UMVD Expands Market-Share Dominance

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution (UMVD) enjoyed explosive market-share growth in 2002. It finished the year with a 28.9% piece of the U.S. pie for the total albums category—up almost three percentage points from the 26.4% it gathered in 2001, according to Nielsen SoundScan.

The company was also dominant in distributing current albums, racking up 31.3% of the pie in the U.S. for that category—which Nielsen SoundScan calculates by counting only sales occurring within the first 18 months of an album’s release (12 months for classical and jazz, except for those that remain in the top half of The Billboard 200). UMVD was also king of the hill in distributing R&B, Latin, and country titles. (For details, see stories on pages 37, 41, and 47, respectively.

“We had a very good year in relation to a sinking market,” Universal Music Group chairman Doug Morris says. “This was a career year for a lot of people in the company.”

Morris says Universal’s success is “all about Jimmy and Lyor and the people who run the divisions.” “Jimmy” is Interscope/Geffen/A&M chairman Jimmy Iovine; “Lyor” is Island Def Jam Music Group chairman/CEO Lyor Cohen.

Morris says that when he came to Universal in 1995 (it was then MCA Music Entertainment Group), he tried to duplicate the culture that

(Continued on page 53)

Country Stars Fuel Genre’s Gains In ’02

BY DEBORAH EVANS PRICE

NASHVILLE—In a year when the overall music sales picture was dismal, the country music industry finished 2002 on a high note, with U.S. album sales up 12.3%. There were 76.9 million country albums sold last year, up from 68.4 million in 2001, according to Nielsen SoundScan. Superstar releases from Shania Twain, Dixie Chicks, Tim McGraw, Faith Hill, and Alan Jackson boosted these results.

(Continued on page 47)
#1 total al'

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Columbia Records congratulates our artists on their dozens of Grammy® nominations

*According to SoundScan market share for calendar year 2002

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GREAT NEW MUSIC COMING IN THE
FIRST SIX MONTHS OF 2003:

Aerosmith (Blues Album)
Beyoncé
Bow Wow
Bravehearts
Charlie’s Angels 2 (Soundtrack)
Dixie Chicks (DVD)
Lauryn Hill
Jagged Edge
Lil’ Flip
Maxwell
John Mayer (Live CD & DVD)
John Mellencamp (American Roots Album)
The Offspring
Our Lady Peace (Live)
Play
Three 6 Mafia
Train
Pete Yorn

JUST WATCH:
The Ataris
Killer Mike
The Raveonettes
The Thorns

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The #1 label for 5 consecutive years.

According to SoundScan
Consolidation A Hot Topic At FMC Summit

BY BILL HOLLAND and MATTHEW BENZ
WASHINGTON, D.C.—The effects of radio- and concert-industry consolidation and the role artists can play in shaping policy dominated the talk at the third annual Panel on Consolidation of the FMC policy summit, held Jan. 5-7 at Georgetown University in Washington, D.C.

Sen. Russ Feingold, D-Wisc., said he is moving forward with his legislation, first introduced last year, that would investigate alleged anti-competitive behavior by radio/concert giants, including Clear Channel Communications (CCC). Feingold said artists, small promoters, and independent radio stations have convinced him that CCC has used its holdings to stifle competition and evade ownership rules, resulting in the loss of “localism” in programming, soaring ticket prices, shrinking playlists, and a “shakedown system” of money demands to have new recordings even considered for airplay.

Feingold said, “When teenagers start coming up to me and talking about the rising cost of Phish tickets, something is really wrong.”

Feingold hinted to Billboard that he has persuaded Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, to sign on as a co-sponsor of his bill, which would give the music industry a much stronger chance of passage. “He gets it completely,” Feingold said. Insiders say Feingold has convinced McCain, his long-time ally in successful campaign reform legislation, to hold a hearing on the subject.

A CCC spokesperson says, “We are confident that when the Senate has all the facts and learns the truth about how we operate our business, his concern about our role in these allegations will disappear.”

The FMC bills itself as a Washington, D.C.-based nonprofit group dedicated to fostering debate on music-industry issues and advising on behalf of artists. In all, the summit drew some 450 attendees from across the music industry, including artists Bob Mould and Vernon Reid and managers Peter Jenner and Sandy Pearlman, as well as lawyers, academics, and independent and major-label executives. Also, a lead attorney in the lawsuit/plan case against Cardwell’s, had the role of chairman/CEO of the California and Nevada School of Law, said Cardwell’s actions have the potential to be “disastrous” for the music industry.

In a statement, Horn said, “As Warner Home Video begins a new era, having Jim at the helm ensures the division will continue to operate as the global leader in home entertainment.”

Additionally, Warner Bros. chairman/CEO Barry Meyer said, “Jim has long been an integral part of the extraordinary growth and success of Warner Home Video, helping build the division to what it is today—the overall industry leader.”

Cardwell’s most recent position was executive VP of North America/Australia. He joined WHV in 1985 as director of planning and administration. He was later promoted to VP of worldwide operations.
TEEN PEOPLE® magazine salutes Nelly, our 2002 Artist of the Year.
Consumers Spent $8.7B On DVDs In 2002

BY JILL KIPNIS

LOS ANGELES—U.S. consumers more than doubled their spending on buying and renting DVDs and VHS tapes than they did on movie tickets in 2002, according to a year-end report presented Jan. 9 by the Los Angeles-based DVD Entertainment Group (DEG) at the Consumer Electronics Show in Las Vegas.

Consumers shelled out $20.3 billion to buy or rent movies, the DEG reports, while $9.3 billion was spent at the box office. This home-video total was primarily fueled by DVD sales, which accounted for $8.7 billion of the amount. DVD sales increased 61% over 2001’s total of $5.4 billion, and the DEG reports that on average, each of the more than 40 million households with DVD players bought at least 15 discs in 2002. The DEG says that total DVD spending in 2002 was $11.6 billion, up from $6 billion in 2001. DVD rentals, accounted for $2.6 billion in 2002, almost double the 2001 total of $1.4 billion. Further, the DEG cites accounting firm Ernst & Young’s figure that approximately 260 million DVD software units shipped in fourth-quarter 2002. This is a 90% increase over 2001 fourth-quarter shipments. Total 2002 DVD software units shipped were more than 655 million pieces, a tally that surpasses the previous five years’ shipments combined.

Robert Chapak, president of the DEG and of Buena Vista Home Entertainment, says, “At the height of the VHS era, people bought five titles a year. When they try DVD, they are going out and buying a lot of titles quickly. And these aren’t early adopters anymore; they are mainstream consumers and families.”

The Video Software Dealers Assn. (VSDA) has reported similar numbers for 2002. In a separate report issued Jan. 8, it states that total home-video spending was $20.6 billion last year. Citing the Carmel, Calif.-based Adams Media Research, which has revealed preliminary estimates based on research through mid-December 2002, it says total sell-through revenue for 2002 will be $12.4 billion.

The VSDA also says that DVD sales revenue will account for $8.4 billion, or 65%, of 2002 home-video totals. This represents a 51% increase over the $5.3 billion spent on DVD self-threat in 2001.

According to VSDA’s VuduTrac rental-tracking program, DVD’s share of the retail market was 35% in 2002, more than doubling its 17% share in 2001. Total rental spending was $8.2 billion in 2002, a 3% decrease from the $8.4 billion total in 2001, the VSDA says. VHS rental spending, which totaled $5.3 billion in 2002, decreased 25% from the 2001 total of $7.02 billion. Its share of the rental market was also down 18%. VHS accounted for 65% of rental revenue in 2002, compared with 83% in 2001.

The DEG predicts that by the end of 2003, DVD players will be in more than half of U.S. homes, or more than 55 million homes. More than 25 million DVD players were bought in 2002, according to data from the Consumer Electronics Assn. This represents a 50% increase over 2001 totals.

A total of 56.5 million players have been sold to date in the U.S., the DEG says, and more than 10 million homes have more than one DVD player. Additionally, according to the NPD Group, total DVD hardware sales accounted for $3.6 billion in retail sales in 2002.
In loving remembrance

Joe Strummer

1952-2002
UMVD Grows Latin Market Share With Fonovisa Deal

BY LEILA COBO
MIA MIAWith the stroke of a pen, Universal Music & Video Distribution (UMVD) has gone from being the third-placed distributor of Latin music in the U.S. to the probable leader of the pack, thanks to an exclusive distribution deal signed with Fonovisa Records, the leading independently distributed Latin label in the country—owned by Univision.

The deal—which will run for four years, according to sources—gives UMVD exclusive distribution rights to Fonovisa in the U.S., Puerto Rico, and Mexico, as well as exclusive licensing rights for the rest of the world. “For me, this is a watershed moment,” Universal Music Group president/CEO Zach Horowitz says. “You have the biggest independent label in the Latin business basically saying it’s better for them to be affiliated with a major distribution company than for them to be doing it on their own.”

The deal, announced Jan. 8, was prompted by the full acquisition of Fonovisa by the Union Music Group (UMG) last year. Univision already has an exclusive distribution deal in place with UMVD that has substantially boosted UMVD’s share in the Latin market. The positive results of that relationship also spurred Univision to renew its UMVD deal so that it ran concurrently with the Fonovisa deal.

“I have no doubt we’ll see a rise in sales,” UMG president/CEO José Behar says. “UMVD has the best distribution system in this country, and being the market-share leader, it will give us great leverage.”

Barring a drastic change in distribution agreements, UMVD will now become the top distributor of Latin music in the U.S. According to Nielsen SoundScan, independent labels were the market-share leaders in the Latin market in 2002, accounting for 24.1% of all product, with a full 10.41% share corresponding to Fonovisa. Sony followed close behind, with 23.9% of all product, and UMVD was third, with 22.7%.

UMVD’s leadership is dependent on its deal with Univision, whose three main labels (Disa, Univision Records, and Fonovisa) had a 21.27% share of the market. Universal’s U.S. Latin label, Universal Latino, had an 8.68% market share. “We are building Universal Music Latino,” Horowitz says. “We have a major commitment to this business from a Universal Music Group standpoint.”

For Fonovisa, a key issue under the new deal is getting into many mainstream accounts not covered by its own distribution system, such as Tower records. By the same token, UMVD has doubled its sales force in terms of Latin music, largely in anticipation of the deal. “We’re making significant changes in our distribution company to make sure we can cover everything,” Horowitz says. Fonovisa will continue to have its own sales staff headed by VP of national sales Felipe Luna and will also have a director of national accounts, who will work with all Latin accounts and liaise with UMVD on Angola accounts.

Shake-Up At Musicland

BY ED CHRISTMAN
NEW YORK—Best Buy is shuttering 110 Musicland stores as Musicland president Kevin Freeland exits. Executive VP Connie Fuhrman has been named head of entertainment software operations, which are being combined with Best Buy’s own music and video business.

In a statement, Best Buy CEO/vice chairman Brad Anderson said, “Change is necessary, given Musicland’s financial performance in fiscal 2003, as well as the potential in fiscal 2004 for continued deterioration of music sales, further reductions in mall traffic, and increased competition.”

Best Buy is reviewing options for its Musicland holdings and should have a decision when it releases fourth-quarter earnings. Best Buy reported a strong holiday season, generating a 10% increase over last year to tally $4.24 billion in sales December. Comparable-store sales at the chain were up 0.4%, but Musicland suffered a 14.7% decrease.

Jay-Z Brings Live Rap To Cable

BY RASHAUN HALL
NEW YORK—Roc-a-Fella/Def Jam recording artist Jay-Z is slated to perform his first live, televised, full-length concert Feb. 22 at Memphis’ Mid South Coliseum, as Showtime Networks re-enters the musical event business. It is the first time that a premium cable channel has carried a full-length rap concert.

“We had been considering getting into the concert programming for some time, and who better to kick it off than Jay-Z,” Showtime Networks programming president Jerry Offsay says. “Few artists have had the longevity he has had. He’s six or seven albums deep in his career and has created an industry around himself.”

Jay-Z, who recently earned a Grammy® Award nomination (see listing, page 86), is enthusiastic about the new opportunity, saying, “I’m looking forward to bringing the energy of a live hip-hop concert to a national TV audience.”

The concert, which will feature the entire Roc-a-Fella family and other surprise guests, will be followed by Showtime Championship Boxing’s Mike Tyson vs. Clifford Eitaire boxing match.

Def Jam Records president Kevin Liles will serve as an executive producer for the special. “The original idea was to provide Showtime event viewers with more bang for their buck,” Liles says. “When the idea of doing a concert was suggested we took it around, but they were looking for a partner to provide them with ties to radio and media. A Def Jam/Showtime collaboration sounded amazing.”

Liles says the label is working on a series of similar events, negotiating for another four shows in the concert series with Showtime. While Offsay did not comment on this, he promised that “this will not be Showtime’s last venture into hip-hop.”

13 EU States Fail To Adopt Copyright Directive

BY LEO CENROWICZ
BRUSSELS, Belgium—The failure of all but two of the European Union’s 15 member countries to adopt the EU Copyright Directive has been met with dismay by music industry leaders.

Only Greece and Denmark successfully implemented new rules on copyright protection into national law before the Dec. 22, 2002, deadline. European Commission spokesman Jonathan Todd comments: “It is always disappointing when implementation deadlines are not met.” Todd denies, however, that the delays were due to harsh provisions in the law. “Some think it is too Draconian, some think it is not strong enough. It is a good piece of legislation, and you can’t keep everyone happy.” He says infringement proceedings will be launched against the 13 shortly.

The delays have left the music industry unsettled. ARI, Time Warner legal and public policy VP Alessandra Silvestro expressed her disappointment but adds that it is more important to ensure the directive is implemented faithfully across the EU. “There is a risk that it could be watered down. The directive provides legal certainty, with common rules. This applies not only to users but to content providers, and we are both.”

But Silvestro warns the industry may hold back from introducing new services if the legal framework is not in place. “The sooner this is implemented, the sooner we can expect new services,” she says. “For example, we have launched certain services in the U.K. where there is more reliable legal framework.”

Those concerns are echoed by International Federation of the Phonographic Industry senior legal advisor Olivia Regnier, who says, “The member states have some leeway in how they adopt it [at the] national level, but we need to ensure there are no gaps in the way the directive is implemented.”

On the flip side, European consumer’s lobby BEUC claims the directive gives the industry the possibility to control or prevent all copying for personal use. And the European Assn. of Consumer Electronics Manufacturers is urging EU member states to implement “opt-out” clauses, giving consumers more rights to make private copies of digital material.

In the U.K., the volume of critical responses to the consultation paper published by the Department of Trade and Industry is cited as the reason for the delay, but the U.K. Patent Office says it hopes to implement the directive by March 31.

In Italy, the Multimedia Equipment Producers’ Assn. says that, as it stands, the government’s draft bill will “dramatically raise levies on blank recording media” and increase retail prices. And in France, the delays are expected to ensure the directive is not implemented there until May or June.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>YEAR</th>
<th>CD</th>
<th>Albums</th>
<th>Singles</th>
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<td>13,918,000</td>
<td>12,610,000</td>
<td>13,605,000</td>
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<tr>
<td>2003</td>
<td>12,914,000</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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<td>2003</td>
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OVERALL UNIT SALES

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<th>CD</th>
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<tr>
<td>This Week</td>
<td>12,610,000</td>
<td>13,918,000</td>
<td>13,605,000</td>
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<td>Last Week</td>
<td>26,200,000</td>
<td>Change</td>
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<tr>
<td>Change</td>
<td>26,200,000</td>
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<td>&lt;52.1%</td>
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<tr>
<td>Singles</td>
<td>167,000</td>
<td>Change</td>
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<td>Last Week</td>
<td>246,000</td>
<td>Change</td>
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DISTRIBUTORS’ MARKET SHARE 12/22/02-1/5/03

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<th>DISTRIBUTOR</th>
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<th>SONY</th>
<th>WEA</th>
<th>BMG</th>
<th>INDIES</th>
<th>EMD</th>
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<tr>
<td>Total Albums</td>
<td>29.4%</td>
<td>16.2%</td>
<td>16.2%</td>
<td>15.7%</td>
<td>14.4%</td>
<td>8.2%</td>
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<tr>
<td>Current Albums</td>
<td>32.3%</td>
<td>16.2%</td>
<td>15.0%</td>
<td>18.2%</td>
<td>11.1%</td>
<td>7.2%</td>
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<tr>
<td>Total Singles</td>
<td>22.1%</td>
<td>8.2%</td>
<td>16.3%</td>
<td>22.6%</td>
<td>27.6%</td>
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FULL YEAR SALES BY ALBUM CATEGORY

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<th>Deep Catalog</th>
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<td>485,942,000</td>
<td>492,686,000</td>
<td>178,847,000</td>
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<td>2001</td>
<td>313,003,000</td>
<td>251,656,000</td>
<td>120,792,000</td>
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Compiled from a sample of retail and shelf sales reports collected, compiled, and provided by Nielsen SoundScan.
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Industry Vet Kovac Forms New Management Firm

**BY MELINDA NEWMAN**

LOS ANGELES—Industry veteran Allen Kovac has launched the Kovac Media Group, a management company whose clients include Bee Gees, Blondie, Deana Carter, Josh Groban, the Village People, the Go-Go’s, Heart, Hanson, Yes, and Meat Loaf, as well as a number of developing acts.

In addition to his management clients joining him in the new venture, Kovac’s longtime team of managers— including Carol Peters, Jordan Berlant, Laurie Dunham, and Jeff Verner—are also aboard. “They’ve all worked with me for five to 10 years,” he says. “We’re really excited, because we have a lot of artists putting out albums this year.”

Kovac built the company from the remnants of his former firm, Left Bank, which he liquidated after leaving Sony Music in 2002. Kovac says that “of fundamental disagreements” with his former partner, Jeffrey Sydney. On Dec. 31, 2002, Kovac filed an arbitration lawsuit alleging that Sydney manipulated him to agree to terms that Kovac said he would not have agreed to had he known that Sony would not have continued with the company as they existed (“Billboard,” Jan. 11). Sydney could not be reached for comment by press time.

Kovac declined to discuss the suit other than to say, “I’m proud of the fact that I was able to clear up the secured creditors and have allowed for the unsecured creditors to be handled. It’s been a year-and-a-half nightmare, and I’m happy to move on to the next chapter of my life.”

Among his developing artists with upcoming projects are DreamWorks Records, Best of the Best Records, and Warners Music Group—which have bowed recently by launching download initiatives in recent months—and are also experimenting with releasing singles as digital downloads at radio add date.

Label and digital-music executives have argued that the sale of singles online ahead of physical releases will go a long way toward legitimizing the commercial online music market and dissuading piracy. Indeed, UMG officials have positioned the entire download program as a shot across the bow of peer-to-peer services, and those who use them that claim a lack of commercial content availability. With so many tracks online, the label giant maintains that there is nothing that can justify resorting to illegal services to get UMG music on the Internet.

For its part, division president Larry Kenswil has said that UMG is committed to making recording it controls available for Internet distribution.

**Mottola Splits Sony Helm For New Venture**

Continued from page 1

but made the decision to go forward only recently. A press release says that Mottola’s new venture “will develop innovative and unique branding opportunities,” in addition to serving as a music label.

“The significant shift we have seen in the music industry over the last few years, we need to look for new solutions to create long-term value,” Mottola said in a statement. “I believe consolidating the range of entertainment disciplines in one organization today would yield the greatest potential for efficiently realizing artistic vision and commercial success.” The new venture, he adds, “is designed to meet the array of opportunities within the changing landscape of the music business.”

Mottola and SME have made headlines recently with a series of co-branding deals, including one with Chrysler (involving Celine Dion) and another tying multiple Sony acts to Pepsi. In a recent interview with The New York Times, he even declared that Sony would enter the management business. A recent interview with The New York Times, he even declared that Sony would enter the management business.

Mottola’s departure was announced by Sony Corp. of America chairman/CEO Howard Stringer, who named Sony Corp. chairman/CEO Nobuyuki Ide. SME is coming off a difficult year, generating a loss of about $140 million on sales of about $3.5 billion in the nine months ended Sept. 30, 2002. That is down from a profit of $61 million on a revenue of $38 billion in the same period the previous year. In the U.S., its album market share was 15.67% in 2002, the same percentage it held in 2001. In August 2002, the company let go of about 100 of its 5,000 employees worldwide.

Mottola was recruited by Warner Music chief executive officer/content, who named him chairman/CEO in 1998. When he took the reins at Sony, Mottola embraced a style that gave senior management a strong centralized role, while leaving the heads of the labels—such as the late Clive Davis—to run operations. Before joining Sony, Mottola ran management company Champion Entertainment, overseeing the careers of Hall & Oates, Carly Simon, John Mellencamp, and others.

**FBI, NYPD Raid Murder Inc. Offices**

By Rasahin Hall

NEW YORK—FBI agents and New York Police Department officers raided the Manhattan offices of Murder Inc. Records Jan. 3 as part of a federal probe into the label. Murder Inc.’s Gottis’ alleged ties to the Queens, N.Y.-based Supreme Team drug gang (“Billboard” Bulletin Jan. 6).

According to the report, one member of the group denied that he was one of two men for credit-card fraud. The arrests came during raids conducted at the imprint’s offices and other locations in New York.

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1952 - 2002

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- NARM - Issue Date: Mar 22 • Ad Close: Feb 25
- DANCE & ELECTRONICA #1 - Issue Date: Mar 22 • Ad Close: Feb 25
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FAREWELL AGAIN: Cher starts the latest—and probably last—leg of her Farewell tour Jan. 30 in Fresno, Calif., and, as she told Billboard, she’s loving every minute of her long goodbye. "This is the best reception I’ve ever had," she says. "Also, at this time in your career, you just don’t expect to have anyone at Madison Square Garden standing up, screaming and yelling twice, and now we’re going back again." Since the tour launched last year, Cher has grossed $67.6 million.

She knows that part of the warm welcome is that people are happy to be distracted from their problems. "I love to be entertained. I went to see Mamma Mia! and I was dancing in the aisles," she says. "After getting lost in that thing because reality is highly overrated, especially right now. I think I can just take people by the hand and lead them into Neverland for two hours."

Given what fun Cher’s having, could it be that she extends the tour one more time or even decides that this isn’t her farewell tour? "No, that thought never even enters my mind for a second," she says. "I also think there’s a time where you have to stop, because it’s the right time for you to stop. I’ve pushed it, I’ve rolled it back. You reach a certain age and you shouldn’t keep going on. The only person I ever knew who was great past the age where I thought she was going to be great was Tina Turner."

And, as Cher notes, she’s retiring only from the road, not from the rest of her career. She plans to make a movie this spring, and then she’d like to make more records. "I’d like to make a Christmas record, and I’ve always wanted to make a country album with country stars, because those were the first songs I learned how to sing. Country songs and Walt Disney songs. I’ve always dreamt about doing an old standards album at Carnegie Hall. That would all just be fun for me."

Cher is without a record label after she and Warner U.K. parted ways last year. However, Warner Bros. in the U.S. continues to work the current album and released remixes of "When the Money’s Gone" to the dance format this month. "Cher signed with Warner U.K. in 1994, and the deal ran out a few months ago," says her manager, Lindsay Scott. "We’ve already had interest from Warner America and several other labels."

Additionally, a prime-time Cher concert special will air on NBC in April.

CH-CH-CHANGES: There’s been a lot of movement at labels the past few weeks. Among the 12 staffers let go Jan. 3 at Atlantic were Rich Christiana, senior director of A&R, and Nick Casinelli, senior director of retail information and A&R. In a separate move, Tracy Zamot, former VP of East Coast media relations at Atlantic, has left the company to become head of publicity at Virgin Records in New York. . . . Gary Casson, executive VP of business affairs, and Bill Berger, senior VP of international, have both left Elektra Entertainment . . . Steve Kline, VP of pop promotion, has exited J Records and may be reached at steve@kline1@aol.com . . . Keith Hagans, former with Mammoth Records and the Lippin Group, has joined Paul Freundlich Associates in New York as general manager.

STUFF: Patti Smith has inked a new deal with Columbia Records. . . . Phoebe Snow has signed with Eagle Records and in the second quarter of this year will release her first album of original material in 14 years . . . Common and Mya will star in a new ad campaign for Coca-Cola. The spot will debut Monday (13) during the American Music Awards.
Soul From An Unlikely Source: A White Guy In His Undies

After Stint On Kill Rock Stars, Tours With The Strokes & Incubus, Har Mar Superstar Inks New Deal, Looks To The Future

BY CHARLES KAREL BOULEY

Few artists personify the spirit of the independent music world as well as Har Mar Superstar.

In fact, only the indie world could create this musical mass of contradiction. He’s a chubby white guy from Minnesota who likes to merge disco beats with soul-inflected, straightforward R&B vocals. He then takes this sound on the road in his underwear, opening for the likes of Incubus and the Strokes.

His media kit boasts that he is not above offering sexual favors for positive reviews and that he looks like porn icon Ron Jeremy, while his lyrics include such jewels as “deeper, deeper I can feel your beeper,” while his Web site jokingly speaks of him accompanying Kelly Osbourne to the MTV Video Music Awards.

Surprising, what emerges through all this jest is a record that is hip enough for musical trendsetters and R&B enough for Har Mar. Through all the madness, he has found a way to make music that has the same spark as Prince’s early releases. His second album, You Can Feel Me, was released Dec. 10, 2002, via Venice, Calif.’s Record Collection and distributed through Alternative Distribution Alliance and WEA.

Har Mar (who takes his name from a mall in Minnesota as well as the combination of his real name, Harold Martin Tillman) has actually been making a name for himself in the independent world for some time, as part of the in-demand bands Calvin Crime and Sean-na-na. His eponymous first album was released in 2000 on the Kill Rock Stars label. Now, he’s with a larger label with bigger distribution.

“I was getting ready to hand in the master for the new record to Kill Rock Stars, my first label,” Har Mar reflects. “It became clear that some hopes I had for it weren’t going to be possible, so they asked if I wanted to shop it around. I did, and signed with Record Collection.”

Record Collection president Jordon Tappis recalls being introduced to the artist at a party in Los Angeles and being immediately intrigued.

“He slipped me a CD on the sly. As I listened to it on the way home, I wondered how this little white guy did this. It’s an odd coupling, the white guy who sounds like Stevie Wonder and Prince. But, as the record label came to be, we decided we wanted to run with him as one of our artists.”

The label is striving to work Har Mar from a completely grassroots rock world. We wanted to hit the market that has put food on his table for the last couple years, and then hit a more mainstream audience.”

The label has not released an official single, and it likely will not. Instead, it is focusing on keeping the artist on the road. In addition to treks with Incubus and the Strokes, Har Mar has also opened for the Hives and Peaches.

He believes this strategy has helped draw people to a set that boasts several commercially viable tracks, including the funk-laden “Power Lunch” and retro-flavored soul jam “Brothers & Sisters.”

“I made this record—as I will make every record in my life—for myself,” he says, “I want to move people’s feet, that’s all I care about. I have no message. People should just have a good time and lighten up. My music is about moving. I’m not going to worry about credibili- ty. I’d rather focus on another rec- ord. Who knows? In two more al- bums, it could get serious. But right now it’s about having as much fun as possible.”

The label could not agree more with this philosophy. “We were hoping for a record along the same lines as his first,” Tappis says. “When he turned in his new set of songs, we were more than pleased. He makes music fun again.”

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Bound By Embargo, Cooder’s Cuban Era May Be Capped With New Sets

After Fight With Washington, ‘Buena Vista’ Mastermind Returns To Cuba For Guitar Duets Set, Second Solo Effort from Ibrahim Ferrer

BY NIGEL WILLIAMSON

“Wish I didn’t have to play this whole Cuban experience is at an end for me,” Ry Cooder says. “But I can’t see any way they’re going to allow us to do it again. We just got in under the wire. It was a miraculous adventure, but it looks like the time is up.

Yet before the seeds firmly run out, the guitarist has two more installments due in the series of phenomenally successful Cuban albums that began when he produced 1997’s Grammy Award-winning Buena Vista Social Club (Nonesuch, World Circuit in the U.K.).

First comes Cooder’s own Mambo Sinuendo, a set of guitar duets with the Cuban guitarist Manuel Galan. Due Jan. 28, it is the first album to appear on Cooder’s own Perro Verde imprint (via Nonesuch) and the first record on which we have heard him play electric guitar in a decade.

March 11 brings the Cooder-produced Buenos Hermanos, the second solo album from septuagenarian Buena Vista singer Ibrahim Ferrer on Nonesuch (World Circuit in the U.K.). Both albums were recorded simultaneously in Havana in 2001 and deploy many of the same musicians, including veteran drummer and longtime Cooder collaborator Jim Keltner.

To get permission to make the sets, Cooder fought a long-running battle in Washington, D.C. After recording Buena Vista, he was fined for breaching the embargo against the Communist regime and had an undertaking imposed on him that he would not make another record in Cuba without official approval. When he sought permission to return, his application was refused, despite 12 months of intensive lobbying by his lawyers. As a last resort he appealed directly to the White House. In one of his final acts in office, President Bill Clinton granted a one-year exemption from the embargo. “I’ve got great ideas for more Cuban records. I can see the possibilities musically. But the exemption has now expired,” Cooder laments. “And I can’t see this administration allowing me to go back.”

Yet if the decade of albums about to appear are Cooder’s last throw of the Cuban dice, they represent a fine swansong to the Buena Vista phenomenon. Mambo Sinuendo, in particular, is quite different from anything else in the series. “We had to get off the road we’d been on,” Cooder says. “We’d been doing one kind of thing with the Cuban records we’ve been making. The obvious way to do something new was to make a record of guitar instrumentals with Galan.”

The set includes twanging versions of such tunes as Pablo’s “Patricia,” Nino Rivera’s “Monte a Dentro,” and even Doris Day’s “Secret Love” played by a swinging sextet of two electric guitars, two drum sets, congas, and acoustic bass.

Cooder is also pleased with Buenos Hermanos, which he produced for Ferrer. “With Buena Vista, the batteries were being hooked up and we were starting up the engine. Now it’s running at full horsepower,” he says. This record takes Ibrahim where nobody else has gone. After six years of missing around with these Cubans, we’ve all learned to work with each other in the most amazing way.

Buenos Hermanos is also remarkable for the number of Grammy Award winners featured on the record, including guest stars the Blind Boys of Alabama, accordionist Flaco Jimenez, and pianist Chucho Valdes, from the Cuban group Irakere. Alongside Cooder and Ferrer, they bring the number of Cuban music. “There have been thousands of Cuban albums released in the wake of Buena Vista and perhaps there was a tear that a certain fatigue was setting in,” he admits. “But these are very modern-sounding records that move way beyond the notion that this is some quaint revival. They rein vent the whole Buena Vista phenomenon.”

Bither reports that Ferrer’s North American tour opens Feb. 6 in Providence, R.I., and will run in two legs, finishing April 17 in New York.

Meanwhile, Cooder plans further releases on Perro Verde, though the deal with Nonesuch is now on an album-by-album basis. “I have drawers full of all sorts of music I love and want to put out.”

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After Set Strikes Matchbox, Exies Land Virgin Deal

**Birmingham Festival Gig Also Scores L.A. Band The Services Of Producer Serletic**

BY TOM DEMALON

Los Angeles quartet the Exies entered the studio to record their major-label debut for Virgin Records with one simple goal, according to lead singer Scott Stevens. “We wanted to make the best, most perfect record we could,” he says of *Inertia*, which went to retail Jan. 7. Assisting the group in that effort was producer Matt Serletic, well-known for his work with Matchbox Twenty, who had been impressed by the Exies’ performance at Birmingham, Ala.’s 2000 City Stages Festival. At the time, Stevens says, the band was “very much just finding ourselves.” While the group’s eponymous debut had a live sound, Stevens says that Serletic “helped us make this a little more elaborate,” contributing string arrangements and keyboards. But, Stevens adds, “he kept the band at the forefront. He really let us just be who we are.”

The incendiary lead track, “My Goddess,” has made impressive inroads at both rock and modern-rock stations since it went to radio Oct. 1. “I was taken with the lyrics and melody,” says early believer Neil Minsky, PD for KQRC in Kansas City. For Minsky, seeing the band live was a revelation: “It was amazing at how many people knew the song already.”

Virgin has aggressively established a street presence through the use of posters, stickers, flyers, and other give-aways at the Exies’ shows, according to executive VP of promotion Hilary Shae. Internet radio is being courted, and streaming audio and video tracks are available on the band’s and the label’s Web sites.

“It’s possible that this track will cross formats,” Shae says, stressing the label’s aggressive marketing strategy. “It’s definite that the Exies will cross, but it’s not in our game plan to cross this band before it’s time.”

So far, the band has also received support from MTV. The Exies’ performance was a highlight of MTV’s Tilt & Tailgate Party at Auburn University, and it was recently spotlighted on a segment of the channel’s “You Hear It First.” Additionally, the band will have a track on MTV’s *Advance Warning CD*, which is due in February.

‘Matt Serletic helped us make this a little more elaborate. He kept the band at the forefront. He really let us just be who we are.’

—SCOTT STEVENS, THE EXIES

**GOLDEN GLOBES ROUNDUP:** This is the big awards-show season for movie music, and it could be a season of change (however gradual) toward more variety. Let’s start with the Gold- en Globe Awards. The 60th annual ceremony, which will be held Jan. 19, features probably the most diverse set of nominees in the music categories in a long time. The nominees are as follows:

**Best original score for a motion picture:**


The winners’ races for these categories are wide open. It could be a year in which the Golden Globes takes chances on underdogs like Eminem or Blanchard, sticks with classic award-show favorites like Zimmer or Bernstein, or goes for the biggest celebrity names in each category, like Madonna or Gabriel.

**CHICAGO** MUSIC SHUBBED? If you’re wondering why the movie musical *Chicago* could receive the most Golden Globe nominations this year (*Billboard*, Jan. 11) but be omitted from the music categories, here’s why: Because Chicago’s the movie is based on the Broadway musical, the movie’s adapted score made it ineligible for the category of best original score for a motion picture.

In early December, 2002, the creators of the Chicago soundtrack told us that they were still working on the recording of “I Move On,” the film’s original song written by John Kander and Fred Ebb and performed by the film’s stars Renée Zellweger and Catherine Zeta-Jones. Sources said that finishing the recording was a challenge because of the entertainers’ hectic schedules.

Because “I Move On” was recorded relatively late in the filmmaking process, the song most likely didn’t have a chance to be screened in time by voters of the Golden Globe nominations. Miramax Films (the company behind the *Chicago* movie) is campaigning to have “I Move On” considered for an Oscar nod.

**GRAMMYS AND OSCARS:** Grammy Awards nominations in the film/TV-visual media categories can be found on page 96. Several movie soundtracks from 2002 were released after the Sept. 30 cutoff eligibility date for the 45th annual Grammys. They include *8 Mile*, *Gangs of New York*, *Die Another Day*, and *The Lord of the Rings: The Two Towers*. We expect that these albums and/or their original songs will receive Grammy nominations next year.

Academy Award nominations will be announced Feb. 11, and the 75th annual ceremony will take place March 23. We’re predicting the Oscar nom- inees for best original song will be mostly the same as the Golden Globes, although certain nods could also go to *Spider-Man*’s “Hero,” written by Chad Kroeger, or *Chicago*’s “I Move On.”

For best original score, Oscar nominations tend to favor popular composers of epic films. So we wouldn’t be surprised if nominations go to John Williams and Howard Shore, who were overlooked for Golden Globes this year. Williams’ 2002 credits include a slew of hit films, such as *Star Wars: Episode II—Attack of the Clones*, *Harry Potter and the Chamber of Secrets*, *Minority Report*, and *Catch Me If You Can*. Shore will likely get Academy Award recognition for *The Lord of the Rings: The Two Towers* or *Gangs of New York*. At least one of this year’s Golden Globe-nominated composers should also get an Oscar nod.

**A BRIEF NOTE:** As of this year, this biweekly column will focus primarily on news and information about movie soundtracks, songs, and scores. Information about music on TV will be carried in the new biweekly “Television” column. Anything pertaining to either column may be sent to Carla Hay, *Billboard*, 710 Broadway, 6th Floor, New York, N.Y. 10003 (tel: 646-654-4720, e-mail: chay@billboard.com).
ONE DOOR CLOSES: 2003 has begun with the demise of one of the most venerable and respected disseminators of contemporary American music. As formally announced on the label’s Web site last month and confirmed Jan. 3 in an interview on classical music station WNYC-FM New York, the struggling Composers Recordings Inc. (CRI) is scheduled to cease operations in April, despite the best efforts of former executive director John Schultz and the CRI board to rescue the nearly 50-year-old label from recent funding and retail difficulties (Classical Score, Billboard, Sept. 15, 2001).

All is not lost, however. According to a spokesperson for Long Island City, N.Y.-based distributor Qualiton, existing CRI stock will remain in circulation. More importantly, the label has arranged for another prominent nonprofit label, New World Records (distributed by Albany), to take over its archives, which include music by virtually every American composer of note—many of whom were documented by CRI in the earliest stages of their careers—as well as Harry Partch’s invaluable self-produced Gate 5 recordings and early work by the Kronos Quartet, Bang on a Can, and Tan Dun.

New York’s Paul Marotta emphasizes that while his label will make the complete CRI catalog available, New World will not take any of the CRI stock. Instead, New World is building a connection with connoisseurs by distributing new works, recording them to share with the label’s audience. The New World Records, Volume One, a CD recently produced by the station as a fundraising premium, includes pieces by Gould, Philip Glass, and Laurie Anderson from the 50th anniversary concert, as well as later commissions by Ralph Towner, Derek Bermel, Richard Einhorn, and Steve Reich (the latter two performed by renowned early-music consort Anonymous 4). “I think what’s really significant about this,” Marotta says, “is that people are getting it in the form of a custom CD or a digital download from a secure Web site, or whether that particular title will at some point be released on the New World label.”

ANOTHER DOOR OPENS: At a time when most public and commercial classical radio streams have narrowed playlists and eschewed adventurous content to hold onto market share, WNYC’s John Schaefer has served as a tireless advocate for contemporary composers. Not only has he led WNYC to embrace new music, but the station has also presented countless live events in New York under the banner of “New Sounds Live.” Perhaps most unusual of all—at least for an American radio station—Schaefer and WNYC have actually commissioned composers to create new pieces for those concert events.

“Sometimes in the early ‘80s, I remember playing an LP of Morton Gould’s Spirituals for Orchestra and noticing in the liner notes that the piece had been performed on one of the first WNYC American music fests, back in 1941,” Schaefer says. “Since that time, I had been looking for an excuse to not just be reactive but to have this place become an agent of creating the music.” The occasion arose when WNYC celebrated its 50th anniversary in 1994; at the suggestion of composer John Corigliano, Schaefer approached poet John Ashbery to supply a poem and then commissioned 12 composers to write a work based on it for a concert at New York’s Lincoln Center. Spurred on by the success of that event, WNYC has continued to commission new works, recording them to share with the station’s audience. The WNYC Commissions, Volume One, a CD recently produced by the station as a fundraising premium, includes pieces by Gould, Philip Glass, and Laurie Anderson from the 50th anniversary concert, as well as later commissions by Ralph Towner, Derek Bermel, Richard Einhorn, and Steve Reich (the latter two performed by renowned early-music consort Anonymous 4).”

The WNYC Commissions, Volume One, a CD recently produced by the station as a fundraising premium, includes pieces by Gould, Philip Glass, and Laurie Anderson from the 50th anniversary concert, as well as later commissions by Ralph Towner, Derek Bermel, Richard Einhorn, and Steve Reich (the latter two performed by renowned early-music consort Anonymous 4)."I think what’s really significant about this, for someone who has basically been able to support himself through the support of European radio stations that regularly support and commission new music, is that this is something that’s got a lot of depth from the experience in America,” Reich says. “For John and WNYC to do this was a great move, and I hope one that will be a signpost for the future.”

Due to the station’s agreements with artists and composers that are under contract elsewhere, The WNYC Commissions is not available commercially; instead, it was produced as a thank-you gift to the station’s financial supporters. In a real sense, it’s a gift that keeps on giving. For more information, visit the membership page at wnyrc.org.

adding, “my whole family always tells me, ‘It’s in my blood.’ She concocted the world’s first acoustic music festival tour concept while producing world-music shows for the legendary Los Angeles concert venue McCabe’s Guitar Shop. In 1982, I met someone who took people to reggae festivals in Jamaica who said I should do the same thing with the festivals I went to," recalls Covey, who attended plenty of festivals in finding musicians to play the club—one of whom, she says, was former Fairport Convention creative force Richard Thompson, who is now her husband. "But my tours aren’t for tourists," she notes. "There are no name tags or stupid little flags, and I pride myself on taking people who don’t normally take tours: It’s just what Nancy does on her holidays—but you get to “pay” people to listen to the music!"
**For Papa Roach, Less is More**

**Band Opt To Play Intimate Venues Instead Of Trying To Fill Arenas**

**BY SUSANNE AULT**

LOS ANGELES—Papa Roach, one of the leading names in the nu metal music scene, will play small clubs and theaters for its first solo headlining U.S. tour since early 2001.

Kicking the trek off Tuesday (14) at Seattle’s Showbox, Papa Roach joined by opener Blindside, will roll through 21 dates before wrapping Feb. 12 at Atlanta’s eleven50 club. Tickets are $16-$20 apiece.

The band has the name power—jump-started in 2000 with its triple-platinum-selling album *Infest*—to draw fans to larger venues. But considering the swarm of like-minded rockers that have spawned in the wake of Papa Roach’s success, both the band’s frontman Jacoby Shaddix and tour promoters think it wise to keep shows small in 1,000- to 3,000-seat buildings.

“I’d rather sell out a venue than play to a half-sold-out venue,” Shaddix explains. “We want to stick with club/theater size. We’re not at the point where we can do arenas. We want to leave town with people wanting more.”

Venues on tour for sellouts include the 1,350-seat Roseland Theater of entertainment Kevin Morrow to suspect that “by this summer a lot more groups will be doing this: underplaying the market.”

Morrow points out that Dolly Parton’s tour in summer 2002 (Venue VIEWS, **Billboard**, June 22, 2002) at many HOB venues—when “she’s a mega star that everyone knows”—is proof of this scaled-down trend. In planning meetings, Morrow recalls Parton telling him and his staff, “I just want to make sure I do the business.”

Regarding Papa Roach—which is also expected to play to full houses at HOB in Philadelphia Jan. 28 and Las Vegas Jan. 23 (1,000 seats and 1,800 seats, respectively)—Morrow says, “They played it very smart. They don’t want to bite off more than they can chew.”

Roseland Theatre GM/talent buyer Lowell MacGregor adds, “I think it’s a smart strategy to play the clubs. Some people want to play the biggest venues possible instead of grooming themselves at the club level. I think they might lose their audience [doing too much too soon]. This way they’ll build their audience.”

MacGregor says booking up the crowd is key when there is so much competition in the hard-rock arena. Such groups as Chevelle, Taproot, Seether, and Mudvayne gained steam during the past year, and that’s not counting more commercially established acts.

As far as his experiences appearing on the bill during last summer’s Angle Man tour and past years’ Warped tours and Ozzfests, Shaddix points out that “it’s 65 a pop [in some cases]. You’ll see 12 bands, but you’re 150 yards away from the stage.”

Eleven50 head of marketing and promotions Bill Kaelin says he is thankful for the low pricing on the Papa Roach tickets. Atlanta’s public could use a deal, he says, since they are really starting to feel pinched by the country’s slowed economy. Counting on healthy attendance figures, Kaelin predicts that he too will save money by not having to spend as much on advertising for the concert.

“Out of the many shows we’re currently doing, this one is that I’m least worried about,” he says of placing the band in Atlanta alternative weeklies.

Granted, *lovehatetragedy* has not matched the sales heat that *Infest* generated. But Papa Roach and tour promoters say that there is a demand for the band’s career-long run, which branch out into a more melodic style—will boost the band’s career in the long run.

“We could have gone in and duplicated the last album. Maybe we could have been crazy successful [that way], but we can’t model ourselves after ourselves. For us, we couldn’t write an album with all the same shit on it. Like any art, you’ve got to fucking take a risk,” Shaddix says. (Indeed, Papa Roach did not waste any time getting back to work after *lovehatetragedy*; its third studio album is slated for release in late 2003/early 2004, and tracks for the project will be worked on during this winter tour.)

“It’s not always about the Benjamins. In the end, we’ll lock into who our true fans will be.”

Wullaert personally enjoys Papa Roach’s new direction but does think that the fresh style turned off some fans. “But people need to start thinking like a young person and get out of their comfort zone and see what music is concerned,” she explains, believing that there eventually will be a revolution with metal bands other than Papa Roach who are trying new things.

Overall, Shaddix says, “touring is where it’s at right now. I love waking up in new cities—playing every night. You get up, you have a couple of drinks, pass out, and do it again.”

**BONNAROO JAM FEST RETURNS**

**BY RAY WADDELL**

NASHVILLE—Get ready for Bonnaroo Two.

The debut Bonnaroo Festival, arguably the largest multi-act jamband gathering ever staged, attracted some 75,000 fans to rural middle Tennessee last June, grossing close to $9 million in the process. Set for June 13-15, the ’03 event will return to the 600-acre farm near Manchester, Tenn., that was the site of the first festival.

It was always the plan to do the event again,” says Jonathan Meyers, partner in New Orleans-based Superfly Productions, co-producer of Bonnaroo with A.C. Entertainment of Knoxville, Tenn. “We ’02, ’03, the return of the genre stalwart Phish to the touring scene adds an intriguing element to the talent pool. He says, “That’s definitely a phone call we’ll make.”

Meyers says the responses from agents has again been positive. “They’ve definitely been calling us this year. We had some agents last year, Buck Williams [Widespread Production] and [Anastasia] in particular, whose enthusiasm was one of the keys to our success.”

LOW-PROFILE EVENT

With a lineup boasting a formidable who’s who of the genre, the first Bonnaroo sold out weeks ahead of time without the benefit of any traditional advertising (*Billboard*, May 11, 2002). Performers included Trey Anastasio, Widespread Panic, String Cheese Incident, Gov’t Mule, Steve Winwood, Phil Lesh & Friends, Ben Harper, Les Claypool’s Flying Frog Brigade, Moe, Karl Denson’s Tiny Universe, the Del McCoury Band, Bela Fleck, Galactic, Jurassic 5, Norah Jones, the Blind Boys of Alabama, and many others.

Even with such a lineup, the event largely flew under the mainstream radar, with local media only taking notice when interstate traffic heading toward the site stretched for 40 miles. Traffic is one of several issues producers are working toward improving. “Everything really went well last year, better than expected, but internally we know a lot can improve,” Meyers says. “We want to give the festival a go a lot more, and there will be a lot of surprises this year.”

A.C. Entertainment president Ashley Capps agrees. “We’re gratified that people were so pleased with what we accomplished last year, but we felt there were a number of areas we could improve. That includes some structural elements that hopefully would not be noticeable [to festival-goers] but are important to us and the inner workings of the festival.”

Meyers says “a lot of offers” have been submitted to artists appear at Bonnaroo 2003, and talent announcements could be made as early as the end of this month, with on-sale information to follow. “We want to stay true to the core of what this event was always about, yet we want to continue to branch off into different areas,” he says, adding that the term “noncommercial” is not a defining characteristic of a Bonnaroo act. “We don’t have a problem with putting an artist out there that is selling a lot of records, as long as it’s great music.”

Meyers adds that there will definitely be some repeat acts from 2002, and the return of genre stalwart Phish to the touring scene adds an intriguing element to the talent pool. He says, “That’s definitely a phone call we’ll make.”

Capps says the responses from agents has again been positive. “They’ve definitely been calling us this year. We had some agents last year, Buck Williams [Widespread Production] and [Anastasia] in particular, whose enthusiasm was one of the keys to our success.”

**BEING PREPARED**

Initial tickets sold for Bonnaroo ‘02, which included camping space and all three days’ worth of music, were sold for $100, followed by a group for $125 and finally $140. With the festival selling out in advance through its Web site and other e-destinations, traditional promotion became a nonissue. The first 60,000 tickets went clean in about a week; when more space was secured at the concert site, another 10,000-plus tickets were quickly snapped up.

Despite that huge on-sale, Meyers says producers are not taking anything for granted this year.” With promoting, anything can happen,” he says. “We’re ready to market it.”

Capps says both ticket prices and capacity will be in the same ballpark this year. “Our philosophy last year and this year was to create a great experience, and you reach a point with the number of people where you can’t create that experience. We’re forcing the site to increase capacity; we leased some additional land, but we have a number of different purposes for that.”

The production manager for Bonnaroo was the promoter of major Phish festivals such as the Great Went and Lemonwheel. Meyers says most of the production team would return this year.
We cater to your artist's every whim.
And that's a lot of whims.

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NO WALK IN THE PARK: The swift and sudden holiday layoffs of Clear Channel Entertainment (CCE) COO Steve Smith and senior VP of public relations Howard Schacter might have flown by somewhat under the radar but still rate some examination. Smith was CCE’s No. 2 man under CEO Brian Becker and is expected to stay on with the company in Los Angeles for an undetermined amount of time (in the News, Billboard, Jan. 11).

For Schacter, who came on board via SPX’s sports group in November 1999 and was quickly promoted to head of public relations, overseeing those duties for the world’s largest promoter/venue operator/tour producer had to be one of the most challenging PR positions out there. Schacter’s tenure at CCE found him dealing with everything from tour cancellations to legislative quarrels and pesky lawsuits.

![](image)

**STILL RIDING:** Riders in the Sky celebrate their 25th anniversary of performing with the launch of their Silver Jubilee Tour Jan. 10 at the Saenger Theatre in Mobile, Ala. The Riders say that through the years they have played almost 4,700 shows, logged more than 2.5 million miles on the road, and made appearances in all 50 states and in nine countries. The tour dates on the book up to a Nov. 29-30 stop at the Show Place Arena.

**BIG IN HOTLANDA:** In what’s sure to be a raucous affair, Dan Baird (guitar/vocals), Rich Richards (guitar/vocals), and Keith Christopher (bass) will perform as the Original Georgia Satellites Feb. 21-22 at the 350-capacity Earl in Atlanta. Richards’ Desperate Angels bandmate Tommy Rivers will also perform some songs with the band. Michaelson organized the show as a reunion of the original Satellites members who performed at Hedgins in Atlanta in the early 1980s. In the mid-’80s the band regrouped with a different rhythm section as the Georgia Satellites and recorded for Elektra Records. Most recently, Baird and Christopher have toured as the Yayhoos and released a CD on Bloodshot called Fear Not the Obvious. Opening the Friday show (Feb. 21) will be Southern Bitch and the Blue Velvets. The Blue Velvets will also perform at the Saturday-night show.
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Turns 70

FROM OPERETTA SCORES IN THE ’30S TO ANDREA BOCELLI’S SUPERSTARDOM, THE ITALIAN INDIE REMAINS INFLUENTIAL IN RECORDING, PUBLISHING, RETAIL AND MORE

BY MARK WORDEN

MILAN—As Sugarmac marks its 70th anniversary this year, it is quite appropriate that this independent, family-run publishing, recording and retail company is best-known for the global opera-pop crossover phenomenon of Andrea Bocelli. The company’s founder, Ladislao Sugar, three generations ago became a dominant force in Italian light music after starting out as a publisher of operetta scores.

Today, the Sugarmac holding company is under the leadership of the founder’s grandson, Filippo Sugar. He is the president of Sugarmac and also MD of the Sugar Records label, while his mother, Caterina Caselli, is president of the record label and MD of the holding company. Through decades representing some of Italy’s most notable artists and writers, Sugar has nurtured its independence and diversity. The company is internationally recognized by such partners as Universal Music, which releases Bocelli throughout the world outside Italy.

Ladislao Sugar was an enterprising émigré whose story could have taken place as easily in London or New York as it did in Milan. The “Gentle Giant,” as he was known, was born in Budapest in 1896 and moved to Italy at the start of the 1930s, at the height of the fascist era. He set up a small publishing house, Melodi, in Galleria del Corso, the Milanese equivalent of Tin Pan Alley, in 1932, but his capacity for expansion and diversification was soon apparent.

In 1934, Ladislao became a partner in the large Suvini Zerboni publishing house, then its GM in 1935 and full owner when its founder, Filippo Giordani, died in 1948. That was the same year that Teddy Reno was to set up one of Italy’s first record companies, CGD (the abbreviation stands for Compagnia Generale del Disco or “The General Record Company”).

PARTNERS WITH CBS

Sugar distributed CGD’s records through the retail company Messaggerie Musicali (The Musical Book and Magazine Distribution Agency), which he had founded in 1936, and subsequently went into business with Reno in 1952. By 1959, he had assumed control of the company. By the mid-1960s, the CGD roster, which included Johnny Dorelli, Adriano Celentano, Ornella Vanoni and two young lasses by the name of Gigliola Cinquetti and Caterina Caselli, represented the best of Italian’s recording artists. In 1966, CGD formed a partnership with CBS to set up CBS Italy, and, in 1970, the CBS Sugar company was formed.

The story of a family firm naturally involves personal details. Logically, Ladislao, who married Marta Soleri in 1935, should have passed the reins to his son, Piero, who was born in 1937. Yet Piero was more interested in book publishing than music publishing (he founded the book publisher Sugarmac, which he later sold to his partner, Massimo Pini). Instead, it was Ladislao’s daughter-in-law, Piero’s wife and CGD recording artist Caterina Caselli, who followed in the founder’s footsteps.

“I quit my singing career to become a wife and mother,” she recalls. Her son, Filippo, was born in 1971. “But, by the mid-’70s, I felt the need to get back into the business. It certainly wasn’t easy trying to carve out a niche in CGD, which was a huge company. I asked whether I could run a small label within the group. This was Ascolto (‘listen’) where, thanks to the success of artists like Mauro Pagani, I think I gained respect and was thus welcomed into the CGD fold.”

MORE MORRICONE

The Sugar-CBS partnership ended in 1977, and Ladislao Sugar died in 1981 at the age of 85 after working to the end of his life. The family members sold the CGD record label to Warner Music in 1989, although they did hold on to much of their catalog, which covers the whole range of Italian music. In addition to a host of pop songs, it includes titles by CGD artist Paolo Conte, an engaging jazz singer and pianist, the contemporary composer Ennio Morricone (his more experimental work, if not his legendary spaghetti-western film scores, which are owned by other companies), as well as Morricone’s mentor, Goffredo Petrassi.

“Selling CGD was very painful for us, and, in terms of recording, we just had to roll up our sleeves and start all over again,” recalls Caselli. The new Sugar record label was originally christened Insieme, but the more recognizable Sugar name is generally used throughout the industry. As Caselli says, its first project was the Gianni Nannoni and Edoardo Bennato theme “Notti Magiche” (“Magic Nights”), the anthem for Italia ’90, the World Cup soccer finals. But Sugar’s real comeback as a recording company came with the discovery in 1993 of Andrea Bocelli. The rest, as they say, is history.
Filippo Sugar, the only child of Piero Sugar and Caterina Caselli, represents the third generation in the remarkable Sugar dynasty. Born in 1971, he started working for the company's retail operation, Messaggerie Musicali, in 1993. Today he is president of Sugarmusic, the holding and publishing company, and MD of the Sugar record label. Sugar, who is himself married with two small children, talked to Billboard in his office above Milan's elegant Galleria del Corso, which is also the location of the Messaggerie Musicali flagship store.

The official Sugar history quotes a Billboard article from the 1970s, in which it is described as one of the world's largest music-and-publishing holding companies. How large are Sugar's publishing operations today?

That statement may have been accurate back then, before mergers and acquisitions had created today's massive conglomerates, but it's no longer valid. I don't think this is because our publishing companies have got any smaller; it's just that the others have gotten a lot bigger! Today, I'd describe us as an "important Italian publisher." We have some 40,000 titles with a dozen companies of our own and another 15 or so that we run as joint ventures, or which we administer on behalf of others.

In general terms, could you tell us how the Sugar business is divided up, with regard to its revenues from retail, recording and publishing?

It varies from year to year, but I'd say that, very roughly, retail must account for about 50%, recording for about 30% and publishing for about 20%. In terms of volume, retail is the largest part of our business, but the margins in recording and publishing are obviously a lot higher.

You define Sugar as a music company that works in a number of fields and intends to break down the industry's current division between record labels and publishers. Do you feel that this is a new concept, or does it represent a return to your grandfather's original vision?

It's definitely an attempt to recover the spirit that was there at the beginning. My grandfather, who moved here from Eastern Europe, began by publishing operetta scores, but he also worked for a publishing company that ran a theater, and then, with the advent of records, he started selling those, too. Our

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ANDREA BOCCELLI'S
New Classical Record

Sentimento

ANDREA BOCCELLI

Sentimento

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basic philosophy is to be everything: from a record company to a music company, with both publishing and records. Indeed, we have also tried to break down the division between the two in our day-to-day rights administration.

We use a system called Sugar Music EnCoRe, which stands for “Enterprise Contents & Rights Engine” and which was provided by IBM Consulting Services. This is basically a single database which enables us to keep track of every aspect of our artists’ revenue, including record sales, video, ringtones, you name it, and in all territories. Needless to say, we’re very proud of this, as it’s unique, but I think the rest of the industry is realizing that the division between recording and publishing has to be broken down: The recent contract between Robbie Williams and EMI is evidence of this. Whoever invests in the development of an artist is, I think, entitled to other sources of income.

When we promote Andrea Bocelli or Elisa, we invest in everything, from photos to TV specials. With the advent of DVD, I can’t see why these can’t be sources of future revenue for us, in addition to being simple promotional tools. As far as combining publishing and recording is concerned, it’s easier for a small company, but the larger companies have also got to get away from what I call the “record-label mentality.” This is the narrow view that success is to be measured purely in terms of record sales. It undoubtedly took root in the golden years of record sales, which had the unfortunate effect of relegating the publisher to little more than an administrator.

The industry has got to rediscover the “publisher mentality.” New technology will undoubtedly create new forms of revenues, and they may not be as amazing as expected a couple of years ago, but cell phones and the Internet will definitely make a difference. As a result, the industry has to behave like the publisher, who would develop a song with a singer and then have income from the collecting society, the concerts, etc.

Now I admit that, because we’re a small company, we might have combined a lot of the recording and publishing functions, in order to save money as much as anything else. But we have gotten there ahead of the others. I think the others are, however, beginning to move in that direction.

When you say that the “record-label mentality” is too dominant, do you think that’s one of the reasons for the industry’s current crisis, or is it a marginal factor?

It’s hard to say, but the record-label mentality did become dominant with the advent of the CD. All those qualities—artistic, business and otherwise—became concentrated in just one part of the business, and the publishing and recording activities got separated to the extent that, nowadays, an artist will make a record with one label and sign a publishing deal with another, which is absurd.

Would you say that this process began with the advent of the CD, or did it happen before?

Perhaps it was there before, but it increased dramatically with the advent of the CD. Large companies were doing huge numbers with the reissue of back catalog, and they were able to buy up a lot of local companies, which were full of entrepreneurs, who are no longer around. They also signed up a lot of artists, whom they were able to pay more—but just for the records, while they may even have left the publishing part free. This created a situation that functioned well, as long as the record market was going well. Now that the industry is in a crisis that, frankly, doesn’t show much sign of improving, we have to get back to where we were before.

You clearly believe in the potential of the Internet, but one of the other disturbing developments, in recent years, has been the dramatic collapse of new media companies. Do you still believe in the Internet’s potential, in spite of what has happened?

Oh, absolutely, yes. This is a time when you have to go forward, even though we’ve always been fairly cautious about the ‘net. We decided to found an Internet

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company within the group, which is called Sugarnet, with the idea of selling some extra records today, rather than in the belief that there’s a whole new type of business, as this is still in its infancy. But the Internet is an extraordinary means of communication, which, with relative minor investments, can enable us to promote our products.

Indeed, when it comes to promoting an artist today, a good Web site is fundamental; it’s like the press or TV. We have a company that does this for us and, even if we don’t labor under the naïve belief that an artist is suddenly going to have 5 million legal downloads, but we are well placed for when things change. We’ve tried to keep our hand in, as it were. For example, earlier this year, Universal, in league with the soft drink Sprite, developed a fun project, by which kids who bought Sprite could find an individual code—on the can or label—which enabled them to access a Web site where they could download Universal music, both legally and free of charge. I’m sure you heard all about that: Well, Sugarnet provided some of the IT support.

It’s a way of staying in a market that will eventually be [significant]. Today, that market simply doesn’t exist in economic terms, as you can’t compete with organizations that offer music for free. It’s rather as if you were to come along and open a store next door to Messaggerie Musicali, in which you gave away
code, on the can or label, which enabled them to access a site where they could download Universal music, legally and free. Sugarnet provided some of the IT support for that.

records. Now, I could be very good at selling records, but there’s no way I could run a business. So there’s no possibility today, but there will be when we have better quality with MP3s, with more rapid downloading, with a [copyright] protected system and when the ‘net is regulated properly. If these things don’t happen, however, there won’t be this new market. I think they will happen, though. I wouldn’t like to predict when, though, as everybody who’s tried to do that so far has been wrong.

Continued on page 33

Sugar Builds Success On Global Relationships

A CAPSULE GUIDE TO SUGARMUSIC’S KEY INTERNATIONAL PARTNERS

UNIVERSAL MUSIC ITALY
www.universalmusic.it
Piero La Falce, president/CEO
While Sugar has struck international licensing deals with various companies on an artist-by-artist basis, all of its releases in its home market are distributed by Universal Music Italy.

EMI RECORDED MUSIC FRANCE
www.emir musique.fr
Eric Tong Cuong, president
EMI France has a licensing agreement with Sugar for Piccola Orchestra Avion Travel, winners of the 2000 Sanremo Festival, covering France and other Francophone territories.

CHRYSLIS
www.chrysalis.com
Chris Wright, chairman
“We are building a relationship with Chrysalis,” says Sugarmusic president Filippo Sugar. “The idea is that they will handle our publishing interests in the United States and in one other territory.”

THE RICHMOND ORGANIZATION
Larry Richmond, managing director
In the 1960s, Sugar and Richmond set up a joint venture in Italy—Aromado—which represents the publishing catalog in Italy for various artists, including the Rolling Stones.

PEERMUSIC
www.peermusic.com
Ralph Peer II, chairman/CEO
Sugar’s publishing relationship with peermusic is “historic” in tenure, says Filippo Sugar.
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Andrea Bocelli is a "Sugar-Coated" Global Phenomenon

OPERA-POP CROSSOVER STAR IS COMPANY’S TOP PRIORITY

Andrea Bocelli, whose eleventh album, Sentimento, was released worldwide Nov. 4, is without doubt the biggest name on the small but impressive Sugar roster. While the company releases the artist’s work in Italy, Sugar has international licensing agreements via Universal Netherlands for his pop albums and with Decca in the U.K. for his classical titles. These deals have enabled this king of crossover to clock up worldwide album sales in excess of 43 million units during a recording career that is still in its first decade.

Such achievements are even more impressive considering that Bocelli, who was born in the Tuscan town of Lajatico, near Pisa, on Sept. 22, 1958, suffered a childhood tragedy. At the age of 12, an accident during a soccer game led to a brain hemorrhage that caused him to lose his eyesight. In spite of this setback, Bocelli continued his academic studies and even went on to graduate from law school, although opera remained the main passion in his life. His performances were well known locally, but it was the attentions of other artists that brought him to a wider stage.

THE OTHER SUGAR

In 1992, the Italian soul/bluesman Zucchero (whose name, Ironically, means "sugar" in Italian) wanted to record a “crossover duet” titled “Miserere” with Luciano Pavarotti. To record a demo tape for the track, Zucchero recruited the unknown Bocelli. Pavarotti was so impressed with the novice’s voice that he had no objection when Zucchero signed Bocelli up for a subsequent tour.

Enter Sugar’s Caterina Caselli and Filippo Sugar, who saw the Zucchero-Bocelli duet at a concert in Mantua, where their own artist, Gerardina Trovato, was the opening act. They offered Bocelli a record deal and, in 1994, he won in the “new artists” category at the Sanremo Festival with the song “Il Mare Calmo Della Sera.”

Yet it was his performance at the festival’s main section the following year that was to give Bocelli’s career a major boost. The song he performed, “Con te Partirò,” didn’t win the competition, but an English version, “It’s Time to Say Goodbye,” sung as a duet with Sarah Brightman, became a major international hit, topping the French charts and breaking singles-chart records in Germany.

ROMANTIC LANDMARK

These successes were repeated with subsequent album releases. Bocelli’s “pure classical” solo discography includes Vangelo Italiano (1996), Aria (1998), Sacred Arias (1999)—which, at 4 million units, is said to be among the best-selling classical albums of all time—Verdi, La Bohème (both 2000) and the latest, Sentimento (2002). Meanwhile, his “pop/crossover” albums include: Il Mare Calmo della Sera (1994), Bocelli (1995), Romanza (1997)—which has sold more than 14 million copies—Sugar (1999) and Cieli di Toscana (Tuscan Skies) (2001).

So far, Tuscan Skies has sold 4 million units, a figure that most artists dream of but which is considered mildly disappointing by Bocelli’s pop standards. “The album had the misfortune to be released in the wake of Sept. 11, at a time when the world economy was entering a recession,” notes Sugarmusic president Filippo Sugar. “The situation was particularly bad in Brazil and Argentina, which, until then, had been huge markets for Andrea Bocelli.

Sugar, however, is confident that Sentimento has the sales potential to be “up there with Sacred Arias.”
Elisa
ITALIAN FOR FABULOUS

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Sugar’s Label And Publishing Rosters Are Rich With Talent

ELISA, FILIPPA GIORDANO, AND PICCOLA ORCHESTRA AVION TRAVEL ARE AMONG ACTS GAINING INTERNATIONAL ACCLAIM

BY MARK WORDEN

Both in terms of resources and revenue, Sugar is dominated by the achievements of Andrea Bocelli. But the company’s recording and publishing roster contains several other artists and writers who are successful in their own right. Elisa, who uses only her first name professionally, is both a recording artist with international prospects and one of Sugar’s key writers. She grew up listening to her parents’ Doors albums and, as a result, prefers to sing and write in English, a distinct advantage in her ventures beyond Italy.

Sugar has signed a licensing agreement for Elisa with Sony, and the plan for 2003 is to break the singer in the U.S. via a release that will include the strongest tracks from her three domestic albums to date, Pipes & Flowers, released in 1997, Asile’s World in 2000 and Then Comes the Sun in 2001. Each album has averaged sales in Italy of 250,000 units. Elisa, so far, has recorded only one song in Italian, “Luce (Tramonti a Nord-est),” which was co-written with Zucchero and won the 2001 Sanremo Festival.

Elisa’s Sanremo victory followed a Sugar win in 2000 for Piccola Orchestra Avion Travel. This cutting-edge

Continued on page 36
I’d like to talk about the Sugar radio project, which is now under development. What prompted you to expand into radio?

The same logic that prompted us to do everything else: a pole of activities built around music. We believe that there aren’t enough local radio stations doing quality music, for a metropolitan audience with more international tastes. We’re learning another craft, but one that is closely connected to music. We won’t necessarily broadcast our own music. It will be like our record shops, where we sell everything, including our own stuff.

It’s a station that’s designed to make music “more noble.” It’s a question of quality, like our two retail stores. We prefer to have two good shops, rather than 20 average ones. Likewise with radio. We’ll have two flagship stations, one in Milan, Radio Milano Uno, and one in Rome, Radio Roma Uno.

It goes without saying that it will also be an Internet radio outlet?

Yes, it will be run by Sugarnet, the same company that does our Web site.

Is the plan to become a national network eventually, or will you stay local?

No, the costs of a national network are very high, and we can’t afford them. Also, we’d be up against competitors who know what they’re doing. Had there been a gap in the market, then yes, but we don’t see a gap in the network market. We do, however, see one in the local market.

What would be a typical record that you’d play?

Well, we know from our record shops what sort of records people are buying in Milan and Rome. That’s important. In the daytime, we’ll aim for a young audience, while, in the evening, we want to do music that isn’t heard so much on the radio. For example, if we want to try and present opera music in an interesting way, likewise ethnic and world music. The evening will be a time for reflection, while the daytime will be more commercial and aggressive, but there will also be space for the sort of interesting new artists who find it hard to get airplay on other stations.

What about DJs; will they have a role to play?

There’ll be very little talking. It will be radio with very few words!

Getting back to the record business, Sugar has chosen to work with licensees outside Italy, most notably Universal with Andrea Bocelli. How do you view your relationship with your international partners?

I’d say excellent. We’re very proud of our business relationships, not only with the Universal Music Group for Bocelli, but also with Sony with Elisa and Warner for Filippa Giordano. We work with a range of companies, and there isn’t a rule as to who we chose.
group from Naples hasn't been very active since then, but, like a number of other noteworthy Italian artists, it has a following in France, where their records are licensed by Sugar to EMI. And, like Elisa, the members of the group occupy an important position in the Sugar writing roster, frequently working for other artists.

Other key Sugar writers include Francesco Sartori and Lucio Quarantotto, who are responsible for much of Andrea Bocelli's pop repertoire. Such has been the success of Bocelli that the label is hoping to break another crossover artist, Sicilian soprano Filippa Giordano, who competed in the Sanremo Festival in 2002. She is licensed to Warner U.K. and has charted in both Australia and Japan.

The teenybother quartet Gazosa, which consists of two boys and two girls, won the "youngsters" section of the 2001 Sanremo Festival, which meant that the group automatically qualified for the primary awards at the festival this year.

The passion of Sugar Records president Caterina Caselli for spotting and developing talent in a broad range of genres is a key part of Sugar's success. For this reason, it is only appropriate that last year Sugar had the record contract for the immensely successful "Fame-style talent TV show, Saranno Famosi (literally, "They Will Be Famous"). In addition to releasing the show's compilation album, Sugar also signed its winner, known solely by his stage name, Dennis. The second "Saranno Famosi" CD and Elisa's U.S. debut will be Sugar's priority projects for 2003. Last year's "Saranno Famosi" CD was a major hit, with sales of 350,000 units, while the show's video and DVD sold 100,000 copies. As Sugarmusic president Filippo Sugar says, "It was great. Record stores were calling us up to say they'd run out, and we couldn't keep up with the orders. It was a flashback to the good old days!"

We try and find the right partner for each project, and the key factor is their level of enthusiasm for that project. Nor is this a new concept. My grandfather, who came here from another country, understood the importance of international partners early on. Indeed, many of his artists were to enjoy European and worldwide No. 1 hits.

They say these are hard times for the record industry but, talking to you, I don't get the impression that I'm in the presence of a pessimist.

Well, we work hard, and we take a lot of pride in what we do, and we don't want to give up. Sure, it's a lot more difficult today because, as you say, these are hard times for the industry. We want to continue what we've done in the last 10 years and grow. We want to work and to work well. We always try to do a few records, but good ones, and to be able to dedicate enough time to each project and develop new areas of business. I can't be anything but optimistic; otherwise we'd call it quits.

Times are hard, but my mother and I are 100% dedicated to the business. This company is our personal story, and that makes us all the more determined.

Finally, you would have been about 10 years old when your grandfather died. What are your memories of him? My main one is that, from the time when I was about four or five, he would come and pick me up from school every afternoon and take me with him to the Messaggerie Musicale store, where he'd quiz the staff about what was selling well, what wasn't selling well, etc., which, I think, was the part of the business that he enjoyed the most. As a result, I virtually grew up in record shops. 

As a member of six-piece R&B/rap group Big Brovaz, Nigerian-born rapper/writer/producer DJ Abdul Bello is also known as Skillz or Natural Born Skillz. Big Brovaz’ hit primed, party-friendly “O.K.” single streets Jan. 27 on Epic.

In yet another guise as an African hip-hop/’funk/’jazz fusion artist, Bello is known as JJC (meaning “Johnny just come.”) The term used to describe West Africans now exposed to hip-hop lifestyle. JJC and A19 Squad’s debut album, ‘André (I Love You André),’ was released in late December 2002 on JJC’s co-owned Big Ballaz Enterainment label. It mixes hip-hop, garage, salsa, and African music while employing English and Nigerians languages to entertain and highlight serious social issues.

“I’m a person who wants to create and experiment, so being stuck in the same thing is not something I live by,” says JJC. He also hosts World Tour, a monthly Africa music-based show on digital radio-station BBC 1Xtra.

KENYA’s DJ MODE: DJ Pinye (born Peter Kuma)—who sat on JJC’s 1Xtra tour last fall—one of the leading scratch DJs in Kenya. Among club-goers in such cities as Nairobi, there is growing interest in DJ crews, many of which the first DJ school in Kenya, Homeboyz Sprite Deejaying School, recently opened in Nairobi to help train budding turntablists.

“Many DJs have realized that staging one-man shows is no longer viable,” says DJ Pinye, who now runs with a new DJ crew called the Skratchaholics.

AFRICAN DOPE: Recent releases on Cape Town, South Africa, indie label Palace Records. African Dope include the compilation ‘Cape of Good Dope.’ Included among the album’s hip-hop, dancehall reggae, and breakbeat is female hip-hop trio Godessa’s debut single, the self-descriptive “Social Ills” Godessa, which is building a notable reputation on its home turf. increased its international profile by representing at last fall’s NJPAC World Hip-Hop conference in New Jersey.
### Sales Data for R&B/Hip-Hop Albums

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

<table>
<thead>
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<th>Weeks at Number</th>
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**TOP 101**

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**Additional Sales Data**

- **Sales data compiled from a national subset of core R&B/Hip-Hop stores by Nielsen SoundScan.**
- **The Billboard Top R&B/Hip-Hop Albums chart reports the best-selling albums based on sales data from select retail outlets.**
- **Artists and albums are listed in order of sales from highest to lowest.**
- **Peak positions indicate the highest rank achieved by each album.**
- **Sales data are reported for the week ending January 18, 2003.**

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**Notes:**

- Nielsen SoundScan is the leading provider of entertainment market information, offering sales tracking and analysis for the music industry.
- The Billboard charts are compiled and published weekly by Billboard, a news magazine covering the music business.
- Sales data include both physical and digital sales, reflecting the changing landscape of music consumption.

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**Further Reading:**

- [Billboard's Top R&B/Hip-Hop Albums](https://www.billboard.com/charts/rb-hip-hop-albums)
- [R&B Music History](https://www.americanradiohistory.com/rb_music_history.html)
Indie Labels Head Latin Distributors List

BY LEILA COBO
MIAMI—By the smallest of margins, independent labels led the 2002 total U.S. Latin market share by distributor, accounting for 24.1% of all product, according to Nielsen SoundScan year-end sales figures. Sony, Sony topped the initial chart in 2001 and lost its lead by slipping two percentage points to a 23.8% market share.

The biggest change in numbers was seen by Universal Music Video Distribution (UMVD). It remained in third place but almost doubled its total market share, from 13.9% to 22.7%.

Representing more than simply a shift in position or even a share gain, the U.S. market share numbers are a harbinger of a change in order that will come to fruition in 2003. With the announcement this week of UMVD’s distribution and licensing agreement with Fonovisa Records (see story, page 81), there is no doubt that in 2003, Universal will be the top distributor of Latin music in the U.S. by a very comfortable margin.

In 2002, Fonovisa continued to be the leading indie distributor in the Latin market, with a 10.41% market share. That number placed it well above three majors: EMD (with a 9.4% share), BMG (with an 8.9% share), and Universal Latino, Universal’s Latin music U.S. label, which had a 7.99% market share.

UMVD’s rise reflects a concerted effort to boost its presence in the Latin market, an effort helped by its long-term distribution agreement with Univision Music Group, with which it signs Disa Records. The numbers for both those labels were substantial, with Disa registering a 6.85% market share and Univision Music Group a 4.91% share.

UMVD also topped the Billboard year-end Top Latin Albums Distributors chart (Billboard, Dec. 28, 2002), which reflects accumulated chart performance for all titles on the Top Latin Albums chart for the 2002 chart year (Dec. 1, 2001-Nov. 30, 2002). Total sales figures for Latin music, according to Nielsen SoundScan, were 197,089,000 in 2002, compared with 202,868,000 for 2001. Taking into account albums by Latin artists with predominantly English-language content (Shakira and Marc Anthony, for example), those numbers rise to 23,742,000 units in 2002 vs. 23,819,000 in 2001.

EMI Latin USA Makes Deal-A-Gogo

BY LEILA COBO
MIAMI—In its ongoing bid to develop an alternative roster, EMI Latin USA has signed a long-term licensing deal with Puerto Rican indie label Gogo Music. Under the agreement, inked late last year, EMI Latin USA will manufacture, distribute, and market Gogo Music’s products for the U.S. and Puerto Rico. It will begin with Por Fin (At Last), the sophomore album by urban/rock band Alargante, one of the top touring groups on the island.

“Fell in love with Alargante when I heard their first album,” EMI Latin USA president/CEO Jorge Pino says. “I was attracted by the freshness and dar-
Top Latin Albums

**#1**

**LAS KETCHUP**

Title: "9 Weeks At Number 1"

**#2**

**SHAKIRA**

Title: "El Dorado" (Latin)

**#3**

**JUANES**

Title: "Migeries Músculos"

**#4**

**LOS BUKIS**

Title: "Oye Mi Amor"

**#5**

**RICARDO ARJONA**

Title: "En La Gimnasia del乐"

**#6**

**BELINDA**

Title: "Dame La Vida"

**#7**

**SELENA**

Title: "No Es Casual"

**#8**

**VARIOUS ARTISTS**

Title: "Greatest Hits 13"

**#9**

**VARIOUS ARTISTS**

Title: "2002 Latin Grammy Nominees"

**#10**

**ZULAY**

Title: "El Vínculo"

**#11**

**VARIOUS ARTISTS**

Title: "Los Típicos"

**#12**

**VICENTE FERNANDEZ**

Title: "Mi Vida"

**#13**

**ALEJANDRO FERNANDEZ**

Title: "Historia Musical"

**#14**

**EL CHICHI CHICHIOTTE**

Title: "El Amor"

**#15**

**OLGA TANON**

Title: "Sobrevivir"

**#16**

**RUEDA & ANTONIO CANO**

Title: "Aventura"

**#17**

**TEGO CALDERON**

Title: "El Recuerdo"

**#18**

**JAGUARES**

Title: "El Primer Amor"

**#19**

**VICENTE FERNANDEZ**

Title: "15 Aniversario del Mejor De La Vida"

**#20**

**THALIA**

Title: "El Amor"

**#21**

**JUANES**

Title: "Mi Gente"

**#22**

**OLGA TANON**

Title: "Latina"

**#23**

**VARIOUS ARTISTS**

Title: "Historia Musical"

**#24**

**JUANES**

Title: "Eclipse"

**#25**

**BELINDA**

Title: "Yo"

**#26**

**EDNITA NABARRO**

Title: "No Es Casual"

**#27**

**VARIOUS ARTISTS**

Title: "Historia Musical"

**#28**

**LA ONDA**

Title: "El Amor"

**#29**

**JENNIFER PENA**

Title: "A Todo Día"

**#30**

**CRISTOBAL**

Title: "Las Leyendas"

**#31**

**MARCO ANTONIO SOLIS**

Title: "El Gran Final"

**#32**

**BANDA EL RECODO**

Title: "No Me Se Rajo"

**#33**

**MARTA RYAN**

Title: "El Amor"

**#34**

**VARIOUS ARTISTS**

Title: "Los Típicos"

**#35**

**GILBERTO SANTA ROSA**

Title: "Vivescencia"
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Billboard Latin Music Awards on Telemundo

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### HOT LATIN TRACKS

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### LATIN POP AIRPLAY

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### TROPICAL/SALSA AIRPLAY

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### REGIONAL MEXICAN AIRPLAY

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*Note: The table includes the top 10 songs from each category for the specified week.*
FM Helps Street Acts 'Dreams' Come True

BY LEILA COBO
CALL, Colombia—Santiago Chaparro used to be an important man. Musically inclined, he was PD of a radio station in Tunja, a small city in Colombia. But following a traffic accident, Chaparro began taking drugs. He lost his job, and his family abandoned him. He moved to Bogotá, Colombia’s capital, where he fed his habit by singing and playing guitar on street corners.

It could have been a classic tale of a life lost to drugs except that, at 48, Chaparro has signed a record deal. It is not his typical solo deal but a project called Invisibles Invenibles (Invisible Inventions), which joins Chaparro with eight other itinerant acts plucked from Bogotá’s mean streets in a unique—and remarkable—marriage of art and social conscience.

All nine musicians perform on Porque Vale La Pena Soñar (Because Dreaming Is Worthwhile), which was recorded during a live concert featuring original material and covers. It was released late last month on Colombia’s FM Discos & Cintas.

Invisibles Invenibles is the brainchild of composer/pianist/pianist/producer César López—a former member of Andrés Cepeda’s band Poligamia—who for the past couple of years has been looking into alternative ways of making and presenting music. (Recent experiments include a concert during which naked bodies were played as percussion instruments.)

But Invisibles Invenibles was not merely a quixotic idea. Rather, it was a conscientious effort to give relevance to what López saw as notable talent wasted on the streets. With help from Bogotá’s mayor’s office, López called for musicians to appear at an open audition. The original notion was that those selected would perform during a gala birthday concert for the city Aug. 9 at the traditional Jorge Elior Cáltan Theater.

“We called the artists who sing in Bogotá streets, buses, and parks,” López says. “And of 280 who showed up, we whittled it down to 20 and finally to the nine who are included on the album. Four of them were from [Bogotá’s] notoriously dangerous slum El Cartucho, with drug problems. One girl, Ayred, is an 18-year-old who lost her family to Colombia’s rural violence. The others perform on buses. We had to get them IDs, files for documents, teach them about authors’ rights, and register their songs. And they’re moving along. Some are already in rehab.”

At the original show—which the theater funded—the Invisibles Invenibles crew merely performed and enjoyed what was expected to be a one-off event. But the idea of street musicians doing good, added to genuinely moving material, struck a chord at all levels. Following the show, López enlisted the help of El Banco de Tiempo (The Time Bank), an association of professionals that donates its time to worthy causes, which helped the musicians with everything from vocal coaching to legal aid.

“In this show, López says, “we were able to stay aloft until the label stepped in.”

Today, all the original tracks that make up the majority of the album except one are administered by Fondo Musical, FM’s publishing arm. And the label paid for the live recording—produced by López—which took place Oct. 28, 2002, at the same theater, as well as the video that was filmed that night and the subsequent mixing and mastering work.

“We didn’t see this as a charity project, nor did we want people to perceive them as ‘poor little street people.’ That wasn’t our interest,” FM A&R director Jorge Bernal says. “From the onset, what attracted us was that we saw quality and feeling. It’s a good product, and it has charisma. Great music is not just about great singers but about the feeling behind the music.”

FM, which will launch its marketing and promotional campaign for Invisibles Invenibles later this month, sees definite commercial possibilities in the project.

An advantage—and disadvantage—of the recording is the variety of acts and styles involved, from Juan José Sáez’s vallenato track, “Soy el Que Canta y No Te Tarea” (I’m the One Who Sings and Plays Guitar), to Chaparro’s boleros.

Each song will be worked in different radio formats, Bernal says. “It’s a concept album—something to work in different media and to make people aware of how it was done. We have excellent distribution, and we see an important movement of people interested in the project. Even as FM develops its promotional plan and prepares to explore the possibility of solo careers stemming from the project, López is working with a film producer on a documentary of the project and is already planning a second massive audition for April.

At the same time, his team has started booking gigs for the individual musicians. “It’s been hard,” López says, referring to the recording of some individual tracks, “but we keep moving. It’s a product of the ‘80s. As corny and cheesy as a lot of the music was then, I still love it today.”

Recently, Nevis—who is handled by Gary Salzman of Big Management in New York—remixed N’E’R’D’s “Rock Star.” Danny Minogue’s “Put the Needle on It,” Nelly Featuring Kelly Rowland’s “Dilemma,” and Paulina Rubio’s “Cassanova.” Fortunehome are feisty restructurings of Moby’s “Jam for the Ladies” and Nelly Featuring Justin Timberlake’s “Work It.”

While he is slowly receiving props from his peers, Nevis acknowledges that “many people only associate my name with a certain style of music. So even if I create a cool and fresh track, some DJs will see my name on the label and not touch it, thinking, ‘Oh, it’s just another Jason Nevis mix.’

At one point, Nevis says he considered using different recording monikers. “I was tired of being pigeonholed,” he says. “But whenever I brought up the topic of using a different name, I was always told the same thing by the label: ‘We want to use your name, not some alias.’”

Radikal Records owner Jurgen Korduletsch, who signed Nevis to the label two years ago, explains, “You ignore the positive aspects of Jason’s success and notoriety throughout Europe. European labels are very excited to sign someone coming from Jason.”

On Tuesday (14), Radikal issues Jason Nevis vs. Eric B. & Rakim’s “I Know You Got Soul,” which Korduletsch has already licensed to labels in Italy (Time), Germany (Rox- tor), Spain (Blanco y Negro), France (Happy Music), and the U.K. (Incentive), among others.

“I Know You Got Soul” precedes Nevis’s follow-up album to his 1998 Sony Germany set, Unsecured. Unlike its predecessor, the new album (due in spring) focuses on original material, with a couple of covers tossed in for good measure (Divine’s ‘‘Native Love,’’ for instance, and a remix of Run-D.M.C.’s ‘‘Walk This Way.’’)

“Your productions on the new album are much more progressive than previous work,” Nevis notes, referring to tracks like “Airwalker,” “Kickin’ It Loud,” and “I Am the Creator.” “They’re very European in feel—a fusion of techno, trance, and house.”

In addition to putting the finishing touches on the album, Nevis is collaborating with several songwriters. He is also shopping three new catchy productions: “I’m Talkin’ 2 U” (which references Tears for Fears), “Now’s the Time” (featuring Ultra Naté), and “I Believe” (spotlighting newcomer Lisa Molina).

One track, the self-penned-produced, Molina-fronted “I’m in Heaven”—which samples Michael Jackson in an Alcazar-hued dance-pop landscape—has been signed to Evolve/BMG U.K.

“It’s time to discover new things,” Nevis says. “I had my 15 minutes of fame with Run-D.M.C. But I must keep moving. I must keep fresh.”

ON THE HORIZON: The Bobby Hughes Combination’s tight mix of jazz, funk, Brazilian, and lounge shines brightly on the act’s Nhu Golden Era, due Feb. 4 on Stereo Deluxe/Studio Distribution. Mastermindred by Norwegian DJ/producer Espen Horne, the collection is equal parts chill-out and dancefloor drama. Key cuts include “Karins Kerma,” “Olympic Girls,” and “McArthrums Break.”

Also of note are the following artist albums: Erdie Oye’s Earth (Arstetik, 2002); Flunk’s For Sleepyheads Only (Guidance Recordings, Feb. 4); and Video Dupsia’s International Affairs (Hollywood, Feb. 25).

LOOKING AHEAD: The eighth annual Amsterdam Dance Event is scheduled to take place Oct. 30-Nov. 1 at the Felix Meritis Center in Amsterdam. For info, contact Piet van der Heijden, adrichem@comansul.com.
### Maxi-Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
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<th>Artist</th>
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### Top Electronic Albums

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<td>The Happy Boys</td>
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<td>The Streets</td>
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<td>Kumbia Kings</td>
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<td>Zeo Girl</td>
<td>Mix Of Life</td>
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<td>Simple Things</td>
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### Club Play

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<td>Don't Let Me Get Me (Remixes)</td>
<td>Pink</td>
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<td>Full Moon (Dance Mixes)</td>
<td>Brady</td>
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<td>Something</td>
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### Dance Breakouts

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<td>Time To Rock</td>
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<td>Let It Go</td>
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<td>CIRCLE</td>
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<td>1 I WANT YOU (FOR MYSELF)</td>
<td>Kings Of Tomorrow</td>
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<td>45 - HOW I WANT IT</td>
<td>S Adams</td>
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<td>27 - IT'S STILL HOT</td>
<td>Extreme</td>
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<td>20 - POOR LEO</td>
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<td>29 - MURDER ON THE DANCEFLOOR</td>
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<td>47 - WHITE LIPSTICK GIRL</td>
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<td>49 - IRRESISTIBLE</td>
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<td>50 - BODY (REACH OUT) / MIDELOPE &amp; HARD ATTACK MIXES</td>
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- **HOT SHOT DEBUT**: Funky Green Dogs
- **EMOTIONAL ROLLEROASTER (JUNIOR VASQUEZ REMIX)**: Vivián Gómez
- **IN THIS WORLD**: Moby
- **YOUR SONG (REWORKED)**: Elton John
- **COME INTO MY WORLD**: Chilly |
Superstar Hits Fuel Sales Gains In 2002

Continued from page 1

"The biggest artists in the genre released albums this year," says retailer Brian Smith, VP of store operations for Value Central Entertainment.

Indeed, it was a superstar stampede. Dixie Chicks’ Home (Monument/Columbia/CRC) was the top country title and the No. 1 album overall in calendar 2002, moving 3.7 million units, according to Nielsen SoundScan (see listing, page 54). Jackson’s Drive (Arista Nashville/RLG) topped the 3 million mark, and Twain’s Up! (Mercury) sold 2.9 million. Both were in the overall top 10 for the year. Hill was close behind, with Cym (Warner Bros./WRN) at 2.9 million.

Kenny Chesney and Toby Keith saw their careers elevated another notch with big albums last year. Chesney’s No Shoes No Shirt No Problems (BNA/RLG) and Keith’s Unleashed (Duck/Warner/Inter scope) each moved more than 2 million units.

Mike Dungan, president/CEO of Capitol’s Nashville division, says, "We have really built some superstars into the format over the last three or four years, and now they’re getting their due.”

"That’s a big factor in country music being up," agrees Curb Records VP of sales Benson Curb of the major acts that released new product in 2002. He also cites a post-Sept. 11, 2001, consumer desire for "real stories, and that’s what country music is about—real life."

Johnny Rose, DreamWorks senior executive for sales and marketing in Nashville, notes, "There’s a new-found patriotism, and that plays into country, because our lyrics and message have always been closer to that than some of the other formats."

LESS PAIN FROM DOWNLOADS

Amid rampant file sharing and the nation’s economic woes, country music was the only major genre that saw growth in addition to filling a desire for patriotic music. Rose cites several other reasons for its good fortune. "The large rack accounts—the Wal-Marts, Kmart, and Targets—sell a lot of different music in stores. They cover our demographic in a broader way," he says. "Also, our consumers don’t download as much as those in pop do, and that’s a factor. ... But more than anything, our music is better than it has been in a long time. I think all of those things combined are the reason we’re up.”

Others agree that country music has been hurt less than other formats by MP3 burning and unauthorized downloading. "This genre is not as heavily affected by downloading as rock," Smith says. "This has worked in country music’s favor, because it’s always been there, and it’s been as dramatic as the sales lost attributable to downloading.”

SLOW-MOVING SINGLES

Still, country has its own unique problems. Dungan says, "The slow radio chart is really hurting us in our ability to make the impressions we need to sell enough records.” This downward slide of titles on the charts—including the Billboard Hot Country Singles & Tracks tally—is a reflection of the slower rotation of records at country radio stations.

With singles still turning so much slower at radio in recent years, labels are only able to release a couple of singles from an album per year. "It takes too long for the consumer to feel comfortable enough with the record to make a purchase," Smith says. "So it stretches out, and that contributes to the fact that artists now generally release an album every 18 months as opposed to 10-12 months. Those records that do have depth, it takes people a year-and-a-half to figure it out.”

There are expectations that the economic downturn will continue to sell briskly in 2003. Galante has high hopes for Jackson’s Drive to continue to move units based on upcoming exposure via the American Music Awards, the Grammy Awards, and a spring tour.

Label execs also have high hopes for new acts. "In the last couple of years this format has really started to embrace some new artists," Dungan says. "We’re going to take a little bit of all of us to realize the sales from those efforts, we will realize the sales from those efforts, and we’re going to start to see a consistent payoff from here on out."

Will country’s hot streak continue? "It depends on the release schedule for next year,” Curb predicts. “I’d like to be optimistic. I think country will continue to out-perform the overall music business.”

other label executives are more cautious. “I don’t see us growing,” RCA Label Group chairman Joe Galante says of the coming year. “I see us holding on or slipping a bit, but I don’t see us falling. I do see a tough year ahead in terms of the retail environment, based on the economy.”

UMVD No. 1 Country Distributor Again

BY DEBORAH EVANS PRICE

NASHVILLE—Universal Music & Video Distribution (UMVD) once again finished the year as the top distributor of country albums, with a 29.2% total share of the market from Dec. 31, 2001, through Dec. 29, 2002. UMVD was also the top country distributor in 2001, with a 28.8% share. At the mid-year point in 2002, UMVD lagged behind BMG Distribution, but at the nine-month mark, UMVD pulled ahead with a 28.2% share, besting BMG’s 26.4%. The strong showing during the past two quarters can be attributed to Shania Twain’s November release Up!, Toby Keith’s July release Unleashed, and continued sales of the O Brother, Where Art Thou soundtrack.

BMG finished the year with the second-highest market share, 24.3%, which is up substantially from the 17.7% the company held when it came in third at the end of 2001 (behind UMVD and WEA, respectively). BMG’s sales have been fueled by Alan Jackson’s Drive and Kenny Chesney’s No Shoes No Shirt No Problems, as well as new holiday releases by Jackson and Brooks & Dunn.

WEA places third, with an 18.2% country market share, down from the 21.7% share it had at the end of 2001. Sony placed fourth, with 15.4%, up from 13.4% in 2001.

| U.S. Market Share By Distributor: Country Albums |
|-----------------|-----------------|
| UNIVERSAL | 23.2% |
| BMG | 28.8% |
| WEA | 17.7% |
| SONY | 18.2% |
| INDIES | 15.4% |
| EMD | 13.4% |
| SOURCE: NIELSEN SoundScan |

Nashville Scene

CURBSIDE SERVICE: Rumors turn to reality, as Curb Records has launched a new, as-yet-unnamed imprint label, based in Nashville (Billboard, Dec. 28, 2002). Former Giant Records president Rob Dalton joins the new imprint in a similar role. Former Sony Music Nashville executive VP Jack Lamerie, now head of Jack’s Place Consulting, will consult the new imprint.

Curb’s longtime director of publicity Liz Cavanaugh is promoted to VP of press/media relations for Curb and the new imprint. The remaining Curb staff, with the exception of the promotion department, will also add duties for the new imprint, which, like Curb, will be WEA-distributed.

During country’s mid-’90s boom, Curb operated two imprints, MCG/ Curb and Curb/Universal, in addition to the core Curb Records label but had consolidated into one label several years ago.

The new imprint’s regional promotion staff will include former Colum bia national promotion director Mike Rodgers in the Southeast and former Epic Midwest regional manager Mark Westcott in the Midwest. Those members of the existing Curb promotion staff—Rick Cardarelli, Keith Greer, and John Curb—move to the new imprint for Northeast, Southwest, and Western regional promotion duties, respectively. Former Epic Monument promotion coordinator Mary Befana joins the new imprint in the same capacity.

Meanwhile, the promotion staff at the existing Curb label has been realigned, VP of field promotion Eva Wood adds national accounts duties, expanding her responsibilities to serve radio stations in the top 20 country sales markets. The label’s remaining regional staffers take on expanded territories to replace Cardarelli, Greer, and Curb.

ON THE ROAD: Former MCA Nashville VP of promotion Bill Mackey joins Epic/Monument Records in Nashville as director of national promotion. The position had been vacant since Rob Dalton’s departure several months ago.

Nancy Tunic joins GrassRoots Promotion in Nashville as managing partner with the company’s Teresa Johnston. GrassRoots will expand its services to include promotion to monitored radio stations. She will manage both the company’s moni tored and secondary promotion teams. Tunick previously was head of promotion at VFR Records. She will continue to consult that label.

Mary Sack joins Brentwood-Tenn based Alltisimo Recordings as director of marketing. She most recently was national director of marketing and promotions for Velentless Nashville Records.

WAYMORE’S BLUES: RCA Records’ upcoming Waylon Jennings tribute album will feature an eclectic mix of artists from several music genres (Billboard, May 4, 2002). The album, titled I’ve Always Been Crazy: A Trib ute to Waylon Jennings, is now due in April; it was pushed back from its original February release date.

Waylon’s widow, Jessi Colter, and their son, Shooter Jennings (with his band Stargunn), will each contribute tracks to the album, which will also feature one of Waylon Jennings’ own last recordings, a song called “The Dream.” Other participating acts include Brooks & Dunn, Kenny Ches ney with Kid Rock, Sara Evans with Deana Carter, Andy Griggs, Ben Harper, Metallicia’s James Hetfield, Alison Krauss, John Mellencamp, Pinmonkey, Travis Tritt, Phill Vassar with Rob Thomas, Hank Williams Jr., and Dwight Yoakam.

ARTIST NEWS: Allison Moorer rec orded her first live album at Nashville’s 12th and Porter nightclub Jan. 4. Joining her onstage were guests Kid Rock, Lonesome Bob, and Moor er’s sister, Shelby Lynne. The live album, produced by R.S. Field, is due in April from Universal South.

Phil Vassar recently recorded a duet with Huey Lewis in Nebraska of the latter’s hit, “Workin’ for a Livin.”, the song, along with Vassar’s current sin gle, “This Is God,” have been added to new pressings of Vassar’s 2002 Arista Nashville album, American Child.

Alabama will be honored with the award of merit on the American Mu sic Awards’ Jan. 13 telecast on ABC TV. Reba McEntire will present the band with the award, which recognizes outstanding contributions to the musical entertainment of the American public. Previous winners of the award include Johnny Cash, Tammy Wynette, Willie Nelson, Merle Haggard, and Garth Brooks.

Shania Twain will perform during the halftime show at the Super Bowl Jan. 26 in San Diego. It will be tele vised live in the U.S. on ABC TV.
### Billboard Top Country Singles & Tracks

**Number 1**

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<th>Title</th>
<th>Producer</th>
<th>Songwriter</th>
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### Billboard Top Country Albums Sales

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### Billboard Top Bluegrass Albums

**Number 1**

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*Note: The table entries are a fictional representation of how Billboard charts might look.*

**Disclaimer:** The data and charts are presented for illustrative purposes only and do not reflect actual Billboard chart listings.
**PAUL WELLER**

**IMPROVISATION:** Paul Weller, Simon Dip

**RELEAS DATE:** Jan. 14

Chronic trailblazer and former driving force behind legendary bands the Jam and Style Council, Paul Weller returns with his sixth solo album, *Imagination,* which also includes a bonus DVD—16 tracks of master songcrafting: a sonic and thematic potpourri that is one of his most diverse albums. Running the gamut from acoustic ballad to soul to free-form jazz, this music porém is a gem of a different kind. Weller’s voice has never sounded better and his artistic sensibilities have matured to meet the times.

This is a work of intuitively discordant beauty.—AZ

**JESSE MALIN**

**THE FINE ART OF SELF DESTRUCTION:** Ryan Adams

**RELEASE DATE:** Jan. 24

Those who know the gruff-voiced Malin from his days fronting punk bands in his native New York, where rockers D Generation may be sur- prised by this rosy gem. But they and others should take note: *The Fine Art of Self Destruction* is certain to be one of the best discs of 2003. It may be early, but expect to see Malin on top ten lists this year. Already enjoying critical praise in the U.K.—where it was released last year—this Malin’s solo bow, a Bruce Springsteen/Elvis Costello spin-off, is here, the set’s sure to be a hit with fans of Ryan Adams, who helmed the record, and others looking for something new and unusual. This is the first gift of 2003.—WO

**KATHLEEN EDWARDS**

**FALLER:** Dave Draves, Kathleen Edwards

**ZOE/RENDER 011 431 035**

**RELEASE DATE:** Jan. 14

Whether it was looking toward the future or not, a Bruce Springsteen spin-off, this is well executed. Edwards’ voice is so unique, it seems to be gathering, it flashes a timelessness and boasts a strength over the future for the young, breathy-voiced Edwards. She sings a track lead as cut “Six O’Clock News” and the wonderfully titled “One More Song the Radio Won’t Like,” Superbly backed by guitarist Jim Bryson, Edwards will surely battle compar- isons to Lucinda Williams for her gen- erally rasp, sleepy vocals—even if they’re slightly more sensual—and because, with her vocals, these mostly acoustic-guitar-based, electric-guitar- driven songs recall few albums as consistently with Williams’ masterful, Car Wheels on a Gravel Road. A smart writer, Edwards has the potential to become a star on the American scene during the next decade.—WO

**ROSS RING-HOP**

**VARIOUS ARTISTS**

**UNWRAPPED VOL 2**

**PRODUCERS:** Tony Joseph, Darryl Ross

**HIDDEN BEACH RECORDINGS PRESENTS:** Unwrapped Vol 2

**RELEASE DATE:** Dec. 10, 2002

Producers Tony Joseph and Darryl Ross again bring together the worlds of hip-hop and jazz for the second vol- ume of Hidden Beach’s Unwrapped series. For Unwrapped Vol 2, Joseph and Ross enlist Hidden Beach recording artist Mike Phillips, as well as vet- eran studio instrumentologists Patrice Rushen, Jeff Lorber, Karen Briggs, among others, to create easy-listening versions of some of hip-hop’s hottest chart-toppers. The collective taps the catalog of Jay-Z, Ludacris, Nelly, and Mystikal, among others, for this set.

**DANCE/ELECTRONIC**

**VARIOUS ARTISTS**

**AXIOM: RECONSTRUCTIONS & VAXxATIONS**

**PRODUCERS:** Bill Laswell, Jabbo

**Palm Trees 2003**

**RELEASE DATE:** Jan. 21

Mixmaster/produser/Tabla Beat Scientist Laswell is luminous man these days, yet he’s found time to get behind this remixed project. He’s offered up eight tracks from his Axiom Records releases, the majority of which are mindful and vibrant, with a handful of electronic musicans. The ensuing realizations are state-of-electronic-music events. Carl Craig, Rashie, Midvia, En- ditz, Dr. Israel, Bedouin Assent, and 4 Hero all have a go at various Axiom releases in mid-2002 from the Andy Macan’s Fritz Trance project. From the jazz trance mastery of 4 Hero’s “Orion (Dollis Dub mix)” and Bedouin Assent’s ultra-percussive “Secret Charm (Trance Droid Dub Mix)” to the insistent Afrobeat pulse of Carl Craig’s “Alema Dub (Astral Africa mix)” and Midvia Funtiz’s Asian-reflecting underground rave-up “Palmistry (Pundit Style mix),” these remix sets are powerfully realized and ripe for the dance scene.—PPV

**DE MI DJE YOU**

**Can You See the Music?**

**PRODUCERS:** Craig Bolrell, Ross Harris

**Eenie Meenie 008**

**RELEASE DATE:** Dec. 17, 2002

The sonically smart music collages created by De Mi DJ You owe much to the sounds of Beck, Deer-Lite, and Plastic Fantastic Machine, with folksy soul songs and spacey synth sound- ing as one seamless sample. De Mi DJ You masterminds Craig Bolrell and Ross Harris—who in the mid-90s delivered sexy, salacious, and spacey soundscapes under the Suka guise (the single “Gary Super Macho” remains a delight)—effortlessly proves that musical opposites do, indeed, attract. Can You See the Music, the third full-length from the duo, opens with “People Together,” a breezy hip- hop-ched, hiphop shimmer that harks back to the days of the 5th Dimension. One track later, on “Fresh Thoughts,” the song’s soulful and tight textures, resulting in glorious technological circuitry gone way. The wedged-in “Santeria Witch’s Hat” is the type of song that would surely have been played at the B-52’s love shack. Can You See the Music includes a bonus CD that you can truly see the music.—MP

(Continued on next page)
AARON LINES
Living Out Loud
PRODUCER: Chris Farren
RCA 67056
RELEASE DATE: Jan. 7

The latest Canadian export to hit Nashville is Aaron Lines, who showcases decent songwriting skills and radio-friendly everyman-country chops in his debut. Despite its reliance on the completely overused supersaturated guitar, "Mama Marie" Love Changes Everything" is likable enough in its depiction of what's important in life, and "I Will Be There" is the kind of big, bold love anthem that would work in just about any decade, powered effectively by buoyant percussion and guitars. A husky vocalist with some passion, he uses a wah-wah guitar and personality to send home the soaring title cut. He's also good at reinning in his homely buttugural impulses as he does on the pop-pish "Turn It Up," "Old Days New," and "She Called Me Kansas." The slow-burn "I Can't Live Without Your Love" boasts some neat turns of phrase, and "You Get the Picture" is fun, well-rendered boogie. You Can't Hide Beautiful" is blatantly geared to the soccer-mom demo. Don't listen for any "country" instrumentation, but Charles Wm's aren't often ambitious, blending strings, layered vocals, and tasteful piano work with power chords and pop-rock sensibilities. Promising. —RW

LATIN

MILLIE
Millie
PRODUCER: Rafael Pérez Botija
BMG U.S. Latin 7432 96409
RELEASE DATE: Feb. 4
Puerto Rican singer Millie's collection of assorted scores of the period pop/rock tracks, peppered with a handful of standard romantic ballads, could be described as "feminism lite." The '90s shouldn't mean being so stodgy, Millie's solution to a bad is simple: "take an aspirin, dress feminine," and have a good time. (We can relate.) All the tracks on this, the singer's BMG debut (she was previously on EMI), have been penned by Spanish writer/producer Rafael Pérez Botija, who displays a knack for parlaying how women perceive men. As for Millie, her vocals are sweet and unassuming... and has a great line about the girl he's after: "More de Pie" comes across as simple exasperation. But throughout, she manages to convey a sense of intimate conspiratorial plaintive in "Manos de Sed," convincingly romantic in "Para Siempre." More important, she applies it all well, and the feeling is contagious. —LC

FRANCISCO CÉSPedes
...La Carotina
PRODUCER: Arnie Tello
WEA Latina 49456
RELEASE DATE: Dec. 5

In his latest outing, singer-songwriter Francisco Céspedes delves further into the jazzier, acoustic-minded and sometimes experimental direction he attempted on his previous album, Desde Esta Vida? Not that Céspedes is shunning pop, as evidenced by his choice of single—the catchy "Te Soñé, Lluvia de Abril"—but he likes to do it on his own terms, achieving a final product that sounds slightly under-produced and recreates the ambience of a live performance. Céspedes is boosted by excellent musicians and some stellar guests, among them pianist Gonzalo Rubalcaba who plays on "Cuando Al Colores de la Noche" and trumpet-josé "Cheito" Gutirrez. ...AyCarousel is rife with understated piano, trumpet, and sax solos and in the typical Cuban idiom, it oozes good taste. Unfortunately, it also languishes from time to time, its musical layerings too caught up in a single dynamic. —LC

CLASSICAL

PERGOLESI: Marian Vesper
SOPRANO DAMEZIA; reading
Academy of Ancient Music
Choir and Orchestra of New College, Oxford
Leicester
PRODUCER: Tim Oldham, Malcolm Bruno
Erato/ Warner Classics 2972-46684
RELEASE DATE: Jan. 28

Despite dying at age 26 of tuberculosis, Giovanni Battista Pergolesi managed to create an enduring masterpiece: his Stabat Mater, the subject of dozens of recordings. This so-called Marian Vesper is a true composition, not an imaginative compilation by Malcolm Bruno, who has arranged fragments from the 18th-century composer's sacred output into a compelling two-hour experience. The conductor and choir are Edward Higginbottom and his chairs of the Choir of New College, Oxford, a team that has produced Bill- board chart hits with Erato's Aesop's Day anthologies. Their pure tunes mix well with the period instruments of the Academy of Ancient Music and such fine soloists as soprano Diane Mancan. The sound of the music is closer to the virtually sacred source than the grandeur of the Baroque, and Bruno's compilation not only includes such wonderful set pieces as the famili Salve Regina but instrumental passages for cello and violin. —BB

VITAL REISSUES

ELVIS PRESLEY
Golden Country Songs
PRODUCERS: various
RCA 07863
RELEASE DATE: Jan. 7

Elvis Presley may have been the king of rock'n'roll, but he also had a convincing way with a country song and spent plenty of time atop the country charts, as well. That part of the Presley canon is well-documented in this RCA reissues package, part of an extensive Presley classic collection. This volume, subtitled "Country Heart, Elias 56, Can't Help Falling in Love—The Hollywood Hits. A country boy at heart, Presley turned to "hillbilly" music early, but his blues background and patented vocal quaver still dominates early releases like "I Forgot to Remember to Forget" and a rockabilly Blue Moon of Kentucky." An incredibly confident Presley tackled Hank Williams' "Your Cheatin' Heart," a passionate "From a Jack to a King," and the country gold "There Goes My Everything." Eddie Rab- bitt's "Kentucky Rain" is a powerful classic, and Presley's unmatched vocal stamp... it's ownership of the crooners as "Gentle on My Mind," "Make the World Go Away," "Always on My Mind," and "He Me Make My Heart Song"... As Charles Wolfe's informative liner notes point out, a smoldering "He'll Have to Go" was recorded at Graceland in the fall of '66, making it Elvis' last session. A true country artist to the end. —RW

CONTENDENT

Criterion Collection 171
RELEASE DATE: Dec. 10

Jean-Luc Godard's 1963 master- work, a tale of marital dissolution set against a backdrop of the Sino-Vietnam War, was the ultimate collision between the transgressions of the French New Wave and the demands of the international order. This feature receives sumptuous treat- ment in this typically superior two-disc Criterion edition. The first disc contains an especially striking widescreen transfer that emphasizes the film's rich color palette.

The second disc contains a wealth of interview footage, including an hour-long exchange between master Fritz Lang (who co-stars in Contem- pent, portraying himself) and a visibly awed Godard. Other extras include a new interview with cinematographer Raoul Coutard, who drobly reveals producer Pierre R. Levine's idea for the addition of a novel scene by star Brigitte Bar- dot; a combative 1964 French TV interview with Godard, which only defies every pointed question aimed at him; vintage promotional shorts; and the rich French theatrical trailer. —CM

MINORITY REPORT

DreamWorks 90998 (widescreen); 90131 (full frame)

RELEASE DATE: Dec. 17

Steve Spielberg and Tom Cruise had long wanted to work together, but Minority Report provided the perfect opportunity. The story was science fiction genre fiction Cruise loves), and it is truly crafted in a gritty, film noir style that would challenge to Spielberg. The informative special features on this disc include re- view and an in-depth look at the process used to create this picture. The story of Minority Report takes place in the year 2054, where a biotech company has developed a drug that instantly sets you free. When a young man is accused of murder, his DNA is scanned, and the results are compared to the original murder scene. If the DNA matches, the suspect is arrested and taken to a virtual reality court called the "sight." If the suspect is found guilty, they are sentenced to a life of hard labor in a virtual world called "The Maze." The jury consists of a panel of four judges, who must decide the suspect's fate based on the evidence presented. The verdict is then handed down, and the suspect is either released or sentenced to imprisonment.

The film also explores themes of justice and ethics, as well as the dangers of technology and its impact on society. The characters are well-developed, and the acting is top-notch. Minority Report is a must-see for anyone who loves science fiction and thought-provoking stories. —AK
Happened, 52 Often Cochran's sophomore album, PRODUCERS: Billy 20,000 who recitation At 21, one to 22,000 Eminem's top songs, including "Lose Yourself," "Rap God," and "Marshall Mathers," which prominently feature Eminem's signature rhyming style and rap vocals. "Lose Yourself" is a standout track from the film "8 Mile," while "Rap God" showcases Eminem's rapid-fire delivery and intricate wordplay. "Marshall Mathers" is another classic, featuring Eminem's versatile flow and storytelling. Together, these tracks exemplify Eminem's influence on modern hip-hop and his ability to craft compelling narratives through his music.
UMVTD Expands Market-Share Dominance In ’02

Continued from page 1

 existed at Warner Communications under chairman Steve Ross, the late legendary executive who headed the company until his death in 1993. “It’s about paying people properly, making sure people get credit for their accomplishments, and making an effort to do things correctly. These are the building blocks of the company, and everyone feels it, whether they work for us here or in the U.K., France, or Japan.”

The culture generates an “esprit de corps,” which results in an artist-friendly company where everyone works well together, Morris says. “This is a tremendous place, and we have the desire to make it into the Tiffany record company of all time.”

FOUR-YEAR REIGN

UMVD has topped the U.S. market every year since Universal merged with PolyGram in 1998. This year’s domination was so complete that the company enjoyed market-share gains in every quarter, beginning the year with a 26.7% share in the first quarter, growing to 28.3% halfway and 28.5% by the nine-month point, finishing with 28.9% of the market.

Although it enjoyed a market-share gain, album sales at retail for the company were down about 4.6 million units, based on scans of about 196.5 million units, vs. the 201.4 million units the company moved last year. That’s a drop of 2.27% — pretty good, considering that U.S. album sales declined 10.7%. Based on these figures, Billboard estimates that UMVD’s sales last year were $2.3 billion.

UMVD’s decline in units sold can be attributed to catalog sales, which held steady in terms of market share at 24.3% but dropped by about 6.2 million units, or 9.2%.

By coming in as the No. 1 distributor in total album-market share, UMVD also slipped the No. 1 ranking in practically every genre category tracked by Nielsen SoundScan, including alternative rock, classical, country, hard rock, jazz, R&B, rap, soundtracks, catalog, and deep catalog. It also placed the most albums on The Billboard 200. The areas in which it missed out were gospel and new age, where it is not a big player; music video, a growing business in which it ranked third in market share; Heatseekers, where it ranked second in total charted albums; and Latin albums, where it also placed third, while gaining about nine percentage points over 2001.

Looking at current U.S. album-market share, UMVD generated the highest year total since the inception of SoundScan, with a 31.3% score — nearly four percentage points better than the 27.6% it garnered in 2001. Further, on a unit basis, UMVD was the only major to show an increase in scans, posting a slight uptick of 0.2%, generating about 134.3 million scans this year vs. 134.1 last year. UMVD had the top two sellers in 2002, with Eminem, whose album The Eminem Show ranked No. 1 with 7.6 million units, and Nelly, whose Nellyville scanned 4.9 million units (see listing, page 54). Overall, UMVD had six of the top 10 sellers last year.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information, which it collects for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; based on this data, Nielsen SoundScan estimates totals for the full market.

Looking at market-share rankings for total albums, independent distributors collectively held tightly onto second place with a 16.4% share in 2002, down slightly from 16.7% in 2001. In placing second, independent distributors collectively topped the Latin, gospel, and music-video markets and placed the most titles on The Billboard Heatseekers chart. The indie sector was No. 2 in classical, rap, and new age.

HOLDING STEADY

The rest of the major distributors held their places in the market-share rankings, with WEA finishing third. Sony Music Distribution (SMD) fourth, and BMG Distribution fifth. Each garnered almost the same share in 2002 as it did in 2001. EMI Music Distribution (EMD) held at No. 6 but suffered a market-share decline of more than two percentage points.

WEA share in 2002 was 15.87%, vs. 15.93% in 2001. The company displayed strength in alternative rock and deep catalog, ranking second in both categories. It was first in new age, a genre that is in decline.

At SMD, the company garnered a total album-market share of 15.67% last year, vs. 15.65% in 2001. Sony was No. 2 in R&B, Latin, soundtracks, and music video.

BMG Distribution generated a slight uptick in market share to 14.79%—up from 14.71% in 2001—while ranking second in country and gospel and in placing albums on The Billboard 200.

With the industry's downturn, however, WEA, SMD, and BMG each suffered a 10%-11% decline in units sold. WEA finished the year at about 108 million units, down from 2001's scans of 121.5 million units; SMD tallied about 106 million vs. 119 million in the previous year; and BMG dropped to 101 million units from about 112 million scans in 2001. Billboard estimates that SMD and WEA's share of the U.S. market in 2002 was worth about $1.3 billion, while BMG's was about $1.2 billion.

EMD finished with an 8.4% market share, down from 10.6% in 2001. On a unit basis, EMD's scans totaled about 57 million units, down from about 61 million units in 2001, giving it an estimated sales base of about $700 million.

In current U.S. market share, BMG placed second with 17.4%, up from 17% in the previous year. The company scored three of the top 10-selling albums, including Avril Lavigne’s Let Go, which scanned 4.1 million units.

SMD placed third with a 15.2% share of the current album market, down from the 15.8% it had in 2001. Its best-selling title was Dixie Chicks' Home, which finished No. 4 for the year with 3.7 million units.

The independent sector collectively finished fourth in current market share, with a 14.6% share—about the same as in 2001—while WEA had 14.3%, down a tick from the previous year's 14.4%. EMD finished last with a 7.3% share, down more than three percentage points from the 10.6% the company held in 2001.

Looking at singles sales, UMVD finished first, with 24.6% of the market, followed by the indie camp, which collectively had 23.2% and BMG, with 22.2%.

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CHRISTMAS TIDINGS A MIXED BAG:
Music retailers reporting a strong Christmas season (Billboard, Dec. 11) are no surprise to find many independent distributors citing sluggish holiday sales.

Some distributors that Declared Independents contacted after the turn of the year that their November-December 2002 sales were basically flat.

However, not all was grim: Other companies reported significant gains, but most chalk the increases up to extraordinary circumstances or to unusually hot product.

Ryo Distribution national director of sales of McDonald said, “We were flat at Ryo. We missed our number for the month of December. As the year goes, we’re not crying.”

McDonald, who says the New York-based company’s biggest hits of the year came out during the summer months, notes that the holiday picture “comes down to, ‘What do you have that’s popping at the moment?’”

New York-based Caroline Distribution GM Rick Williams says, “For the Christmas season, we were flat. The last two weeks [of December] were pretty good. The first two weeks of December, I was sitting there sweating.”

Select-O-Hits VP Johnny Phillips says, “Everybody talked to said they did what they did [in 2001]. We were up a little bit in November and December.”

Phillips says that some strong rap product from acts like 50 Cent and the Headbangers accounted for the Memphis firm’s gains. However, he adds, “It’s not what we’d expected after so many years of double-digit increases.”

Redeye Distribution partner Tor Hansen says the Graham, N.C.-based firm saw an increase in holiday sales over 2001 totals that Redeye had few fourth-quarter releases in ‘01 making for an artificial gain in the ‘02 picture.

Hansen says of the holiday season that just passed, “We felt it was hard to get people to order, to restock. The word [from retail] was, ‘We’re not going to bring in a little unless we see a product we can bank on with some of the shelves. They raised the bar.’

On the plus side, Koch Entertainment Distribution president Michael Rosenberg says the Port Washington, N.Y.-based firm saw December sales up 24% over December ‘01.

Rosenberg attributes the gains to Koch’s World Wrestling Entertainment package and Euphath’s Transplants album, among other titles.

He notes, “We don’t have December new releases, so it’s just having strong catalog [products] . . . Hot releases were getting reordered.”

He adds, “Video’s growing a lot for us.” For December, DVD and VHs sales accounted for 17% of Koch’s business, according to Rosenberg.

An upbeat report comes from Burt Goldstein, president of Big Daddy Distribution in Kenilworth, N.J., who says the Christmas season was “absolutely fantastic for us.”

Goldstein says a couple of hot titles did a lot of work for his company: Prince’s two-CD set One Nite Alone ... and an Irish Tenors solo release.

Joe Micallo, CEO of Allegro Corp. in Portland, Ore., offered another bright view: “We had a great Christmas.” Micallo says the company’s fourth-quarter sales were up nearly 23%. And Lou DiBiase, VP of sales and marketing at Innovative Distribution Network in New York, says, “Our business was actually pretty good. We hit our goal, which was higher than 2001, so we’re feeling OK.”

But one national distributor who asks not to be named warns that the holiday gains may be illusory: He says his company saw an “unexpected level” of returns in December, and—with a large number of store-front closures looming in the first quarter—he foresees a flood to come through March.

UP AND RUNNING: The new Jazzworld label Motive Music has launched in San Francisco. The imprint, founded by musician and company CEO Jana Herzen and manager/producer and VP of artist development Suzi Reynolds, is being distributed by City Hall Records in San Rafael, Calif. First releases are Soul Pools by percussionist Babatunde Leae, due Feb. 25, and Arise by pianist Lynne Aria (http://www.billboard.com, April 26, 2002), out March 25.
SAY WHAT? While the labels worry about how Best Buy’s decisions about Musicland will play out (Retail Track, Billboard, Jan. 11), the chain’s competitors are galloped by a statement Best Buy president/COO Allen Lenzmeier made during the company’s fourth-quarter conference call that Sam Goody and Media Play are being hurt by “increased competition from discounters and big box stores, including Best Buy,” according to a transcript of the conference call. In the eyes of music-specialty store merchants, Best Buy should take sole responsibility for shooting Musicland in the foot by launching the $9.99 price war in July 2002 when it advertised that price point for one-day sales in consecutive weeks for new albums by Red Hot Chili Peppers and Dave Matthews Band. It only took a few weeks before that tactic ignited a price war, with Circuit City, Target, Wal-Mart, and Kmart all responding with multiple titles at that price and for the whole week, too, which is how the holiday selling season played out. Before Best Buy went to the $9.99 price point, the mass merchants and Circuit City, as well as Best Buy itself, had all exercised restraint in the prior two years since minimum-advertised-price policies were eliminated around April 2000, due to an industry agreement enforced by the Federal Trade Commission. Up until July of last year, with the exception of Black Friday in the preceding two years, sale pricing on superstar albums was mainly at $11.99, with the occasional $10.99.

MORE DOWNSIZING: Southwest Wholesale in Houston is experiencing another downsizing, sources say. The company let go of about 30 employees this week, making it the third round of layoffs at Southwest in the past year. In addition to layoffs, the company ran into difficulties and couldn’t make timely payments to the majors in October 2002. With the holiday selling season behind it, Southwest management is expected to lay off the company’s plans to its major suppliers later this week. Sources repeat that going forward, Southwest’s main emphasis will be on its independent distribution business, as opposed to the one-stop operation, which is where most of the people worked who were let go in the current round of layoffs.

GOOD SHOW: Trans World Entertainment reported sales were down 4.2% to $406 million for the nine-week period ended Jan. 4, as compared with the $424 million the company generated in the same period last year. The company operated 889 stores this year vs. 961 last year. Trans World also reported that the chain had a comparable-store-sales decrease of 2% during the holiday selling period of the five-week period ended Jan. 4.

Bob Higgins, chairman/CEO of the Albany, N.Y.-based chain, notes that while the company was affected by the economy and the shorter holiday selling season, its performance was encouraging, considering the downturn its competitors apparently experienced.

Music sales, however, were down about 12% so far in its fiscal fourth quarter, but that is an improvement over the 20% decline that the chain experienced in music in the preceding fiscal quarter. Meanwhile, he reports that DVDs and videogames enjoyed positive sales increases.

COUNTING NUMBERS: In analyzing last year’s album sales decline to 681 million units from the previous-year total of 762.8 million units, as counted by Nielsen SoundScan, it’s interesting to note that current albums sales decline outpaced catalog album’s performance. For the year, total album sales were down 10.7%, while current albums sales (sales that are counted within the first 18 months of a title’s release) experienced a 12-month sales in [jazz and classical] except for albums that remain in the top half of The Billboard 200] finished the year down 11.6% and catalog was down 9.5%.

Looking at that by units, current sales totaled 429.7 million units in 2002 vs. 485.9 million units in the prior year, while catalog totaled 251.3 million units vs. 276.9 million units in 2001.

Within titles deemed to be catalog, deep catalog sales—titles that are available for more than three years—had a slightly healthier performance, showing a decline of 7%, while the newer catalog album sales—those titles whose sales fall between the 18-month current album cutoff and the three-year deep catalog cutoff—declined 14.2%.
BY MOIRA MCCORMICK

In the midst of a drought in the category of new independent kids' video productions comes Thinkeroo, a just-launched brand from Bristol, Conn.-based Mazzarella Bros. Productions. The Thinkeroo franchise bows Feb. 11 with educational series Way Cool Science for Curious Kids! comprising three 30-minute VHS programs—Rockfinders: Learn About Rocks and Minerals; Stormchasers: Learn About Weather and Climate; and BioTrackers: Learn All About Habitats—each priced at $14.99.

Mazzarella Bros. has been producing educational kid-viz titles for 20 years. They plan to take the Thinkeroo titles to the mass-market level, according to VP of sales and marketing Mark Mazzarella. Though it has had previous success at such chains as Toys "R" Us with its 1999 Can Go Potty title, it is helming a two-pronged marketing strategy for Thinkeroo to better-attract major retailers.

In November, 2002 the Wonder Clips were available for sale at several mom-and-pop retail chains and through preschool-targeted catalogs as "a preview," Mazzarella says. "We feel like we're indie music artists with our own label: trying to get on the shelves with Sony and Warner Bros. Only here, we're trying to get placed alongside Disney and DreamWorks."

R. Henn, president of Seminole, Fla.-based educational wholesaler R. Henn Sales, says the Thinkeroo line has become the company's "fastest-growing and best-selling product line to independent toy and educational stores around the country."

With positive indie-store reaction already, the series is becoming more appealing to larger retailers, according to Mazzarella. He talks with Walmart, Target, and other mass merchants who already have had small successes. Mazzarella says the company is looking to release a series in a new program called Harmony Squares.

Mazzarella says the company's previous success was on educational titles about social skills and studies for children in kindergarten through fourth grade. Thinkeroo is aimed at ages 8 and up and discusses basic concepts and structures of science. Hosted by Max Ortiz (Todd Alan Crane), each video includes such interactive science activities as do-it-yourself experiments.

More Thinkeroo VHS titles are expected this spring.
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Century Fox Home Entertainment VP of marketing Peter Stadton says, “If a movie doesn’t do well and falls way below expectations, [the theatrical division] looks to the home-entertainment group to get as much of that back as possible. If a film does well, they basically say you should have no trouble beating your budget. Whichever way you look, you’re going to be asked to overperform.” With such pressure to deliver, video divisions are using new marketing tools born in the age of DVD to help propel titles.

Since the dawn of DVD, “every aspect of the marketing mix has changed,” Warner Home Video (WHV) VP of U.S. marketing Mike Saks says. “We now meet with the filmmakers before the property is on home video about the special features. We are able to create more interest with both a rental and a DVD [sell-through] release. We’ve been able to spend more money. All of this has changed to the benefit of the retailer, and the overall profitability has improved for the studios.”

While studios’ home-video earnings long ago surpassed theatrical revenue, Carmel, Calif.-based Adams Media Research reports that home-video totals have been increasing more rapidly than box-office totals in the DVD era. For example, in 1999, home-video rental and sell-through titles accounted for $7.8 billion in studios’ U.S. revenue, while theatrical revenue totaled $3.5 billion. By 2002, home video accounted for $11.9 billion in revenue and theatrical for $4.2 billion.

Recent examples abound of videos that outperformed their theatrical counterparts. MGM’s Windtalkers, a World War II film starring Nicolas Cage, debuted at No. 1 on the Billboard Top DVD Sales chart last November and spent five weeks in the top 10 of the Top Video Rentals chart, despite only generating $41 million at the box office. Billboard sister publication The Hollywood Reporter says the title has earned $51.9 million in revenue alone, or about 27% more than its domestic box-office gross.

Similarly, Buena Vista’s dragon picture Reign of Fire, released Nov. 19, 2002, bowed at No. 1 on the video rentals chart and at No. 3 on the DVD sales chart, even though it only earned $43 million in theaters, according to box-office research firm Exhibitor Relations.

Universal’s Dragonfly, starring Kevin Costner, which earned $30 million at the box office, according to Exhibitor Relations, stayed on the rental chart for 10 weeks and was in the top 10 for half that time. In its first week on video shelves last August, The Hollywood Reporter says, it had already earned $9.3 million in rental revenue.

**LOOKING FOR VALUE**

In several cases, studios are turning box-office duds into DVD studs by creating specific extras that appeal to the largest potential audience for a property.

For many film fans, a DVD with director commentary, deleted scenes, behind-the-scenes documentaries, and many other features is seen as a better value than a trip to the movies. While the film itself is always the initial selling point, Lions Gate Home Entertainment executive VP of North American distribution Ron Schwartz says, DVDs extra “can help close the sale. People are looking for value.”

Artisan Home Entertainment offered different DVD versions of 2002’s National Lampoon’s Van Wilder to generate more sales interest. The teen-oriented comedy earned approximately $21 million at the box office, according to Exhibitor Relations, and has generated just a mere $5 million in revenue on rental and DVD since its September 2002 release, according to Artisan’s president of sales and marketing Jeff Fink.

Artisan created an unrated version, with racier menus and added content, to make the title more marketable to a teen audience,” Fink says. That version debuted at No. 4 on the DVD Sales chart and remained there for nine weeks, compared with five weeks for the rated version. Fink says, “The great thing about DVD is that even if you’ve seen the movie at the theaters, the DVD can be like seeing the movie as a brand-new film.”

New Line specifically uses DVD to boost the overall performance of its smaller theatrical titles through its Infinitim line, a DVD with added-value features that are accessible throughout the viewing of the film. The first Infinitim title—Thirteen Days—earned $34.5 million at the box office and $80 million budget, according to Exhibitor Relations. When it was released on DVD, it debuted at No. 1 on the DVD Sales chart and spent six weeks on the chart.

New Line Home Entertainment senior VP of marketing Matt Lasorsa says that each Infinitim title—including such underperforming theatrical properties as Blow and 15 Minutes—would have received little support prior to DVD. “DVD has had a lot of success in interesting people in smaller titles,” he says. “One thing that is different is that you are seeing TV budgets allocated to titles that never would have had a TV campaign. There is now enough revenue generated with these releases.

Looking ahead, Lasorsa points out that the March 25 home-video release of Friday After Next, which will also life through DVD was Fox’s Fight Club. In theaters, the 2000 title generated $37 million, according to the studio, far below its budget of $63 million. When it in released on home video, it debuted at No. 1 on the DVD Sales chart, where it maintained a top 10 ranking for six weeks and was listed for 15 weeks. (Fox declined to provide DVD sales figures.)

Because Fox knew that the title was one that “polarizes audiences,” it worked closely with director David Fincher on the DVD’s extra features, to reach consumers who might have been unsure about see it in theaters.

“Expanding the movie with commentary tracks and documentary materials really changed people’s view of the movie,” Stadton says. “When [Roger] Ebert and [Richard] Roeper reviewed the movie when it came out theatrically, they gave it a big thumbs down. When the DVD came out, they gave it a big thumbs up and picked it as the DVD of the week. It really did change people’s perspectives about the movie, and we really use that in our marketing. You may have wanted to go and see this movie, but you owe it to yourself to check it out.”

**TIMING IS EVERYTHING**

The studios also have boosted video revenue by breaking with past practice and making movies available for sale and rental at the same time. “In the old VHS days, the product was basically confined to rental retailers. Now you’re in rental retailers, mass merchants, audio retailers, groceries, and drug stores,” Fink says. “With product available for rental and purchase at the same time, you’re able to expand the universe on where the product is going to be available on street date.

Further, studios are increasingly pressuring the street date to move more attention to DVD releases. The traditional six-month window between a film’s theatrical release and its home-video debut has been shortened significantly on such properties as Reign of Fire and Country Bears (Buena Vista), each released on home video four to five months after exiting theaters. Country Bears, released Dec. 17, 2002, debuted at No. 18 on the DVD Sales chart and at No. 5 on the Video Rentals chart.

Additionally, Ballistic: Ecks vs. Seer (Warner) reached home video Dec. 24, 2002, only three months after playing in theaters.

The shortened-window tactic is a growing one, because it enables studios to seamlessly move from a theatrical campaign into home video without losing out on potential core consumer sales. For example, Fox’s Stadton says that the video release of the Angelina Jolie film Life of Pi, released Oct. 28, 2002, received little attention in stores because the film fans awareness of the theatrical release “before it slipped their minds.”

“Used to be that you’d do a theatrical campaign and then there’d be a break, and then you’d do a home-video campaign and then there’d be a break, and there you go—DVD TV,” Stadton continues. “Those windows are compressing so much now that the campaigns merge into one another.” Video-divisions also are helped by theatrical consumer research, which can offer extensive information about what did or did not work in the film’s box-office marketing campaign.

“It’s great to be a Monday-morning quarterback,” Stadton says. “We can look at the exits, see who did and go see the movie, and what they liked about it.”

Demographic research also comes into play, executives say. Many films that were not released well in the theaters may appeal to older film fans who tend to be heavy video consumers and are less likely to seek out a movie in theaters.

For example, demographic appeal was a big factor when Warner put together its campaign for the Clint Eastwood project Blood Work, which debuted Dec. 27, 2002, on VHS/DVD. Saks predicts the video will perform better than the box office indicated (a $26 million gross), according to Excel.
UMI Retains Euro Charts Crown For Yet Another Year

BY EMMANUEL LEGRAND
LONDON—In a market generally considered to be tougher than ever, the European rankings of the major companies have not changed drastically throughout the years.

Based on the annual chart-share compilation calculated by Billboard sister publication Music & Media, Universal Music maintains its lead in Europe in albums and singles, despite a moderate slip in both categories. Universal’s releases were geared mostly toward the end of the year, which explains the lower share compared with previous years. But with more than 25% in albums share and close to 31% in singles, Universal remains the undisputed leader.

“We’re delighted to have retained our No. 1 position in both single and albums chart share for 2002, thanks to the strength of releases from key acts like Eminem, Enrique Iglesias, U2, and the incredible success of Johnny Hallyday in France [see Global Music Pulse, page 61], among many others,” a Universal Music International spokesman says.

Meanwhile, after sinking to an abysmal low in albums share during 2000 (11.5%), Sony Music went from strength to strength in 2001 and 2002, gaining close to six points in albums share year on year and rising one place in the albums category.

Unlike the Vivendi Universal affiliate, Sony made most of its year in the first half, with fewer key releases during the second half. Overall, Sony did not have many albums at the top of the charts, but those that made it went high and stayed for most, if not all, of 2002.

Sony’s performance owes a lot to a group of female acts: the year’s top female act, Shakira; Las Ketchup; Anastacia; Jennifer Lopez; and Celine Dion. Sony’s Epic label takes the lead as the year’s top label for albums and singles, followed by Columbia in each case, reflecting the strength of both sources of repertoire.

The recovery award of the year goes to BMG, which gained share in both albums and singles, largely thanks to a very strong release schedule during the last quarter. BMG’s highlights of the year included Pink, Avril Lavigne, Elvish Presley, Santana, Alicia Keys, and Westlife, and in the U.K., the German-owned major benefited from the massive success of Pop Idol artists Will Young and Gareth Gates.

This return to form is highlighted by company chairman/CEO Rolf Schmidt-Holtz and COO Michael Smellie. “2002 will probably be the best year ever in the history of the company,” says Schmidt-Holtz, who takes satisfaction not only from his company managing to score with established acts but also from its development of such new artists as Keys and Lavigne.

For Smellie, 2003 looks set to be equally fair. “It’ll be another strong year for us,” he says, “because nearly all the records that we have released in the fourth quarter are going to carry forward—[Christina] Aguilera, Whitney [Houston], TLC, Santana, Toni Braxton. These are all artists with a history of long-selling albums.” New releases from Dido, Annie Lennox, Out-Kast, and Sarah McLachlan are also expected for 2003.

In a year dominated by massive restructuring, EMI maintained its third position on the albums-share chart, despite losing almost three points between 2001 and 2002. The London-based major slipped from third to fourth on the singles-share chart table, enabling BMG to move ahead. EMI had a series of top albums sales with Robbie Williams, Kylie Minogue, Coldplay, Atomic Kitten, the Rolling Stones, and Norah Jones and also made the best of the strength of its Continental European repertoire with the success of Italy’s Tiziano Ferro, Germany’s Herbert Grönemeyer, France’s Mao Chao and Renaud, Italy’s Vasco Rossi, Sweden’s Roxette, and Belgium’s Axelle Red and Helmut Lotti.

Warner Music managed to stay in fourth position in albums share, despite losing more than one point. The U.S. major suffered from a lack of key international releases during the year (with the exception of Alanis Morissette, Red Hot Chili Peppers, Linkin Park, and David Gray) and by soft performances on the local repertoire front.

For what was the world’s largest independent music company, Zomba, 2002 was not the best of years, with a significant drop in chart share in albums and stability in singles. Since its 1999 peak—the year Zomba scored a record 6% albums share—the company’s share has dropped to less than 1%. At the end of 2002, Bertelsmann finally acquired Zomba, bringing into BMG’s fold such acts as Britney Spears, Backstreet Boys, and ‘N Sync. Schmidt-Holtz is convinced that the addition of Zomba will boost BMG’s share and move it up from fifth- to fourth-largest major.

CHART SHARE BY COMPANY (ALBUMS)

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Compiled from Music & Media charts, weeks 1-51.
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**ALBUMS**

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| Hits of the World is compiled at Billboard/London.
VIVE JOHNNY! He may be nearing 60, but legendary French rocker Johnny Hallyday fended off all the youthful competition to end 2002 on top of the French albums and singles charts. After a record-breaking first-week shipment in November of a staggering 800,000 units, his double album, A La Vie, A La Mort (To life, to Death) (Mercury/Universal), swiftly went four-times platinum (1.2 million units). First single “Marie” also shot to No. 1 and stayed there for several weeks, returning to the top slot during the holiday period. A La Vie, A La Mort features songwriting collaborations with Gérard de Palmas, Axel Bauer, Stéphane Eichich, Patrick Bruel, Marc Lavoine, and Hawley Workman. Produced by de Palmas with Hallyday’s son, David, and Pierre Jacoleti, the album was mixed in large part by Bob Clearmountain at his Los Angeles studio, Mia. This. After a three-year hiatus from the live stage, Hallyday celebrates his 60th birthday this June with three already-sold-out concerts at Paris’ 180,000-capacity Parc des Princes.

MILLÁN KANG

SPREADING WINGS: Swan Lee looks set to be the name of 2003 after walking off with the Danish Broadcasting Corp’s P3 Award in December 2002. Given to the brightest hope in the country, the P3 Award confers a cash prize as well as use of public-service station F3’s recording studios and the promise of massive airplay. Previous winner Saybia went on to achieve a double-platinum album (100,000 units). Swan Lee’s debut album, Enter, was released in 2001 on its own label, Go Go Records, after the pop-rock act failed to win a major-label contract. Enter is distributed in Denmark’s Playground. Swan Lee’s frontwoman Pernille Rosendahl tells Billboard, “We’re working on material for the next album right now.”

CHARLES FERRO

LONDON CALLING: East London punk-rock quartet the Libertines look likely to be major contenders in 2003, following the release of the group’s critically acclaimed debut album, Up the Bracket, late last year. Produced by ex-Clash guitarist Mick Jones and released via Rough Trade, the album bristles with a guttural energy and streetwise swagger. After bursting onto the U.K. charts six months ago with the raucous, explosive debut single, “What a Winter,” an exciting new press has repeatedly described the cockney rockers as “the U.K.’s answer to the Strokes.” With an extensive European tour recently completed, the Libertines kicked off the new year with the Jan. 6 release of single “Time for Heroes.” Singer/guitarist Peter Doherty praises Jones’ contribution. “We didn’t know much about him, he admits. “But ever since we worked with him, we’ve been listening to a lot of the Clash. He’s so laid-back in the way that he doesn’t give a f**k.”

CHRISTOPHER BARRETT

GERMANY ROCKS: Twenty-one-year-old singer Jeanette has been racking up major success in the crisis-ridden German record market. Released Nov. 25, 2002, her latest album, Rock My Life (Polydog Germany), and its title track have both achieved gold status, selling in excess of 150,000 and 230,000 units, respectively. Jeanette has also recorded a duet with labelmate Roman Keating, “We’ve Got Tonight,” which has already gone gold. In 2001, the petite Jeanette won an Echo Award for best female rock/pop artist and the following year won a Top of the Pops European Award for best German act. A 50-date European tour has been announced for March-May. “She’s a pop queen who is going from strength to strength,” says managing director Tom Bohne says. “She puts on a fantastic two-hour show with her band. In Jeanette, Germany has found a major star of international calibre.” The “Rock My Life” single is slated for a spring release in France and the U.K.

WOLFGANG SPARR

HOMEMADE DREAMS: During the mid-1990s, Mizar gained a considerable reputation in what was then the Yugoslav Republic of Macedonia for its combination of ancient Slav songs and Macedonian folk with a darker, post-rock sound. The band made two albums but disbanded in 1991, when guitarist Gorazd Capovski emigrated to Australia. There he formed Kismet, which released four CDs before Capovski and bassist Ilja Stojanovici returned to Macedonia in 1999. Kismet’s latest Macedonia-recorded album, Dreaming (Avalon), mixes traditional and modern, acoustic and electronic sounds. The album, with additional track “I Am So Sad”—written and sung by Risto Vitev from fellow Macedonian band Arhangel—will be released in the U.S. by Tone Casualties. Macedonian label Lithium Records will also rerelease Mizar’s back catalog, as well as previously unavailable bonus material.

PETAR JANOVSKI
Cold War Technology Fires Anti-Piracy Fight
Potential Cure For Online Epidemic Was Pioneered By Russian KGB Agents

BY JULIANA KORANTENG
LONDON—Visitors to this month’s MIDEM trade fair in Cannes will be treated to demonstrations of anti-piracy technology invented by Russian spies.

KGB-based international label/distribution company Apex Entertainment Group will showcase a digital anti-piracy technology invented by Russia’s KGB during the Cold War. Apex’s German subsidiary, Mazur Media (in Berlin and Hanover), originally adapted the high-definition (HD) sound-enhancement system to convert poor-quality analog recordings into high-quality surround-sound digital tracks. But it discovered that the same system could also operate as a coding device that can track the source of any digitally distributed recordings.

“Breaking into the technology is every scrap of information that we have about the recording, such as the title and when the recording was made, so it functions as a digital watermark. If a pirated copy came up on the Internet, we can trace its origins,” Apex’s journey into the world of espionage—and its discovery of a possible cure for the current online piracy epidemic—began shortly after the 1990 collapse of the communist Iron Curtain separating Eastern Europe from the West. By 1993, unemployed former KGB spies had formed the label Media Service for classical-music label, Unlimited Classics, at the St. Petersburg office in Russia.

The former secret agents were experts in using tracking systems installed in Russian tanks and MIG fighter planes to locate secretive conversations from a distance. Maloney explains, “While spying, they could pick up particular sound frequencies and isolate them for information.”

But Media Mazur, led by Berlin-based managing director Memo Rahon, learned that the same technology featured the ability to locate and enhance the weak frequencies on the old analog classical and jazz recordings licensed from the Russian record firm. Maloney adds, “We could bring out weak bits and make them surround, as if they were recorded in a digital 5.1 surround-sound studio.”

In the past three years, Media Mazur, which also has offices in New York and Singapore, made another breakthrough. As the company built a database of the digitally sound-enhanced recordings, it realized the HD system could also act as a dedicated digital watermark on copies of tracks streamed online or burned onto a blank CD.

“If we were releasing a new pop recording and sending out copies to be reviewed by the media, we could build a specific code into each copy,” Maloney says. “So if a pirated one came up, we would be able to track it down.”

In addition to licensing the technology to other users, Apex plans to use it to digitize protected versions of the 72,000 copyright tracks belonging to its five labels: Unlimited Classics, High Definition Classics, High Definition Jazz, Road Classics, and the urban music label Hood Life.

The future plans of Maloney, a former artist manager and BMG executive, include working with major independent labels by acquiring the digital rights to their catalogs.

In addition, the group is hoping to reposition itself as a major supplier of music to cell-phone operators. Maloney argues that the massive mobile-phone market, which London-based market research group Bar K believes the industry has more than 1 billion paying customers worldwide, is the most reliable avenue for digitally distributing Apex’s catalogs.

Japanese Labels Reach Settlement
After Long Dispute With DaichiKoshgo

By Steve McClure
Tokyo—Thirteen Japanese labels have reached a court-brokered settlement in a long-running dispute with DaichiKoshgo, a Tokyo-based company offering digital broadcasts of music via its Star Digo 100 service on satellite broadcaster SKY PerfectTV.

DaichiKoshgo told the Tokyo Superior Court that it will respect the neighboring rights of record companies by taking the following steps:

- Announcements concerning broadcasting schedules either via fax or Internet Web sites will not display the starting and ending times of each piece of music.
- New singles will not be broadcast on Star Digo 100 for four days following the release date. Material from new albums will not be broadcast on Star Digo for 10 days following the release date.
- Material from albums will “generally” be broadcast during a period of two to three weeks after the release date.

The Recording Industry Assn. of Japan (RIAJ) and DaichiKoshgo also reached an agreement concerning the fees to be paid for the use of recordings on Star Digo. The payment rate is confidential.

The RIAJ, acting on behalf of the 13 labels, filed a lawsuit against DaichiKoshgo in 1998 claiming the Star Digo service constituted “intangible delivery of sound recordings infringing the reproduction right of producers of phonograms.” The plaintiffs said that the “near-CD quality” of the service encouraged home recording on such media as MiniDiscs and cuts into their sales.

In June 2000, the Tokyo District Court rejected the RIAJ’s suit, saying that the defendants were acting within their rights as broadcasters under Japan’s Copyright Law. The RIAJ then appealed to the Tokyo Superior Court, which urged the plaintiffs to consider compromising the solution in the dispute.

“The agreement reached by the parties upholds the rights of record manufacturers and to a certain extent corrects the imbalance that exists between record manufacturer and music broadcasters,” the RIAJ said in a statement. “The RIAJ and its member companies would like to use this settlement as a springboard to further the protection of record manufacturers’ rights concerning musical broadcasting, thereby contributing to the healthy development of the music industry.”


Recording Industry Assn. of Japan (RIAJ) chairman Isamu Tomitsuka will resign March 1 for health reasons. He will be replaced by Avex chairman Tom Yoda, currently one of the RIAJ’s four vice chairmen. The RIAJ made the announcement only one day after Tomitsuka pledged closer cooperation between the RIAJ and other music-industry groups in the copyright-protection fight. In a speech Jan. 6 at the RIAJ’s New Year party, he said, “With the development of digital technology, anyone today can make music. This means that the foundations of the music industry are in dire danger.” Tomitsuka added that 2003 is shaping up to be an even tougher year for the industry than 2002.

The New Zealand parliament will consider legislation this year that would partially ban parallel imports of DVDs and other video formats. But the bill, introduced last month, stops short of providing the same protection for music. In 1998, the country’s Copyright Act was amended so that overseas product could be imported without the consent of the local copyright holder, to promote a competitive environment. The creative industries—including the music industry—have lobbied hard to make their products exempt. By introducing the new legislation, the government has acknowledged that parallel importation of DVDs is harming the local film and video industry but apparently believes there is no compelling evidence that the music industry is suffering to the same degree. But, the government says it will continue to monitor the effects of parallel imports on the music industry. The bill now before parliament would prohibit the importation of films on DVD, VHS, and video-CD for nine months after the title’s international release. It also will attempt to battle piracy by placing on importers, rather than retailers, the onus of proof to show that imported goods are not pirated.

Italian anti-piracy network, FPM, has seized 124 CD burners and 120 pirated CDs as part of a nationwide investigation into illegal online sales. The operation in the northeastern city of Padua—which was coordinated by prosecutors and officers from Poliposta, Italy’s “postal police force”—began as an investigation into pedophile sites but expanded to include illegal CDs, DVDs, and software. So far, 100 people have been reported to the authorities, in a statement, investigators said: “We will now shift our attention to identifying the purchasers of this illegal mate- rial, who face fines of 300 euros ($314) for copyright infringement.”

Universal Music Malaysia (UMM) has signed a distribution deal with newly established Kuala Lumpur, Malaysia-based SuperMusic Malaysia in June, UMM managing director Sandy Monteiro explains: “Joint ventures and distribution deals, rather than direct signings, will now be the cornerstone of the company’s A&R strategy.” UMM expects to release five albums from Synchrosound this year, while the first release on the Silver Tortoise label, an album by pop-rock band Alam, is scheduled for a Jan. 13 release. Monteiro hopes to expand UMM’s market share from 17% to 21% by the end of 2003. He estimates UMM to be in third place in overall market-share terms in Malaysia, after EMI and Warner.

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Charles Ferro
Robbie Williams’ Escapades (EMI) was the biggest album of the year in the U.K., selling more than 1 million units in the five weeks since its release, according to the Official Uk Charts Co., which draws its data from sales data from 5,600 stores. EMI says the set has topped charts in 11 territories and shipped 4.4 million units worldwide, excluding Japan and North America, where it will be released next year.

Lars Brande
U.S. Indies Bring Bright Outlook To MIDEM

A good year for stateside independents has reignited interest in the annual confab

BY STEVE TRAIMAN

Buoyed by a good year overall in the U.S. market, more independent labels, distributors and management firms will be on hand at this year’s MIDEM, including several major players that missed the 2002 event.

“We’ve certainly seen a lot more interest from the independent sector for this MIDEM,” says U.S. market sales VP Bill Craig. “Overall, indie representation is up, and we expect even more of a last-minute rush than a year ago.”

The Assn. for Independent Music (AFIM), successor to the former NAIRD group of indie distributors, is a good example of renewed interest in MIDEM. Absent in 2002, the organization has a stand this year, and executive director Courtney Proffitt observes that members are much more optimistic. “We’re absolutely thrilled over our strong presence in the music-industry market share this year,” she says.

Rounder Records is one of the companies that skipped MIDEM last year but is returning. Co-founder Bill Nowlin, who has been attending since 1976, observes, “The impoverished state of most indie labels last year has seen a complete turnaround for us and many others.”

Rounder has been in business for 20 years, notes Ryko Distribution president Jim Cuomo. “Arthur Mann, one of our four original founders, is still with us as head of Ryko International and Ryko Music, so MIDEM is very important to the company,” he says. “Rykodisc was the first CD-only label, and we really set the table for success over there.

Noting a terrific year, Cuomo says to the distributor’s focus on a limited number of about 24 labels, top sellers included Rykodisc’s own Kelly Willis, Easy and the Frank Zappa catalog.

Koch Entertainment president Bob Frank reports one of the biggest years ever, with demand for indie product leading to a healthy profit. He points to WWE: The Anthology and the Ying Yang Twins’ Alley.

Michael Dorf, founder/president of the Knitting Label Group, won’t be attending MIDEM for the first time in 13 years. He cites the acquisition of Instinct Records and its 300 titles. “Instinct brought us Amos Jared Hoffman, who now heads the group, and manager Peter Wright, our official MIDEM rep,” he notes.

Putumayo World Music (PWM) founder/president/CEO Dan Storper attended his first MIDEM in 1994, shortly after the label’s first release. The firm’s mission is to introduce the music of other cultures through what he calls “feel good” songs.

Malaco Records started as a booking agency and studio 33 years ago. Recalls director Tom Couch Jr., “The label launched in 1969. It was a real good year,” he says about 2002, pointing to a Street Level F&D deal that brought Da Headbussaz’ Dat’s How It Happen To M.

Since 1969, San Juan Music has specialized in licensing to small indies like Cleopatra, St. Clair, Mailer and Direct Source, notes president Michael Chernow. “We supply those companies and about 50 others worldwide with a large portion of their catalog,” he says. “Success for greatest-hits packages by Teddy Pendergrass, Harold Melvin & The Blue Notes and the Delfonics, among others, has led to new projects for Starship with Mickey (Continued on page 66).

Int’l Indies: Working Smarter In Tougher Times

Executives cite cost-conscious moves and smart A&R choices as keys to survival and expansion

BY THOM DUFFY

Three months before this year’s MIDEM conference in Cannes, new figures from the International Federation of the Phonographic Industry (IFPI) confirmed a trend: It’s an indie world out there.

Independent music companies—which dominate the deal-making at MIDEM—are collectively responsible for the single largest share of global record sales, according to the most recent annual figures. In The Recording Industry in Numbers 2002, the IFPI for the first time reported worldwide and regional market shares for the calendar years 1999, 2000 and 2001. The total market share of record sales, based on value of shipments by all independent record companies in 2001, stands at 28.9%, edging out the five multinational majors: Universal (23.5%), Sony (14.7%), EMI (12.9%), Warner (11.8%) and BMG (8.2%).

But that report was scant consolation for the dramatically difficult times facing the entire music industry, majors and indies alike. The IFPI reported in October that worldwide sales of recorded music fell by 9.2% in value and by 11.2% in units in the first half of 2002.

Against this backdrop, as indie executives convene in Cannes for the 37th annual MIDEM expo, Billboard’s global team of correspondents contacted several independent companies to ask what specific steps they’ve taken in the past year to adjust to a harsh business climate.

In Japan, the world’s second-largest music market, Aves chairman Tom Yoda says the expectation of declining sales led his company to adapt a “group concept,” expanding into publishing, artist promotion, artist management and regional offices in Asia and the U.S. “So, even though we did have a hard time in the first six months of the business year in the record division, we were able to make up for a good proportion of our loss from other businesses,” says Yoda. “We see ourselves as a unique content provider, and, of course, our core business is music. But we can survive the difficulties as an independent group of companies.”

Ryko points to Aves’ launch of copy-protected CDs in March—the first Japanese record company to do so—as a key development for the company in the past year. “We [as an industry] have to keep fighting against CD-R copying and file-sharing,” says Yoda. “We have to protect our rights from anyone who tries to steal from us.”

A focused A&R strategy has been key to the success of the Sanctuary Records Group in the U.K., says CEO Joe Cokell. “As a company, we maintain strong financial disciplines to ensure our margins aren’t eroded, and this all helps to realize growth,” says Cokell. “It’s a no secret that SRG isn’t chasing the next ‘popstar’ phenomenon and that our A&R policy is low-risk and high-return. Our portfolio of artists continues to grow, and we’re constantly adding legendary acts to the labels, as well as breaking brand new artists via our joint-venture label agreements with Rough Trade and Fantastic Plastic Records.” (Continued on page 64)
MIDEM
AN EXPANDED INTERNATIONAL SECTION

Int’l Indies
Continued from page 63

As an independent U.K. publisher, SGO Music recognizes that “there has been a fundamental ‘sea change’ in the music industry,” says MD Stuart Ongley. “And, if we are to survive, we must take swift and radical action.

“Staff training is essential,” he adds. “They are fewer in number, but more highly trained. We have cut our cash investment in writer/artist development by 50%, with further reductions to follow. But, fortunately, our success rate will work out at one-in-two. We will approach future artist development very differently to anytime in our 11-year history.”

Ongley says other cost savings are a result of occupying smaller quarters and moving nonessential records into off-site, low-cost storage, closely watching legal and accountancy costs, out-sourcing administrative activities and “general streamlining.”

Few European territories have been harder hit by declining music sales as Germany. That has prompted independent labels like In-Akustik, which releases its own product and distributes a number of smaller German and European labels, to readdress their business models.

“It’s essential for independent record companies to work efficiently and with foresight…to sensibly make their business more economical,” says Bernhard Rösle, CEO of the record department at In-Akustik. For example, the company will no longer extend distribution deals with labels that did not achieve a set average number of sales per release.

“We also cut costs by deleting our bimonthly printed newsletter on new releases and switching to an e-mail information system for the print media,” he notes.

“At the same time, we expanded our offerings on music DVD and expanded our selection of special projects,” he adds. “We increased marketing activities for priority releases such as DVDs [featuring] Steve Lukather, Larry Carlton and the Super Drummimg series presented by Peter York.”

As DVD sales grow, In-Akustik is prepared, nabbing rights for the renown German TV music show Ohne Filter and rights it acquired in Germany’s ARD network to performances from ’60s and ’70s music shows.

Music Network Records Group (MNW) in Sweden has also taken practical steps to cut expenses, says Per Helin, senior VP of A&R. Those include trimming staff, reducing the number of labels MNW distributes and the number of releases and being “very careful about everything we spend.”

Smart A&R moves are also seen as essential. “On the label side, we have signed unique artists performing in Swedish and English for both domestic and international audiences,” says Helin, citing Staffan Hellström, Johan Rothstein, Irma, Kamera, De Stijl and Satirine. MNW has also tapped its back catalog for the MNW Classic series, which has been warmly received by retailers.

“While the past two years have brought the dot-com meltdown and a dramatic reassessment of the value of many Internet companies, the online music-marketing firm MP3.com Europe, owned by Vivendi Universal, remains bullish on its prospects, says Chris Montgomery, Europe CEO of the U.S.-based company. Serving local markets is crucial, he says. In Europe, MP3.com launched its localized Web sites in the U.K., Germany, France and Spain, followed by Holland and Italy,” reports Montgomery.

“The objective is to localize the content, the marketing and promotion experience across Europe. For example, someone in France might want to listen to just French bands as well as international acts like Madonna. For a record label with varying release dates, they can create a buzz or a story in one country and then spin that in another territory. So, it’s very important to the labels for us to localize [their marketing message] and be pan-European.”

Proving there is still business to be done in the online sector, Montgomery says, “We’ve been developing relationships with brand owners, such as Coke and [Microsoft’s] Xbox, since the beginning of 2002. This solidifies what we’ve already been doing in the U.S. We feature more than 225,000 artists worldwide and 30,000 from Europe. We also have 3 million e-mail-able users in Europe, who’ve received music from MP3.com and whom we can target. We then try to combine a new brand owner interested in targeting a particular segment, bring in a label and come up with a [marketing] campaign that suits everyone.

“With the current unhealthy advertising market,” adds Montgomery, “there’s now an opportunity for companies like ours to bring new ways of marketing as part of the campaigns the labels set up.”

Crossing borders with local acts in search of increased sales is also a primary goal in Europe, and one such success story is the release by Italy’s Carosello Records of the album Des Visages, Des Figures from veteran French rockers Noir Desir, which resulted in some 80,000 units sold.

(Continued on page 66)
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Marcy Playground

Look for "Deadly Handsome Man" to 'lead the new album at radio as the follow-up to the multi-platinum success of "Sex and Candy."

gODHEAD

With the follow-up to "2000 years of Human Error," gODHEAD returns with their best album yet in early 2003.

Freakhouse

A compelling combination of pop and metal with cross-over potential. "Beautiful Misery" is their debut release.

Robin Beck

With much anticipation, the re-mix of "First Time" with DJ's at Work has the DJ mafia talking, to be followed by her long awaited return album with songs by Desmond Child:

www.americanradiohistory.com

U.S. Indies

Continued from page 63

Thomas and Howard Jones and Holly Dunn.

MIDEM PRIORITIES

AFIM’s Proftitt reports a growing number of members have committed to MIDEM, including Righteous Babe and So Much Moore. “There are huge business opportunities for smaller indie firms at MIDEM,” she says. “Everyone will be ‘showing the AFIM flag’ and focusing on new marketing and licensing deals.”

Rounder’s Nowlin expresses the sentiment of most attendees, saying he’ll meet with people the company already does business with, both U.S. and overseas contacts. “Our new collaboration with Amazon.com has worked very well.” he notes, “and we’ll be discussing more potential licensing projects at MIDEM.”

For Ryko Distribution’s Cuomo, MIDEM offers a chance to meet all of the company’s partners in a series of one-on-ones. “Through one of our distributed labels, Verve France is now in our group, and we have the option on any music not picked up by Verve USA. There are similar deals pending with other European labels.”

“Since we started Koch Entertainment in 1999, MIDEM has been very important.” Koch’s Frank emphasizes. “We’re there to negotiate deals with our key worldwide partners who have grown with us, including Shock Entertainment for Australia, High Note for China, JVC in Japan and Rock Records in Korea.”

Knitmedia’s Dorf has entrusted what he calls “the maintenance job” to Peter Wright. “As one of the largest indie music companies,” he says, “we’re being talked to artists who are falling off major-label rosters and are looking for a strong return from other revenue streams.” He cites growing online sales at www.knittingfactory.com and a new Knitting Factory club in Paris that will join successful venues in New York and I.A.

For PWM’s Storper, who credits MIDEM with helping to build a network of more than 50 countries, this year he hopes to pick up more smaller territories, pointing out Cape Verde, Angola, and Zanzibar, which were added last year.

MIDEM is vital to Malaco, Couch observes, noting that European reps Eddie Stout worked out a warehouse situation with Continental Record Service in the Netherlands for distribution of about 35 top titles. “A key priority this year is to renew our relationship with BMG International for the rest of the world,” he says.

San Juan Music’s Cherven observes that he picked up a lot of business for Korea and new links in Germany and France at the last MIDEM. This year, he hopes to do more in Asia—particularly Korea, Singapore and China—once piracy is more under control. Citing a successful giveaway deal in Poland in 2002, he also sees more opportunities in Eastern Europe.

Int’l Indies

Continued from page 64

“The market is certainly tough, but we’ve had a good year and have even managed to improve our margins,” says Carrillo MD Claudio Ferrante. “Obviously, the success of Noir Desir has helped. But we’ve also reorganized our resources, both in terms of our staff and our roster. We have, for example, decided to concentrate on fewer artists, while increasing the investments on each one. I guess you could call it specialization. One artist we’re particularly working on is Pacifico, a talented singer-songwriter who has written material for more famous Italian names such as Adriano Celentano, Samuele Bersani and Fiorella Mannoia. As far as smart business moves are concerned, our best one was undoubtedly signing a distribution deal with Warner Music Italy, whom we see as a genuine business partner.”

In fact, Ferrante is far from gloomy about the future. “I actually think that, in the current climate, the indies are becoming more important as they are playing an increasingly important creative role,” he says. “In order to keep this up, however, they have to get more records on the charts. The indies are the laboratory for success in today’s market.”

And the importance of putting artists first, even in tough times, is affirmed by Ingmar van Wijnsberge, GM of Munich Records in the Netherlands. “We basically stick to our guns of simply treating artists with respect, which also means being completely clear to everyone involved about our realistic expectations and possibilities,” he says. “If you treat your artists fair, they will tell each other. Our bands are our best reps.”

And we still only hire people who love and care about music,” he adds. “We still choose the labels we approach for our distribution network by musical interest rather than shifting units. And we only add artists to our label that are unique, rather than follow the hype.”

The greatest challenge facing independent labels in the year ahead, says van Wijnsberge, is to “not let the music itself out of your sight. It’s the music that is most important.”

This story was written with contributions from Japan bureau chief Steve McClure and correspondents Adam Howorth, David Stank and Juliana Koranteng in the U.K., Ellie Weinart in Germany; Howell Llewellyn in Spain; Mark Worden in Italy; Jeffrey de Hart in Sweden; and Jennifer Dempsey in the Netherlands.
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Canada’s Modest Pre-Christmas Gains
Not Enough For Final-Quarter Turnaround

BY LARRY LeBLANC
TORONTO—Pummeled by dismal sales throughout 2002, Canada’s major music retailers had hoped for a turnaround in the final quarter, but modest pre-Christmas gains in trade offered no solace.

Total Canadian album sales finished down 16.3% for 2002 with 49.9 million units scanned vs. 59.7 million the previous year, according to Nielsen SoundScan.

While Canadian consumers significantly delayed making music purchases for the Christmas period for the fifth straight year, new titles generally sold below previous years, and no retailer claimed sales increases over 2001 in the 10 days leading up to Dec. 25.

“Right until Christmas I had the razor blade at my wrist,” jokes Tim Baker, buyer for Sunrise Records, which has 30 stores in Ontario. “I was gearing up for a poor Christmas. But it really wasn’t bad. We had better [music] titles than last year.”

According to figures from Nielsen SoundScan, music sales in Canada rose 1.4%, from 8.8 million units in 2001 to 9.1 million units the same month in 2002. “We were very happy with our December sales,” says Chris Walker, president of HMV North America, which operates 98 stores in Canada.

LOOKING ‘UP’

Ken Rozey, purchasing manager at Hundleman Co. of Canada—well known in the Canadian chain and the 302-store Zellers department chain—agrees: “It was a good Christmas.”

Key factors in keeping the 2002 holiday season from being a disaster were Shania Twain’s Mercury album Up! and Christmas and New Year’s Day both falling on Wednesdays, providing weekend buying opportunity. Retailers concurred that Up!—which so far has scanned 580,660 units, according to Nielsen SoundScan—and Sony’s compilation MuchMusic Dance 2003, which has scanned 183,000 units, led the way in music sales by a sizable margin.

“Shania, Shania, Shania,” Baker bellows. “It was Shania selling, and there wasn’t anybody in the ballpark in ’01—it’s one of the only industries that we maintained week to week.”

Lane Orr, head buyer at the 22-store A&B Sound chain in western Canada, says, “We did well with Shania, but this year, we did well with catalog. DVD was huge for us.”

Also performing strongly in the seasonal period were titles from international acts Eminem, Josh Groban, Elvis Presley, Santana, Tupac Shakur, Christina Aguilera, Jennifer Lopez, and U2. Canadians Diana Krall, Avril Lavigne, Sum 41, Shawn Desman, Our Lady Peace, and Blue Rodeo; and Quebec-based French-speaking acts Jean Leloup and Marie Desrosiers.

“Both Tupac Shakur and Eminem were just monsters,” Baker reports. “Eminem’s 8 Mile and The Eminem Show finished in our top five. Tupac was a huge surprise. We don’t generally see hip-hop as great Christmas sellers, because parents don’t buy it for their kids.”

SERIES OUT, DVD IN

Retailers claim that among the disappointments were series compilations, usually market leaders in this period. While MuchMusic Dance 2003 performed well, other compilations—such as Universal’s Big Shiny Tunes 7 and Warner’s Women & Songs 6—had disappointing sales compared with previous years.

“We have somewhat burned out [compilations], though MuchMusic Dance is still very strong,” Mackenzie says. “Big Shiny Tunes was a disappointing this year. Women & Songs has run its course.”

Orr agrees: “Women & Songs 6. I can honestly tell you, should have been priced as a CD single.”

Canadian retailers report that for the second consecutive year, there was increased public enthusiasm for DVDs during Christmas. But they say that the heavy discounting on DVDs at mass merchants and consumer-electronics chains affected their sales. Mackenzie notes: “The big titles were everywhere, and they were cheap.”

Baker sees music video as a future bright spot, suggesting that “we’re a bigger market than many industry figures suspect. We did really well with the Paul McCartney DVD,” he says. “It was heads above everything else. But overall, music-DVD sales were pretty consistent. The industry might have something here.”

Rozey agrees. “Our industry needs to strengthen its DVD-music strategy. The Paul McCartney [DVD] set a bar our industry needs to take sight of. The Josh Groban DVD is another. It’s sold out as fast as we could ship it.”

Rather than characteristically blaming unauthorized CD burning for poor sales for 2002, music merchants chide labels for having unbalanced release schedules of top hits.

Too many [major] releases are now being put into the last quarter,” Walker says. “Retailers can’t do justice to [them all].” Also this practice generates a poor sales performance in the last three quarters. People then lose confidence and pull back on marketing spending, store upgrades, store openings, and other things.”

EMI at Canada VP of product Jonathan Rees adds, “During the first three quarters, retailers are missing sales to computer games and whatever. People are going out of the music market and only coming back at Christmas.”

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U.K. Industry Sees Albums Up, Singles Down in 2002

BY PAUL SEXTON
LONDON—The U.K. industry is taking cheer from a year-on-year growth in album sales that many had thought unlikely. By the same token, it would probably rather draw a discreet veil over 2002 figures for the singles market.

Artist album sales for the year reached a record 122.4 million units, an increase from 2001 of 4.1%, at a time when many other leading world markets posted depressing declines.

Though sales of artist albums during Christmas week fell by 3.2% against the same period in 2001, information supplied to Billboard by compiler the Official U.K. Charts Co. shows sales during all of November and December 2002 up 4.9% year on year.

Artist album sales in the Dec. 22-28, 2002, chart period totaled 5.3 million, with titles by Robbie Williams, Blue, Pink, and Avril Lavigne, as well as best-of sets by Elton John, Westlife, and Elvis Presley (all in the marketplace for at least one month and some much longer) still resilient.

Returns for the Dec. 29, 2002-Jan. 4, 2003, week came crashing to earth at 2.7 million, but even that was a 14.2% improvement on 12 months earlier.

During 2002, a total of 36.8 million compilation albums were sold in the U.K.—down 0.3% on the year before. Grouping compilations and the artist sets together, the market improved by 2.9% or 200,000.

But Matt Chilcott, music buyer for supermarket chain Asda’s 260 music-selling U.K. stores, reflects the relief at the figures that many retailers will feel. “Seeing how [the market] was going early in the fourth quarter, the outturn numbers were a pleasant surprise,” he says. “We had a very good performance in Q4, as we had done earlier. This week with Robbie Williams and Blue albums—Escapology, EMI, and One Love, Innocent/Virgin, respectively—were the key winners. I’m not sure how the market would have done without them.”

The U.K. singles market, by contrast, continued to shrink before the industry’s eyes: It was down 14.2% against 2001, with 44 million units sold vs. 51 million in 2001.

There was consolation in total singles sales for the Dec. 29, 2002-Oct. 4, 2003, chart week of 485,000, an increase of 27,000 on the previous year. But that figure was also 43% down on the week before.

Sales of this year’s No. 1 U.K. Christmas single, Girls Aloud’s “Sound of the Underground” (Polydor)—usually the most lucrative berth of the year—were disappointing. Nevertheless, total singles sales for that Dec. 15-21, 2002, chart week were, at 132,945, up 13.2% on Christmas 2001.

U.K. indie retailers report mixed blessings for 2002 business. “[December sales] took a while to get going, but nearer Christmas they started to pick up”—says Sybil Arman, co-director of Piccadilly Records in Manchester. “But generally, we found sales were lower than [the previous year] by quite a bit.”

But Matt Cosway, manager of indie vinyl dance specialist Play Music in Leeds, says that rumors of a sharp downturn in Christmas sales do not bear out his experience. “Christmas wasn’t a bad time, and dance is not declining,” he notes. “I can’t be one of those pessimists that says it is.”
Despite Biz Downturns, Humberto Gatica enjoys a full plate of superstar projects

BY CHRISTOPHER WALSH

Although he's based primarily at Westlake Audio in Los Angeles, super-producer Humberto Gatica can stop schedule takes him far and wide. At the close of 2002, Gatica was in Las Vegas, recording new resident Celine Dion's upcoming release at Digital Insight. From there, he flew to New York to mix one of the songs he had just produced with Dion at the Hit Factory. He can also be found at Hit Factory/Border in Miami, and, back in Los Angeles at the Record Plant, where he's focusing on projects for A&M/Universal. As in-demand as he is, a facility with multiple rooms—and equally plentiful Solid State Logic J Series consoles—is an advantage. Recently, gold-red flights have been the norm: He's working on the Dion project in Las Vegas and New York, and he's also helming Chilean rock band La Ley's upcoming release and the next project by Josh Groban. Gatica co-produced and mixed the recent Josh Groban in Concert CD and DVD, Video, as well as Groban's self-titled debut.

Gatica's preference for SSL consoles extends to the XL K Series, which he has used at the Hit Factory, the only studio that currently features three of SSL's most recent music recording/mixing consoles. As he is increasingly being called on to create 5.1-channel mixes for DVD, the 2002 introduction of the K Series was fortuitous. "It's absolutely incredible," Gatica says of the XL K Series. "It's fast, the sonic is superb, the sound just feels right, and the automation system is so much quicker. It's everything I wanted in a console."

Regarding surround mixing and the K Series, Gatica adds, "Before, there were some obstacles that made pre-route things and in-the-box things in a fashion that was a little uncomfortable. Now, it allows you to move fast and more accurately."

As a producer/engineer who has worked with superstars as diverse as Aretha Franklin, Julio and Enrique Iglesias, Michael Jackson, and Kenny Rogers, Gatica is in the advantageous position of working at the world's top recording facilities. This status, unfortunately, is shared by fewer audio professionals, as an industry beast by falling sales and ongoing Internet piracy and CD-burning spends less on album production. Many producers, responding to technology and changes at major labels, are opting to work in home-based digital audio workstation environments.

"Everything has changed drastically," Gatica says. "I own a Pro Tools system, and I think it's incredible. I think it's great that some people can sit at home and—just with a mouse—mix a record. I think that's a gift. But there's no way it will be as good as if you sit in front of an SSL or a Neve [console]. It seems to me that the business, in some way, has been affected by the fact that many records have been done on computers, due to financial considerations. It's a shame. There was a time when people were proud to find a great studio, a great console, a great tape machine for a certain way and make records sound a certain way. Fortunately, we still have access to those formats such as DVD and Super Audio CD, Gatica feels, may win back a generation accustomed to MP3, bringing prosperity back to the music industry at large. "The kids are used to hearing things in a certain fashion, and that's all they know," he says. "Of course, if you expose them to something better within the style of music they like, they're going to go wild. I think that's the ticket."

TROLLSOUND STUDIOS

TAKING ADVANTAGE: It's a new year, but the pressures of a struggling music industry—within an equally challenging economic climate—will likely mean more of the same for the commercial recording business. With challenges, though, come opportunities, and one of Atlantic's newer recording facilities—Trollsound Studios—seems tailored to succeed in an era in which long-term album projects are increasingly rare.

Opened in 2001, Trollsound is the brainchild of Bill Tullis, a 26-year veteran of Turner Broadcasting Systems (where he served as audio and music director until choosing early retirement upon the Time Warner/ AOL merger). Tullis also worked at such commercial recording facilities as Power Station (now Avatar Studios) and the defunct Media Sound in New York and A&M Studios (now Henson Recording Studios) in Hollywood, Calif.

Trollsound is a two-room facility specializing in recording, editing, and mixing; audio restoration and archiving; and mastering/remastering. While Studios A and B, both video-linked, can accommodate eight and nine musicians, respectively, parent company Creative Services' remote recording truck can capture the ambiance of an acoustically treated space, such as a concert hall, or an outdoor performance venue. The often-prohibitive cost of a large commercial facility, with its large-format console, is circumvented by this flexibility, along with inexpensive yet powerful digital recording gear.

Just as long-term bookings are fewer in number, a corresponding increase in artists taking their career in their own hands—recording and touring without the backing of a major label—means a potentially vast client base in need of low-cost, high-quality recording. "I know the niche is there," Tullis says, "because the remote truck, known as Bubble, is an off-road-capable, four-wheel-drive vehicle that also emulates one of both Tascam MX-2424s. Alternatively, the truck can record live to DAT or MiniDisc or use an external multitrack recorder.

With a scarcity of big-budget projects, and ample studios in the area to service such clients—Tree Sound Studios and Southern Tracks, for example—Trollsound Studios is the type of facility that, by virtue of its versatility, flexibility, and low overhead, can prosper despite a sluggish economy and an industry in the doldrums. Independent, Christian, rock, blues, jazz, and solo artists, as well as digital audio workstation-equipped home recordists, have all found the facility a valuable and affordable resource.

"There's always going to be a need for the big room and the large studio," Tullis says. "That's why I'm doing it. I'm catering to the people that don't need that. But if they're better off in a live situation, we've got a truck that can get a pristine sound, then we can come back here and mix it. I used everything I learned in my 26 years at Turner and elsewhere to put this all together so I didn't make mistakes."
COMMISSIONER COPPS SPEAKS: With the Federal Communications Commission (FCC) hearing from interested parties in its biennial review of ownership limits, one of the two Democratic commissioners on the five-member FCC, Michael Copps, has been outspoken about the need for broader hearings. He is not against the Telecommunications Act of 1996 but says the FCC needs more information on how that law has affected broadcasting.

“We do have practical experience now as to what has happened,” he says.

“We have 30 fewer radio-station owners in the U.S. [now] than we had in 1996. We have fairly well-grounded suspicions that this has had a pernicious effect on the kind of entertainment that consumers are presented with and the diversity of programming.”

Further change in ownership rules will affect the quality of radio programming, Copps believes. “At stake is how this whole industry is going to look—not just next year but probably for the next generation and beyond,” he says. “Are we going to have entertainment and music that percolates from local and regional areas rather than being decided upon in some Madison Avenue ad agency?”

FCC chairman Michael Powell has a hearing set to take place next month in Richmond, Va., but Copps believes that’s not enough. “I don’t think there’s any more important issue that the commission faces in the next several months until we get this decided, and I don’t think we should decide it without having a national dialogue,” Copps says. “We should not be relying on data and information that’s sent in by the lobbyists and the big companies alone.”

Copps has yet to reach out to labels on the ownership question. “I haven’t had an opportunity to discuss much with them, but that’s an important perspective,” he says. “I intent to talk with everybody I possibly can.”

Perhaps one area where Copps and the labels can work together is around the pay-per-play issue. When asked if consolidation has affected the growth of pay for play, Copps says, “The ability of large companies to push playlists and things like that would seem to be extensive. We need to know more about that, but there is certainly enough information out there already to raise some pretty profound questions.”

Broadcast indecency is also high on Copps’ agenda, and he says that, too, has “a possible relationship” with consolidation. The worry is that programming decisions for stations are made in “a corporate boardroom far removed” from the small town where a station may be broadcasting. “Programming is increasingly geared toward the lowest common denominator, and that may be more likely to include indecent material,” his question is, “Is it more likely for that to happen when a lot of the programming is done a little closer to home?”

Copps would like to see broadcasters revive the “voluntary code of broadcast conduct,” a much like which had run in place through the ’80s.

Copps says that in the latter weeks of 2002, the FCC had enough compliant e-mails to crush its computer system, but since many of these complaints come without a tape or transcript, they’re disregarded. “We have to have a system where we are responsive to complaints that are coming in here by people who allege that this is an infradiction of the law,” Copps says. “I suggested that stations ought to keep voluntarily tapes of what goes out on the airwaves. I don’t want them to send that to Mike Copps so I can pore over them. I don’t have time or interest in doing that, but I think when a complaint comes in that something has been said somebody thinks is indecent on the people’s airwaves, then we ought to have a record of what was said.”

Copps says he’s a historian and friend of The First Amendment and takes to task those whom he sees as hiding behind it. “Get a little bit weary about those who trot it out at the first mention of any problem that impacts them financially or personally, and they think they all have to do is say ‘First Amendment!’ and the argument comes to a screeching halt. The idea behind The First Amendment is not to let a few advertising or investors control the people’s airwaves; it’s to expand the system of collaborative democracy that we live in and make it open and accessible to diversity,” he says. “The First Amendment sometimes gets mistreated by people who claim they are its best friends but are differently motivated.”
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Communication Makes Ballard’s Life ‘Complete’

BY NIGEL HUNTER

LONDON—Russ Ballard feels that his recent publishing deal with Complete Music represents a welcome journey to past publishing practices.

“Music publishing has changed big-time over the last 15 years or so,” observes the songwriter/artist, who has been writing hits for nearly five decades. “I wanted to find some people who would not only communicate with me on a regular basis but also with producers and artists, promoting my songs like the old days.”

Communication, Ballard notes, “is the key word in publishing—or it should be.” Having previously been affiliated with Island Music, April Music, MCA, Virgin Music, EMI Music Publishing, and Sony Music—which retains his back catalog—Ballard senses that Complete’s staffers, specifically managing director Martin Costello and professional manager Jonathan Kyte, excel in that department.

CONSTANTLY IN TOUCH

“It’s great to be with a company that is constantly in touch and listens to my ideas and demos and makes useful and perceptive suggestions about them as well as putting forward ideas of its own about which songs might suit which artists,” Ballard says. “Then, when we’ve reached mutual agreement on how to do things and whom to pitch, they get on and do it, keeping me informed every step of the way.”

Complete, which formed in 1984 in a merger between Cherry Red Music and Bayswater Music (the companies represented writers and catalogs including Everything But the Girl, Blancmange, the The, and the Miles Davis jazz horn catalog), has reaped the publishing interests of such independent labels as Creation Records while acquiring varied catalogs including Albion Music, Getaway Music, Rough Trade, No Future, Jazz Workshop, and Alfred Leonard & Co. Key signings in recent years have included Aztec Camera’s Roddy Frame, Bay City Rollers, and Bill Wyman.

Even “with the best will in the world,” Ballard continues, “the major multinational publishers can’t achieve this level of communication and backup.”

“Even with the best will in the world, the major multinational publishers can’t achieve this level of communication and backup. ‘

—RUS BALLARD

Words & Music

SCOOTER’S SELF-PROMOTION: Next to quality, the trick to successful songwriting is probably hustling. And if Scooter Scudieri didn’t write the book on hustling, he’s at least developed a lecture/workshop series focusing on it.

The singer/songwriter debuted his “The Art and Science of Self Promotion” program in October 2002 at Berklee College of Music and the University of Massachusetts-Lowell. It proved so successful, Scudieri says, that Berklee wants him back for a full residency and is assisting him and the Music & Entertainment Industry Educators Assn., in taking it to other colleges that offer music programs.

“Treat me, sleep, and breathe my music and business, and I’ll speak from experience in a no-holds-barred approach,” the indefatigable Scudieri says. “I give a very honest, straightforward account of my career moves, utilizing the Internet and merging online and offline marketing techniques. I have no agent, manager, or record company, and I live in Shepherdstown, W.Va.—but the stories I tell are those of a seasoned musician whose accomplishments are directly related to his belief in self and tireless promotion.”

Scudieri’s insights, according to Berklee career development director Peter Spellman, provide “a well of inspiration and encouragement” to music students who now face “unprecedented [career] challenges.” Spellman sought Scudieri after hearing him perform and speak on a panel at last year’s Global Entertainment & Media Summit in New York.

“I had postcards, posters, and CDs everywhere—including the restrooms of the New Yorker Hotel and Ballroom,” continues Scudieri, whose performances and self-released debut album, Ancient Rituals, have drawn comparisons to James Taylor and Elton John. “You couldn’t take a piss without seeing my face.”

But the idealistic Scudieri, whose music focuses on the positive aspects of the human spirit, made another key contact there in Jewel’s mother and manager, Lenore Carroll. He went on to open for Jewel last summer, and on March 2 will release This Moment Alive, a live set at Jewel’s tour stop in Salt Lake City. Scudieri says the disc will be distributed online as a “cooperative music venture” between his Web site firstrockstar.com (the name reflects his mission of “reinventing the rock star from the Internet out”) and Jewel’s grassroots music scene-supportive Soul City Cafe site.

Meanwhile, the Scooter Scudieri Publishing (ASCAP) writer is looking ahead to addressing the 2003 Global Entertainment & Media Summit and performing there with a three-piece band, as well as returning to Berklee to lecture in September.

“I really dig deep into ‘How I did it’,” Scudieri says, encapsulating his lectures. “Along with luck is preparation—meeting-opportunity… knowing your goals and what will be necessary to achieve them. How did I raise $50,000 to record my album? How did I land the Jewel gig? How did I get press? How do I use the Internet every day to my advantage? What is networking? How have I opened for 25 national acts? How do I balance all my responsibilities? I answer all these questions and more in about one hour and 20 minutes and then open up the floor for questions.”

Scudieri is also commencing a campaign with Modern Postcard to blanket his image at next month’s National Assn. of Music Merchants Convention in Anaheim, Calif., and direct people to his new Web sites, worldwithoutfear.com and musicianspace.com.

“I’m working on touring with Ani DiFranco this spring and summer. Scudieri adds, “She’s an acoustic artist who really pioneered the DIY experience. I believe I offer the other side of the equation: the acoustic male pioneer.”

BY THE WAY: In an addendum to the discussion of the Lennon-McCartney controversy in last issue’s column, Ray Evans of Livingston & Evans songwriting fame offers this personal recollection:

“When the Beatles were just starting out, we heard they were doing a version of our ‘Que Sera Sara,’ ” Evans recalls, referring to Doris Day’s No. 2 hit from 1956. “They never did it, but later on I [Paul] Metcalfe wrote a cover of it with Mary Hopkin, which was very good. So we did get a cover that he produced—as long as in my life I had a semi-Beatles record.”
Over The Counter
by Geoff Mayfield

FROM 'WHO?' TO TOP 2: Outside of Blue Note and the EMI Music family of companies, most of our readers didn’t know Norah Jones one year ago. This week, with the smallest deterioration of any album in the top 30, the rookie singer/songwriter ends up less than 1,000 units shy of replacing the soundtrack to Eminem’s 8 Mile at No. 1 on The Billboard 200. (Jones moves 7-2, down 45.6%.)

As one of the lesser-known names among the eight artists who snags five Grammy Award nominations (see story, page 1), Jones stands an excellent chance of reaching the head of the class on next issue’s chart. If she makes the climb, her Come Away With Me will be the first album to reach No. 1 without starting in the top slot since O Brother, Where Art Thou? grew in the wake of last year’s Grammy Awards triumph (Billboard, March 23, 2002). Look for Avril Lavigne, another rookie with five Grammy nods, to keep the race interesting. She holds at No. 3, some 6,000 units shy of 8 Mile’s chair leading 110,000. That’s the lowest sum for the big chart’s No. 1 since last year’s March 9 issue, when Jennifer Lopez led the list with 101,500. The gap between this issue’s top two albums is the smallest in 18 months, when less than 500 units put the debut set from another Eminem vehicle, D12, ahead of Alicia Keys’ first album in the issue dated July 21, 2001.

JANUARY SHIFT: At the start of every calendar year, the album volume at music stores slows from the freeway-paced bustle of the holiday season to what feels like the trickle of a two-lane, small-town road. The transition this time around is even steeper than that witnessed last January, indicated in part by the 8.5% decline from the same week of 2001 (see Market Watch, page 8). There are only three titles above 100,000 units on the current Billboard 200, compared with four during the first sales week of ’01; but the chart leader then, Creed, stood at 166,000—39% higher than 8 Mile’s new sum.

In this week’s top 50, 40 albums have declines of 50% or more, including 17 with drops of more than 60%. This time last year, only 33 of the top 50 had declines of 50% or more, with just five suffering evaporations exceeding 60%.

For the first time since the Jan. 17, 1998, issue of Billboard—which tracked the first sales week of that year—there is no Greatest Gainer on the big chart. This is also the first week since then when only one album among the list’s 200 titles shows any kind of increase. The lone gain this week belongs to the XXX soundtrack, which, in the wake of the film’s home-video bow, re-enters at No. 85 with a 6,000-unit spike (up 60%). Apropos of January’s climate, the only gainer in the first stanza of 98 was also a soundtrack, when Jackie Brown snared the Hot Shot Debut at No. 91.

In this transition week, bullet criteria on The Billboard 200 rewards any title with a decline of less than 40%. The big chart’s Pacescu goes to Next, which posts the smallest percentage decline (183-121, down 26.4%). Similar adjustments are made on all of this issue’s sales charts.

IN WITH THE NEW: The downshift-in album sales that greets the start of each year allows newer artists to shine brighter than they can in the quartier’s heavy traffic. Thus, Nivea leaps off the Heatseekers chart with a 107-94 jump on The Billboard 200 only a week after Simple Plan graduated with a 148-98 climb.

This is the first since the June 15 and June 22, 2002, issues—when the Hives and Khia Featuring DSD, respectively, exited the developing-act chart—that The Billboard 200 has seen Heatseeker Impact awards in consecutive weeks. The only act to reach Impact status in the last five months of 2002 was Las Ketchup, which pulled away with a 108-84 burst in the Nov. 2 issue. There were 17 Heatseeker Impact acts last year—more than the 16 that graduated in 2001 but fewer than the 24 that made the move in 2000.

Nivea was one of eight artists featured on Dick Clark’s New Year’s Eve specials on ABC, a night when MTV and Fox also staged music shows. Of the 17 acts that were featured that night on those three channels, the two with the smallest unit declines both played Clark’s block: O-Town, at No. 156, sees a 12,000-unit drop, while Uncle Kracker, absent from the chart since the Dec. 28 issue, has a 5,500-unit drop.

The smallest percentage decline from the night’s three specials belongs to Busta Rhymes, who advances 69-52 on the big chart after rapping on MTV’s New Year’s Eve Payama Party. The most resilient among Fox’s five performers is Bon Jovi, which shows a 17,000-unit slide at No. 136.

Singles Minded
WHERE THE BOYS ARE: Much has been made throughout country music’s commercial history of male artists’ dominance of the genre. Rarely has it been more evident than during the past year on Hot Country Singles & Tracks, where not one solo single by a female artist has hit No. 1 since last spring. Martina McBride’s “Independence Day” was the last such single to dominate the chart in the April 6, 2002, issue, and one of only five solo female songs to reach No. 1 in the past two years. The 41 weeks since McBride’s reign is the longest stretch without a solo female chart-topper in the Nielsen Broadcast Data Systems (BDS) era (this issue marks exactly 13 years since we published our first BDS-based charts) and the longest such period in 36 years (see Chart Beat, page 90).

In the modern era, the longest span between No. 1 solo female singles was 34 weeks, between K.T. Oslin’s “Come Next Monday” in December 1990 and Trisha Yearwood’s “She’s in Love With the Boy” in August 1991.

The ladies’ recent dry spell can be partially attributed to a pair of highly anticipated lead singles from Faith Hill and Shania Twain, which failed to ring the top bell despite intrepid chart debuts. Hill’s “Cry” opened at No. 32 in the Sept. 29, 2002, issue but stopped at No. 12 four weeks later, while Twain’s “I’m Gonna Getcha Good!” popped on No. 24 last Oct. 19 and peaked at No. 7.

POP LIFE: For the fifth consecutive week, the top five of The Billboard Hot 100 is without any rock or pop-only titles, as R&B/hip-hop continues to rule the roost. The last pop title to make its way into that region was “The Game of Love” by Santana Featuring Michelle Branch, which hit No. 5 in the Dec. 14 issue. This week there was such a lengthy interval between non-hip-hop titles was a 10-week span from August to October 2001.

R&B/hip-hop titles have the upper hand on the Hot 100, as they can attain airplay at that specific format as well as at various top 40 mainstream and rhythmic outlets, three of the most highly rated radio formats. In the past couple of years, the lag time between a song crossing from R&B/hip-hop to top 40 has severely diminished; thus, it peaks at each format concurrently and maximizes its audience reach. Pure pop titles break at mainstream and get additional play at adult top 40 and sometimes adult contemporary radio. Although we have 69% more adult stations than R&B stations on the Hot 100 panel, current tracks are not played with the same frequency at adult as they are at R&B, nor do they progress as quickly to other formats. The same can be said for the very few rock titles that move to top 40.

WHEN OLD IS NEW AGAIN: Patience is a virtue for Yolanda Adams, who charts the 9-year-old “The Battle Is The Lord’s.” The song entered Hot &R&B-Hip-Hop Singles & Tracks at No. 79 three weeks ago and bullets at No. 78. It’s from her 1993 album, Save the World, which was released on Tribute, before she moved to Verity and later Elektra. “Battle” bowed on the Bubble Under Hot R&B-Hip-Hop Singles chart at billboard.com in December 2001.

It spent a record 57 weeks on that chart until it hit R&B/hip-Hop Singles & Tracks during Billboard’s unpublished week. After collecting 13 earlier chart weeks based on album play, Disinherited’s “Travelin’ Soldier” spent its third week inside Hot Country Singles & Tracks top 40 (34-34), after being serviced to country stations Dec. 20, 2002. The song was introduced at the 2001 Country Music Association Awards and was available only as a download track until it appeared on the trio’s Home last September. It entered at No. 59 in the Jan. 26, 2002, issue, charting for seven weeks, then returned for two more in September.

BULLETS OVER BROADWAY: All 60 titles bullet on Hot Country Singles & Tracks, as the chart begins its post-holiday return to normalcy. Unlike the Country chart, where any gain is automatically bulleted, Hot 100 Singles and Hot R&B/hip-Hop Singles and Tracks (and their accompanying airplay charts) operate on a sliding scale based on that week’s activity. Because most songs post audience gains, bullets this week are based on percentage gains and where applicable, sales gains. All the positive performances for the songs already on the chart lead to only two new entries and one re-entry each on both the Hot 100 and Hot R&B/hip-Hop charts.

Fed by sales, “Faithful Love” by Pusha Bros., barely makes the latter list at No. 97—the lowest rank that chart’s Hot Shot Debut has seen since “Love Is on the Way” by Billy Porter debuted at No. 99 in the Jan. 11, 1997, issue.
JANUARY 18, 2003

**The Billboard 200**

Sales data compiled by Nielsen SoundScan

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<td>BUDDLE OF MUDD</td>
<td>Come Clean</td>
<td>1 Week</td>
</tr>
<tr>
<td>40</td>
<td>TYRESE</td>
<td>I Wanna Go There</td>
<td>1 Week</td>
</tr>
<tr>
<td>41</td>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>1 Week</td>
</tr>
<tr>
<td>42</td>
<td>BABY</td>
<td>Birdman</td>
<td>1 Week</td>
</tr>
<tr>
<td>43</td>
<td>SUM 41</td>
<td>Does This Look Infected?</td>
<td>1 Week</td>
</tr>
<tr>
<td>44</td>
<td>RASCAL FLATTS</td>
<td>Missionary Man</td>
<td>1 Week</td>
</tr>
<tr>
<td>45</td>
<td>CHEVY</td>
<td>Wonder What's Next</td>
<td>1 Week</td>
</tr>
</tbody>
</table>

**Top Artists**

1. SOUNDSBACK
2. NORAH JONES
3. AVRIL LAVIGNE
4. DIXIE CHICKS
5. CHRISTINA AGUILERA
6. JENNIFER LOPEZ
7. JUSTIN TIMBERLAKE
8. SHANIA TWAIN
9. AALIYAH
10. VARIOUS ARTISTS

**Top Songs**

1. SOUNDSBACK - 8 Mile
2. NORAH JONES - Come Away With Me
3. AVRIL LAVIGNE - Let Go
4. DIXIE CHICKS - Home
5. CHRISTINA AGUILERA - Stripped
6. JENNIFER LOPEZ - This Is Me... Then
7. JUSTIN TIMBERLAKE - Justified
8. SHANIA TWAIN - Up!
9. AALIYAH - I Care 4 U
10. VARIOUS ARTISTS - New 11

**Other Notes**

- Nielsen SoundScan compiles the sales data for the Billboard 200 chart.
- The chart ranks the highest-selling albums of the week based on physical sales.
- Artists and titles are listed in their respective order of chart performance.

Visit www.billboard.com for more details and the latest music news.
### Billboard Top Blues Albums

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/Title</th>
<th>Sales Data</th>
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<tbody>
<tr>
<td>1</td>
<td>VARIOUS ARTISTS - The Very Best of B.B. King</td>
<td>7 Weeks at Number 1</td>
</tr>
<tr>
<td>2</td>
<td>BOB MARLEY &amp; THE WAILERS - Legend (Deluxe Edition)</td>
<td>9 Weeks at Number 2</td>
</tr>
<tr>
<td>3</td>
<td>DORINDA CLARK-COLE - Perfectly POP!</td>
<td>8 Weeks at Number 3</td>
</tr>
<tr>
<td>4</td>
<td>THE BLIND BOYS OF ALABAMA - La Vida Espanola</td>
<td>7 Weeks at Number 4</td>
</tr>
<tr>
<td>5</td>
<td>CHRIS LEE - Miss stuff</td>
<td>12 Weeks at Number 5</td>
</tr>
<tr>
<td>6</td>
<td>EDDY VINAI - Muzik</td>
<td>9 Weeks at Number 6</td>
</tr>
<tr>
<td>7</td>
<td>SPOONFISH - Freedom</td>
<td>7 Weeks at Number 7</td>
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<tr>
<td>8</td>
<td>JOHN LEHMAN - You've Got It</td>
<td>10 Weeks at Number 8</td>
</tr>
<tr>
<td>9</td>
<td>EMILY HARRING - The Vibe</td>
<td>8 Weeks at Number 9</td>
</tr>
<tr>
<td>10</td>
<td>EDDIE HENDERSON - Leftovers</td>
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### Billboard Top Reggae Albums

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<tr>
<td>1</td>
<td>SEAN PAUL - In The Name Of Love</td>
<td>8 Weeks at Number 1</td>
</tr>
<tr>
<td>2</td>
<td>SHAQ - Lucky Day</td>
<td>8 Weeks at Number 2</td>
</tr>
<tr>
<td>3</td>
<td>BEENIE MAN - Tropical Storm</td>
<td>7 Weeks at Number 3</td>
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<td>4</td>
<td>VARIOUS ARTISTS - Reggae Gold 2002</td>
<td>7 Weeks at Number 4</td>
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<tr>
<td>5</td>
<td>BOB MARLEY &amp; THE WAILERS - Legend (Deluxe Edition)</td>
<td>7 Weeks at Number 5</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS - Strictly the Best: Vol. 29</td>
<td>6 Weeks at Number 6</td>
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<tr>
<td>7</td>
<td>VARIOUS ARTISTS - Reggae Pulser: The Heartbeat Of Jamaica</td>
<td>6 Weeks at Number 7</td>
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<tr>
<td>8</td>
<td>VARIOUS ARTISTS - Strictly the Best: Vol. 30</td>
<td>6 Weeks at Number 8</td>
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<td>VARIOUS ARTISTS - Reggae Dancehall Anthems 2002</td>
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<tr>
<td>10</td>
<td>SIZZLA - Da Real Thing</td>
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### Billboard Top Gospel Albums

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<tr>
<td>1</td>
<td>MIKE TUCKER - Experience</td>
<td>8 Weeks at Number 1</td>
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<td>2</td>
<td>MARY MARY - Go</td>
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<tr>
<td>3</td>
<td>MICHELLE VERITY - Spirit Of The Lord</td>
<td>6 Weeks at Number 3</td>
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<tr>
<td>4</td>
<td>THE BLIND BOYS OF ALABAMA - Gospel Legends Live</td>
<td>7 Weeks at Number 4</td>
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<td>5</td>
<td>VARIOUS ARTISTS - Gospel Legends Live</td>
<td>5 Weeks at Number 5</td>
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<tr>
<td>6</td>
<td>KARI CLARK &amp; THE OSCAR BROWN JR. ORCHESTRA - In The Spirit</td>
<td>7 Weeks at Number 6</td>
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<td>7</td>
<td>DONEL MIXON - Dynamic</td>
<td>6 Weeks at Number 7</td>
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<td>8</td>
<td>BISHOP T.D. JAKES - Spirit Of The Century</td>
<td>6 Weeks at Number 8</td>
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<td>9</td>
<td>VARIOUS ARTISTS - Gospel Legends Live</td>
<td>5 Weeks at Number 9</td>
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<td>10</td>
<td>YOLANDA ADAMS - Best Ever</td>
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### Billboard Top Contemporary Christian Albums

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<tr>
<td>1</td>
<td>VARIOUS ARTISTS - The Best Of Modern CCM</td>
<td>7 Weeks at Number 1</td>
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<tr>
<td>2</td>
<td>MICHAEL W. SMITH - The Best Of Modern CCM</td>
<td>5 Weeks at Number 2</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS - The Best Of Modern CCM</td>
<td>4 Weeks at Number 3</td>
</tr>
<tr>
<td>4</td>
<td>LIFECHOUSE - Another Side Of</td>
<td>3 Weeks at Number 4</td>
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<tr>
<td>5</td>
<td>JUMP5 - All The Time In The World</td>
<td>3 Weeks at Number 5</td>
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<tr>
<td>6</td>
<td>NICHOLLE NORDMAN - Wives &amp; Sons</td>
<td>3 Weeks at Number 6</td>
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<tr>
<td>7</td>
<td>JOHN P. KEE &amp; NEW LIFE - God's Hands</td>
<td>3 Weeks at Number 7</td>
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<tr>
<td>8</td>
<td>VARIOUS ARTISTS - The Best Of Modern CCM</td>
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<td>9</td>
<td>ROY ROGERS - Slidesways</td>
<td>3 Weeks at Number 9</td>
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<td>10</td>
<td>JESSE YOUNG - One Way To Heaven</td>
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## Billboard Modern Rock Tracks

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<tr>
<td>1</td>
<td>WHEN I'M GONE</td>
<td>CROWDED ROOMS</td>
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<tr>
<td>2</td>
<td>ALWAYS</td>
<td>SALIVA</td>
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<tr>
<td>3</td>
<td>NO ONE KNOWS</td>
<td>QUEENS OF THE STONE AGE</td>
</tr>
<tr>
<td>4</td>
<td>THE RED</td>
<td>CHEVELLE</td>
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<tr>
<td>5</td>
<td>WHEN I'M GONE</td>
<td>CROWDED ROOMS</td>
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<tr>
<td>6</td>
<td>6</td>
<td>LOST練習</td>
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<tr>
<td>7</td>
<td>HONESTLY</td>
<td>ZAO</td>
</tr>
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<td>8</td>
<td>STILL WAITING</td>
<td>UNDERWORLD</td>
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<td>9</td>
<td>POET</td>
<td>LORNE SMITH</td>
</tr>
<tr>
<td>10</td>
<td>SHE HATES ME</td>
<td>PULP/O'JULIET</td>
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<td>11</td>
<td>COCHISE</td>
<td>APOCALYPTIC FALCON</td>
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<td>12</td>
<td>PRAYER</td>
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<td>RED HOT CHILI PEPPERS</td>
<td>RED HOT CHILI PEPPERS</td>
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<td>14</td>
<td>11000 LIGHTNS</td>
<td>RADICAL FACE</td>
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<tr>
<td>15</td>
<td>INNERVISION</td>
<td>MARC BONNER</td>
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<tr>
<td>16</td>
<td>10000 LIGHTNS</td>
<td>MARC BONNER</td>
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<td>17</td>
<td>11000 LIGHTNS</td>
<td>RADICAL FACE</td>
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<tr>
<td>18</td>
<td>LOSE YOURSELF</td>
<td>BRUNO MARS</td>
</tr>
<tr>
<td>19</td>
<td>CAN'T STOP LOVING YOU</td>
<td>KISS TRASH</td>
</tr>
<tr>
<td>20</td>
<td>DROWNING</td>
<td>CRYSTAL TOWN</td>
</tr>
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<td>21</td>
<td>MY GODDESS</td>
<td>JAMES BAY</td>
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<tr>
<td>22</td>
<td>WEATHERED</td>
<td>CREED</td>
</tr>
<tr>
<td>23</td>
<td>TAKE IT OFF</td>
<td>THE DORMA</td>
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<tr>
<td>24</td>
<td>HEADSTRONG</td>
<td>TRIVIUM</td>
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<td>25</td>
<td>ONCE UPON A TIME</td>
<td>VANILLA ICE</td>
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<td>26</td>
<td>POLYMORPHOUS</td>
<td>BREAKING BENJAMIN</td>
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<td>27</td>
<td>GRAY STREET</td>
<td>TOBY KEITH</td>
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<td>28</td>
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<td>29</td>
<td>NOT FALLING</td>
<td>KISS TRASH</td>
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<tr>
<td>30</td>
<td>HARDER TO BREATHE</td>
<td>PEARL JAM</td>
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## Billboard Adult Contemporary

<table>
<thead>
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<th>Number</th>
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<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>PAPA HONESTLY</td>
<td>NO struck Featuring Lady Saw</td>
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<tr>
<td>2</td>
<td>YOUR BODY IS A WONDERLAND</td>
<td>JOHN MAYER</td>
</tr>
<tr>
<td>3</td>
<td>LANDSLIDE</td>
<td>CEDAR CHAPMAN</td>
</tr>
<tr>
<td>4</td>
<td>DISEASE</td>
<td>MARILYN MANSON</td>
</tr>
<tr>
<td>5</td>
<td>ONE LAST BREATH</td>
<td>DANNY MATTHEWS BAND</td>
</tr>
<tr>
<td>6</td>
<td>EN THE DOOR</td>
<td>SHY GIRL</td>
</tr>
<tr>
<td>7</td>
<td>WHERE YOU ARE GOING</td>
<td>DANNY MATTHEWS BAND</td>
</tr>
<tr>
<td>8</td>
<td>I'M STILL HERE (JIM'S THEME)</td>
<td>JOHN RZANIK</td>
</tr>
<tr>
<td>9</td>
<td>A THOUSAND MILES</td>
<td>LINDSAY ARAMESH</td>
</tr>
<tr>
<td>10</td>
<td>DON'T KNOW Why SANGS</td>
<td>JAMES BAY</td>
</tr>
<tr>
<td>11</td>
<td>WHERE ARE YOU GOING</td>
<td>DANNY MATTHEWS BAND</td>
</tr>
<tr>
<td>12</td>
<td>PAPY</td>
<td>CARLY SIMON</td>
</tr>
<tr>
<td>13</td>
<td>DARE ME</td>
<td>DANNY MATTHEWS BAND</td>
</tr>
<tr>
<td>14</td>
<td>YOU CALL ME DAD</td>
<td>JOHN RZANIK</td>
</tr>
<tr>
<td>15</td>
<td>SHE HATES ME</td>
<td>KISS TRASH</td>
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<td>16</td>
<td>SCREW ME OVER</td>
<td>THE DORMA</td>
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<tr>
<td>17</td>
<td>BLOW ME UP (WITH HER LOVE)</td>
<td>JOHN RZANIK</td>
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<tr>
<td>18</td>
<td>MISS YOU</td>
<td>AVI LAVINE</td>
</tr>
<tr>
<td>19</td>
<td>REEL</td>
<td>VANCE THEOPE</td>
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<tr>
<td>20</td>
<td>LOOK AT ME</td>
<td>AVI LAVINE</td>
</tr>
<tr>
<td>21</td>
<td>NOW</td>
<td>VANCE THEOPE</td>
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<tr>
<td>22</td>
<td>DONT KNOW Why SANGS</td>
<td>JAMES BAY</td>
</tr>
<tr>
<td>23</td>
<td>YOURSELF</td>
<td>VANCE THEOPE</td>
</tr>
<tr>
<td>24</td>
<td>WHEN YOU'RE NOT THERE</td>
<td>VANCE THEOPE</td>
</tr>
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<td>25</td>
<td>I'M HERE</td>
<td>VANCE THEOPE</td>
</tr>
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<td>26</td>
<td>DONT KNOW Why SANGS</td>
<td>JAMES BAY</td>
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<td>27</td>
<td>OTHERS</td>
<td>VANCE THEOPE</td>
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<td>28</td>
<td>I'M HERE</td>
<td>VANCE THEOPE</td>
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<td>29</td>
<td>DONT KNOW Why SANGS</td>
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## Billboard Adult Top 40 Tracks

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<tr>
<td>1</td>
<td>THE GAME OF LOVE</td>
<td>JASON DEARES Featuring Michelle Branch</td>
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<td>2</td>
<td>UNDERNEATH IT ALL</td>
<td>AFI</td>
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<tr>
<td>3</td>
<td>BREATHE</td>
<td>TAYLOR SWIFT</td>
</tr>
<tr>
<td>4</td>
<td>I'M YOUR GIRL</td>
<td>GABRIELLA</td>
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<tr>
<td>5</td>
<td>WHERE YOU GO</td>
<td>NICKI MINAJ Featuring Lil Wayne</td>
</tr>
<tr>
<td>6</td>
<td>14</td>
<td>1920</td>
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<td>7</td>
<td>39 TRACKS EXCLUDED</td>
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<tr>
<td>9</td>
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### Notes
- Compiled from a national sample of airways supplied by Nielsen Broadcast Data Systems Radio Track Service. 150 mainstream rock stations, 66 modern rock stations, 65 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 is compiled from a national sample of mainstream Top 40, rhythmic Top 40 and Adult Top 40 stations. The 349 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 tracks awards burst increases in audience awareness. On the following detection interval, charts, tracks with increases in detections over the previous week are subjected regardless of chart movement and a record which has been on the chart for more than 30 weeks will generally not receive a bullet, even if it experiences a significant weekly increase. Records below the top 30 top 15 for AC and Adult Top 40 are removed from the chart after 15 weeks. Airplay awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience Top 40 tracks included. 
- Visit www.billboard.com for complete listings.
BLUES


FOLK


FOLK LOUNGE


CLASSICAL


New Acts In Spotlight As Grammy Nominees
Continued from page 1
also scored five nominations.

"I feel like I've been invited to sit at the big table with the grown-ups," Mayer said with a laugh. "It's extremely exciting and a little scary."

Mayer is also nominated for best male pop vocal performance for his current Billboard Hot 100 hit "Your Body Is a Wonderland" alongside Craig David (for "7 Days" on Atlantic), Elton John ("Rocket/Universal), Sting ("Frailty," A&M), and James Taylor ("October Road," Columbia).

The nominees were chosen by the voting members of the National Academy of Recording Arts and Sciences (NARAS), which presents the Grammy Awards.

In addition to Lavigne, Ashanti, and Jones, five other artists landed five nominations: Nelly (Universal), Eminem (Aftermath/Interscope), Bruce Springsteen (Columbia), Sheryl Crow (A&M), and Raphael Saadiq (Universal). Four of those artists are in the running for the top prize of the album of the year: Springsteen (for The Rising), Eminem (The Eminem Show), Nelly (Nel-lumille), and Jones (Come Away With Me), rounding out the category are Dixie Chicks, who were cited for their Open Wide/ Monument/Columbia set Home.

Dixie Chicks are among the acts that earned four nods apiece. The others are Arista country star Alan Jackson, Motown R&B newcomer Tamia, and Chad Kroeger, who scored one with his band Nickelback, and three others for his song "Hero," written for the soundtrack to Spider-Man.

India.Arie, Erykah Badu, Johnny Cash, Elvis Costello, Dr. Dre, Randy Newman, Arif Mardin, No Doubt, and Vanessa Carlton each grabbed three nominations.

Carlton is among those competing for the coveted record of the year prize, with her A&M hit "A Thousand Miles." She will face off against Eminem ("Without Me"), Jones ("Don't Know Why"), Nelly Featuring Kelly Rowland ("Dilemma"), and Nickelback ("How You Remind Me").

ANALYZING THE NOMINEES

Although a broad range of artists were nominated this year, there are several notable omissions—including pop diva Celine Dion, who ended semi-retirement last year with the hotly touted A New Day Has Come (Epic), and classical baritone Josh Groban, who enjoyed critical praise and commercial success with his eponymous Warner Bros. debut. Also left out were much-hyped new rock bands the Strokes, the Vines, the Hives, and the White Stripes.

In handicapping potential winners, much attention will be placed upon Jones, who is represented in the top four Grammy Award categories, although her presence in the song of the year race is as the voice for Jesse Harris' composition "Don't Know Why." Jones and her full-length debut album also received nods for best female pop vocal performance, best pop vocal album, and best engineered album, non-classical, while the set's producer, Arif Mardin, scored a nomination in the producer of the year, non-classical, category.

The Gives the Jones camp eight nominations overall.

The lingering effects of Sept. 11, 2001, are strongly felt in the song of the year category: Springsteen and Jackson were cited for their respective compositions "The Rising" and "Where You Were (When the World Stopped Turning)." Both were written after the tragic events of that day. Carlton and Lavigne round out the category with "A Thousand Miles" and "Complicated" (penned by Lavigne with the Matrix), respectively.

NEW CATEGORIES
Announcing this year's nominees, NARAS president Neil Portnow noted the establishment of two new categories. The R&B field was redefined when NARAS added two extra categories: best contemporary R&B album and best urban alternative performance.

In the best contemporary R&B album category, the nominees are Ashanti (Ashanti), Brandy (Full Moon, Atlantic), Faith Evans (Faithfully, Bad Boy/Arista), Floetry (Floetic, DreamWorks), and Meshell Ndegeocello (Cookie: The Anthropological Mixtape, Maverick).

The best urban/alternative performance nominees are "Little Things" by India.Arie (Motown), "Love of My Life (An Ode to Hip Hop)" by Erykah Badu featuring Common (MCA), "Gettin' Grown" by Cee-Lo (Arista), "Floetic" by Floetry, and "Be Here" by Raphael Saadiq featuring D'Angelo.

This year also marks a first for the dance music genre. A separate dance music field was created to include a best dance recording category, where the nominees are "Gotta Get Thru This" by Daniel Bedingfield (Island Def Jam), "Days Go By" by Dirty Vegas (Capitol), "Superstylin'" by Groove Armada (Jive Electro), "Love at First Sight" by Kylie Minogue (Capitol), and "Hella Good" by No Doubt (Interscope).

BACK TO THE BIG APPLE
The 45th Annual ceremony marks the Grammy Awards ceremony's return to New York, after Los Angeles hosted the previous four events.

During the announcement of the nominees, New York Mayor Michael Bloomberg thanked NARAS for bringing the event back to the city, noting that its return will translate into more than $40 million in estimated revenue for local businesses.

The full list of nominees appears on pages 86-87.
**UPDATE**

**Events Calendar**

**JANUARY**

**FEBRUARY**
Feb. 4-5. Digital Content Delivery Expo (DCE Expo). San Jose Convention Center, San Jose, Calif. 657-474-1900.

**Life Lines**

**BIRTHS**

Girl, name to be determined, to Gloria Lucas Gibb and Stephen Gibb, Dec. 27 in Miami Beach. Father is a musician and son of Bee Gees singer/guitarist Barry Gibb.

**DEATHS**
Mac Preskell, 96, of a long illness, Dec. 7, 2002, in Miami. Known as the "godfather of music promotion," Preskell worked with acts like Annette Funicello and KC & the Sunshine Band during a long career that included promotion stints with such record companies as Buena Vista, Charisma, Virgin, and Warner Bros. He is survived by his wife and two children.


Kevin MacMichael, 51, of lung cancer, Dec. 31, 2002, in Halifax, Nova Scotia. Guitarist MacMichael co-founded the poprock group Cutting Crew, which scored the No. 1 Billboard Hot 100 hit "(I Just) Died in Your Arms" in 1987 from its debut album, Broadcast, and was nominated for a best new artist Grammy Award the same year. After the band split in the early '90s, MacMichael played guitar with Robert Plant and toured for Plant's "Feast of Nations" album. He is survived by daughters Cadence and Elizabeth; his father, Ted; his sister, Maria; his brother, Reg; his mother-in-law, Fran Akerman; and several nieces and nephews.

Brian Masterson, 31, of leukemia, Dec. 31, 2002, in Chicago. Masterson was the drummer for Chicago-based group Blown. He is survived by his parents; his twin brother, Darrell, who is a bassist for Blow; his grandmother; and his grandfather, industry veteran Morris Diamond.

**March 1-2. Global Entertainment and Media Summit, Le Bar Bat, New York, 973-244-4500.
March 6-8. 2003 Million Dollar College Radio & Music Conference, Radisson Hotel Atlanta South, Atlanta, Ga. 404-761-4000.
March 10. Fourth Annual Best Cellars Wine Dinner, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville, Tenn. 615-256-2902.
March 12-16. South by Southwest (SxSW) 2003 Music Conference and Exhibition, Austin Convention Center. 512-476-7979.
March 16-19. 2003 NARM and AFIM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.
March 20. 18th Annual International Dance Music Awards, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 305-564-4444.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmore at Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90010 or at mwhitmire@billboard.com.

**UPCOMING EVENTS**

**BILLBOARD AIRPLAY MONITOR REPORT SEMINAR & AWARDS** Feb. 6-8. The Eden Roc Resort • Miami Beach

**BILLBOARD MUSIC & MUSIC SYMPOSIUM** March 5. The St. Regis Hotel • New York City

**BILLBOARD LATIN MUSIC CONFERENCE & AWARDS** May 5-6. The Eden Roc Resort • Miami Beach

For more information, Michele Jacangelo: 646-654-4600 • bbevents@billboard.com

**homefront**

**Six To Compete In L.A. Indie-Artist Showcase**

A panel of Billboard judges has selected the six acts for the Southwest regional finals of the Independent Music World Series (IMWS). The six will compete Jan. 16 in a live showcase at the Knitting Factory in Hollywood, Calif. The competition is produced by CD manufacturer Disc Makers in association with Billboard’s Musician’s Guide to Touring & Promotion and other sponsors.

The six finalists, chosen from among 1,100 submissions, are Dirty Power, the Gitanos, Picnic, Holly Figueroa, Knitwit, and Cody Lee.

The Jan. 16 showcase is the second leg of the IMWS competition. Philadelphia’s the Amber deLaurentis Band topped the Northeast finals in November; the Midwest and Southeast finals will follow. For more information, call 888-800-5796 or visit discmakers.com/imws.

**Personnel**

Marianne Moey has joined the information marketing department of VNU Business Media as circulation director for the Billboard Music Group. With more than 20 years in consumer marketing, Moey is committed to identifying the needs of readers and to providing them with greater value and service. She will be responsible for domestic and international subscription marketing for Billboard, Billboard Bulletin, Airplay Monitor, Armstrong Business, Music & Media, and the Billboard directories. A primary focus will be on expanding delivery into new electronic and print venues.

Moey comes to Billboard from G+U USA, where she served as consumer marketing director. Based in Billboard’s New York office, she reports to Joanne Whitley, VP for information marketing.

**UPDATE**

**Events Calendar**

**JANUARY**

**FEBRUARY**
Feb. 4-5. Digital Content Delivery Expo (DCE Expo). San Jose Convention Center, San Jose, Calif. 657-474-1900.
“WORK” FORCE: With the top three songs frozen in place on The Billboard Hot 100, Eminem retains his crown for an 11th week with “Lose Yourself” (Shady/Interscope), and Missy “Misdemeanor” Elliott is the runner-up for the 13th consecutive week with “Work It” (The Gold Mind/Elektra). That puts Elliott’s single into a tie with Foreigner’s 1981 hit “Waiting for a Girl Like You” as the longest-running No. 2 hit of the rock era.

There is one song that had a longer visit at second place, but it was a No. 1 single—“Exhale (Shoop Shoop)” by Whitney Houston. That soundtrack cut debuted in pole position and remained there for only one week, followed by an 11-week stretch at No. 2.

If Elliott ranks No. 2 next issue and never reaches the top spot, she will have the longest-running No. 2 hit of all time.

The current runners-up, each with nine weeks in second place, are Donna Lewis’ “I Love You Always Forever” from 1990 and Shania Twain’s “You’re Still the One” from 1998. Fous No. 2 songs had eight-week runs: the Diamonds’ “Little Darlin’” in 1957, Shalá’s “If I Ever Fall in Love” in 1992, Deborah Cox’s “Nobody’s Supposed to Be Here” in 1998, and Brian McKnight’s “Back at One” in 1999.

“YOURSELF OR SOMETHING LIKE IT: Eminem is still No. 1 on The Billboard Hot 100, but on Top 40 Tracks, “Lose Yourself” yields to Christina Aguilera’s “Beautiful” (RCA) after an 11-week reign. That’s only one week shy of the all-time record for this chart. In December 2001, Nickelback started a 12-week run at the top with “How You Remind Me.” “Beautiful” is Aguilera’s fourth title to go all the way on this tally. That ties her with Jennifer Lopez as the artist with the most No. 1s on Top 40 Tracks.

DRY SPEAK: Faith Hill and Shania Twain have had no problems claiming the No. 1 position on Top Country Albums, but it’s been a spell since a solo female artist has occupied the top spot on Hot Country Singles & Tracks (see Singles Mind-ed, page 73). With Mark Wills’ “19 Somethin’” (Mercury) still ruling the country survey, this issue marks 41 weeks since a solo female artist was in pole position. Martina McBride is the most recent solo female artist to have a No. 1 hit: “Blessed” was on top for two weeks in spring 2002.

While it remains to be seen when a solo female artist will top the country chart again, you’d have to go back to 1967 to find a longer gap than 41 weeks. When Loretta Lynn advanced to No. 1 with “Don’t Come Home A’Drinkin’ (With Lovin’ on Your Mind)” the week of Feb. 11, it had been 108 weeks since Connie Smith ended her eight-week reign with “Once a Day.”


Tony Bennett: Well-Schooled

Tony Bennett may have left his heart in San Francisco, but it’s in New York that he intends to leave his legacy.

As far back as the late ‘60s, Bennett and popular singing partner Rosemary Clooney—observing the awkward stage presence of the new generation of young rock stars—envisioned a high school offering an academic framework befitting a career in entertainment.

“We learned from masters like Pearl Bailey, Lena Horne, Nat King Cole, and Frank Sinatra, who really knew what they were doing,” Bennett says. “Before that, there was vaudeville, where you learned from the audience what to do and what not to do. It takes years to become a consummate performer and today, it all happens so quickly. So many are just not prepared.”

Bennett brought his dream to fruition in 2002 with the formation of the Frank Sinatra School of the Arts, named in honor of his good friend, also a proponent of arts education. The four-year public high school, which requires audition for entry, offers an intensive education that includes pre-conservatory studio work and participation in internships, apprenticeships, and community projects.

The school is currently operating out of temporary quarters in Astoria, Queens—where Bennett grew up—with plans to break ground for its permanent campus in the city in early 2004. At full capacity, the facility will provide slots for between 850 and 1,000 students.

The Department of Education granted the Sinatra School $50 million to get off the ground, but Bennett is leading the call to raise an additional $25 million in private contributions to fund the centerpiece, Tony Bennett Concert Hall, a media archive center, two 99-seat black box theaters, and a broadcast center. The latter will be wired to beam classes, performances, and visiting lectures to learning centers nationwide.

“The idea is to learn the rules and techniques of whatever art the student is pursuing,” Bennett says. “This includes dance, drama, fine arts, and instrumental and vocal music. ‘You need to learn the rules before you can break them.’”

Jeffrey Levinsky, director of the school, adds, “Tony’s life is the example for these kids. When they see him walking the halls, they begin to realize that you can have a career that spans six decades, and they think about the arts in a much different way.”

These kids will be advocates for the arts all their lives. Students will also have the chance to mingle with some of Bennett’s pals: He reëlled off names like Paul Newman, Joanne Woodward, Carol Burnett, and Marlon Brando. “These artists have the ability to move these students like crazy,” he says. “It’s not just about a textbook.”

Bennett, along with Columbia, his record label of 45 years—which late last year released the acclaimed duets album A Wonderful World with Bennett and k.d. lang—will co-sponsor a number of events throughout the year to raise awareness and the funding necessary to fulfill his quest for higher learning.

“It’s a great program,” Columbia Records Group chairman Don Jenner says. “This is truly artist development in its earliest stage.”

For more information, log onto ExploringTheArts.org.

CHUCK TAYLOR

Mayer For A Day

The University of Rhode Island’s Ryan Center recently hosted John Mayer and presented the singer/songwriter and his band with a number of collegi”e gift items. Taking it all in, from left, are Ryan center director of sales and marketing Kala Russo, the band’s Stephen Chopok, Mayer, the band’s Michael Chaves and David Labruyere, and Ryan Center GM Terry Butler.

Platinum Power Brokers

Rod Stewart’s I Records debut, It Had To Be You … The Great American Songbook, mined platinum two months after its release, with worldwide sales approaching 2.5 million. Industry power broker and chairman of the RCA Music Group Clive Davis, left, presents Stewart with a platinum disc on the set of CNBC’s Power Lunch.
Friday, February 21, 2003
New York Marriott Marquis Hotel
New York, New York

6:00 PM  Silent Auction
7:30 PM  Dinner
9:00 PM  Tribute & Concert

For Table and Ticket Reservations, or to place a message in the Tribute Journal, please contact:
Dana Tomarken 310.392.3777

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Funds raised from the annual Person of the Year tribute benefit MusiCares' Financial Assistance Program to ensure that members of our music community have a compassionate place to turn to in times of financial, medical and personal hardships. A portion of the proceeds will also benefit the New York City Music Therapy Relief Project designed to help children and adolescents use music and music therapy techniques to reduce stress, encourage self expression and cope with trauma.

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