge event like the one behind *The Woman In Me*, which prior to Twain's international breakthrough was close to 10 million shipments when *Come On Over* was released and has now advanced to 12 million."



## Major Market Airplay

The most aired songs in Europe's leading radio markets  
 Two-Week, 100-Station Average (M&M's On Chart) (54 Stations)

UNITED KINGDOM			SCANDINAVIA			THE NETHERLANDS		
1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10

## Every week: Europe's essential guide to programming and marketing music

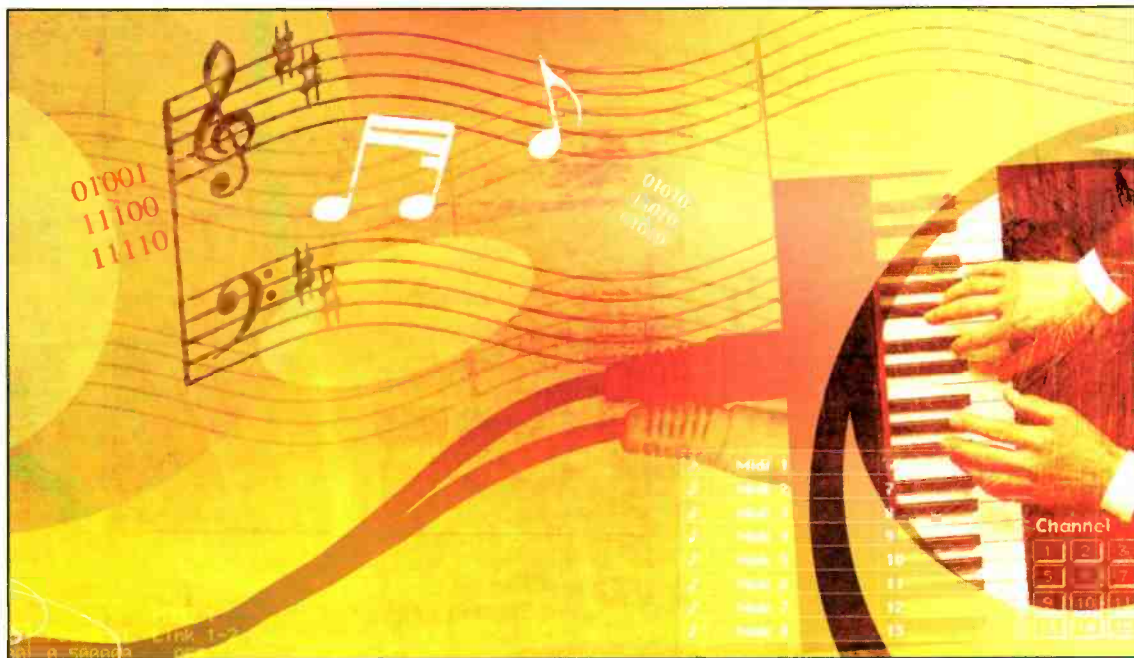
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# Europe For A Song

*As Business Gets Harder, Publishers Play Smarter*

BY DAVID STARK

LONDON—Europe's music publishers have been surviving, if not thriving, in recent years, thanks to aggressive marketing and focused creative direction.

Whether pitching their copyrights for covers by recording artists or for placement in film, TV, advertising or new media, one thing is certain: publishers have never had tougher competition. And the modern music publisher has to overcome considerable hurdles in today's financially tough marketplace.

"The whole song-plugging game has changed significantly over the past three years, not just in Europe, but [around] the whole world," says David Rowley, VP of A&R for Air-Chrysalis Music Scandinavia. "In the key U.S. and U.K. markets, the middle ground, label-driven pop market came close to vanishing, which [has] made straight 'pitching' of songs to pop projects very difficult."

The emphasis now, says Rowley, is increasingly on creative collaboration with recording artists from the outset, both in writing and production. "And there are fewer of those opportunities than there were," he adds.

That downturn, however, has been partly offset by the boom in pop acts spun off by TV talent-search shows

such as "Popstars" from Australia, "Pop Idols" from the U.K. and "Star Academy" from France, says Rowley. He notes that his company has placed some 30 songs in the past 18 months via Spain's hit talent-search show "Operacion Triunfo".

"There are new mutations [of the



WIJNSTEKERS

talent-search shows] forming all the time," says Rowley. "You have high-profile debut acts who are on TV at least once a week who don't write. It's

a music publisher's dream."

However, don't underestimate the longevity of these acts, says Rowley. "For years," he says, "the 'business' has complained about the facelessness of modern pop acts. Now, we've got new faces all over the place whom the buying public know better in some cases than their own relatives."

But despite the TV boom, there are generally far fewer opportunities for placing songs these days, agrees Birte Krohn, A&R manager/exploitation at EMI Music Publishing Germany. "Pitching songs is certainly not getting easier in times when the music industry is facing serious problems," says Krohn. "This has led to fewer productions and releases in general."

Demos today also must be of superior quality, says Krohn, as A&R executives at record labels have come to expect songs presented with polished production.

#### CHANGING FACE

"Working directly with producers has proven to be a successful route for us," says Krohn, citing the solo album by Jazzy, previously with Tic Tac Toe, in which EMI writer Mic Schroeder was involved in all of the songs.

(Continued on page EQ-6)

## Latin Execs Craft Spain's Cultural Bridge

BY HOWELL LLEWELLYN

MADRID—Record companies have long viewed Spain as the gateway to Europe for artists from Latin markets. Increasingly, Latin music executives are coming to Spain to swing that gate wide open.

The arrival in late April of Paula Narea from Chile to the newly created post of international exploitation manager at Sony Music Spain is just the latest Latin addition to the executive ranks at Spain's record companies. Such executive moves strengthen the musical bridge between the "mother country" of

Spain and Latin markets across the Atlantic.

That bridge is built upon 500 years of linguistic and cultural history. And, in the music business today, it is helping Spain and Latin territories become a unified market.

"Spanish fans listening to Ricky Martin or Shakira don't really [consider them] foreign, they're just other [artists who sing] in Spanish," says Luis Merino, CEO of Gran Vía Musical (GVM), the music conglomerate that runs several labels featuring Spanish and Latin artists, including MuXXic and Sunnlyluna.

(Continued on page EQ-4)



DALMA

## The EQ Review: Hot Summer Discs

*A Quarterly Review of Artist Development News and Pan-European Releases*

BY PAUL SEXTON

LONDON—Universal Music France is championing hit local acts **Jenifer** and **Alizée** to its sister labels around Europe this summer. Mercury France and UMI aim to break Jenifer outside French-speaking territories, initially targeting Germany, Holland, Spain, Italy, and Austria. The young vocalist's eponymously titled album has generated sales of 1 million in France, Belgium, and Switzerland, according to the label, and she has recorded tracks in English and Spanish to bolster her appeal in other markets. Polydor's Alizée, meanwhile, has four English-language tracks on the international edition of her album, "Mes Courants Electriques", which has French sales alone of more than 200,000, reports UMI. She begins a three-month French tour with seven shows at the Olympia in Paris in August.

English jazz discovery **Jamie Cullum** was the toast of the U.K. media this spring after securing a £1 million recording deal with Universal. While the major plans a "soft release" in the U.S. this month for his current Candid Records album, "Pointless Nostalgic", Cullum's agent, **Marc Connor** of Air, says the first new music under the Candid/Universal deal will be an album for September release in the U.K. A U.S. release on Candid/Universal will follow next February. Connor says Cullum's crossover potential "transcends the jazz world" and describes the album's style as "pitching in some-

where between **Coldplay**, **Norah Jones**, **Harry Connick Jr.**, and **Diana Krall**."

In advance of albums due in 2004, debut singles are coming shortly from fledgling acts **Kasabian** and **Hiding Place**, says **David Field**, BMG head of A&R. Kasabian has been recording its debut set, co-producing with **Jack Knife-Lee**, at its own Paradise Studios. BMG is also about to unveil 28-year-old producer **P\*Nut**, whose debut album, "Sweet As," featuring a collec-



JENIFER

tive of vocalists, poets, and rappers, is released this month.

Third-quarter albums coming from XL Recordings include the latest release from **Basement Jaxx** and the debut of the much-anticipated U.K. garage MC, **Dizzee Rascal**, according to **Paul Redding**, international director of XL's parent company, the Beggars Group. On 4AD, **Lisa Gerrard**, best known as one half of **Dead Can Dance**,

will release her soundtrack to the film "Whalerider" followed by her own album, recorded with **Patrick Cassidy**.

Jive Records has high hopes for pop ingenue **Emma Holland**, who was born and raised in Surrey, England. Holland emerges as a solid, melodic songwriter via her debut album "Play On," out July 14. Her songs have already attracted interest from such artists as **Faith Hill** and **Jennifer Love Hewitt**. But she has kept them for herself on the new release, which is preceded by the single "From Now On."

**Thea Gilmore** is a singer/songwriter with a folk-rock sensibility who has been attracting an increasing following via her releases for the independent Flying Sparks label. On Aug. 11 comes her new album, "Avalanche." The disc is the flagship release for a new Flying sparks offshoot, Hungry Dog Records, which, like its sister label, is owned by **Ian Brown**.

**Sting's** "Sacred Love" album will arrive Sept. 22, says **Matt Voss**, international VP, marketing, for Universal Music International (UMI). The close of the year that the end of the quarter will likely bring the release by Universal of "Two Horizons" by **Maire Brennan**, long-time lead singer of Irish favorites **Clannad**, who is now signed to UMI as a solo act.

The new Warner Music U.K. subsidiary 14th Floor, headed by former East West managing director **Christian Tattersfield**, will lend its weight to a repromotion in September of Irish singer/songwriter **Damien Rice's** album titled simply "O." When Rice first

released the album himself in Ireland on his own DRM label, it achieved double platinum status in that market. The album has grown in popularity alongside Rice's live reputation. In the U.S., Rice has been touring to support his album's arrival as the flagship release for the WEA-distributed Vector Recordings.

East West U.K. will host one of the year's most eagerly awaited major-label rock debuts July 7 after signing **The Darkness**. The charismatic quartet's



CULLUM

first album, "Permission to Land," will arrive following a deal with Must Destroy, the small indie that nurtured the band. The release is a priority for incoming East West managing director **Korda Marshall**.

Key releases on EMI labels in the third quarter of 2003 include new albums from **Starsailor** and **Iron Maiden**, both due in September, says **Kevin Brown**, international director, Capitol

Music U.K.. The company will also be "continuing to conquer the world," quips Brown, with current albums by **Radiohead**, **Coldplay**, **Robbie Williams**, **Blur** and former **Skunk Anansie** front woman **Skin's** solo debut, "Fleshwounds." Skin's European tour continues in July with festival dates in Italy, Switzerland, and the U.K.

At Echo, the Chrysalis-owned indie home of hit acts such as **Feeder** and **Moloko**, label execs are praising the **Stands**. The rock quartet, fronted by vocalist/guitarist **Howie Payne**, hails from the recently revitalized music wellspring of Liverpool. The band will release its debut album in late September. Echo beat off a challenge from Sour Mash, the label headed by **Oasis' Noel Gallagher**, to sign the Stands. "It would be hard not to acknowledge the influences of early **Dylan**, the **Byrds**, and **Neil Young** in their music," says **Jeremy Lascelles**, CEO, Chrysalis Music Division, "but they're by no means a retro band. Great songs, great harmonies, no gimmicks—in other words, a proper band in the true sense of the word."

French tennis-ace-turned-recording-star **Yannick Noah**, who hit big with his previous self-titled set on Saint George/Columbia, has a followup due in September, says Columbia marketing VP **Ronnie Meister**. Columbia also plans to release a new album by the Swedish pop-jazz outfit **Bo Kaspers Orkester**, fronted by **Bo "Kasper" Sundström**. The album marks the act's 10th anniversary.

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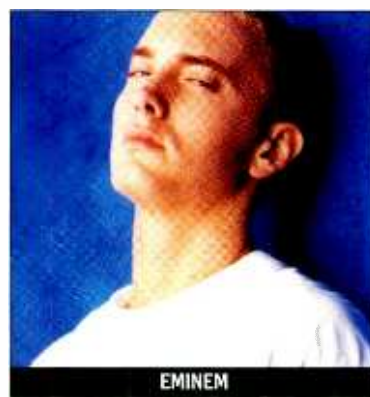
**Music & Media**

**EQguide**

### MUSIC & MEDIA EUROCHART

#### Top 20 Singles (Jan. 1 to June 14)

1. **Eminem**, "Lose Yourself" (Interscope)
2. **T.a.t.u.**, "All the Things She Said" (Interscope)
3. **Blue & Elton John**, "Sorry Seems to Be the Hardest Word" (Innocent/Virgin)
4. **Robbie Williams**, "Feel" (Chrysalis)
5. **Las Ketchup**, "Asereje/The Ketchup Song" (Columbia)
6. **50 Cent**, "In Da Club" (Interscope)
7. **Alphonse Brown**, "Le Frunkup" (Up Music)
8. **Panjabi MC**, "Mundian to Bach Ke (Beware of the Boy)" (Superstar)



EMINEM

9. **Chimene Badi**, "Entre Nous" (AZ Records)
10. **Star Academy 2**, "Paris Latino" (Mercury)

#### Top 20 Albums (Jan. 1. to June 14)

1. **Robbie Williams**, "Escapology" (Chrysalis)
2. **Norah Jones**, "Come Away With Me" (Blue Note)
3. **Avril Lavigne**, "Let Go" (Arista)
4. **Eminem**, "The Eminem Show" (Interscope)
5. **Justin Timberlake**, "Justified" (Jive)
6. **Eminem**, "8 Mile Soundtrack" (Interscope)
7. **Coldplay**, "A Rush of Blood to the Head" (Parlophone)
8. **Linkin Park**, " Meteora" (Warner Bros.)
9. **Christina Aguilera**, "Stripped" (RCA)
10. **Pink**, "M!\$\$undazst00d" (Arista)

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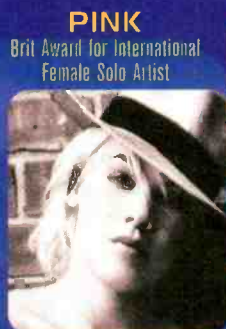
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 Song "Lose Yourself"

**HERBIE HANCOCK**  
 2 Grammy Awards including  
 Best Jazz Instrumental Album



**KORN**  
 Grammy Award for Best Metal Performance

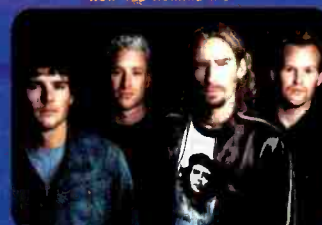


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**DIXIE CHICKS**  
 3 Grammy Awards including  
 Country Album of the Year

**NICKELBACK (SOCAN)**  
 BMI Pop Song of the Year  
 "How You Remind Me"



**IRV GOTTI**  
 BMI Pop Songwriter  
 of the Year



**DIRTY VEGAS**  
 Grammy Award for Best Dance Recording

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**VAN MORRISON**  
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**HOLLAND/  
 DOZIER/  
 HOLLAND**  
 BMI Pop Icon Award



**PHIL COLLINS (PRS)**  
 Songwriters Hall of Fame Inductee



**B.B. KING**  
 W.C. Handy Awards  
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## Spain's Bridge

Continued from page EQ-1

Sony's Narea has extensive experience and he joins several other fellow Latin executives now helping to run the Spanish music industry. This year, Marcelo Castello Branco arrived from Brazil to helm Universal Music Iberian Peninsula; Roberto "Chacho" Ruiz arrived a year ago from Argentina to take over at EMI Spain; and Mariano Pérez is in charge at Warner Spain after three years running Warner Mexico.

In addition, the head of GVM's music division, Carlos Sanmartín, took charge in 2000 after four years as president of BMG Argentina. Each of these executives has significant experience in selling Latin artists in Spain and promoting Spaniards in Latin markets.

"There is now a constant influence of Spanish artists in Latin America and Latin artists here," says Narea. "It is a single international market."

Sony Music Spain president José María Cámara notes that Spain has historically exported executives to Latin America as well as such artists

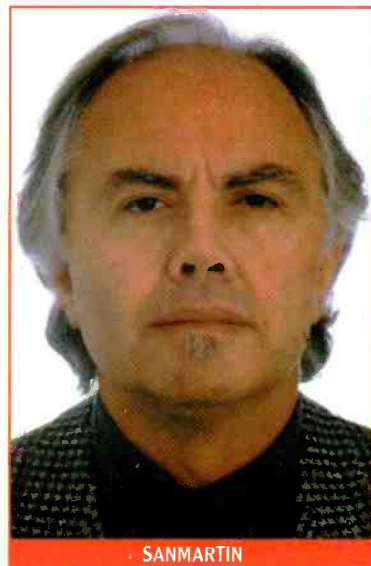
as Nino and Julio Iglesias. Cámara cites senior Miami-based executives Manolo Diaz and Jesús López at Universal, Ramón Segura at BMG, Rafael Gil formerly of EMI, and Iñigo Zabala at Warner.

However, the exchange of executive talent between Latin markets and Spain has not yet translated into a sustained breakthrough for Spanish repertoire in Latin America. "It's probably at one of its lowest moments in its history," says Cámara.

"It seems that now the best Latin executives consider the Spanish market as a desirable phase in their professional careers," he adds. "That honors and enriches the Spanish market with better informed points of view on the Latin American reality. The two-way traffic marks the maturity of all Spanish-language markets but, at the same time, these markets must be conceived as a single market," says Cámara. "No one [territory] is big enough by itself. Artists, executives or labels that [limit] themselves to their local market cannot expect a long career."

Cámara also stresses the importance of spanning the musical bridge. While La Oreja de Van Gogh is already multi-platinum in Latin America, executives are preparing to promote other Spanish artists in the Americas, such as flamenco chill-out

band Chambao, and singers Melody and Malú. At the same time, Sony in Madrid is working hard to promote Sony Latin artists Ricardo Arjona, Natalia Lafourcade, Alejandro Fernandez, Elefante, Sin Bandera, and Soledad.



SANMARTIN

### HIGH EXPECTATIONS

"Expectations have never been so high," says Universal's Castello Branco of sales via the musical bridge, but he cautions, "The Spanish music market needs to learn from the past to export future artists, to recover its creative self-

esteem, to seek the originality that in other areas—such as gastronomy, tourism or soccer—have never before been so well promoted and sold abroad."

"For Latin America," he adds, "Spain remains the best and friendliest entry into Europe, [which is both] an adventure and a challenge." Among Universal artists ready to make that journey to Spain are Ivete Sangalo and Sandy y Junior, as well as veteran artist Caetano Veloso.

Universal artist Ismael Serrano, from Spain, recently finished a long tour of Latin America, where labelmates Rosana and Sergio Dalma have also been successful. Among new artists ready to hit Latin America are Maldita Nerea, Efecto Mariposa, Coti, and Radio Macandé.

Warner Spain president Mariano Pérez says he expects his experience in Mexico to benefit Latin acts in Spain. He cites the success in Spain of Mexico's Maná, whose latest tour of Spain, played venues holding at least 10,000 fans.

Warner has achieved success in recent years in Spain with Mexico's Luis Miguel and Cuban-born Francisco Céspedes, who toured here supporting Spanish superstar Alejandro Sanz. And the company boasts Latin American impact with its Spanish roster, including Sanz, Miguel Bosé, Café Quijano, and Alex Ubago.

"These are examples of Warner's impact on Spain—Latin America trade, which I hope to carry on," says Pérez.

At BMG, the company's BMG Ariola label in Spain signed Brazilian star Carlinhos Brown earlier this year. His first BMG album, Carlinhos Brown Es Charlie Brown (Charlie Brown Is Charlie Brown), was released in 12 countries, including the U.K. and Japan, in April.

Brown signed with BMG with the express intention of breaking into Europe through Spain. His European tour this summer will be followed by a U.S. tour in October. Brown's previous album, "Tribalistas", sold more than 1 million units in Brazil.

GVM's Sanmartín says he wants MuXXIc to serve as a platform for all new Latin product. He cites the recent launches in Spain of Argentina's Bandana and Venezuela's Jeremias and sales successes in the last year (under MuXXIc license) of Brazil's Caetano Veloso and Mexico's Los Tigres del Norte.

"Our artists, such as Tamara, are not thought of [just] for a Spanish market but for the whole Latin market," says Sanmartín. "In the same way, Latin American artists must grow in Spain, so that the whole thing develops like one giant common market."

**Hit Facts:** Information about Swedish rock and pop music, artists, biographies, sound files, interviews, pictures, news and links to the Swedish music industry. If you are a radio producer you can order records by Swedish artists, but of course, this site is very handy for anyone interested in Swedish pop and rock music.

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### Publishers

Continued from page EQ-1

"Knowing Jazzy's personality, we thought that a kind of fresh pop/rock style would fit the bill. Following a couple of co-writing sessions, things went so well that they decided to do the entire album together. It will be out on BMG in the fall."

Independent publisher Rive Droite Music has offices in Paris, London, Cologne and Los Angeles and actively plugs its songs on all fronts. Recent deals cited by Sir Harry Cowell, managing director of Rive Droite U.K., illustrate the range of opportunities that such publishers explore.

"Our recently signed team of Bea Eden and Simon Stirling have written two songs for [BMG] Italian opera star Alessandro Safina," reports Cowell, "while writer/producer Ben 'Jammin' Robbins has the first single, 'Top Notch Baby,' by French child star Cindy Rose [TF1/Sony]. Ben is also currently producing RTL TV star Thorunn's debut single with hit writer Danny Kirsch." Kirsch is the co-writer of "The Opera Song (Brave New World)," recorded by Jurgen-Vries and Charlotte Church.

One reason why song plugging in Europe and elsewhere is changing is the growing phalanx of interested par-

ties that surround any given recording artist. "The majority are surrounded by a galaxy of people—producers, managers—with their own very definite ideas and contacts," says Beth Clough, director of Minder Music in London. "However, we are always pushing our



COWELL

songs, and, in fact, had a very big cover last year with Lulu and Ronan Keating's recording of 'We've Got Tonight' by Bob Seger, whose company, Gear Publishing, we represent."

Minder is better known for securing placements in other media. "These days, more money is to be made on one commercial than any hit record or album cut," says Clough. Her co-director John Fogarty agrees.

"Apart from the traditional sources

of mechanicals and performances, areas such as karaoke and ringtones will also become more important," says Fogarty. He describes a deal Minder recently made for the use, in a musical toy, of the 1920s music-hall classic, "The Laughing Policeman," by Billie Grey. The same song appears in a current commercial for Sony PlayStation 2.

#### FINDING SOLUTIONS

Mark Wijnstekers, GM of Strengholt Music Group, expects a big hit thanks to a song placement in a European commercial for Peugeot. "The track, 'Husan,' by Bhangra Knights vs. Husan [on Dureco], is the full version of what started as a 15-second song in the commercial," says Wijnstekers. Similarly, a sync deal for use of the song "Chihuahua" by Coca Cola Benelux has spurred six cover versions, including four that have hit the Benelux singles charts.

Complete Music, under managing director Martin Costello, is another British indie publisher that knows its way around the TV, film, and ad markets. "We're about to have Russ Ballard's classic 'Since You've Been Gone' used in a new British TV ad for Rolo chocolates," says professional manager Jonathan Kyte, "and we have Charles Mingus' 'Fables of Faubus' featured in the forthcoming movie 'Wondrous Oblivion.'" We've also had a

request for the Buzzcocks' 'Ever Fallen in Love' to be used in "Shrek 2," which we have obviously agreed to."

But in Complete's recent experience, some, but not all, record companies have been driving harder deals for master synchronization rights "and, unfortunately, sometimes everyone loses out," says Kyte.

"The scenario is usually like this: We, as the publisher, procure solid

interest in using a particular well-known song in a major TV commercial and agree to a publishing sync fee. Then the record company—which has usually done nothing to procure interest in the particular recording, as this

kind of promotion is normally publisher-driven—asks for two or three times that of our fee. The result? The ad agency loses interest and everyone loses out."

That scenario has played out "several times" over the past 12 months,

says Kyte. "We have either had to lose the deal or compromise our position, and that of our writers', in order to accommodate the unrealistic take-it-or-leave-it attitude of certain labels."

Complete and other savvy publishers have found a solution, however. "We finance the re-recording of some of our biggest titles with the original artists, subject to the terms of the original artist contracts," says Kyte. "Many

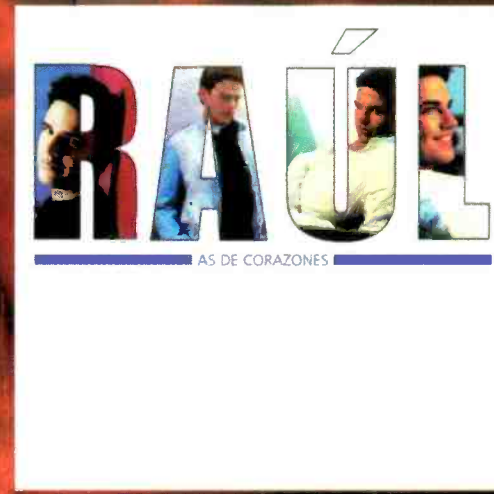
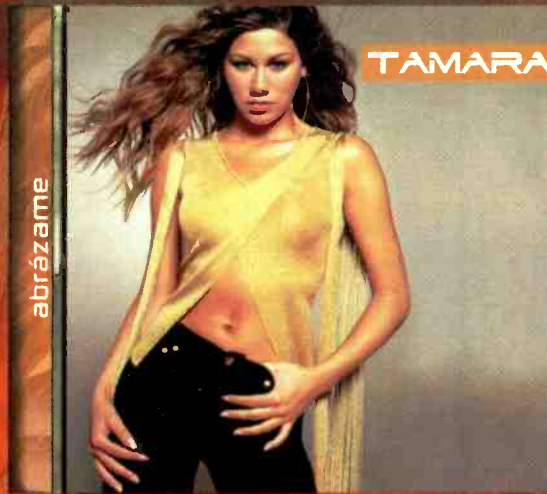


(FROM LEFT) COSTELLO, KYTE AND BALLARD

of the artists/writers are still recording and touring, which means that they score both ways. They get their writer's share of the publishing sync fee and an immediate, realistic share of the master sync fee. And there is no one to mess it up!"

# Three No. 1s in Spain

S O N I N L A T I N A M E R I C A



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MOORE: 'DOCUMENT IGNORES DEMANDS'



RONY: 'OBVIOUS LACK OF SUPPORT'

## Biz Slams EC Over VAT Rates

This story was prepared by Leo Cendrowicz in Brussels and Emmanuel Legrand in Paris.

Disappointed by the European Commission's refusal to cut the sales tax on recorded music, the music industry is continuing to press its case through all remaining avenues.

On July 9, the commission—the executive body of the European

Union—is to unveil tax reform plans, including some proposed changes to the levels of value added tax (VAT) across the union. But a draft of the proposal released June 19 in Brussels states there is no need to amend current rules that set the VAT on CDs at as high as 25%.

The International Federation of the Phonographic Industry claims  
(Continued on page 42)

## Avex Goes Classical Japanese Indie Enters New Territory

BY STEVE McCLURE

TOKYO—Japan's largest independent label, Avex, is moving into new territory with plans to launch a classical music imprint later this year.

Avex Classics will feature releases by such well-known Japanese classical artists as pianist Hiroko Nakamura (formerly a Sony Classical artist) and violinist Taeko Maebashi, as well as compilations of material licensed from an overseas budget label. Avex, which launched in 1988, made its name in the early 1990s with a string of dance/pop hit singles and albums.

"I've liked classical music from my childhood—it's the ultimate goal of music," Avex group chairman Tom Yoda says. "There are lots of loyal classical fans in Japan."

The new imprint is headed by Avex Classics executive adviser Masao

Mineo, who joined Avex in January. Reporting to Yoda, he will operate in a label manager role. Prior to joining Avex, Mineo was a senior executive VP at Warner Music Japan, and before that he was label manager for Deutsche Grammophon at PolyGram K.K. (now Universal Music K.K.).

Mineo says, "Our concept is to concentrate on Japanese classical artists, because the quality of their music is so high."

Avex Classics' first releases will be an as-yet-untitled album by Nakamura Oct. 22, as well as 10 titles comprising material from the overseas budget label. Mineo declines to identify the label, as negotiations with that company are ongoing. Avex Classics subsequently plans to release between five and 10 titles each month.

"We're aiming our product at the serious classical fan," Mineo says.

## Roberts' 'Flame' Lights Up Canada

Debut Universal Album Quickly Embraced By Radio

BY LARRY LeBLANC

TORONTO—It has taken an impressively short time for 28-year-old Sam Roberts to become one of the most talked-about new rockers in Canada today.

Roberts' debut Universal album, "We Were Born in a Flame," was released June 3 in Canada. It debuted at No. 2 on the market's Nielsen SoundScan album sales chart and has scanned 17,000 copies in Canada to date. The album was released June 17 in the U.S., also on Universal.

The Pointe Claire, Quebec-born singer/songwriter first gained national notice with the release in July 2002 of his low-fi six-song EP, "The Inhuman Condition," on Toronto-based independent label MapleMusic Recordings (*Billboard*, July 27, 2002). It has racked up sales of 48,000 copies in Canada, according to Nielsen SoundScan.

The EP, produced by Jordan Zadorozny of Canadian band Blinker the Star, was conceived as a demo, but Canadian radio quickly embraced several tracks.

"Brother Down" reached No. 3 on the Nielsen Broadcast Data Systems (BDS) rock airplay chart in Canada. It also hit No. 8 on its top 40 chart and went to No. 13 at adult contemporary. The raucous "Don't Walk Away Eileen" reached No. 4 on the rock airplay chart.

### MAGIC WORDS

The EP's unanticipated success led to live dates with the Tragically Hip, Oasis and the Soundtrack of Our Lives. It also paved the way for a co-venture deal between Universal Music Canada and Universal Records U.S.

Although Roberts welcomed the interest of a major, he remained wary until, he says, "I heard the magic words I wanted to hear: 'creative control.' That's what I want; not being dic-

tated to about what kind of record I do or what kind of song I write."

Musically, "We Were Born in a Flame" is an extension of the EP; it includes the original version of "Don't Walk Away Eileen" plus rerecordings of "Brother Down" and "Where Have All the Good People Gone." The 14-song Canadian version also includes bonus track "The Canadian Dream."

As confirmed by the early chart numbers, the album arrived to significant anticipation. "Consumers were intrigued to hear an entire body of work after hearing the EP," says Randy Lennox, president/CEO of Universal Music Canada. "We felt that including some of those [EP] tracks would elevate interest in the album. It clearly worked."

### SIGNIFICANT BREAKTHROUGH

Building up to the release, Roberts was on the cover of virtually every national music magazine in Canada. He also has had a strong presence on MuchMusic, which is playing several of his videos.

Industry observers see major significance in Roberts' breakthrough. He is the first male rocker to emerge on a national scale in Canada since Bryan Adams and Tom Cochrane two decades ago.

Booked in North America by the Agency Group, Roberts will spend much of 2003 trying to repeat his early Canadian success in the U.S. He has begun a club tour of the Northeast states, which will run through the summer. "It is going to take time to build Sam in the U.S., but Universal Canada has led the way and we've got a great record," says Andrew Krosfeld, the New York-based executive VP of Universal Motown Records Group.

In Canada, the album's  
(Continued on page 42)









# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**Japanese label Toshiba-EMI's** sales for the financial year ended March 31 fell 4.6% from the previous year to 60.1 billion yen (\$510.1 million). Toshiba-EMI is owned 55% by EMI Group and 45% by Japanese electronics company Toshiba. It does not release profit figures. Within the overall figure, recorded music sales fell 6.1% to 44.3 billion yen (\$375.8 million). Sales of music videos and DVDs fell 27.6% to 5.2 billion yen (\$44.2 million), domestic music rose 1.7% to 31.5 billion yen (\$267 million) and international repertoire fell 20.9% to 12.8 billion yen (\$108.8 million). According to SoundScan Japan, Toshiba-EMI had an 11.5% share of the Japanese music market in first-quarter 2003.

STEVE MCCLURE

**Composer/conductor/pianist Laurent Petitgirard** was elected to a two-year term as president of French authors' rights body SACEM. He replaces outgoing president Jacques Demarny, who did not seek re-election. Petitgirard, 53, has composed a number of film and TV soundtracks, as well as symphonic and chamber music. In 2000, Harmonia Mundi released Petitgirard's first opera, "Joseph Merrick, The Elephant Man," recorded with the Monte Carlo Philharmonic Orchestra. Petitgirard was the music director of the Orchestre Symphonique Français from 1989 to 1996 and has recorded more than 30 albums with that and other orchestras.

EMMANUEL LEGRAND

**The board of the U.K.'s Mechanical-Copyright Protection Society** has re-appointed Jonathan Simon as chairman for a three-year term. One of the chief architects of the society's operational alliance with the Performing Right Society, Simon has been chairman for eight years. He is managing director of Moncur Street Music, which he formed in 1996. Prior to that, Simon was CEO of Chappell Music and Chappell International, senior VP of Warner/Chappell International and director of the music division for Andrew Lloyd Webber's Really Useful Group.

LARS BRANDLE

**Karl Anderson**, formerly marketing director for the international division of EMI South Africa, has secured a domestic distribution deal with Universal Music SA for his new company, Just Music. Anderson owns and heads the Johannesburg-based label, which aims to sign domestic acts for international license deals and license international acts or labels for South Africa. "With the consolidation and pending mergers that are taking place globally," he says, "I am sure that there are going to be some great music company people and artists who will be going the indie route, and Just Music will be able to work with those individuals. I have no doubt that we are going to see a mushrooming of new independent music companies worldwide, which will be at the forefront of breaking and discovering some exciting new artists." Anderson, who left EMI in May, was responsible for domestic marketing of international acts from Capitol, Virgin and Zomba during his tenure with the major.

DIANE COETZER

**BMG Ricordi** in Italy has signed an exclusive "digital extension" deal with interactive mobile service provider Buongiorno. Under the deal, subscribers to three mobile operators in Italy (Tim, Wind and Vodafone) will be able to use short messaging service codes to access information, ring tones and other items relating to BMG Ricordi artists. The first artist to be included in the deal is Eros Ramazzotti, with his new album, "9." BMG Ricordi business development director Andrea Rosi says the company plans to extend the project to other countries where Buongiorno has a presence, including France, Germany and the U.K.

MARK WORDEN



AVERDIECK

**U.K.-based digital music service OD2** is looking to identify the "killer offer" that will allow it to build its business across Europe. On June 16, digitized catalog from Sony Music was made available for the first time through OD2, which already had licensing deals in place with Universal, BMG, EMI, Warner Music and a string of independents. With all five majors on board, OD2 marketing director Ed Averdieck says, "we've got to first base; second base is marketing the hell out of the services. In America, Apple has done great things around a 99 cent offer for à la carte downloads. Over the next six months, we're trying to establish what the killer offer is for the European public and working with all our partners around Europe to put various campaigns in place to establish that." For the time being, only U.K. users have access to the Sony content; negotiations are under way to strike territory-by-territory agreements across Europe. Within six weeks, more than 7,500 Sony tracks from 600 albums will be incorporated into OD2's catalog, bringing its offering to more than 200,000 tracks. OD2 content is available through online partners, including dotmusic.com, MSN, Tiscali, Freeserve and the U.K. Web site of MTV.

LARS BRANDLE

## Italy's Royalty Society Sues Channel Over Fees

BY MARK WORDEN

MILAN—The Italian record industry's broadcasting and performing rights collecting society is taking a terrestrial music-video channel to court for allegedly failing to pay an undisclosed sum of royalties.

Società Consortile Fonografici (SCF) director-general Saverio Lupica issued a statement that a citation had been deposited with the civil court in Milan May 26.

The station sued, Rete A All Music, is one of 10 national TV networks in Italy and one of two terrestrial music-video channels, the other being MTV. In response to the suit, the station announced that it would take Lupica to court for the "inaccuracies" contained in his press statement.

Formed in 2000 to make performing and broadcasting rights collection in Italy more efficient, SCF represents an estimated 90% of the industry. SCF collects on behalf of those labels that are affiliated with industry body FIMI and some others, while FIMI's rival body, AFI, administers performing and broadcasting rights collection on behalf of its members.

Lupica, who declines to comment about Rete A's threat to sue him, tells *Billboard*: "The legal issue at stake in our case against Rete A is Italy's Copyright Law of 1941, particularly articles 72 and 73, which relate to the use of private copy, a concept that is reiterated

ed in Italy's more recent Copyright Law of 2000. We expect that the first [court] hearing will be held at the end of June.

"Discussions broke down in March this year," Lupica continues. "Rete A announced that they would endeavor to sign contracts with the individual record labels. When the labels declined

"As far as we're concerned, the law says that state-owned RAI stations should pay 1.5% of revenue, while privately owned channels should pay 2%. We were paying a figure in excess of 2%. The problem was that SCF wanted to multiply this percentage by four for the new contract."

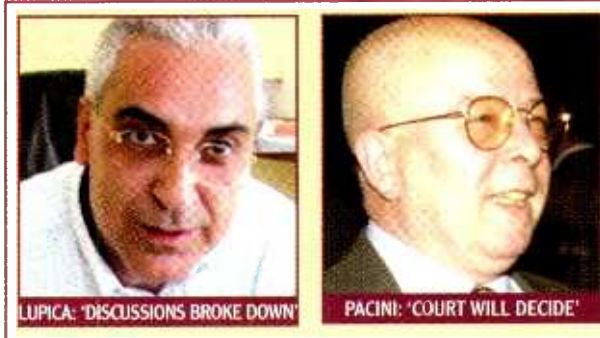
Lupica, on the other hand, claims Rete A has been out of line for two years. In his original statement, he asserted, "Rete A signed an agreement in 2001, when it was part of the VIVA group.

"There was a certain facilitation in light of All Music going it alone," the statement continued, "but the time had come to reach a more realistic

agreement, while Rete A seemed intent on lowering the percentage."

Rete A contests the idea that it was once part of German broadcasting group VIVA. Pacini says, "VIVA only ever had a production partnership with Rete A, but this came to end in 2001. True, it did have an option to buy a stake in the company, but this was never exercised.

"SCF has never asked us for a list of the videos that were broadcast, while the labels themselves keep sending material for us to put on the air," Pacini continues. "Frankly, I don't see why we should pay record labels for performance and broadcasting rights, as we are helping them sell records in difficult times. If anything, they should be paying us."



on the grounds that they had entrusted that particular mandate to SCF, legal action became inevitable."

On behalf of Rete A All Music, staffer Rosario Pacini tells *Billboard*: "We have no problem with the idea of this being settled in court. I believe there is a 1976 law which states that, in the event of two sides failing to reach agreement over performance and broadcasting rights, it is for the courts to decide what figures are to be paid."

Pacini accepts Lupica's basic chronology of the negotiations. But he disagrees about the details of the dispute. Pacini claims Rete A "had an agreement for the years 2001 and 2002, which we honored, and the issue now was the new contract for 2003.

## Malay Ministers Raise Pricing Issue

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—Recent statements by Malaysian politicians urging lower video and music software prices as a way to fight piracy have drawn a strong reaction from the local music industry.

Deputy Prime Minister Abdullah Ahmad Badawi told a group of journalists at the opening of a housing project outside of Kuala Lumpur June 13 that it was a matter of "simple economics" for video CD (VCD) producers and record companies to lower prices and thus increase sales volume.

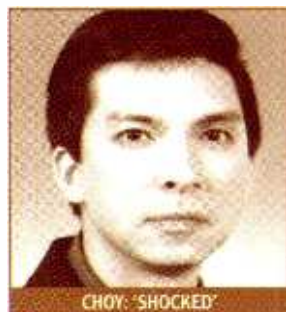
The resulting local press reports appeared only two weeks after deputy Domestic Trade and Consumer Affairs minister S. Subramaniam was quoted in a local newspaper as saying that VCD and music producers should reduce their prices to prevent piracy.

Darren Choy, chairman of local labels body the Record-

ing Industry Assn. of Malaysia (RIM), says he was "shocked and appalled" by Subramaniam's comments. Choy adds that he believes that the prices of music products in Malaysia are reasonable. The Ministry of Domestic Trade and Consumer Affairs declined to comment on Subramaniam's statement, and Subramaniam himself could not be reached for comment.

Choy and RIM decline to comment on Badawi's remarks, but record company executives here have expressed shock. Universal Music Malaysia managing director Sandy Monteiro says, "We are looking forward to a dialogue with the deputy prime minister and the Ministry [of Domestic Trade and Consumer Affairs], which we hope to arrange at the soonest possible date."

The current retail prices of recorded music in Malaysia see CDs selling at between 19.90 ringitt (\$5.23) and 45 ringitt (\$11.84). Music cassettes retail at between 13.90 ringitt (\$3.65) and 17.80 ringitt (\$4.68).



CHOY: 'SHOCKED'



MONTEIRO: HOPING FOR DIALOGUE

## TEC Awards Honor Kramer's Experience

Music fans and audio professionals alike have long been aware of the abundant and enduring accomplishments of producer/engineer **Eddie Kramer**.

That recognition becomes official on Oct. 11, when Kramer will be inducted into the Technical Excellence and Creativity (TEC)

nia recently debuted atop The Billboard 200 in the form of **Led Zepelin's** "How the West Was Won."

As an engineer at Olympic Studios in London, Kramer recorded **the Beatles** in some of their rare non-Abbey Road Studios sessions. At Electric Lady Studios in New York, which he helped design,

Kramer produced demos for the then-unknown **Kiss**, spawning another long relationship.

Add to that considerable list of accomplishments more studio and live recordings by **Zeppelin, the**

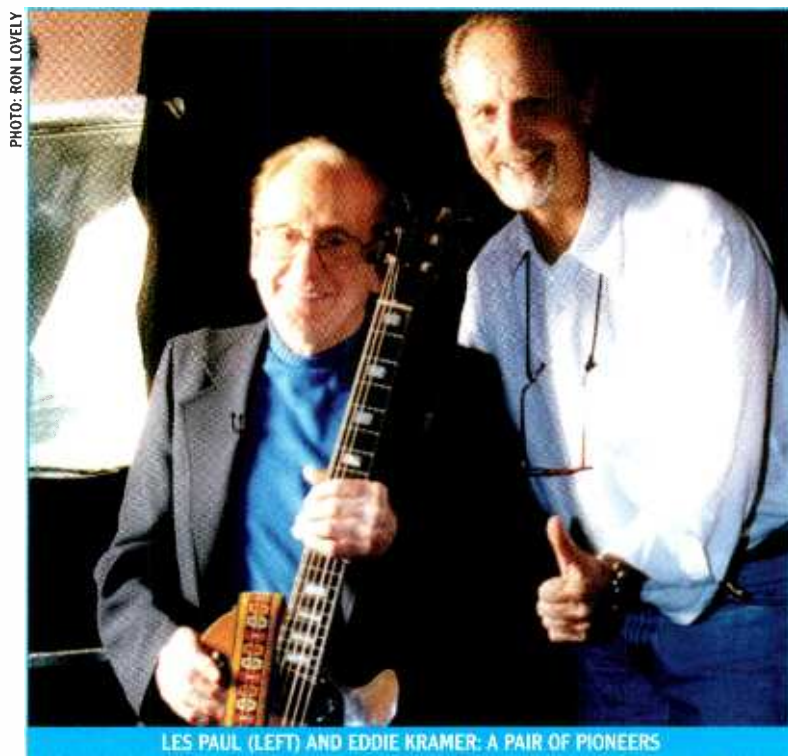
**Rolling Stones, Traffic, Peter Frampton, Buddy Guy, Curtis Mayfield, NRBQ**, and many others, and Kramer's body of work is nothing short of remarkable.

"I'm really thrilled," Kramer says of the honor. "It was such a shock, really; the last thing I expected. It's not something you look toward or campaign for; you just get on with your life and do the things you do. All of a sudden somebody says, 'Hey,' and then you look back."

A look back—hundreds of them, actually—is just what Kramer has allowed the public, through photographic exhibitions featuring many of the artists with whom he has worked. "From the Other Side of the Glass," a collection of Kramer's personal photographs documenting recording sessions and concerts, was recently shown at ARIA Photographic Images in New York. Kramer will take his photos on a tour of 11 Guitar Center locations—a trek sponsored by manufacturers Shure, dbx, and Lexicon—in September and October.

Like the photographic exhibition, talking with Kramer is a tour through music history. One of his most recent projects, for example, was the June 9 recording of **Les Paul's** 88th birthday celebration at the Iridium Jazz Club in New York. That's where the pioneering guitarist, who was equally innovative in the development of recording technology, performs weekly.

"We owe him a tremendous debt of gratitude," Kramer says of Paul. "From a musical point of view, he's done so much wonderful work on his guitar—he *made* the solid-body guitar, which we all know influenced so many musicians. But from my perspective, without him



LES PAUL (LEFT) AND EDDIE KRAMER: A PAIR OF PIONEERS

experimenting with sound on sound, and then later on with the expansion to eight track on one-inch [tape] . . . what a tremendous leap forward in technology. That just broke open the doors."

Kramer recently returned to his alma mater, Olympic Studios, to create 5.1-channel mixes of music from the restored "Festival Express," which documents the 1970 musical train trip across Canada featuring **the Grateful Dead, the Band, and Janis Joplin**. For the remix, Kramer used the Solid State Logic XL K Series console—introduced in 2002 and designed for multichannel audio production.

"I was fascinated with it because it was the next level up, and it definitely was a big help on the 5.1 [mixes]," Kramer says. "Sonically, it was very nice and clear. I love the 9000 [J Series, also by Solid State Logic] for most stuff; it's just that the K is a little more sophisticated, to say the least. The computer is faster, and it's really hot-rodded for 5.1."

Technology, though—especially its manifestation in the digital audio workstation's (DAW) infinite track count and ability to manipulate sound—can produce a less-than-satisfying experience, Kramer notes. The spontaneity and immediacy that characterizes many of his 1960s and 1970s productions, he feels, is lost when possibilities are limitless.

"Because of the options that are available to artists, it's almost counterproductive, almost counterintuitive, because you can tweak and fiddle so much, as opposed to

letting it just go," Kramer says. "You can do a billion different mixes, a billion different vocal passes—I mean, come on! The Zeppelin stuff, the Hendrix stuff, the Stones stuff—it's full of mistakes, hiss and noise, but that's part of the beauty and the joy of it. Rock'n'roll was never meant to be a perfect art, I don't think."

"The decisions were fairly simplistic: You came in with a band that was hopefully good, that some A&R person had seen in a club with a thousand screaming fans, and had a body of work that they had been playing on the road for nine months or a year. You rehearsed the stuff, tweaked the songs and ran the tape. There were no computers crashing, and you had 16 tracks—24 at the most—and the choices weren't that many. It's the song, the song, the song, the performance, the performance—and the band played *together*. The results were magical."

Kramer is no Luddite, of course. Like many producers and engineers, he maintains the sonics of analog by recording basic tracks to 16-track tape with Dolby SR before transferring—through Mytek analog-to-digital converters—to Pro Tools. The DAW, Kramer says, "can do so many magnificent things. It's a fantastic tool, as long as you can be disciplined with it and not let it run away with your record. I mean, play the thing right in the first place!"

**(THE WIND CRIES) MARY:** After 20 years, **Mary Campbell** has departed Electric Lady Studios in New York. Campbell is now at Sony Music Studios, also in New York.

**Studio Monitor**  
By Christopher Walsh  
cwalsh@billboard.com



Hall of Fame during the 115th Audio Engineering Society convention in New York.

Kramer's ongoing contribution is obvious. As **Jimi Hendrix's** engineer, he continues to work on issues and reissues of the revolutionary guitarist's prodigious output. In the past few years, that work has extended to surround-sound remixes for the DVD-Video release of live performances. Tracks that Kramer recorded in 1972 in Califor-

JULY 5 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (JUNE 28, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	<b>THIS IS THE NIGHT</b> Clay Aiken/ S. Mac (RCA)	<b>SO GONE</b> Monica/ M. Elliott, Spike & Jamahl (J/RMG)	<b>BEER FOR MY HORSES</b> Toby Keith Duet With Willie Nelson/ J. Stroud, T. Keith (DreamWorks)	<b>HEADSTRONG</b> Trapt/ GGGarth, Trapt (Warner Bros.)	<b>LIKE A STONE</b> Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>WESTLAKE AUDIO</b> (Los Angeles) Chris Laws	<b>HIT FACTORY CRITERIA</b> (Miami) Demacio Castellon	<b>HIT FACTORY CRITERIA</b> (Miami, FL) <b>O'HENRY</b> (Burbank, CA) Julian King	<b>WAREHOUSE</b> (Vancouver, British Columbia) Dean Maher	<b>CELLO</b> (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	SSL 9000 J	Neve 8078	SSL 9000 J	Neve (Air)	Neve 8078
RECORDER(S)	Pro Tools HD	Pro Tools	Sony 3348 HR, Pro Tools	Sony 3348, Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools HD	Pro Tools	Quantegy 467, Pro Tools	Quantegy 467, Pro Tools	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>MIX THIS</b> (Los Angeles) Bob Clearmountain	<b>HIT FACTORY CRITERIA</b> (Miami) Scott Kieklak	<b>LOUD</b> (Nashville, TN) Julian King	<b>SOUNDTRACK</b> (New York) Andy Wallace	<b>CELLO</b> (Los Angeles, CA) Rich Costey
CONSOLE(S)/DAW(S)	SSL 4000 G+	SSL 9000 J	Sony Oxford OXF-R3	SSL G Series	SSL 9000 J
RECORDER(S)	Sony 3348 HR	Studer A820, Pro Tools	Pro Tools	Sony 3348, Studer A827	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Quantegy 467	Quantegy 499, Pro Tools	Pro Tools	EMTEC SM 900, Quantegy 467	Quantegy GP9
MASTERING (Location) Engineer	<b>HIT FACTORY</b> (New York) Joe Yannece	<b>STERLING SOUND</b> (New York) Chris Gehringer	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>STERLING SOUND</b> (New York) Ted Jensen	<b>SONY</b> (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	UMVD	WEA	SONY

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46

Avex's BoA Is Among Indie Label's Top Stars.



# Japan

A BILLBOARD SPECIAL REPORT

52

Producer Tsunku Ranks Among Top Hitmakers Of Japan.



# Strategies For Survival

*Labels Seek to Diversify and See This Year As A Turning Point*

BY STEVE MCCLURE

TOKYO—It was quite a guest list: two former prime ministers, the governor of Tokyo and several hundred CEOs.

The VIPs turned out for a party in a Tokyo hotel ballroom on May 16 to offer their support of Avex chairman Tom Yoda, newly elected as chairman of the Recording Industry Association of Japan (RIAJ).

Never in the RIAJ's 60-year history had such a collection of big names from the political and economic worlds gathered to pledge their backing for the industry. And, while the tone of the event was largely upbeat, it barely masked an undercurrent of desperation, as the Japanese recording industry faces what is perhaps its worst-ever crisis. Since the industry's peak year of 1998, production value of audio software by RIAJ members has declined by at least 27%. Some observers feel 2003 will be the year when the industry bottoms out.

"We would like to think of this year as the turning point for the Japanese music industry, where we get our energy back again," says Toshiba-EMI president Masaaki Saito.

"Stop being pessimistic," is Universal Music K.K. president/CEO Kei Ishizaka's reply when asked how to get the Japanese industry out of its current doldrums. "Household savings in Japan account for \$12.4 trillion," notes Ishizaka. "This means that Japanese consumers have more potential spending power—money power. For this reason, as long as our industry provides attractive product, the outlook for the industry will be positive."

Others are less sanguine.

"The era in which you could have huge hits that appealed to a broad cross-section of the Japanese public are over," says Masao Morita, president of Sony Music Entertainment (Japan).

Warner Music Japan chairman Hiroshi Inagaki offers a succinct—and grim—analysis of the Japanese record industry's current woes. "Only about half of the people who enjoy newly released music do so by buying the CDs," Inagaki says. "The other half enjoy it by downloading it illegally or creating copies from rented CDs, or making copies from friends' CDs and used CDs."

Inagaki says this hurts the biggest stars the most. "The amount they sell is becoming one-half or one-third [of what they could sell]," he claims. "I won't give names, since these are examples of other companies' artists, but acts that used to sell 4 million units now only sell 2 million, and someone who used to sell 3 million now only sells 2 million." This, he says, is making domestic repertoire less and less profitable



due to its high production and promotion costs.

"Now, it's international music that is extremely profitable for companies like Warner, Universal and Toshiba-EMI," Inagaki says. "So I think companies that don't have ties to major Western labels will probably find themselves in a difficult position."

## FISHING UPSTREAM

BMG Funhouse president Hidehiko Tashiro doesn't believe CD-R burning and illegal downloading are the only reasons for the decline in the Japanese music industry's fortunes. "How-

ever, the threat looms large on the horizon," Tashiro says, "and steps need to be taken to resolve the matter—both for the benefit of the user and repertoire owners."

Some Japanese labels think it's time to start thinking outside the box—the jewel box, that is—and put more emphasis on the "non-package" side of the business. Morita says Sony's strategy is to place greater emphasis on the "upstream" side of the music business: publishing, artist-management subsidiaries and related businesses, for example.

Similarly, Avex's Yoda says his company's goal

is to establish a 50/50 ratio between its record business and other activities during the next five years under Avex's "Project 2008" business plan. "We're shifting toward being a full-scale, entertainment-content production group," Yoda explains.

Likewise, Toshiba-EMI's Saito says his company's goal in introducing an "internal company system" in April was to transform Toshiba-EMI from a record company into a "music company. From now on, we plan to establish a foothold not only in music and video, but in music rights' businesses as well, such as ring tones and 'ring tunes,' songs downloaded via mobile phones," says Saito.

## INDIES OFFER BRIGHT SPOT

Although no one in the Japanese industry believes copy-protected CDs are a panacea for the industry's ills, copy protection has widespread support.

"Starting last year, we have been very active in introducing [copy-protected CDs]," notes Saito. He adds that while the RIAJ's production data for the January-March 2003 period shows a 10% decline in the audio software category in value terms, total production (including DVDs) was up 4% compared to the first quarter of 2002. "We have been putting a lot of effort into the DVD market to create 'musical DVD software,' to realize a total presentation package for artists with both music and video," Saito says.

As the majors discuss ways of getting the industry back on track, the Japanese indie sector continues to grow, with Okinawa-based indie bands Mongol 800 and H.Y. scoring million-selling albums as the majors look on enviously.

"The surge in popularity of indie releases signifies a ray of hope for the industry in general," says Tashiro. "Not only does this growth provide a veritable talent pool of musically creative talent, it is also a harbinger of future trends."

Japanese record-company executives are quick to point out that, though their sales are down, demand for music remains high. They cite the earnings of the authors' society, JAS-RAC. Those collections have remained relatively stable over the past few years, largely due to continuing growth in performance right royalties collections despite the steady decline in mechanical collections. Referring to these figures, Warner's Inagaki says Japanese record companies deserve a bigger slice of the musical-royalties pie.

"Record makers and [performing] artists, and not just composers and lyricists, should get some return for karaoke and for ring

*(Continued on page 54)*

## The Market Leaders

### Profiling Japan's Top Ten Music Companies

BY STEVE MCCLURE

TOKYO—SoundScan Japan calculates the quarterly market shares of the country's leading record companies. Here are profiles of the country's top market leaders as measured by SoundScan figures for the first quarter of 2003.

#### 1. SONY MUSIC ENTERTAINMENT (JAPAN)

**CEO/representative director:** Masao Morita

**Web site:** www.sonymusic.co.jp

**Major acts:** Zone, Mika Nakashima,

**Market share:** 18.86%



MIKA NAKASHIMI

Sony Music Entertainment (Japan), or SMEJ, continues to have the biggest market share among Japanese record

companies. On April 1, the company announced a major reorganization designed to strengthen its creative functions and increase internal autonomy. The Sony Music Group previously had one core company, SMEJ, and now has two. SMEJ continues to oversee all music-related activities. The newly created Sony Culture Entertainment oversees Sony Music Group activities not directly related to the music business, such as Sony Magazines and Hall Network Inc, a venue operator. Masao Morita, son of Sony Corp. co-founder Akio Morita, heads SMEJ. Kazumoto Enomoto heads Sony Culture Entertainment. Sales of the SMEJ companies for the year ending March 31, 2003, fell 9.8% to 183.1 billion yen (\$1.6 billion), reflecting the overall weakness of the Japanese market.

#### 2. AVEV INC.

**Chairman/CEO:** Tom Yoda

**Web site:** www.avex.co.jp

**Major acts:** Ayumi Hamasaki, BoA, Every Little Thing

**Market share:** 14.08%

Avex, Japan's biggest independent record company, on May 9 reported mixed results for the year ending March 31, 2003. Sales of the Avex Group's core company, Avex Inc., were down 7% to 51.4 billion yen (\$439.2 million) while after-tax profit rose 85.7% to 1.7 billion yen (\$439.2 million). On a consolidated basis, the Tokyo-based Avex Group's sales fell 1.8% to 81 billion yen (\$692.1 million), while after-tax profit was down 29.8% to 3.1 billion yen (\$26.5 million). Avex chairman Tom Yoda, who earlier this year assumed the chairmanship of labels group the Recording Industry Assn. of Japan, says he is confident that the company's decision to release all its prod-



BoA

uct in the copy-protected format will counter erosion of its sales due to illegal copying.

#### 3. TOSHIBA-EMI

**President:** Masaaki Saito

**Web site:** www.toshiba-emi.co.jp

**Major acts:** Utada Hikaru, Ringo Shina, Kishidan

**Market share:** 11.47%

Like Sony, Toshiba-EMI recently announced a major restructuring. The Capitol, Virgin, international repertoire, strategic marketing, and sales and marketing operations were spun off in April as semi-autonomous divisions. Toshiba-EMI president Masaaki Saito says the basic idea behind the reorganization is to change Toshiba-EMI from a "record" compa-

*(Continued on page 48)*

## Land of the Rising Deal: Licensing to Japan

BY STEVE MCCLURE

TOKYO—Despite the steep fall in music sales in Japan and the dominance in the market of local artists, Japan remains a sought-after source of international sales for labels in the U.S. and elsewhere.



SUZUKI AT CBGB

Knowing the basics about the Japanese music market is essential for non-Japanese labels trying to score licensing deals in the world's second-biggest music market. But as Toshiba-EMI strategic marketing A&R director Yoshitaka

Aikawa points out, foreign labels also need to offer deep expertise in the musical genres they're seeking to license to Japanese partners.

"Foreign record companies should know about the Japanese market, but there should already be a market for [their] music in America," explains Aikawa. "We are still sensitive to American market trends, so if something is popular in the U.S., that will influence Japanese tastes."

That's why Aikawa felt comfortable with the idea of signing a licensing deal in 2000 with the Velour Music Group, the New York-based club/jazz specialist label. "We already had a license deal with Blue Note, so it was natural for us to connect with Velour," says Aikawa. "Both sides' timing matched," he adds, noting that Velour did not have a Japanese licensee until hooking up with Toshiba-EMI.

Toshiba-EMI has released four or five albums a year from Velour, Aikawa says. He adds that the label's music appeals to the same market in Japan as in the U.S.—club-music fans who like their music to have a strong jazz flavor.

Yasuhiro Suzuki plays guitar with leading Japanese punk band Nicotine, an act signed to Warner Music Japan. But Suzuki is also the president/producer of Tokyo-based independent record label Sky Records, which has one-shot licensing deals with various U.S. punk labels. For Suzuki, relationships are the crucial element in forging a licensing deal. "Personal contact and building up the good relationship between labels and bands are the most [important] things for me," he says. Suzuki sums up his business philosophy as "Enjoy punk rock! D.I.Y.," and "Meet punk people and eat sushi!"

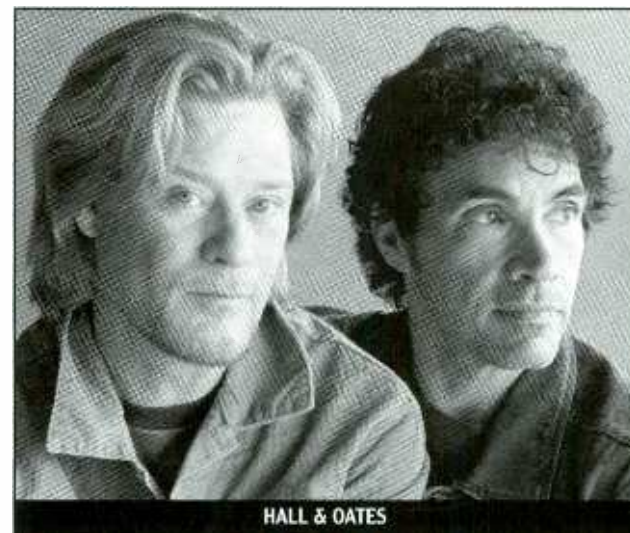
"Nicotine has been to the U.S. many times for touring, recording and meeting with labels and bands," Suzuki explains. "When I found good bands I liked, I tried to talk to the band or label directly. If I get a good answer, I invite the band to Japan and usually release their album [in Japan]."

In the past few years, Sky Records has released product

from such U.S. punk labels as Asian Man Records, Hopeless Records and drive-thru records. Sky Records began working with drive-thru records in 2002 and has so far licensed four albums from that label.

#### SUPPORT YOUR RELEASE

For Ray Hearn, chairman of the Tokyo-based label/distribution group Beat, labels that want to license their product



HALL & OATES

to Japanese companies should be prepared to supply adequate promotional support for their releases unless they want them to sink out of sight in the increasingly competitive Japanese market.

"If you want a record released in this market, make sure you're supporting it, and don't just assume it's automatic-

*(Continued on page 48)*

# Pickin' - Japanese Style

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## Licensing

Continued from page 46

ly going to be supported from the licensee's end," says Hearn, whose label licenses product from overseas labels such as Warp, Ninja and On-U Sound.

Promotional support, says Hearn, can include supplying as many different artist photos as possible, or making artists available for interviews.

"There are so many people who put out records and then don't really wish to do interviews," Hearn says. "Video footage is very important, and it doesn't have to be glossy MTV videos; it can be live footage or whatever. And, obviously, wherever possible, the live marketplace is still a fantastic place to support releases here."

At the same time, Hearn claims that Japanese labels put more effort into their releases than in any other territory in the world. And the Japanese market is open to just about any kind of music. "Bluegrass is difficult," he jokes. "We're doing well with reggae, club, and, obviously, rock is a perennial in any market. Japan is basically a series of niche markets."

Information is the key when it comes to making licensing deals, says Aya Ohi, deputy GM and head of international operations for international repertoire at Victor Entertainment. "I believe it's always beneficial for an artist and/or a product or a label to have coverage in the right press," says Ohi referring to both the trade and consumer press. Such coverage, she says, increases an act's chances of drawing attention from potential licenses, rather than seeking that attention. "With whatever information we get from these publications, we do further research on the Web, so to have a decent Web site with at least an e-mail address that will

lead us to the right contact would be essential," she adds.

### SETUP AND PLANNING

Ohi notes that in recent months Victor has released many albums by established artists such as Hall and Oates, the Bangles and Simply Red, as more artists own their masters and



OHI

license them directly. Victor also has label deals with younger labels, such as Vagrant and Victory. While Ohi doesn't rule out the possibility of accepting unsolicited offers for licensing

deals, she says Victor prefers to be first asked whether it wants to review something and to whom a package should be addressed.

"Unsolicited material, not addressed to anyone in particular, will generally be given less attention," Ohi says. Timing is also crucial. "The normal lead time to properly set up a record is three months, and, if a deal needs to be negotiated prior to that, ideally I would say we have to be given information about a record at least four months ahead of the release. Having said that, there are releases that may work better when imports exist, so it is all about having the right balance at the right time."

Deciding what product to license is a matter of taste, says Tetsuyuki Miyamoto, international A&R director at Toy's Factory. "It's all up to the individual director's musical taste," says Miyamoto. "If he likes it, we say, 'OK, let's sell it!'"

Miyamoto says Toy's Factory both seeks out music it thinks will sell in Japan, as well as welcoming demos and samples from overseas acts and labels hoping to sign licensing deals with the Tokyo-based independent.

The list of overseas acts whose product Toy's Factory has licensed for Japan is a decidedly eclectic one. It includes JSBX, Brian Setzer, Death Cab For Cutie, John Squire, Badly Drawn Boy, Jimmy Eat World and the Yeah Yeah Yeahs. "We license a lot of punk, hard rock and heavy metal," says Miyamoto, "but it really depends on the individual director's decision, even if it's not a popular genre." Miyamoto explains that, unlike some other labels, Toy's Factory does not have any label deals with overseas record companies; they're all one-offs for specific releases.

In the end, licensing to Japan is no substitute for bringing an artist into the market. Miyamoto stresses that supporting a release by performing live tour dates in Japan remains crucial to building sales.

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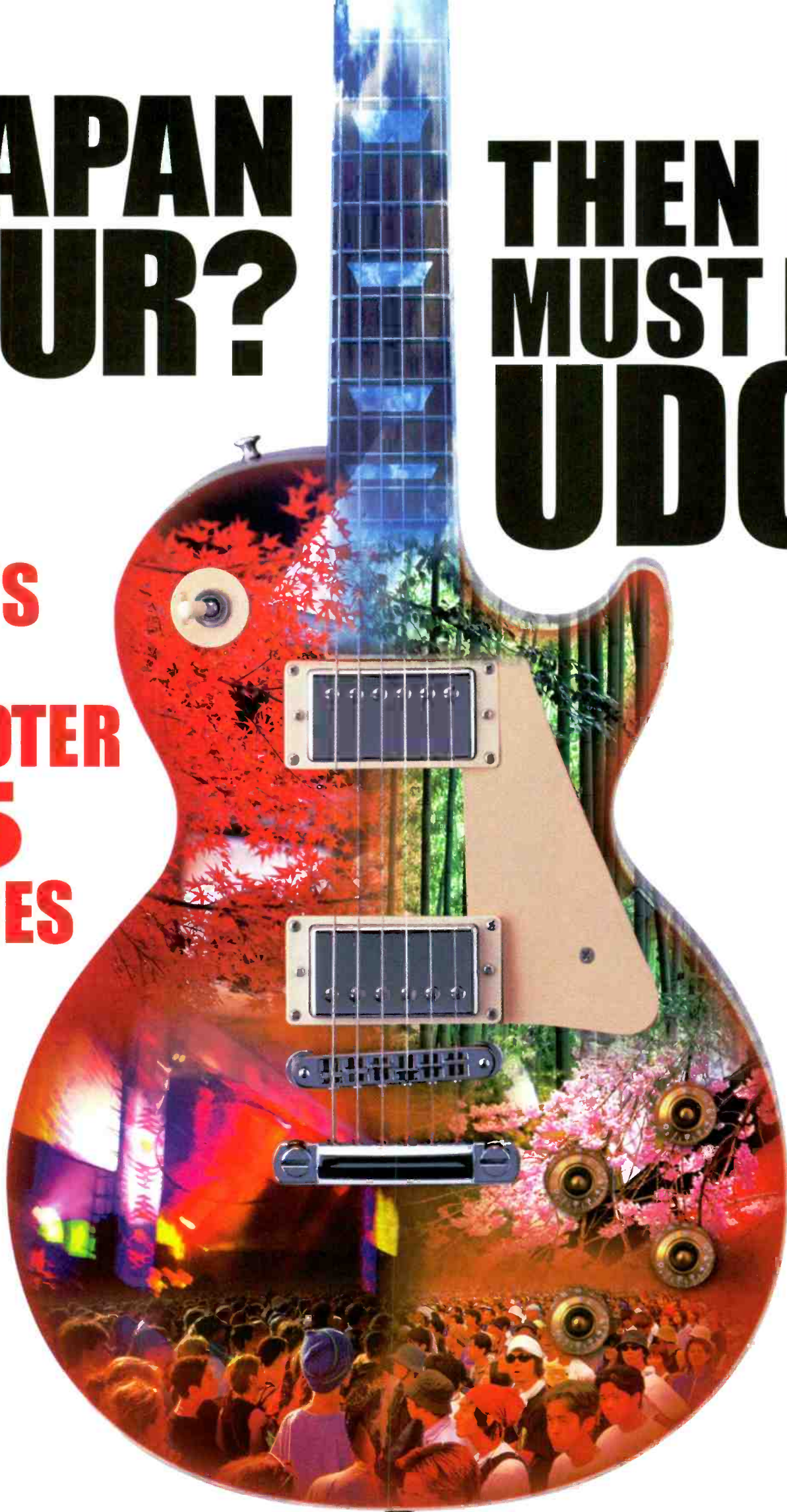
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## Market Leaders

Continued from page 46

ny into a "music" company in which each unit will be responsible for its own profits and losses. In the last few years Toshiba-EMI has proven increasingly adept at signing promising new domestic acts, such as this year's bright hope, 13-year-old female vocalist Asuca Hayashi, 17-year-old male jazz piano sensation Takashi Matsunaga and Yuka Goda, a female vocalist in the Avril Lavigne mode.

#### 4. UNIVERSAL MUSIC K.K.

**President:** Kei Ishizaka

**Web site:** www.universal-music.co.jp

**Major acts:** Masaharu Fukuyama, Sing Like Talking, Akina Nakamori

**Market share:** 11.01%

Universal's strengths continue to be jazz, classical music and international repertoire. This spring, it scored a groundbreaking hit with Russian female duo T.a.t.u. However, the company is striving to boost its presence in the all-important area of domestic repertoire by signing R&B/hip-hop acts such



T.A.T.U.

as Sphere and Ai to its Def Jam Japan imprint. President Kei Ishizaka, one of the Japanese music industry's more charismatic and outspoken executives, got a lot of media attention last November when he personally led the promotional team pushing Mariah Carey's "Through the Rain" single.

#### 5. VICTOR ENTERTAINMENT

**President:** Toshiaki Shibuya

**Web site:** www.jvcmusic.co.jp/top.html

**Major acts:** Keisuke Kuwata, Minmi, SMAP

**Market share:** 8.01%

Victor Entertainment—Japan's second-oldest label—saw one of its veteran acts, singer/songwriter Keisuke Kuwata, cement his status as a top-selling solo act last year with two hit albums, "Top of the Pops" and "Rock and Roll Hero," which spawned the hit singles "Tokyo" and "Shiroi Koibitotachi (White Lovers)." Another veteran act, male idol group SMAP, remains one of Victor's biggest, despite the fact that SMAP's five members are now in their late 20s or early 30s, which is nearly over-the-hill for most idol stars. Meanwhile, Victor continues to sign new acts, such as sultry R&B/hip-hop chanteuse Minmi, whose debut album, "Miracle," was released in March. On the business front, as of Dec. 31, Victor will end its "strategic alliance" with Universal Music K.K., whose product it has been selling since 2000.

#### 6. WARNER MUSIC JAPAN

**Chairman:** Hiroshi Inagaki

**Web site:** www.warnermusic.co.jp

**Major acts:** Rip Slyme, Kick the Can Crew, Yuki Koyanagi

**Market share:** 5.30%

Warner Music Japan has been continuing its efforts to build a strong domestic repertoire base, where it has traditionally been weak. In this respect the company has succeeded with local hip-hop acts such as Rip Slyme and Kick the Can Crew. In November, Tomonari Satoh replaced Harry Yoshida as pres-

(Continued on page 56)

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## Hitmakers With A Golden Touch

BY STEVE MCCLURE

TOKYO—Hits are created not by companies but by gifted individuals. And in Japan, as elsewhere, some offstage talents—producers, marketing executives, A&R reps—have the Midas touch for creating or marketing records that are loved, and bought, by millions. Here are profiles of four such noteworthy talents and recent acts they sent up the charts.

### TSUNKU

The latest single by Morning Musume, "As for One Day" (Zetima), debuted in the Japanese chart at No. 1, showing that svengali/producer Tsunku hasn't lost his knack. Besides the enormously successful Morning Musume, Tsunku is the mastermind behind a plethora of spin-off acts from Morning Musume, such as MiniMoni, Tanpopo, Coconut Musume and Petitmoni.

Osaka-born Tsunku, 35, first became famous as the vocalist for rock band Sharan Q. After that band decided to take a break in 1997, Tsunku took five girls who had appeared in the talent-spotting TV program "Asayan" and molded them into Morning Musume. The group quickly became one of Japan's biggest-selling pop music acts. "As for One Day" is a typical Tsunku production: a glossy, uptempo instrumental over which the Morning Musume girls warble in the "kawaii" ("cute") style beloved by fans of idol pop.

### SHINICHI OSAWA

Producer/DJ/songwriter Shinichi Osawa recently scored one of his biggest chart successes with the single "Love Addict." He produced and co-wrote the song with the artist

who recorded it, glamorous chanteuse Mika Nakashima. "Love Addict," which peaked at No. 5 on "Oricon" magazine's singles chart, features a jazzy, brassy arrangement that's typical of Osawa's work. Osawa first made a name for himself with the



TSUNKU



OSAWA

Kyoto-based band Mondo Grosso, in which he played bass. Mondo Grosso's funky, club-based sounds won the band fans from around the world. Osawa then earned acclaim as a producer, working with such female vocalists as Ua, Chara, Bird

and Monday Michiru. Nakashima's sultry singing style and Osawa's retro-sounding arrangement on "Love Addict" show how an increasing amount of Japanese pop is aimed at an older, more sophisticated audience.

### HIROSHI AONO

Despite the maturation of the Japanese pop scene in some areas, a female vocal duo wearing schoolgirl uniforms has benefitted from one of the most successful recent marketing campaigns here. But the girls in question aren't Japanese—they comprise the Russian female duo T.a.t.u. Hiroshi Aono, Universal K.K. GM responsible for international marketing, oversaw Universal's extremely successful marketing campaign for the duo, whose self-titled debut album has sold nearly 1 million copies in Japan. Aono's team came up with the idea of using a photo of Julia and Lena, the T.a.t.u. twosome, wearing schoolgirl uniforms—complete with very short skirts showing lots of leg—and the Japanese media lapped it up. All that publicity helped T.a.t.u. become the first non-Japanese act to debut at No. 1 on "Oricon's" combined international and domestic album chart. Aono says T.a.t.u. appeals to both Japanese teens, who can identify with the duo's schoolgirl image and—surprise, surprise—over-30 males.

### GOEI ITO

The sometimes fractious state of Japanese/Korean relations didn't hamper the rise in Japan of South Korean singer BoA, says Goei Ito, the A&R director in charge of BoA at leading Japanese indie Avex. BoA, originally signed to SM Entertainment, struck a licensing deal with Avex, which gave her a glitzy, high-profile launch in Tokyo in May 2001. BoA's first single, "ID," sold 50,000 copies, while her latest single, "Jewel Song," has sold some 250,000 copies since its December 2002 release. And BoA's second album, "Valenti," is one of Avex's biggest current titles, selling some 1.3 million since its March release.



AONO



ITO

"There hadn't been a young Korean artist popular in Japan before," notes Ito, "but her nationality was not a problem. It wasn't hard to promote BoA, because she sang in Japanese, and we promoted her just like any J-pop domestic artist. But, instead of her becoming very popular all at once, she gradually developed her popularity."

Ito and his staff followed the tried-and-true method of arranging scads of media appearances for BoA, as well as "tie-up" deals in which her singles were used as theme songs for TV commercials and drama. Ito notes that such media exposure is no longer a guarantee of success. "The old era in which people would buy anything that was advertised on TV is over," he says. "They're more selective. It took a bit of time to break BoA, but people liked her music and character, and that's why we got a hit. We hope to develop her talent more and more, so that her popularity will continue."

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## Strategies

Continued from page 45

tones," Inagaki says. "The same goes for rentals and broadcasting rights. "Since this is pursuant to the law, we'll have to step up our [political lobbying] efforts. Mr. Yoda is doing a pretty good job in this regard."



YODA



SAITO

Universal's Ishizaka sounds a similar note, saying that it's time to "reinstate the rights of the record company. Record companies should take the initiative in controlling finance, A&R/marketing, copyright and so forth."

When asked what musical styles they expect to be popular in the next few years, Japanese music executives usually roll their eyes and answer that if they knew that, all their worries would be over.

All the same, they're usually willing to hazard a few guesses. To begin with, explains Sony's Morita, "The public's musical tastes

have become more diverse," which explains why Japanese indie releases have been doing so well recently. "The majors need to become more locally oriented," he says.

Ishizaka says "attractive and melodious tunes" will sell, citing the recent success of Universal artist Rui's single "Tsuki no Shizuku (Quiet Moon)," which sold 800,000 copies. "This is happening at other record companies as well," Ishizaka notes.

Warner's Inagaki sees mainstream Japanese pop, or J-pop, remaining a dominant force. "I don't think there really are any other new things out there," he says. Although the younger demographic is steadily shrinking, "I don't think record companies can flourish by catering to the older generation. We have to continue to appeal to the younger generation to avoid dying out."

### RETURN TO RETAIL

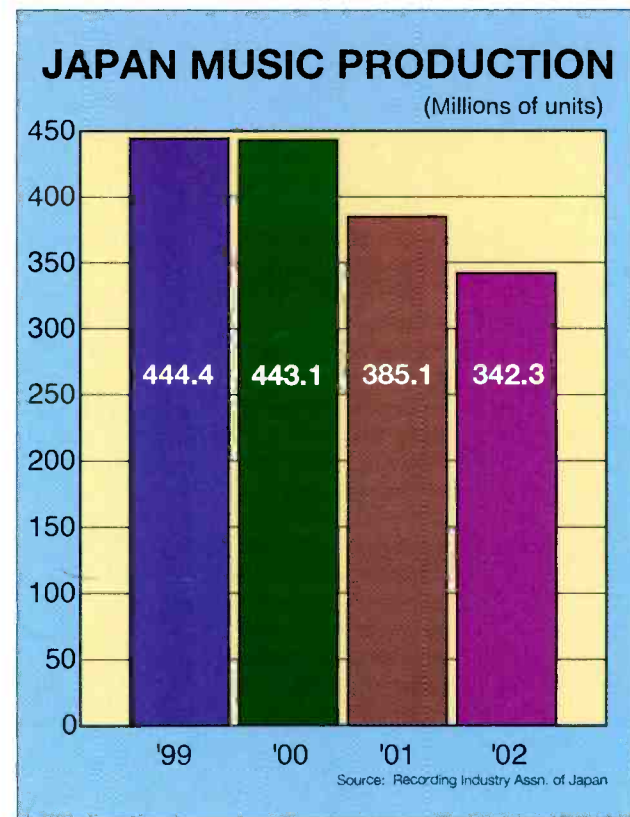
At Avex, Yoda's *leitmotif* is back-to-basics. "We need to find high-quality songs and artists from many musical genres that appeal to a wide range of age groups," he says. He feels that the kind of international pop/dance material that was the original basis of Avex's success is ripe for a comeback. And, he continues, striking a somewhat critical note, many record labels have been counting too much on compilations and forgetting about the need to nurture new creative talent.

"The top priority of the industry now must be to focus on bringing the consumer back to CD stores," says BMG's Tashiro, "by offering strong and highly appealing content."

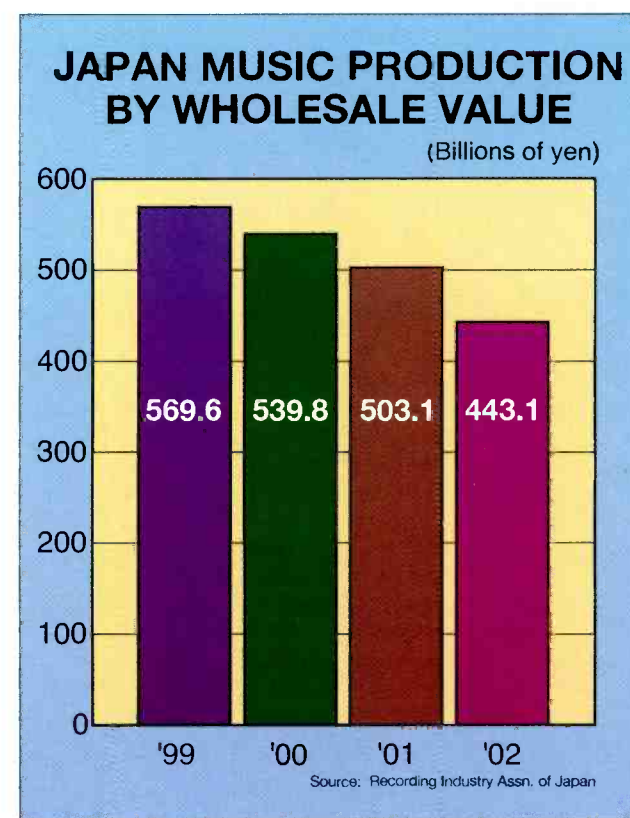
Sony's Morita agrees, stressing that retailers have to do a better job of enticing middle-aged people into their stores. "They hear all this loud music coming out of the stores, and so they're afraid to go in," he says, noting that his own musical tastes tend toward album rock and easy listening.

BMG's Tashiro also emphasizes the need for the industry to do a better job of reaching out to Japan's steadily aging population.

Last year, BMG set up an "adult-oriented music" section, which recently scored a hit with veteran Japanese artist Shun Sakai. Looking beyond the Japanese market, Tashiro notes that the



South Korean market presents a promising opportunity for the Japanese music industry as Korea lifts its restrictions on importing Japanese culture. "It is believed that Japanese repertoire will constitute 10% of the Korean market once the ban on Japanese lyrics is rescinded," Tashiro says. "This has tremendous revenue implications for Japanese music companies, artists and publishers."



Warner's Inagaki uses a Darwinian metaphor to describe what lies ahead for the Japanese music business. "When the Jurassic period ended and the Ice Age came, it became dangerous for dinosaurs to carry around such large bodies," he says. "It's the companies that manage to transform themselves into leaner, muscular, units that will survive."



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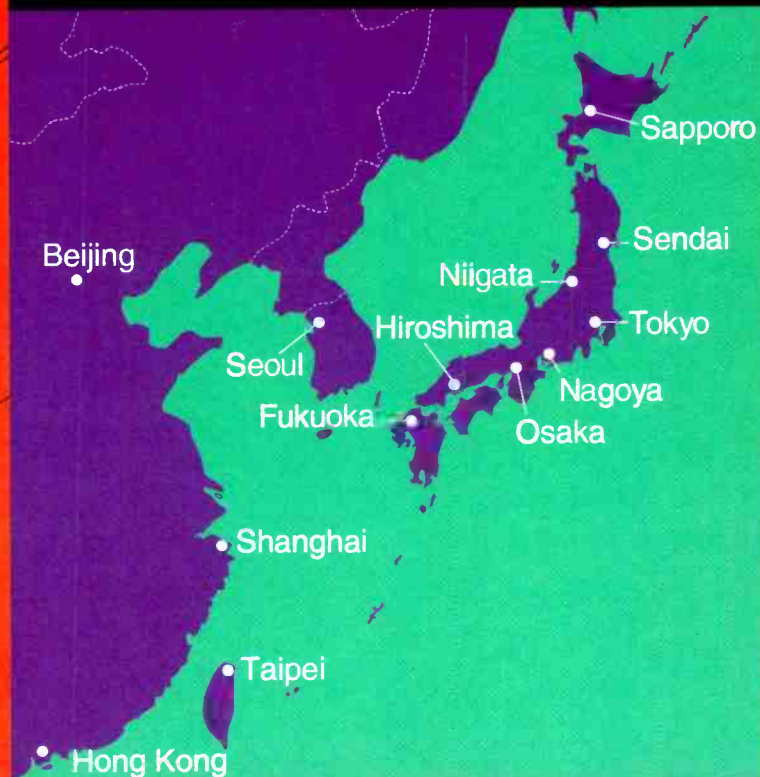
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## Market Leaders

Continued from page 50

ident of WMJ's East West Japan division, in order to let Yoshida—one of Japan's top talent-spotters—concentrate on A&R work as an outside consultant. Perhaps the most significant recent development at WMJ is that chairman Hiroshi Inagaki now reports to Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford, who is gradually putting his stamp on Warner's Japan operation.

### 7. COLUMBIA MUSIC ENTERTAINMENT

**President/COO:** Masao Nakajima  
**Web site:** www.music.denon.co.jp  
**Major acts:** Hibari Misora, Kiyoshi Hikawa  
**Market share:** 3.79%

The announcement last fall that Nippon Columbia—Japan's oldest label—was changing its name to Columbia Music Entertainment symbolized the changes that have been taking place at the company since New York-based investment firm Ripplewood bought a controlling interest in it in May 2001. But CME still has some way to go before it regains full fiscal health. It reported sales of 13.2 billion yen (\$108.1 mil-

lion) for the fiscal half-year to Sept. 30, 2002; down 68.6% from the corresponding period of 2001. Columbia also reported a first-half ordinary loss of 923 million yen (\$7.5 million) and an after-tax loss of 1.5 billion yen (\$12 million). But CME should be on its feet again soon, says chairman/CEO Strauss Zelnick. The company was dealt an unexpected blow when president Jack Matsumura died of a heart attack Aug. 20. A week later, the company named Masao Nakajima as its new president. Nakajima had previously joined Columbia as executive VP in charge of sales and marketing, strategic planning, and human resources.

### 8. BMG FUNHOUSE

**President:** Hidehiko Tashiro  
**Web site:** www.bmgjapan.com/  
**Major acts:** Orange Pekoe, Kazumasa Oda  
**Market share:** 3.07%

BMG Funhouse, which last year enjoyed strong sales of greatest-hits compilations by female vocalist Misia (who has since signed with Avex) and veteran male singer Kazumasa

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ORANGE PEKOE

Oda, is still in the process of building a stable of domestic acts. In recent months, the label has signed a slew of promising new Japanese acts, such as rock band The Stand Up, singer/songwriter Shikao Suga, pop duo Orange Pekoe and female vocalist Ann Sally. The label has also seen combined local and import sales of Avril Lavigne's "Let Go" album reach 1.3 million. And in April, BMG set up a "Zomba team" to oversee the integration of Zomba Records Japan (ZRJ) into the company. For the time being ZRJ will continue operating out of its own offices in Tokyo.

### 9. TEICHIKU ENTERTAINMENT

**President:** Hisahiko Iida  
**Web site:** www.teichiku.co.jp  
**Major acts:** Babamania  
**Market share:** 2.94%

One of Japan's oldest record companies, Teichiku is now reinventing itself amid the harsh conditions in the Japanese music industry. In April 2000, Teichiku became a subsidiary of Japan Victor Co. (JVC), the parent company of Victor Entertainment. Teichiku's new Imperial Records label has recently signed new Japanese acts such as rap-rock fusion band Babamania. The company Teichiku has also done well with product licensed from Chicago's Thrill Jockey label.

### 10. TOY'S FACTORY

**President:** Takamitsu Idei  
**Web site:** www.toysfactory.co.jp  
**Major acts:** Mr. Children, Rag Fair, Pre-school  
**Market share:** 2.54%

Leading independent label Toy's Factory continues to be one of the Japanese music industry's most eclectic and interesting labels. It has a mainstream superstar act in pop-rock band Mr. Children. Its roster also includes: up-and-coming bands from the indie scene such as the curiously named Bump of Chicken, a very popular band from Japan's a cappella scene called Rag Fair and ska/rap fusion band Ketsumeishi. Toy's Factory has also been one of strongest Japanese labels in terms of licensing foreign indie product, including JSBX, Brian Setzer, Death Cab For Cutie, John Squire, Badly Drawn Boy and Jimmy Eat World.

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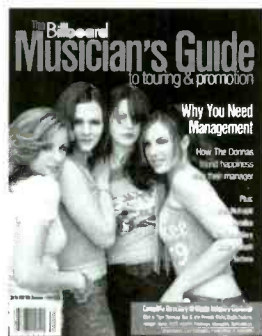
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# Potter

Continued from page 5

ments of the third Harry Potter printing will occur over the course of a month. The music industry can get moving within two days on a hot title and be caught up within five. It can take the book industry as long as 11-13 days to turn around a hot title.

But music stores and multimedia stores fared pretty well in the early days of availability on the Harry Potter title, because they generally are not top-of-mind when it comes to book sales. The Los Angeles-based Virgin Entertainment Group (VEG) has a book department in all of its Megastores, but instead of competing on breadth, it competes on selection, focusing on pop culture titles.

### MULTI-FORMAT PLACEMENT

In the case of Harry Potter, "we knew we weren't going to compete on price," says Vince Szydowski, VEG senior direct of product. "So we wanted to compete on presenting it with the other [Harry Potter] formats."

Virgin gave the Potter title its own

fixture—a multi-format table—outside the book department and cross-merchandised it with other Potter books, movies and Warner Music soundtracks.

"It shot up sales on all the other titles," Szydowski says. The Potter book catalog is seeing increased sales to the tune of about 950%, he says, while DVDs and CDs are enjoying a 350% spike.

The two soundtracks enjoyed an uptick in sales. The soundtrack to "Harry Potter and the Sorcerer's Stone"—which has scanned 554,000 units to date—enjoyed sales of 1,200 in the week ending June 22, up from 700 the previous week, according to Nielsen SoundScan. Meanwhile, the soundtrack to "Harry Potter and the Chamber of Secrets"—which had scans of 159,000 to date—had sales of 1,600 in that week, up from 1,000 in the prior week.

But with a title that has the sales clout of Potter in an industry that still has replenishment issues, that strategy only went so far, Szydowski admits. "We blew out of almost every copy we have," he says.

At Newbury Comics, which carries a small selection of pop culture books, all but two stores sold out on the Potter title, says Mike Dreese, CEO for the

Brighton, Mass.-based chain.

In New York, the Tower store on lower Broadway in Manhattan had the title positioned prominently near its cash registers at the front of the store, with inventory lasting until June 25.

"In hindsight, we could have used more," says John Merklein, Hastings director of book purchasing. "The music industry does it right; they know how to get product to the field. The book industry is a little bit slower."

### FLAWLESS SETUP

While some retailers say the book industry is also behind the music industry in marketing, it is hard to find fault with the setup for "Harry Potter and the Order of the Phoenix."

As part of its marketing plans, Scholastic decided to go with a Saturday release date, instead of the book industry's more common Tuesday street date, a tactic it borrowed from the music industry.

Scholastic went with the idea that the young Harry Potter audience could stay up later on the weekends, which would fuel the midnight sales—another concept that the book industry borrowed from the music industry.

Street date violations, an unwelcome

music industry tradition, also appear to have migrated to the book industry. The street date violations on "Harry Potter and the Order of the Phoenix" weren't as widespread as those for Metallica's recent "St. Anger," but those that did occur were high-profile, thanks to the news media's fascination with everything Potter.

On the other hand, presales—a strategy first used on book titles and now adopted by the music industry—were amazingly strong.

Amazon says it shipped 780,000 units to homes in time for the June 21 street date. Hastings says it rang up presales of 30,000 copies on "Harry Potter and the Order of the Phoenix," its biggest preorder ever.

The Musicland Group—which carries books as one of its main product lines in its Media Play stores and in the Sam Goody stores formerly called On Cue—says it also took preorders for the title at its Sam Goody mall stores, as well as the Suncoast chain.

"We doubled our first-day sales from the previous one, and quite frankly, Suncoast sales were a very pleasant surprise for us," says Musicland director of book merchandising Michelle Traeger.

# Vid Pioneers

Continued from page 7

music videos; his videography is smaller than that of most of his peers. Best-known for Madonna's "Frozen" video, Cunningham often brings a dark and edgy vision to his work, which includes videos for Aphex Twin and Portishead.

Gondry revels in making avant-garde videos that push boundaries in special effects and cinematography. Björk has worked with Gondry more than any other director. He has also directed multiple videos for the White Stripes, the Rolling Stones and the Chemical Brothers.

The three recently sat down with *Billboard* for an exclusive joint interview.

According to Jonze, the key to making a great video is "working with an artist who's supportive and wants to do something interesting."

It was that supportive relationship between the directors and their artists that made the difference in the DVDs,



Christopher Walken in Fatboy Slim's "Weapon of Choice" video, directed by Jonze.

Palm's DeGooyer says.

Artist commentaries are rarely found on compilation DVDs of music videos.

DeGooyer says record labels were willing to license their artists' videos for the series because "they realized that [the] series would enhance the value of these videos," regardless of "whether or not these labels have plans to compile the music videos themselves."

"Everybody agreed to a favored nations royalty rate on the masters and publishing side," DeGooyer continues. "We were able to make the case with the labels that the Directors Label series wouldn't directly compete with

their own artist compilations."

Several of the artists featured on the Jonze DVD are expected to attend and possibly perform at a Directors Label launch party in Los Angeles. The party date will be timed around the release of the Jonze DVD.

There will be a similar but smaller launch party in New York.

According to DeGooyer, the marketing for the DVD series will focus on media publicity and reaching out to fans using the Internet. EMI, which has a lot of content on the DVDs, will partner with Palm on radio giveaways.

The Jonze volume includes such short films as "What's Up Fatlip" (a doc-

umentary on former Pharcyde member Fatlip) and "Torrance Rises," a mockumentary about the fictional Torrance Community Dance Group that starred in Jonze's "Praise You" video for Fatboy Slim.

Cunningham's compilation DVD will feature a selection of commercials he has directed and previously unreleased versions of his art films "Flex" and "Monkey Drummer."

Cunningham says that while he frequently has ideas for videos, "I came up with those ideas while listening to classical music or some old track. Those ideas are so specific to that music that I find it harder to come up with ideas for new songs."

The Gondry volume will include his rarely seen short films "La Lettre" and "Drumb and Drumber."

Gondry says that working with record companies "has become easier because we [Jonze, Gondry and Cunningham] have become more appreciated. Any director who gets more appreciation from the artists will find it easier to work with the record companies."

*More of Billboard's interview with Jonze, Cunningham and Gondry may be found online at billboard.com.*

# Hip-Hop

Continued from page 6

every window where there is an urban or hip-hop audience," Griffin says. "The next big frontier for us is home video. We currently have nearly a dozen projects that are [close to] or in production. Those will be going into the market beginning this fall."

SLMG also plans to launch a screening series and film festivals in the coming months. Music will play

a major role in the company.

"In everything [Simmons and Lathan] have ever done and everything they do now, music defines what urban and hip-hop culture is, so it's been the backdrop for everything," Griffin says.

"Music demonstrates that there is an audience for hip-hop and urban culture, and it's at least 45 million strong," Griffin continues. "There are hundreds of albums that come out for that audience every year, but there are less than a dozen film projects from studios going after that same audience. The system is broken."

Griffin says that there are people with the same sensibilities as those who make albums who could make films for this audience, but they never get the opportunity. "We're trying to change all that," Griffin says.

Lathan agrees. "There's a huge number of filmmakers and musicians that will be great contributors to our projects. Most of them are a product of the hip-hop generation," he says. "The kind of projects that we're doing will speak directly to urban audiences—not because we're trying to engineer something or target a specific audience, but

because these filmmakers will be from that community and will be doing things that are important to them."

Simmons and Lathan founded Simmons Lathan Entertainment in 1989. The production company develops TV series, specials, movies and live entertainment. Simmons Lathan Entertainment has produced "Russell Simmons' Def Poetry Jam," "Def Comedy Jam" and the Tony Award-winning "Def Poetry Jam on Broadway." Simmons Lathan Entertainment has also developed and produced such feature films as "Gridlock'd" and "How to Be a Player."





# Behind the Bullets

THE LATEST TRENDS FROM BILLBOARD'S CHARTS

## Monica 'Storms' To First No. 1 Album

Hello, **Monica**. Welcome to your first No. 1 album.

J Records holds court on The Billboard 200 for a second consecutive week, as Monica replaces label-mate **Luther Vandross**. The R&B songstress more than doubles her best sales week with an opening tally of 185,500 copies, edging Vandross by a 1.7% margin (182,000, down 59%).

Monica's prior Nielsen SoundScan high was the opening week for sophomore album "The Boy Is Mine," which began with 91,000 in 1998. It peaked at No. 8 on the big chart and at No. 2 on Top R&B/Hip-



Hop Albums.

That album was driven by the title track duet with **Brandy**, which spent 13 weeks at No. 1 on The Billboard Hot 100 and eight weeks atop Hot R&B/Hip-Hop Singles & Tracks.

Monica's new "After the Storm" set is fueled by lead track "So Gone," which has led the R&B list for three weeks and bullets at No. 8 on the all-format Hot 100 Airplay chart.

Still missing from Monica's résumé is a No. 1 on Top R&B/Hip-Hop Albums, where Vandross logs a second chart-topping stanza. The latter list is determined by a sub-set of stores that specialize in R&B and hip-hop, so ranks there sometimes differ from the order you'll see on The Billboard 200.

This is the first time J has locked the top two on either R&B/Hip-Hop Albums or the big chart.

**SEVEN, COME 11:** Monica's chart-topping bow is significant not only to her

### Over the Counter™

By **Geoff Mayfield**  
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career but also to Billboard 200 history. This marks the seventh consecutive week that a new album has entered at No. 1, the longest such streak since *Billboard* introduced a national album chart in 1945.

To put that in perspective, only six albums debuted at No. 1 before the big chart converted to Nielsen SoundScan data in 1991.

Since then, of course, an album bowing on top has become relatively commonplace, because the point-of-sale-driven SoundScan system is quicker and more accurate than the charts *Billboard* could compile from ranked store and chain reports in earlier years.

In the 12 years that we have employed SoundScan data, 191 different albums have entered at No. 1.

We have seen it happen 11 times in the past 13 weeks, and the current streak will grow to eight when **Beyoncé** hits next issue's chart (see A Look Ahead, page 6).

There have been four different six-week runs in which albums have bowed on top.

The last began with the *Billboard* dated Nov. 3, 2001, when Columbia's multi-act "God Bless America" was followed by albums from **DMX**, **Michael Jackson**, **Britney Spears**, **Garth Brooks** and **Creed**.

**HALFWAY THERE:** You probably know that in the 26th week of the calendar year, **50 Cent's** "Get Rich or Die Tryin'" is the best-selling album thus far in 2003. The rapper's major-label debut, which moved 800,000-plus in each of its first two weeks, has sold 5.2 million to date.

But did you realize that **Celine Dion's** "One Heart" is this year's 10th best-seller? Although slower

than her 2002 album—which sold 1.8 million in its first 10 weeks—the new one has sold 1.3 million so far, making it one of four adult-leaning sets among the top 10 sellers in the first half of 2003.

Second only to 50 Cent this year and the top seller at mass merchants is Grammy champ **Norah Jones**, who has sold 3.7 million of her 6.3 million to date since this year's first sales week.

**Dixie Chicks'** "Home" and the "Chicago" soundtrack are other grown-up favorites in 2003, having sold 1.8 million and 1.5 million, respectively, since this year began.



## Despite Sales Declines, 'Idols' Still Flying

One week after their astonishing debuts at the top rungs of The Billboard Hot 100, **Clay Aiken** and **Ruben Studdard** are able to hold on to the No. 1 and 2 slots with "This Is the Night" and "Flying Without Wings," respectively.

Although sales of each single are down more than 60% from last issue's near-record numbers (Aiken's "Night" moves 143,500 pieces, while Studdard's "Wings" scans 112,000 units), those totals alone are enough to keep the songs atop the Hot 100. Their lead over the competition is precarious, however, considering that more than 90% of the chart points for "Night"



AIKEN (LEFT) AND STUDDARD

and "Flying" come from the sales side and are dwindling rapidly.

Since *Billboard* reconfigured the Hot 100 to incorporate all radio formats in December 1998, the highest ratio of sales to airplay for a No. 1 was 86 to 14 for **Kelly Clarkson's** "A Moment Like This" in the Oct. 5, 2002, issue.

Aiken shattered that last issue, as the ratio for "Night" was 98 to 2 in favor of sales (it is 92 to 8 this week). Aiken's 9 million audience total was also the lowest for a No. 1 on the Hot 100, coming in below the 37 million impressions that Clarkson's "Moment" posted in the previously mentioned week. The radio sum for "Night" grows to 12.5 million this issue.

**ON DECK:** "Magic Stick" by **Lil' Kim Featuring 50 Cent** climbs 2-1 on Hot 100 Airplay, edging out **Beyoncé's** "Crazy in Love" by only half a million listener impressions. That is the closest race among the top two titles on that chart since the July 14, 2001, issue, when **Lifehouse's** "Hanging by a

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Moment" outpaced "Let Me Blow Ya Mind" from **Eve Featuring Gwen Stefani** by 170,000 listener impressions.

On the Hot 100, "Crazy" has the edge and outranks "Stick" 3 to 4 because of a larger lead in non-monitored radio playlist reports. This sets up a strong battle for who will replace the fallen idol next week.

**GONE UP:** Newcomer **Jimmy Wayne** lands the highest chart position for a debut single in more than a year on Hot Country Singles & Tracks, as "Stay Gone" steps 4-3. It is the highest level on this chart for a new artist debut since **Tommy Shane Steiner's** "What If She's an Angel" reached No. 2 in the May 25, 2002, issue.

Steiner has since parted ways with RCA, which demonstrates that radio chart success isn't always a harbinger of a new artist's future fortunes. No rookie's debut single has topped the country chart since **Cyndi Thomson's** "What I Really Meant to Say" spent three weeks at No. 1 starting in the Sept. 22, 2001, issue.

Elsewhere on Hot Country Singles & Tracks, the RCA Label Group has cause to celebrate, as it claims the five biggest gainers. **Alan Jackson** and **Jimmy Buffett** (20-14) increase 1,025 plays, **Kenny Chesney** (16-12) gains 637 spins, **Brad Paisley** (12-7) increases 511 detections, **Martina McBride** (39-29) gains 490 plays and **Brooks & Dunn** (6-4) improve 484 spins.

**TRACING STEPS:** "Step in the Name of Love" by **R. Kelly** re-enters Hot R&B/Hip-Hop Singles & Tracks at No. 40, three months after moving to recurrent status following a 20-week run on the chart where it peaked at No. 65.

From Kelly's album "Chocolate

Factory," the track has received scattered and fluctuating airplay nationally for more than a year. "Step" qualifies for re-entry because it rises above the No. 50 recurrent cutoff on the chart, thanks to a 3 million jump in audience.

Nearly two-thirds of the gain can be attributed to WJLB Detroit, which increased the song's plays from three to 63 this week. "Step" is also scheduled to be included on Kelly's forthcoming untitled album, which is due this fall. A track from that release, "Thoia Thoin," was sent to radio this week and racks up 1 million listeners out of the box.

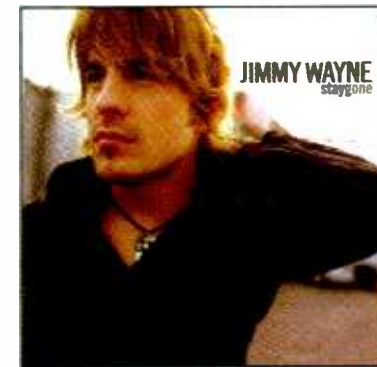








Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, TOTAL WKS. Includes top 50 albums with artists like METALLICA, BOB MARLEY AND THE WAILERS, COLDPLAY, BOB SEGER & THE SILVER BULLET BAND, KENNY CHESNEY, TIM MCGRAW, JACK JOHNSON, EMINEM, LINKIN PARK, etc.

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART. Includes top 50 albums with artists like KEM, CRAIG MORGAN, ROONEY, FINGER ELEVEN, MAROON 5, RUFIO, REVIS, ROSCOE, MOGWAI, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART. Includes top 50 albums with artists like LIL JON & THE EAST SIDE BOYZ, VARIOUS ARTISTS, MANNHEIM STEAMROLLER/C.W. MCCALL, STEVE WINWOOD, LOUIE DEVITO, CRAIG MORGAN, DROPKICK MURPHYS, etc.













# Country Women Fall Off Charts

Continued from page 1

established female stars.

"There was a time when many of the male acts had identity issues—meaning the audience had difficulty telling one artist from another," WUSN Chicago PD Justin Case says. "The same may be true now with females. You need either a distinctive sound or a no-brainer hit song to stand out. There is a lot of sameness out there right now."

KMPS/KYCW Seattle PD Becky Brenner says, "We have been struggling to get a more passionate response to the female records we are playing. The audience seems to be much more passionate about the males in the format. A few years ago, they were more passionate about the females. I think the male audience is liking the grittier male acts and their music and the women are, too."

During the first six months of this year, female artists accounted for only four of the 34 top 10 hits on the Hot Country Singles & Tracks chart. Of those four, only Dixie Chicks managed to top the chart.

While that is not a marked evolution from the first six months of last year—which saw five top 10s by female artists, including two No. 1s—it is a startling change compared with the same periods in 2000 and, especially, 1998.

The first six months of 2000 brought 10 top



HILL: ROYAL SELLOUT?

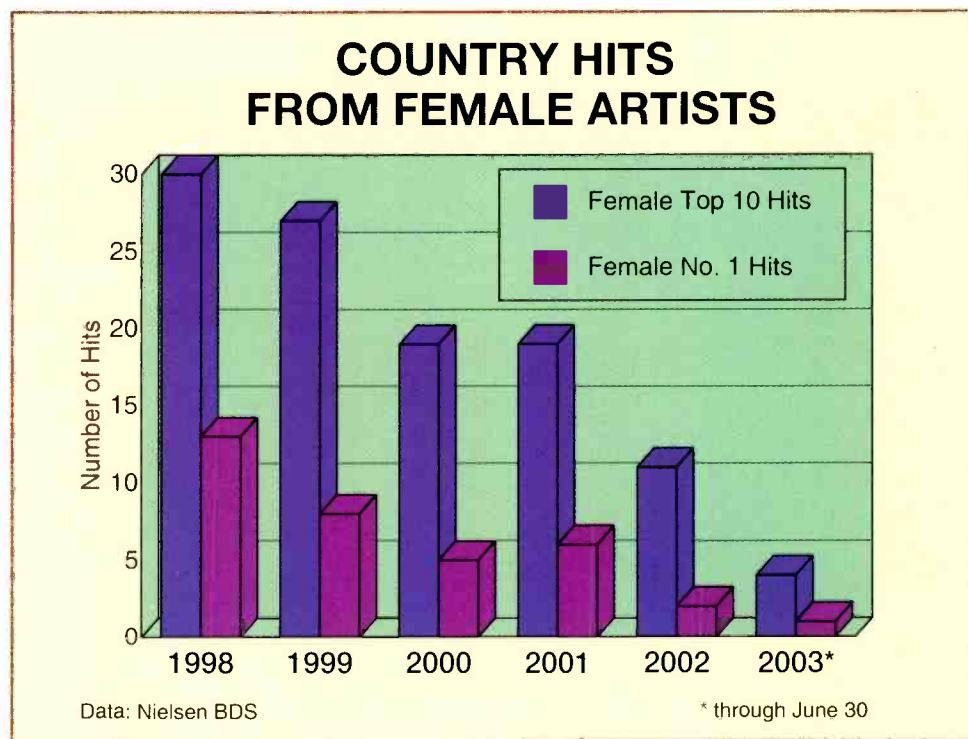
10 records by female artists, three of which went to No. 1. Jumping back to 1998, women scored 14 top 10s, half of which went to No. 1.

Among this week's top 20 country singles, there are only two by female artists (Shania Twain at No. 9 and Wynonna at No. 18). And it has been 15 months since a solo female topped the *Billboard* Hot Country Singles & Tracks chart.

## WHAT'S GOING ON?

So what's going on here? Label rosters seem to have plenty of female artists. New artists are being introduced all the time, and veteran hit-makers Wynonna and Patty Loveless are back on the radio with promising new singles.

Why, then, has it become so hard for women



to have hits?

Among the factors cited by country radio programmers are the Dixie Chicks' recent travails and radio's well-documented objections to what some programmers perceived as the pop direction of the latest albums from superstars Faith Hill and Shania Twain.

More telling, programmers also cite a lack of substantive songs being recorded by women and more interesting music coming from male acts.

Gary Overton, executive VP/GM of EMI Music Publishing in Nashville, suggests another factor. "There are not enough women in decision-making roles in this hit-making process," he says. "While there are a few female A&R people at the record labels, the number of females who are record producers, promotion and marketing execs and programmers at country radio is far overshadowed by the number of men in these positions."

## CROSSOVER CROSSFIRE

"There's no mistaking the feminine void, that's for sure," WMZQ Washington, D.C., assistant PD/music director Jon Anthony says. "It could be the whole 'crossover' thing finally catching up to some of them. Those that made a deliberate attempt to find new fans outside of country music—Faith Hill, LeAnn Rimes, Shania Twain, Lee Ann Womack—seem to be those who are suffering most."

"The research has been consistent with these artists in that their gold catalog still tests very well," Anthony continues. "But the [core country listeners] just aren't buying their new sound anymore."

"Martina McBride, who has repeatedly said she doesn't want to cross over, is the undisputed queen of the format right now, because she's still singing about real life and identifying with the average woman."

"The Dixie Chicks really could've been the No. 1 everything if they would just stop alienating so many fans with their bellyaching," Anthony adds. "The feminine void wouldn't be as vast if they weren't putting country radio PDs in so many sticky situations."

Meanwhile, the hot male acts have gone in the other direction, toward a more traditional sound that seems to be what the audience is craving, Anthony says.

"It feels like we're coming back toward the core and roots of the format, and the guys are running up the score on the ladies," he observes. "I hope history repeats itself, because the last time we had so many male superstars, in the early '90s, country music took off."

Keymarket Communications VP of programming Frank Bell offers another explanation. "I

knew females at country radio were in trouble last year when I first saw the covers of the Faith, Shania and LeAnn Rimes CDs," he says.

"All three images were either drenched in sweat or wearing their underwear in an attempt to fulfill some 30-year-old guy's vision of what a pop star should look like. Did they not understand that their fan base—the people who made them popular in the first place—were adult women with a family-oriented lifestyle?"

"The four biggest female country artists in recent memory are Faith, Shania, LeAnn Rimes, and the Dixie Chicks," Bell adds. "The first three all sold their souls artistically and made slick-sounding techno-pop records in an attempt to become the next Celine Dion. The Chicks made a brilliant country album, then committed the biggest PR gaffe in the music business since Milli Vanilli."

The lack of female hits has not gone unnoticed by the label community, according to Lyric Street Records senior VP of A&R Doug Howard. "However, it is not because we are not trying," he says. "I must admit that we have had a couple of misses with some of our releases, but we are confident that we have truly unique and extremely talented women making relevant music for our format."

Howard does admit concern for the fact that the country format is often guilty of embracing one type of country music "while ignoring everything else. Hopefully, we can prevent drawing lines so deep that we refuse to recognize the amazing array of country female artists in our community."

Paige Levy, senior VP of A&R at Warner Bros. Records, is not overly concerned about a lack of hits, as long as female artists continue to sell records. "While a No. 1 record would be nice, most record companies are focused on getting enough airplay to generate sales and not necessarily throwing a lot of money at a record just to win a chart position," she says.

"Established female artists such as Faith Hill, Martina McBride, Sara Evans and Shania Twain continue to sell good numbers without having a top-charting single."

## THE TRUTH ABOUT MEN

The quality of female repertoire is also a concern among country music insiders.

Tonya Campos, assistant PD/music director of KZLA Los Angeles, thinks "the lack of women on the charts is simply because of a lack of good songs for females. Good material seems to be the reason that male artists that were not known a few months ago now have hit songs on the charts."

Brenner agrees that "the male artists seem to be coming up with more songs of substance and more songs with true meat. The women seem to

be recording pop—fluff songs."

Renee Bell, senior VP of A&R at RCA Label Group, adds, "I have felt since Sept. 11 [2001] that the audience wants substance. Everything that's really been hitting [since then] has been real substance songs."

The problem, Bell says, is that it has been hard in recent years to find such songs for women artists. For the past five years or so, she says, "a lot of what was being written in town was fluff." That's because prior to Sept. 11, a lot of the songs that did become hits for women were, in fact, "fluff," and songwriters tend to emulate styles that are working.

"We at EMI advise our songwriters to write what they are compelled to write," Overton defends. "Hence, sometimes the songs are passionate ballads, sometimes lighter fare. But I can assure you that we have never run short of passionate, meaningful songs to play for artists."

Other programmers agree that the dominant male trend is part of a format cycle, and some agree with Bell that it's one that might be cycling back in the near future.

Not long ago, Hill, McBride, Twain, Wynonna, Trisha Yearwood, Reba McEntire, Deana Carter, Pam Tillis and others were dominating the music scene, Cumulus Broadcasting regional operations manager Tim Roberts says. "I remember really concentrating on editing music logs to avoid too many female artists. I think that Music Row saw this, began signing male acts and started releasing more male singles, and thus we're now in a male-dominated cycle."

Levy—who has several new female artists in varying stages of development at Warner Bros.—counters: "I don't believe the labels are purposefully signing fewer female artists. Producing compelling music on each artist, regardless of



MCBRIDE: COUNTRY'S REIGNING QUEEN

gender, has become increasingly difficult for A&R. We're not going to throw out singles on new females just because we need a new female. We feel the timing is right for a new female to bust through, and, to increase our chances, we will take plenty of time searching for hits, recording and experimenting."

Doug Montgomery, operations manager of WBCT Grand Rapids, Mich., says that despite the perfect storm that engulfed Hill, Twain and the Chicks, "if Wynonna and Martina continue with the success of their current records, Reba follows through with her plan to release a new album and the Dixie Chicks' controversies subside, this will come back to historical norms in a few months."

# Piracy Gambit Raises Stakes

Continued from page 1

pion in the House, opened a second front with the introduction of two bills.

Filed at the behest of the entertainment and software industries—a lobbying group that includes the music industry—the measures would beef up domestic piracy enforcement.

“This is really the beginning of a significant change,” Sony Music Entertainment chairman/CEO Andrew Lack says. “It’s time to turn the page on the Internet piracy discussion.”

But consumer rights watchdogs like the Electronic Frontier Foundation counter that the effort is akin to declaring war on the American public.

And some analysts, such as Phil Leigh of Raymond James and Associates, question the wisdom of litigating against consumers before new pay-per-download stores like iTunes have launched in the PC market.

One thing is certain, they point out: Litigation aimed at the peer-to-peer networks themselves has failed to stem the growth of file sharing.

Two years after the industry’s shutdown of Napster, the practice is more popular than ever. The Recording Industry Assn. of America (RIAA) reports that an estimated 2.6 billion copyrighted files are traded over P2P networks every month.

Leading the pack is Kazaa. The RIAA says that in May, Kazaa had more than 230 million users, up from 100 million users in July 2002.

If there are any winners in the latest fight, it could prove to be a boon to fledgling pay-per-download and music subscription businesses that are start-

ing to show signs of acceptance with music fans.

Sony Music Entertainment executive VP Michele Anthony notes that the move is key to the future of commercial digital distribution.

“The goal is to create a healthy business environment for these legitimate services to flourish,” she says.

There are already positive signs. Apple Computer announced June 23 that its iTunes Music Store has sold more than 5 million songs since its bow in late April.

Now more than ever, industry officials maintain that alternatives to file sharing featuring hundreds of thousands of songs are already in the marketplace.

“There’s no longer any justification or excuse for downloading illegally when you can go to a legitimate site and get it,” RIAA president Cary Sherman says.

The number of suits could ultimately reach into the thousands.

The RIAA particularly hopes to educate parents whose children are using file-sharing services, as well as P2P users who are unaware that their software is configured to allow others to upload music from their computers.

The suits will focus on P2P users who make music available to others, not those engaging in downloading music without permission.

Whether either initiative will appreciably slow the practice of free music trading online remains to be seen.

By taking the fight directly to individual consumers, the industry is hoping it will be able to create a “scared-straight” scenario for casual P2P users.

The RIAA has made it clear that it is unafraid of the public relations implications of targeting minors engaging in egregious copyright infringement.

The trade group also warned in making its announcement that the Department of Justice (DOJ) has the option to file criminal charges against

Internet pirates if it so chooses.

“Don’t underestimate the deterrent effect of enforcement,” says Sherman, who adds that the aim of the effort is to “change consumer behavior over the long term.”

The RIAA points out that its efforts in the courts and on Capitol Hill are part of a “multi-pronged strategy” in combating piracy.

That effort also incorporates everything from consumer education to enforcement against the file-sharing systems themselves. It also includes technical measures to help frustrate the illegal downloading of music and creating legitimate alternatives.

## DETERRENCE & EDUCATION

On the legislative front, Smith’s Piracy Deterrence and Education Act of 2003, HR 2570, clarifies the authority of the Department of Homeland Security’s Bureau of Customs and Border Protection to seize infringing material.

It calls for the U.S. attorney general to ensure that any unit at the DOJ responsible for investigating computer hacking or intellectual property crimes would be assigned “at least one agent” to deal with copyright infringement.

The bill also would create programs at the FBI and DOJ to educate the public about illegal downloading and Internet privacy. And it permits the FBI to send cease-and-desist letters to infringers.

Under the measure, copyright owners could also use the FBI seal in deterrent efforts.

Smith, chairman of the Subcommittee on Courts, the Internet and Intellectual Property, introduced the bill June 19 and has two powerful House Democrats as co-sponsors: Reps. John Conyers Jr. of Michigan and Howard Berman of California.

Subcommittee member Rick Bou-

cher, D-Va., says he likes most of the bill but “may have a problem” with the FBI being brought in.

“The FBI should only be involved in threatening if there’s a real attempt to follow through on the remedy. I can’t imagine the FBI getting involved in arresting people who are involved in casual peer-to-peer file sharing,” he says.

Sherman characterizes the measure as a “common sense, bipartisan bill.”

The second major bill, the Intellectual Property Protection Restoration Act, HR 2334, restores power to Congress in a limited setting to abrogate or set aside the Constitution’s 11th Amendment, which gives sovereign immunity to states.

That would allow copyright owners to sue states and their entities for damages resulting from state copyright, patent and trademark infringement.

“Right now, you can sue, you can get an injunction, but you can’t collect damages,” says Peter Jaszi, director of the Gushlo-Samuelson intellectual property law clinic at American University. “Such a bill is a long time coming, and I think it’s necessary now in some cases.”

In 1999, the Supreme Court issued a ruling that states can claim immunity from prosecution in those areas. Smith says that’s wrong.

“States are increasingly using this as a defense to infringement claims,” he says. “This is particularly frustrating for intellectual property owners, because states are also owners of copyrights, patents and trademarks and can sue for infringement of their intellectual property.”

The tit-for-tat approach in the bill means states cannot collect damages in copyright infringement cases they initiate if they shield themselves by claiming immunity for damages in infringement lawsuits against them.

# Majors’ Woes Continue

Continued from page 1

Faced with the prospect of further declines, BMG and Warner Music Group and their respective corporate parents, Bertelsmann and AOL Time Warner (AOL TW), are discussing a combination of their recorded-music operations, sources confirm.

Meanwhile, Vivendi Universal is fielding offers for Universal Music Group (UMG) and its other entertainment assets (see story, this page).

The 50/50 joint venture that BMG and WMG are discussing would create short-term cost-savings by consolidating such areas as back-office operations. But observers emphasize that such a combination is not a formula for long-term growth.

“I don’t think it solves the fundamental problem of what to do to

stop people from stealing music [online],” says one media investment banker.

It remains unclear who would manage the combined company and how WMG and BMG’s respective labels would be merged, sources say.

“The desire’s there, but there are issues to be resolved,” a source says.

WMG, BMG and AOL TW declined to comment, as did a Bertelsmann spokeswoman.

Such a joint venture would create a company with a market share to rival current industry leader UMG.

BMG’s total current U.S. album market share through June 22 is 16.1%, and it has five of the top 10 spots on this week’s charts. WMG’s share is 17%.

UMG’s Universal Music & Video Distribution has a 29.6% share.

But a joint venture among majors would come under the scrutiny of

U.S. and European regulators; the latter scotched a proposed merger between WMG and EMI Group in 2000.

Given the weakening of the music market since then, a deal today would have a better shot.

WMG already is trying to sell its disc-manufacturing business. A merger with BMG would likely result in the sale of its music publishing arm. Both divestitures would

“This approach is fair,” he says. “If states are going to take advantage of intellectual property laws for their own benefit, they should also be willing to enforce the laws for the benefit of others.”

The National Governors Assn. and some conservative lawmakers are expected to oppose the measure. But observers note that because Smith is a Southern conservative, the bill might gain the support it needs to pass.

ASCAP and BMI are part of a coalition asking for the bill. Both groups have found that state universities play music in public areas but resist paying required fees. Ironically, the RIAA, also a coalition member, can’t sue state entities for infringement by students and faculty using their computer networks.

The Digital Millennium Copyright Act, which the industry helped write, gives universities themselves an exemption for third-party liability.

Upon assuming the chairmanship this year, Smith said that efforts to curb intellectual property theft would be a major priority (*Billboard*, Feb. 15).

But curbing piracy through legislative means is a slow proposition.

In the meantime, the recording industry is attempting to give the public a wake-up call with its legal strategy against individual consumers.

While the recording industry has been loathe to prosecute individual consumers in the past, Sony’s Lack says that the strategy is the result of prompting from both the courts and congressional leaders.

“Clearly the record companies have been reluctant to go down this path,” he says. “But between congressional encouragement and the legal encouragements we’re getting in the courts at every level, we’re just doing what we’ve essentially been pushed to do.”

## Liberty Makes Three

BY MATTHEW BENZ

NEW YORK—And now there are three.

In a surprise move, Liberty Media included Universal Music Group in its offer for Vivendi Universal’s entertainment assets, a source close to the process confirms.

Two other groups—one led by Edgar Bronfman Jr. and another by oil billionaire Marvin Davis and former Seagram Co. CFO Brian Mulligan—are also believed to be bidding on UMG, as well as film, TV and theme-parks unit Vivendi Universal Entertainment (VUE).

MGM and NBC, meanwhile, have expressed interest

in VUE only.

Citigroup and Goldman Sachs are advising VU on the asset sale, which is expected to take several months.

A VU rep says the company is pleased with the initial bids it received Monday but declined to comment further.

John Malone, chairman of Englewood, Colo.-based Liberty, had previously expressed interest only in VU’s film and TV businesses. The media company did not return a call for comment.

David Joyce, an analyst who follows Liberty for Guzman & Co., says Liberty’s inclusion of UMG was unexpected but indicative of Malone’s desire to remain competitive in the bidding process.

## EVENTS CALENDAR

### JULY

- July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex. Irving, Texas. 973-228-4450.
- July 18-20, **2003 National Assn. of Music Merchants Summer Trade Show**. Gaylord Center, Nashville. 323-965-1990.
- July 22, **2003 Florida Heroes Awards**, presented by LARAS and the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4060.
- July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.
- July 25-29, **78th Annual International Assn. of Assembly Managers Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.
- July 26, **A Midsummer Night's Magic Concert Gala**, benefiting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa Monica, Calif. 310-247-2033.
- July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.
- July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.
- July 29-31, **Video Software Dealers**

**Assn. Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlanta Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

### AUGUST

- Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
- Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.
- Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7071.
- Aug. 14-16, **Fourth Annual Latin Alternative Music Conference**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.
- Aug. 14-16, **Popkomm 2003**, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.
- Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.
- Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.
- Aug. 23, **Shero Hall of Fame Dinner**, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3363.

### SEPTEMBER

- Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS.

### DEATHS

**Greg Dwinell**, 42, of esophageal cancer, June 21 in Los Angeles. As founder and president of indie pop-rock label eggBERT Records, Dwinell brought national recognition to artists like Jon Brion and Tommy Keene, along with such acts as the Posies, Wondermint and the Continental Drifters. Founded in 1992, eggBERT released albums by such acts as Kristian Hoffman, Dramarama's John Easdale, Action Figures and Mars Needs Women. Most recently, along with Wild Honey's David Jenkins and Paul Rock, Dwinell produced a tribute concert to Elvis Costello benefiting the USC Norris Cancer Center. He is survived by his mother and brother.

AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

Sept. 11, **Fifth Annual Grammy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago. 312-786-1121.

Sept. 17-19, **Second Annual Ear to Da Streets Music Producer Conference**, Graduate Center, City University of New York. 212-368-1628.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel. 615-438-7500.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

Sept. 25, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS. 312-786-1121.

Sept. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

### OCTOBER

Oct. 5-8, **2003 International Entertainment Buyers Assn. Conference**, Hilton Suites, Nashville. 615-463-0161.

Oct. 10-13, **115th Audio Engineering Society Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 23, **2003 MTV Video Music Awards Latin America**, Jackie Gleason Theater, Miami. 305-535-3700.

Oct. 23, **Bogart Tour for a Cure 2003 Children's Choice Awards**, presented by the Bogart Pediatric Cancer Research Program, Kodak Theatre, Los Angeles. 310-358-4970.

### NOVEMBER

Nov. 6, **SESAC Country Music Awards**, SESAC Headquarters, Nashville (by invitation only).

Nov. 19-20, **Second Annual Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

### DECEMBER

Dec. 10, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

*Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at muhitmire@billboard.com.*

# homefront

**Billboard Information Group events & happenings**



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## Key Execs Log On For Billboard Panel At Plug.In Confab

Five top music and digital entertainment executives will take part in the *Billboard* Roundtable at this year's Jupiter Plug.In Conference & Expo. The conference, which is sponsored in part by *Billboard*, will run July 28-29 at the Crowne Plaza Times Square in New York.

The *Billboard* session, titled "A View From the Top," will take place on the second day of Plug.In.

Sharing their insights on the music marketplace and the digital future will be Dave Goldberg, VP/GM of music for Yahoo!; Charles Goldstuck, president/COO, J Records; Alan McGlade, president/CEO, MusicNet; John Rose, executive VP, EMI Group; and Eric Weisman, president/CEO of Alliance Entertainment.

The session will be moderated for *Billboard* by executive editor Ken Schlager.

Also new to the Plug.In agenda is Larry Kenswil, president of Universal Music Group's eLabs, who will deliver a keynote address at 9:30 a.m. on July 28, immediately prior to the *Billboard* session.

For further information, visit [jupiterevents.com/plug.in](http://jupiterevents.com/plug.in).

## BOOK OF THE WEEK

### THE MUSICIAN'S HANDBOOK

Providing a solid introduction to the music industry, "The Musician's Handbook: A Practical Guide to Understanding the Music Business" by Bobby Borg is the newest release from Watson Guptill/Billboard Books.



Borg, a Berklee College of Music graduate and drummer who has worked with artists including Warrant, Beggars Thieves and his own band Left for Dead, incorporates personal knowledge, information and wisdom into "The Musician's Handbook." In addition to providing comprehensive coverage on pursuing a career, business relationships, key people to know and sources of music revenue, the book is full of anecdotes and related sidebars.

"The Musician's Handbook: A Practical Guide to Understanding the Music Business" (ISBN: 0-8230-8357-8, \$19.95) is available wherever books are sold. For more information, visit [watsonguptill.com](http://watsonguptill.com).

### UPCOMING EVENTS

**BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS**  
August 6-8 • The Roney Palace • Miami Beach

**BILLBOARD DANCE MUSIC SUMMIT**  
September 22-24 • Union Square Ballroom • New York City

**BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE**  
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

**BILLBOARD MUSIC AWARDS**  
December 10 • MGM Grand Hotel • Las Vegas  
for info: 646.654.4600 • [billboardawards@vnuinc.com](http://billboardawards@vnuinc.com)

For more information: Michele Jacangelo 646.654.4660 • [bbevents@billboard.com](mailto:bbevents@billboard.com)

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## Pride Goeth Before Y'All

He's the most successful black country artist of all time, but he's been absent from Top Country Albums for 13 years and 11 months. **Charley Pride** returns to the survey with "22 All-Time Greatest Hits" (Teevee), a new entry at No. 64. It's his first album to chart since "Moody Woman" spent its final frame on the tally during the week ended Aug. 5, 1989.

Pride first appeared on the *Billboard* country album chart the week of Nov. 5, 1966, with "Country Charley Pride," which is also how he was billed on his first two LPs. The Mississippi-born singer was so popular that he had at least one album debut on the chart every year between 1966 and 1989, except for 1986. The 13-year, 11-month gap between his two most recent chart titles is thus the biggest break in his span of albums.

His total reach of chart albums now bridges 36 years and eight months.

**FULL NELSON:** No one can say **Willie Nelson** peaked too early. His 117th song to chart on Hot Country Singles & Tracks is now the biggest hit of his long career.

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



"Beer for My Horses" (DreamWorks), Nelson's duet with **Toby Keith**, is No. 1 for the fourth week. That ties Nelson's previous longest-running chart-topper, "Mammas Don't Let Your Babies Grow Up to Be Cowboys," a 1978 duet with **Waylon Jennings**. But "Mammas" was only on the chart for 16 weeks, while "Horses" is still running in its 25th week.

**AIKEN BREAKIN' CHART:** "This Is the Night" (RCA) is No. 1 on The Billboard Hot 100 for a second week, meaning the first single from "American Idol" runner-up **Clay Aiken** matches the October 2002, two-week run at the top held by last season's "American Idol" winner **Kelly Clarkson** with "A Moment Like This."

When "This Is the Night" entered at No. 1 last week, it became the first song by a debuting artist appearing on the Hot 100 to open in pole position. The 11 songs that debuted at No. 1 before "Night" were all by established artists like **Michael Jackson**, **Mariah Carey**, **Whitney Houston** and **Elton John**.

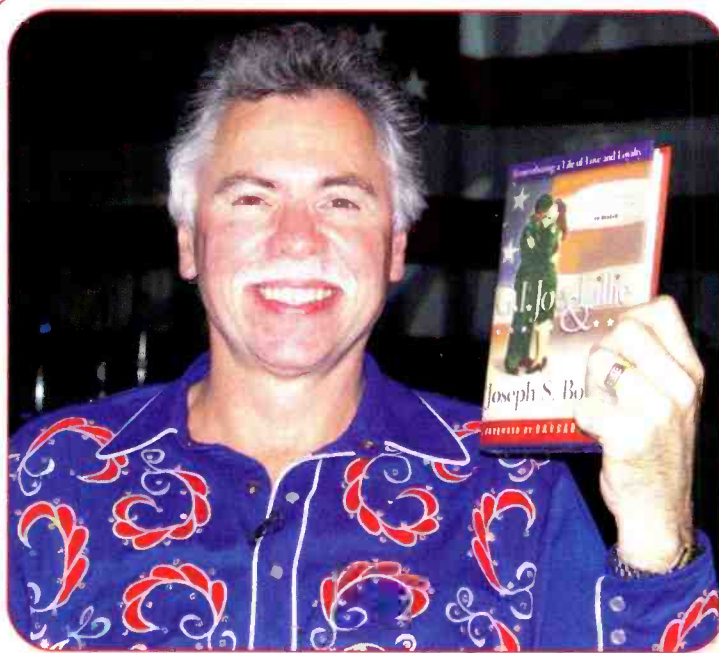
"American Idol" winner **Ruben Studdard** is No. 2 for the second week running with "Flying Without Wings" (J). On Hot 100 Singles Sales, Aiken and Studdard also stand pat at Nos. 1 and 2, respectively.

Aiken is not the only contestant from a TV series to have a No. 1 single this week. "Nashville Star" winner **Buddy Jewell** moves 2-1 on Top Country Singles Sales with "Help Pour Out the Rain (Lacey's Song)" (Columbia).

**'AFTER' IN THE REIGN:** The J label has three of the top five titles on The Billboard 200 and the No. 1 album for the second week in a row, as **Monica** succeeds label-mate **Luther Vandross** with "After the Storm."

It's Monica's first No. 1 album. "Miss Thang" peaked at No. 36 in 1995, and "The Boy Is Mine" reached No. 8 in 1998.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



## Bonsall's Personal War Tale

People often refer to the generation of men and women who served in World War II—and those who carried on at home during the war—with a special reverence because of the sacrifices they made on behalf of the U.S. during a critical time in the nation's history. Joe Bonsall, long-time member of the country/Southern gospel group Oak Ridge Boys, grew up seeing those sacrifices daily in the lives of his parents.

Known affectionately as "G.I. Joe," Bonsall's father was a decorated war hero who returned from Europe with wounds that plagued him for the rest of his life.

His mother was a member of the United States Women's Army Corps, who met the young soldier when he returned from the war. They married within a week, and she stood by him through decades of hardship that included a debilitating stroke when he was only 38.

Their story is now a book, "G.I. Joe and Lillie," written by their son and recently published by New Leaf Press.

"America is latching on to this story of patriotism and family and endurance and faith," says Bonsall, who also wrote a song titled "G.I. Joe and Lillie" that is included on the Oak Ridge Boys' new Spring Hill Music Group album, "Colors" (see story, page 27).

Writing the book was a labor of love for Bonsall. His parents are now deceased and buried in Arlington National Cemetery.

Placing a copy on his mother's grave was an emotional moment.

"When I laid that book on her grave, that meant more to me than anything in the whole world, because my mother always believed that her and Daddy's story was a good one and should be told."

Bonsall says the response he's been getting from the book is "phenomenal. People's lives are being blessed by this book. I'm hearing from combat veterans of old wars. I'm hearing from families of veterans. I'm hearing from wives of men

who are serving today who say things to me like, 'My husband is a sergeant, and he's in the Marines. He's fighting in Iraq, and my prayer is that I can be a wife like Lillie to him.'"

Bonsall describes his mom as a "down-on-your-knees-praying type of person. She believed in God and loved him with all her heart, and as a little boy it's hard to be afraid—even if your father has had a debilitating stroke—when your mother is in the other room praying."

Bonsall says there has also been some discussion about their story becoming a film.

"The hero that went to war and the woman who stood by him is a story as old as time itself," he says, "but this is also a story of an incredible faith and patriotism. People need that right now, and I think that's why people are reading my little book."

"It's only 192 pages. It's Bonsall, not Hemingway. This is how America got from point A to B to C to D, because of people like G.I. Joe and Lillie. People are taking it to their hearts for that reason."

DEBORAH EVANS PRICE



Lillie and Joseph Bonsall Sr., Joe's sister, Nancy, and Joe.

## Who Are These Guys?



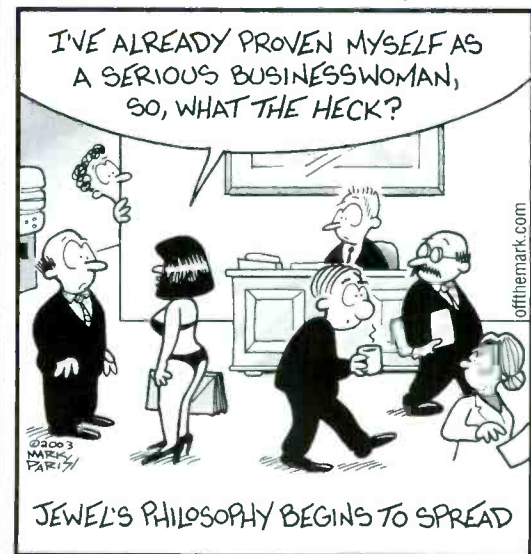
Who frontman **Roger Daltrey**, center, was among a group of rockers to take part last week in Rock N' Roll Fantasy Camp, a charity organization that gives regular folks a chance to live out their rock'n'roll dreams for five days. For \$5,995, you could take part in six hours of daily jamming and meals with the participants, which also included **Ramones** drummer **Marky Ramone** and **Jack Blades** of **Night Ranger**. The event concluded with a battle of the bands held June 22 at the Bottom Line in New York. The camp benefits teenagers with cancer. (Photo: Theo Wargo/WireImage.com)

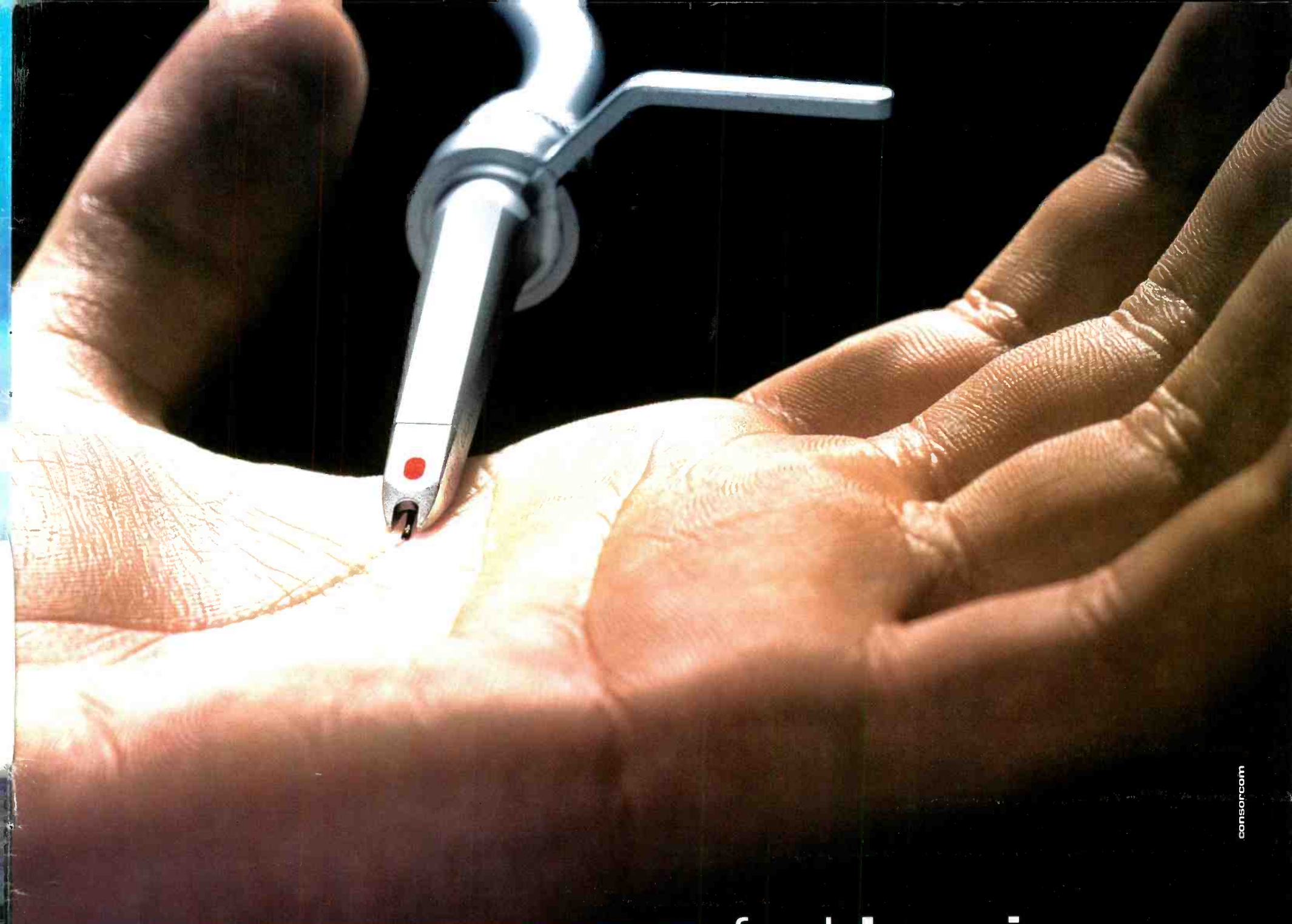


## Rossdale Gets Blue

Bush's **Gavin Rossdale** recently teamed with **Blue Man Group** at an abandoned power plant in Redondo Beach, Calif., for the video shoot for "The Current." The track is from Blue Man Group's disc "The Complex"; it is also being used in the upcoming film "Terminator 3: Rise of the Machines." The video, directed by **Jeff Mann**, was shot at the plant to capture the movie's mechanical theme.

## RIM SHOTS by Mark Parisi





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