Touring Gets Top Billing As Stable Revenue Stream

BY RAY WADDELL
and MELINDA NEWMAN

Touring, record sales, and radio play have long constituted the triad of an artist's career. But as Internet piracy derails album sales and radio playlists tighten, touring has become the most stable, reliable part of the equation. Many artists with still-thriving record sales now see touring as the key to their continued livelihood.

"At this point, touring is what's going to keep us going," Creed guitarist Mark Tremonti says. That may sound like a strange statement from a band whose three albums have combined sales of more than 20 million copies, but Tremonti knows—with album sales down more than 10% last year, according to Nielsen SoundScan—that there is reason for concern. "When our next record comes (Continued on page 88)

Lack Brings Open Mind To Sony
New CEO Says ‘Terrific’ Team Will Help In Tackling Industry Issues

BY ED CHRISTMAN

NEW YORK—The smoke has cleared at Sony Music Entertainment (SME). But the choice of Andrew Lack to succeed Thomas D. Mottola as chairman/CEO of SME raises a whole new set of questions, with few answers yet visible. Among those questions: Will the Mottola management team be kept intact? Will Sony's corporate headquarters in Japan now exert greater influence over SME? And will Lack, an industry outsider, be able to lead SME toward finding the elusive answers to the many issues haunting the music industry.

Lack is to join SME Feb. 1 in New York. He arrives in the business from NBC, where he has served as president/COO since June 2001; previously he was president of NBC News. Lack may lack music-industry experience, but he does have a strong relationship with Sony Corp. of America chairman/CEO Howard Stringer, with whom he worked at CBS in the '90s and to whom he now reports. In his first interview with Billboard, Lack acknowledges that he is still familiarizing himself with the many well-documented challenges that face the music industry, including declining CD sales, the role of the Internet, and digital piracy. "I don't profess to have the answers to very complicated questions walking in the door, but I am getting familiar with the debates."

(Continued on page 87)

Labels Hope To Dial Up Wireless Windfall

BY GORDON MASSON
and JULIANA KORANTENG

LONDON—There’s not a lot of love lost between the music industry and the giants of telecommunications. While the telcos endeavor to secure cheap or free access to "content," the music industry has battled to protect its intellectual property.

But during a time when global music sales have dropped dramatically, mobile-telephone operators are also experiencing declining revenue from voice usage, and both sides realize that by joining forces they could make sweet financial music together selling ring tones, phone screensavers, music downloads, videoclips, and more. "People are going after music now more deliberately than they ever were," says Fergal Gara, EMI Records VP of (Continued on page 86)

Ruling On Copyright Extension Leaves Foes With Little Recourse

BY BILL HOLLAND

WASHINGTON, D.C.—The Jan. 15 ruling by the Supreme Court upholding the 1998 Sonny Bono Copyright Term Extension Act (CTEA) effectively leaves little ammunition for those interests that would like to convince Congress to turn back the clock on U.S. copyright protection.

Music industry leaders are calling the 7-2 ruling by the High Court a major victory for creators and copyright owners. The CTEA extended copyright protection an extra 20 years, to life of the author plus 70 years. The case, Eldred et. al. vs. Ashcroft, brought by book publishers of public-domain material, challenged the authority of Congress to extend the term of copyright. The challenge was supported by Internet publishers and others who wanted to make (Continued on page 87)

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SPOTLIGHT BEGINS ON PAGE 23

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Antonio “LA” Reid and Arista Records congratulate our bright stars on their Grammy nominations.
Trade Groups Unite On Copyright Protection

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) announced a landmark cross-industry agreement with two computer trade groups Jan. 14 on how con-
tent owners should go about trying to use technology to protect their property. The agreement with the Business Software Alliance (BSA) and the Computer Systems Policy Project (CSPP) states that private sector negotiations—rather than government mandates—are the best way to drive digital distribution and serve the inter-
ests of consumers, record companies, and the technology industry.

According to a source, the agreement was driven by a perception that such legis-
late protection schemes as mandated pro-
tective software in computers and machines would be seen as anti-consumer.

RIA chairman/CEO Hilary Rosen says, “This agreement keeps RIAA’s focus on the tasks at hand and minimizes the public rhetoric and needless legislative battles.”

BSA president/CEO Robert Hoffman says he expects executives of the member com-
passionately, that the music industry needs a new look and fresh ideas from the top. For a long time the industry has had the same look and the same people running the show. Side labels like So Def, Roc-a-Fella, and Bad Boy have been the

Dupri, So So Def’s Arista Deal Easy As ABC

BY GAIL MITCHELL

In signing an exclusive label and production agreement with So Def and recording appointments and owning principal Jermaine Dupri as a senior VP, Arista Records president/CEO Anto-
nio “L.A.” Reid hopes to strengthen the label’s position in urban music. Toward that end, Arista is consider-
ing a new urban music department, Arista Black Culture (ABC), that will be helmed by executive VP Lionel Ride-
mark, Pitts, Dupri, and Reid.

The most important part of the [dupri deal] isn’t the new-venture relationship,” Reid says. “It’s that Jermaine is coming into Arista as an young & aspiring executive who has the opportunity to influence an entire department. When I came in as president, Arista was fully integrated. Now we’re departmentalizing, so we can maximize our efforts. Jermaine is a creative genius and vision and focus. In an exclusive label agreement, the music industry needs a new look and fresh ideas from the top. For a long time the industry has had the same look and the same people running the show. Side labels like So Def, Roc-a-Fella, and Bad Boy have been the

MCA President Bob benigno Ren Biosigns

BY MELINDA NEWMAN

LOS ANGELES—Following Jay Bobberg’s Jan. 16 resignation as president of MCA Records, the label will be overseen by Inter-

scope/Geffen/An chairman Jimmy Levine. But Bobberg’s absence has left the company in need of a top de-

partment head, according to Universal Music Group (UMG) chairman Doug Morris.

MCA senior VP of promotion Craig Brown has been named interim head of the label. He will report directly to Levine, as will the new president—who is expected to be named in a few months. Bobberg went to MCA from Universal Music presi-
dent/COO Zach Horowitz.

Sources say MCA is now looking for Levine because “he has been a con-
sistently successful and creative executive.” A UMG spokesman declined to comment.

Bobberg, president of MCA since Novem-
ber 1995, resigned his post at a meeting of MCA’s headquarters in Santa Monica, Calif. Rumors had swirled around Bobberg’s possible depart-
ment head for more than a year, fueled especially by the decline in MCA’s market share. At the height of his tenure in 1997, MCA had a 4.88% current share of market share. In 2002, its current-

alum album market share was 2.37%, according to Nielsen SoundScan.

In an internal memo, Bobberg lauded the successes under his regime, including building Mary J. Blige and Jodeci—both of whom were already on the label when he arrived from MCA Music Publishing, and that magazine．He then cited such acts as hit BackIn, SlimBub, Sublime, Shaggy, the Roots, and New Found Glory.

He thanked MCA staffers for their “incredibly support, hard work, ideas, and most of all, your belief in me and my vision. All of what we accomplished was achieved together asa team.”

CP members include Intel, IBM, Moto-

la, and Unisys.

The trade groups have agreed on seven “core principles” to govern their public-poli-

cy activities. Among these are meeting the needs and expectations of consumers, promoting public awareness about Internet and digital copying, supporting private and govern-

ment enforcement measures against copyright infringement, supporting pro-
etic sector technical protection measures, improving public dialog, and supporting legal self-help technical measures by rights-holders to limit illegal distribution of copyrighted works.

The agreement also states that “technical protection measures dictated by the govern-

ment [are] not practical.” It adds, “The role of government, if needed at all, should be limited to enforcing compliance with voluntarily developed functional specifications reflecting consensus among affected interests.”

The consensus signifies a softening of the various trade groups’ stances on certain
divisive issues. The computer groups’ end-
policy of the policies can be seen as opposition to three efforts to roll back or amend measures of the Digital Millennium Copyright Act (DMCA). The RIAA, meanwhile, is step-

backing from a bill that would require computer manufacturers to develop technical standards preventing unauthorized copying of copyrighted material on the Inter-

net, according to a source.

In a statement, Rep. Rick Boucher, D-Va., said that the agreement, he does not plan to withdraw his legislation that would amend fair-

use provisions of the DMCA. Rosens has described Boucher’s bill as “having loopholes big enough to drive a locomotive through.”

It is hoped that the agreement ally the Motion Pic-
ture Assn. of America (MPAA) was not on board, Rosen noted. “Well, this is our model for cooperation.” She and Hollman said that they hope that other organizations might join the initiative later.

Consumer Electronics Assoc. (CEA) presi-
dent/CEO Gary Shapiro said in a statement that he welcomed the RIAA’s “apparent oppo-
sition to government mandates” and will be reviewing the agreement but added that the CEA still supports Boucher’s bill.

An MPAA response mentioned the film
group parting from its longtime RIAA ally on legislative protection initiatives, but a state-

ment from Walt Disney Co. executive VP Pre-

diaz-Reyna, noting pointedly, saying, “The music industry’s own [unsuccessful] SDMI [Secure Digital Media Initiative] effort showed that the private sector alone cannot solve this problem by itself.”

keepers the streets pulsating,” Dupri says ABC will shepherd Arista’s urban releases. “My duty is to help run ABC and to bring [Arista black music] back to the world [on] which it [was], or possibly a better space.”

Having ended a nearly 10-year relationship with Columbia/Sony Music last year, Atlanta-based So Def will now be distributed worldwide by Arista, Remarking on the Columbia roster are So Def acts Jagged Edge and Bow Wow. Shifting to Arista are Da Brat and newcomer Fundisha, whose debut album will be one of the first So Def/Arista releases. Also in the pipeline are albums by rec-

tent Dupri signing Bowescutch and Dupri himself.

In addition to developing new and established artists, Dupri will serve as an exclusive producer for the BMG group of labels. During his career, Dupri has worked with such Arista acts as Usher, TLC, and Whitney Houston, as well as Marcus Gray, Child, and Janet Jackson.

Responsing to recent reports about Arista relan-

Profile Records under Ridenour, Reid says, “That story slipped way out too soon. We are having conversations about ramping it back up, but details are still in the discussion phase.”
Bee Gee Maurice Remembered For Harmonic Contributions

BY MELINDA NEWMAN

As one of the architects of the Bee Gees’ harmony-laden, textured pop sound, Maurice Gibb brought a sense of melody to the creative process that will be sorely missed, says Arif Mardin, who produced many of the trio’s biggest hits. Gibb died Jan. 12 in Miami of cardiac arrest prior to surgery for an intestinal blockage. He was 53.

“Definitely his strongest musical contributions were the overall harmonic concept in the general arrangement of the song and the infectious grooves he set up with his bass,” Mardin says. “The Bee Gees were three equal parts of creativity, and to watch the three brothers write together was an amazing process. They would come up with an idea and there would be syllables, and they would turn the syllables into meaningful lyrics. It was like watching a house being built.”

With his brothers—twin Robin and older sibling Barry—Gibb created some of the most incredible pop music of the 20th century. Since their 1967 debut, the Bee Gees have charted 30 top 40 hits in the U.S. Although forever linked with the disco movement because of their massively successful contributions to the Saturday Night Fever soundtrack, the brothers’ sound actually canvassed all musical formats, from country to pop to R&B.

In a March 2001 Billboard spotlight heralding the Bee Gees’ 35 years in music, U2’s Bono said, “There are few extraordinary catalogs that make me feel elli with em. It doesn’t have to be said, the Bee Gees are up there with the Beatles.”

Russ Titelman, who produced the band’s last U.S. top 40 hit, 1997’s “Alone,” says working with the trio was one of his career highlights. “We were in Miami working on the song, and Maurice put the keyboard parts on. When I heard what he’d done, I said, “This is the magical thing that happens; this is the Bee Gees.” ”

The trio’s last new studio album, This Is Where I Came In (Universal), was released in 2001. A Universal Music Enterprises representative says there are no plans to reissue any Bee Gees catalog as a result of Gibb’s death.

Just prior to his death, Gibb had completed producing an album for his daughter Samantha.

In an interview with the BBC, Barry Gibb declared that he and Robin would go on creating music as the Bee Gees. In the same interview, they said they were calling for a full hospital investigation into their brother’s death.

Lauded for his sense of humor, Gibb’s fun side was in evidence when interviewed by Billboard in November 2001 for Bee Gees: Their Greatest Hits: The Record (Polydor/UVT Records). Maurice talked about how the memories of the brothers’ early hopes and dreams washed over him as he listened to material for the set, but he spoke with equal enthusiasm for one of his latest passions: playing paintball. “It’s my sport, my love,” he said. “It’s been given a bad rap from the kids. It’s great for the stress level.”

Following his death, syndicated Jones Radio Networks reissued its Bee Gees special, The Record, and offered it commercial-free to radio. Retailers also reacted: Virgin Megastores put the greatest-hits set back into its listening stations. Additionally, the Jan. 13 American Music Awards were dedicated to Gibb.

In addition to his daughter and brothers, Gibb is survived by his wife, son, and mother. In lieu of flowers, the family requests that donations be made to the Andy Gibb Memorial Foundation (named after Gibb’s younger brother, who died in 1988), c/o Dade Community Foundation, 200 South Biscayne Blvd., Suite 505, Miami, Fla. 33131.
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Estefan Deal Consolidates Copyrights Under UMPG Umbrella

BY JIM BESSMAN
Universal Music Publishing Group (UMPG) has signed an exclusive agreement to administer the publishing interests of Gloria and Emilio Estefan Jr. and their independent publishing companies Foreign Import Productions & Publishing (FIPP) and Estefan Music Publishing Inc. (EMPI).

The deal marks the first time that all the rights the Estefans hold have been consolidated under one publishing umbrella. Previously, the FIPP and EMPI catalogs were administered by Sony/ATV, while Gloria Estefan published through EMI Music Publishing.

The Estefan catalogs comprise more than 3,000 songs, including such Gloria Estefan and Miami Sound Machine hits as “Conga,” “Don’t Wanna Lose You,” “Reach,” “Anything for You,” “Words Get in the Way,” “Bad Boy,” “Here We Are,” “Coming Out of the Dark,” “Always Tomorrow,” “Live for Loving You,” and “Cuts Both Ways.”

The multicultural catalogs of FIPP—a top-ranked indie publisher according to the Billboard 2002 year-end Hot Latin Publishing Corporations chart—and EMI also contain international English and Spanish hit compositions by songwriters including Randall Barlow, who recently wrote to be a restructuring of Paramount’s home video, said Friedman tells Billboard that he does not envision any radical strategy changes” looking forward.

But by appointing Lesinski—who last served as VP/GM of WHV and also held several positions in WHV’s marketing division, including executive VP of worldwide marketing—Paramount may be looking at WHV’s more aggressive business tactics, such as pushing rental chains to emphasize DVD sales and lowering self-serve prices on DVDs. Friedman notes that Lesinski will “definitely bring new ideas” to the table. Lesinski declined to comment for this story.

Under Doctorow’s leadership, Paramount became the first home entertainment company to ship more than 1 million DVDs of a title with 1999’s Titanic.

The day before Lesinski’s Paramount appointment, WHV named James Cardwell as its new president in place of Warren Lieberfarb, who left the company Dec. 20, 2002 (Billboard, Jan. 18). A replacement for outgoing Fox Home Entertainment president Pat Wyatt, who left the company Dec. 19, 2002 (Billboard, Jan. 11), has not been announced.

But he lauds UMPG’s outreach. “We don’t only hit one market but appeal worldwide because of the multi-ethnic diversity of our writers,” Estefan says. “Universal has the right attitude and showed us that they can get our music out in different ways and places.”

Noting that his company “has always been very serious about the Latin side of the business,” UMPG Worldwide president David Renzer lauds Estefan as a “visionary [long] at the forefront of the entire Latin crossover sound, who continues to be incredibly contemporary and hungry to have more hits.”

Negotiations between the parties, Renzer adds, took two years.

Renzer continues, “Emilio’s involved in some of the biggest cross-overs acts right now, like Shakira and Thalia. We’ve already plugged him into film activity, and he’s met with some of the [Universal] labels. And Gloria has a new album coming out this year.”

Gloria Estefan’s forthcoming album for Epic will be her first English-language disc in six years. She says it’s both “very personal” and the first album of songs that she’s entirely written or co-written.

“I love that for the first time in a long, long, long time I’m back in the [publishing] fold,” she says, noting that at the beginning of the Estefans’ songwriting/publishing pursuits, she was “pretty much the writer for FIPP when it started in our garage in 1976.”

Gloria Estefan, who is also working on the music and screenplay for a Connie Francis biopic, adds that the UMPG deal maintains her desire to keep her publishing and recording deals separate, rather than “having all the eggs in one basket.”

Lesinski Replaces Doctorow Atop Paramount

BY JILL KIPINS
LOS ANGELES—Last month witnessed major executive changes at Warner Home Video (WHV) and Twentieth Century Fox Home Entertainment, and now Paramount Pictures has entered the fray. On Jan. 9, the company appointed Tom Lesinski the new president of worldwide home entertainment for its motion-picture group.

Lesinski—who will report to Rob Friedman, COO of Paramount Pictures, and to Mark Venn, EVP of its motion-picture group—replaces 20-year veteran Eric Doctorow. Doctorow will continue to serve as a consultant to Paramount for an unspecified time.

Radio One, Comcast Launch Network

BY CARLA HAY
Radio One and Comcast have joined forces to create a new TV network aimed at African-Americans (Billboard Bulletin, Jan. 14). The companies say that the as-yet-unnamed network is expected to launch in mid-2003 and will have a programming mix of entertainment, sports, and news.

BET targets 18- to 49-year-olds, while Radio One and Comcast say their network will target 25- to 54-year-olds. Reps for both companies could not say how much of the new network’s entertainment programming would come from radio properties.

Lanham, Md.-based Radio One is one of the largest owners of radio stations that target an African-American audience, with 66 outlets in 22 markets. The company says that it will invest up to $70 million in the new channel and retain less than 40% ownership.

Radio One president/CEO Brian L. Roberts said, “We are very pleased to partner with Radio One, an innovative leader in reaching African-American audiences with programming that entertains and informs. Comcast serves 21 of the top 25 U.S. markets, where 50% of African-Americans reside. In the interest of providing the best possible multicultural programming for our subscribers, we have committed to launching this channel across a significant number of our markets and to work with our cable and satellite providers to reach as many total viewers as possible.”

Comcast says it currently serves about 21.4 million U.S. cable subscribers.

Liggins added, “We have long believed that we could leverage our radio experience to become successful in targeting African-Americans through television. We have searched for the last four years for the right distribution and content partner that shared our vision, and we are very excited to have found that partner.”

While it is widely believed that the appointment may lead to a restructuring of Paramount’s home video, Friedman tells Billboard that he does not envision any radical strategy changes” looking forward.

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CES Aims To Free Consumer From Computer

BY BRIAN GARRITY
LAS VEGAS—A number of digital-music gadgets and technologies that will be introduced during this year—many of which were on display at the Consumer Electronics Show (CES) Jan. 9-12 in Las Vegas—focus on giving consumers access to content beyond the PC and, in many cases, in increasingly smaller devices.

In the coming months, consumers will be able to access digital music via new portable players aiming to take on the Apple iPod, cell phones, and PDAs, as well as everything from TiVo and TiVo-like video recorders to DVD players.

As digital audio and video moves away from the home computer, issues arise regarding interoperability, common standards, and home-networking. "We are on the verge of an irreparable clash (DRM) incompatible with the Motorola Simplefli, a wireless base station receiver, and the RCA Lyra Wireless, which enables digital audio files to be transmitted from the PC to traditional home stereo systems.

Listening unalleviably affects with Motorola, Nextgen, Rockford Fosgate, and RCA—all of which introduced products at CES utilizing wireless technologies that connect PCs with stereo systems. For instance, Rhapsody is now compatible with the Motorola Simplefli, a wireless base station receiver, and the RCA Lyra Wireless, which enables digital audio files to be transmitted from the PC to traditional home stereo systems.

"It is absolutely critical that consumers get unlimited access to music in their home-theater system," Lister CEO Sean Ryan says. "If you can only consume music in front of your PC, you just limit your audience."
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The world lost a musical legend. We lost a very dear friend.
RE-EMERGING: After laying low for a year following his departure as co-president of Virgin Records North America, Ashley Newton has resurfaced as executive VP of A&R for RCA Records. He will report directly to RCA Music Group chairman Clive Davis, who assumed leadership of RCA last November (Billboard, Nov. 30, 2002).

While some may see it as a step backward to go from co-president to executive VP, Newton says it’s a relief. “I just want to be a music guy again,” he says. “The last couple of years at Virgin, [and co-president Ray Cooper], we were caught up in a very difficult environment with misfortune and shifting ground. This is the start of a new Clive Davis dream, and I’m thrilled to be a part of it.”

Prior to the RCA offer, Newton looked to be headed back to England. He explains, “[Warner Music Group chairman] Roger Ames had invited me to review the Warner Bros. agenda in the U.K.

Ultimately, Newton says he opted for RCA because “I felt an overwhelming desire to learn more about the American scene.”

At first glance, Newton and Davis would seem to have different A&R philosophies. Newton has signed acts that have often been critical darlings but have not garnered tremendous commercial sales, whereas Davis has cultivated long-term careers through mainstream successes.

“One act that undoubtedly grabbed Clive’s attention on my C.V. was the Spice Girls,” Newton says. “But I would say the acts that are of a great reflection of my taste are the ones that are more deep and rich, and they move from the margins to the mainstream at a pace of their own.” Newton believes he and Davis can find a balance. “There are acts that Clive will be expecting breakout records from, but as much as he understands the language of American radio, he also looks for careers.”

Newton, who starts Monday (20) in RCA’s New York office, says his first step is to review the roster. One group that has caught his attention is My Morning Jacket, but otherwise it is too soon to comment on the label’s 30-plus acts.

“I’m not going in like a gunslinger,” he says. “I’m going to get a good, round knowledge of the acts. Perversely enough, I think I probably have a better understanding of the bloody Warner Bros. roster than RCA’s right now. In these kinds of situations, you know, there can be a little shift here and there, but I don’t think it’s going to be dramatic.

He adds that he sees senior VP of A&R Steve Ralbusky, Steve Ferrara, Bruce Flohr, and Brian Malouf as the “cornerstones” of his creative team. Senior VP of A&R David Benedeth was let go in a series of job cuts earlier this month (Billboard, Jan. 18).

One of Newton’s first goals may also be re-uniting Dave Matthews Band, which is near the end of its contract with RCA. “I have to get a full understanding of what’s happened to date,” he says. “But it’s something that’s cropped up in conversations. They’ve had an outrageously successful career, and it would be wonderful for them to continue in the fold.”

Newton says he’s “anxious to get back in the trenches,” but admits his job is “bittersweet: It will be the first time he will not be with Cooper, with whom he has worked since 1984. “It will be like going to the office everyday without my brother. I’ll miss him desperately,” Newton says. “I don’t know if he wants to get back into the business. He’s working with [environmental concern] Future- Forest and seems very happy. But I was like, ‘I gotta get back in.’”

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Other People’s Songs was preceded by the Jan. 14 release of “Soldiers Hill.” The CD maxi-single includes two new cuts (“Tell It to Me,” “Searching”), a new cover (“Ave Maria”), two remixes of “Soldiers,” an alternate mix of “Radio Star,” and a CD-ROM short by Clarke. On Jan. 3, the single went to hot AC, triple-A, and alternative specialty stations. It debuted at No. 10 on the U.K. singles chart.

“Making this album was like getting the community out,” Bell says. “By picking and choosing and then recording the songs for the album, we reworked the process of songwriting, something I believe we needed to do. “Our last three albums were not necessarily commercial successes,” Bell continues, referring to Lovebeat, Cowboy, and London. “Vince didn’t take it too personally, though; we see it more as a sign of the times. But by covering other people’s songs, we are discovering a spark that may have been missing on our recent albums. The process resulted in a creative regrouping of sorts.”

Since Erasure is certainly not a developing act, Klafin stresses the importance of re-connecting the duo with its past fan base while at the same time creating a new audience—“but not a TRL audience.”

Klafin explains that the label’s goal with Other People’s Songs is to reach fans of seminal American artists: “We’re aiming at that older audience who may not have heard of Erasure before. Perhaps Erasure’s new audience is an older consumer who watches VH1.” To that end, Erasure is confirmed to host VH1 Classic’s All Star Jams. For this show, scheduled to air Jan. 26, Bell and Clarke will select their favorite VH1 Classic videos, be interviewed about their career, and discuss the new album.


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Diverse List Gets Erasure-fied

**Covers On 10th Studio Set Range From The Buggles To Buddy Holly**

By Michael Paolletta

British duo Erasure has been making music for 18 years. In the years since bandmates Andy Bell and Vince Clarke released their first album, Wonderland—which spawned global hits like “Who Needs Love (Love That)”, and “Oh Boy!”—much has changed in the music industry and the music marketplace in the U.S.

Back then, Clear Channel Communications (CCC) didn’t own 1,200 radio stations, MTV played music videos, and nights and days, and a dance club like Erasure could receive ample airplay. Today, conglomerates like CCC control what the mainstream hears. In such a scenario, what’s a venerable act like Erasure to do when armed with a new album? That is the question being handled about the duo and its label, Mute, which for the first time is releasing an Erasure set worldwide.

“The U.S. marketplace is not the same market as Europe,” says marketing Jeanne Klaifin. “Even though Erasure has history, today’s younger audiences may not get the ‘em,” which is why they’re targeting an older audience with the new album.”

Given the new album’s theme, Klafin’s thinking may be on target. Appropriately titled Other People’s Songs (due Jan. 28, one day earlier internationally), the set finds Bell and Clarke revisiting cherished songs from different eras and different genres—all done in Erasure’s signature electronic fashion.

A collaborative effort between Erasure and producer/mixer Gareth Jones, Other People’s Songs—the act’s 10th studio album—finds the duo tackling songs made famous by a diverse group, including Peter Gabriel (“Soldiers Hill”), Buddy Holly (“Everyday”), Elvis Presley (“Can’t Help Falling in Love”) and The Righteous Brothers (“You’ve Lost That Loving Feeling”). The album closes, ironically, with the Buggles’ “Video Killed the Radio Star,” with the hit’s synth-pop vocals replaced by the robotic stylings of Mick Martin.

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**ARTISTS & MUSIC**

**The Beat**

**by Melinda Newman**

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Freedman Marks Growth With ‘Some Company’

BY LARRY FICK
NEW YORK—With the Feb. 4 release of VY Music’s Some Company, New York singer/songwriter Skott Freedman is striving to further build upon his already formidable fanbase. The project shows him fleshing out his signature piano/voice sound with full-band arrangements, thus giving his material a commercially viable sound that would be equally at home on triple-A, hot-AC, and traditional AC radio formats.

For the artist, it has not been a matter of changing his sound to attract a wider audience. Rather, it is "a record of my growth as a writer and as an artist. It has been an exciting and liberating journey to make the kind of music I want—and on my own terms."

Freedman says his career began at the age of 6, when he over dramatically slowed down "Over the Rainbow" on the family’s small, electric organ in the basement until he felt it was "moving enough" to bring tears. When he dragged his parents downstairs to listen, they hesitantly smiled and said, "Good, honey, keep working at it."

Seventeen years later, he has worked on his craft to the point of cutting three CDs (including 1999's Swimming After Dark and 2001's Anything Worth Mentioning), both on the independent VY Music label and gigging steadily throughout the U.S. and Australia. Despite his considerable piano skills and classically trained voice, the artist has earned high marks from critics and college radio programmers for his lyrics that are, by turns, notably personal and vividly cinematic.

"It's purely a matter of writing what I feel and what I've experienced—either directly or through people in my life," Freedman says. "Music is at its best when it's honest. And I strive to be exactly that at all times."

Freedman is planning to hit the concert trail in support of Some Company this spring.
Audio Letter Revisits Lone Album With Friends

BY TOM DEMALON

"It's not usually done," Audio Letter vocalist/violinist Sharon Gannon says of the group's It Is This, It Is Not This, a remixed version of an album it released more than 15 years ago. Gannon's understated assessment is appropriate, as the record is often strikingly subtle and rewards listeners who have open minds and undivided attention.

It Is This, It Is Not This—bearing its Sanskrit translation, net neti, as a subtitle—arrives Jan. 28 as a joint issue through Jivamukti and Meta Records, but has its genesis in the late-’70s Seattle punk scene. Out of a politically minded, artistic collective, Gannon and guitarist Sue Ann Harkey, with a fluid lineup of fellow musicians, formed Audio Letter.

Harkey says, "The idea was to create songs spontaneously," and the group used world, rock, and experimental music as starting points.

After arriving in New York in 1982 for a few gigs, the duo soon made the city its new home, becoming a popular live draw in the vibrant downtown scene. It attracted the interest of percussionist Denis Charles and the legendary Don Cherry, who shared an interest in spirituality and Indian philosophy, admiring their improvisational skills.

“It was a perfect union," Harkey says of the collaborations. The tracks were self-released as It Is This, It Is Not This, earning favor in the underground music world.

Though the partnership dissolved shortly thereafter, in 2001 Harkey suggested to Gannon that they remaster the original release for a CD issue. Gannon, now co-director of the Jivamukti Yoga Center in New York, was encouraged to remix it and approached some well-known artists to lend their talents.

The resulting album includes assistance from Beastie Boy Mike D on the pulsating "Is This a Bridge Exactly?"—to which he added samples of lectures by animal-rights activist John Robbins—and avant-garde icon/fellow Meta artist Bill Laswell, who reconstructs the evocative "Liberation From Samsara."

The album has been receiving airplay on free-form indie station WFUV! New York, where World of Echo is hosted by Dave Mandl, a fan of the original recording. "The thing that jumps out is that it shows that the music was very timeless," he says, noting that "it crosses all the lines and has a spiritual side."

Meta owner/founder Janet Reinstra says the dance/club scene—where world beats have made inroads—is a potential market, especially for the uplifting "Sound Is God," which is highlighted by Gannon's scatting in Sanskrit and an affirmative rap by Run-D.M.C.'s Run.

Contributions from DJ Cheb i Sabbah, Sean Dinsmore, hip-hop mogul Russell Simmons, and Rodrick Rhodes succeed in creating mesmerizing soundscapes that are also seamless. Defying easy categorization, it is a record certain to captivate more adventurous listeners.

"[Gannon] took the concept," Harkey says, "and produced a beautiful CD."
The latest extraordinary project lead by multi award-winner piano virtuoso, Antonio Faraò.

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"Antonio is not only a fine pianist, but a great one". (Herbie Hancock)

FAR OUT: ANTONIO FARAÒ, BOB BERG, MARTIN GJAKONOVSKI, DEJAN TERZIC (RELEASE: 01/2003)
Bandmates Convince Reluctant Ex-Smith Marr To Fill Frontman Role

'80s Alt-Rock Hero Ends Journeyman Era By Debuting New Album & Band, Embarking On First Extensive Tour In Years

BY JONATHAN COHEN

After leaving the Smiths in 1987, guitarist Johnny Marr spent the next decade-plus drifting from a host of intriguing, but largely under-the-radar projects. He provided a jolt of fresh creative energy to the Thie and Pet Shop Boys. He wrote songs for Billy Bragg, Beth Orton, and Kirsty MacColl. He played on albums by Oasis, Beck, the Talking Heads, and the Pretenders. And, in tandem with New Order vocalist Bernard Sumner, he crafted three studio sets under the moniker Electronic.

But on Boomslang (due Feb. 4 on ArtistDirect's Music imprint), Marr is finally stepping out front and center as the leader of the band the Healers, which also features drummer Zak Starkey (the Who) and bassist Alan Bevan (ex-Kula Shaker). For the first time in his career, Marr is also serving as a lead singer and primary lyricist.

The artist admits that he accumulated "tons and lots of stuff" since the demise of the now-legendary Smiths. But he never felt comfortable with the idea of leading his own project or even releasing a one-off solo album until Starkey and Bevan came into the picture.

"I wasn't interested in being in a group and going through all that stuff unless I had something seriously in common with the people," Marr says. But even after the chemistry within the Healers was well-established, Marr wrestled with how to "write a rock album that sounds modern and doesn't have any clichés in it. I wanted to climb that mountain."

While Boomslang does not re-invent the wheel, such head-nodding cuts as "The Last Ride," "Bangin' On," and "Caught Up" display Marr's signature churning fretwork and inventive melodic hooks and validate the notion that he is the godfather of modern Britpop rock. The artist, who self-produced the set, also proves himself more than a capable vocalist on stellar cuts like "Down on the Corner."

Though he wound up as the singer, Marr initially was unsure if he was the right man for the job. "I didn't want to work with another known singer," he offers, "just because I had done it and now was the time to do something different."

So, Marr sang a rough guide vocal for five tunes as a precursor to audio-tracking and then brought in a couple of vocalists. He liked the sound of some of the candidates, but Starkey and Bevan had other ideas. "After a secret summit behind my back, they came back and told me they thought that I should sing," Marr recalls with a laugh. "I trusted them; they had no reason to suggest I do it for any other reason than it sounded good to them."

With Boomslang in the can, Marr has embarked upon what will be his most extensive schedule of touring in years. A slate of 13 U.S. club shows began Jan. 15. From there, the Healers will head to Australia to open 10 gigs for Pearl Jam. The band will then tour Japan and Europe before coming back to the States for more performances.

ArtistDirect co-founder/vice chairman Marc Geiger, who worked as an agent with the Smiths in the mid-'80s, has closely observed Marr's career ever since. He admits he "was worried [Marr] was turning into too much of a journeyman or a sideman," but says he is thrilled with Boomslang on an artistic level.

"Johnny is a somewhat mythical guitar hero but at the same time, there has never been anything you could put your finger on that was only him, so to speak," Geiger says. "Now there is."

On street date, the artist will greet the public at a rare in-store appearance at the Virgin Megastore in Los Angeles. ArtistDirect has also purchased listening stations at CIMS and Music Monitor stores, and "Down on the Corner" can be found on this month's Music Monitor in-store CD.

At radio, alternative specialty shows got "Bangin' On" last December, and, along with triple-A stations, were re-serviced Jan. 6 with a three-song sampler also featuring "Caught Up" and "Down on the Corner." Geiger says a DVD featuring behind-the-scenes and live footage could "come out as soon as May."

Marr is flattered by Smiths fans who have stayed with him after all these years (asked if the band would ever re-form, he replies, "Great books just don't have sequels"), "I have never looked back," he says. "But I've got a totally new appreciation for being onstage now, particularly as a singer. I've spent so long in the studio over the years, it's great to get into a new groove."
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Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com
Dove Nominations Recognize Diversity In Christian Music

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith and TobyMac lead the list of nominees for the 34th Annual Gospel Music Assn. (GMA) Dove Awards, with nine nods each. Kirk Franklin follows closely behind, with eight nominations. The Dove Awards are slated for April 10 at Nashville’s Gaylord Entertainment Center.

Dove Awards are presented in 42 categories. Several other acts received multiple nominations, including Nichole Nordeman and Bebo Norman, with seven nods; Third Day, with five; and MercyMe, with four.

“I love the fact [that] it shows what happens across the breadth of Christian music,” outgoing GMA president Frank Breeden says (see Higher Ground, this page), “I always hope that these nominations will show all that this part of the music industry is about. So we see Michael W. Smith, Kirk Franklin, and TobyMac at the top three nominees, that’s a good example of our diversity.”

Smith, the reigning artist of the year, was again nominated in this category, along with Steven Curtis Chapman, MercyMe, TobyMac, and Third Day. “I was pretty shocked,” says MercyMe frontman Bart Millard, who won last year’s Dove Award for songwriter of the year. “In the industry we work in, it’s kind of a hard place to be, because as a Christian you don’t want any attention on yourself, but at the same time, it’s a huge honor to be recognized. I’m a fan of Christian music, so I’m looking up to all these people. To be put in the same category is stunning.”

A tie in the new artist categories resulted in six nominees: Big Daddy Weave, Jeff Dye, Paul Colman Trio, Souljahz, Daily Planet, and the Rock ‘N Roll Worship Circus.

The group of the year category features Third Day, Sixpence None the Richer, Selah, Audio Adrenaline, and MercyMe. Selah’s Nicola Smith says the trio was “surprised and honored” to be nominated for group of the year. “We are humbled to have the opportunity to do what we do. Selah began when our mom gave us some inheritance money to record a project. Looking back now, it’s so ironic that the money that funded the beginnings of our ministry was left by our grandfather, who was actually uninterested in any career that wasn’t steady and sure. But God has a sense of humor, and it is amazing to see now how he has used that seed to bless us and so many others.”

For a complete list of Dove Award nominees, visit billboard.com/awards.

PASSING THE TORCH: In a move that surprised the Christian music community, Frank Breeden resigned from his post as president of both the Gospel Music Assn. (GMA) and the Christian Music Trade Assn. (CMTA). Breeden’s last day will be Jan. 31, and he will continue as a consultant through April. GMA chairman John Styll will serve as interim president.

Why the resignation? “I don’t want to talk about being a middle-aged man and all the things associated with that,” Breeden laugnishly told Higher Ground. “I’ve made a contribution here that I’m proud of, and I’ve done well. I’ve enjoyed it.”

Breeden opted to leave because he “didn’t feel peace about continuing and felt peace about leaving now when I could have plenty of lead time where I can conduct the transition that I think we’ll all be proud of... It’s a great time to do this. The fact that John is available is a real blessing.”

Styll, founder and former president of CCM Communications, has been on the GMA board for more than 20 years and was a founding member of the CMTA. “My hope is that the leadership will be strong and stable as we go through our big events in April,” Styll says of the Dove Awards and Gospel Music Week convention, “and then to do some long-range strategic planning as it relates to the leadership needs and organizational needs of GMA and CMTA. Based on whatever that recommendation is, that will tell us what our leadership needs are, and it will also help me determine whether it might be appropriate for me to continue or not.”

A member of the GMA board since 1988, Breeden became president of the GMA and the CMTA in 1997. Under his leadership, the GMA flourished in many ways, including acquisition of the Seminar in the Rockies at Estes Park, Colo.; the addition of the Dove Awards to the National Assn. of Recording Merchandisers’ official merchandising campaigns; the launch of the GMA’s Internet presence; and other initiatives. Breeden served as executive producer of the GMA annual Dove Awards show. He also helped produce the White House Salute to Gospel Music TV special.

Breeden says he’s been gratified to see increased mainstream retail support. “I’ve seen this music go from a header card on the rack that says ‘miscellaneous’ to one that says ‘Christian’ or ‘gospel.’ We’ve seen growth from 44 million albums to roughly 50 million albums, and we’ve seen mainstream sales grow tremendously.”

Breeden has steered the GMA ship through exciting and sometimes turbulent waters. An excellent spokesman for the Christian community and its diverse members, his passion and professionalism have served the GMA’s interests extremely well.

So what’s next? “I really don’t know,” he says. “I’ve had hundreds of calls. It’s time for me to listen right now because I didn’t do this to take another job. I did it to evaluate the next phase of my professional life. In sports terms, they call it half time. Right now, I’m in the locker room assessing the plays.”

A STELLAR NIGHT IN ATLANTA: Kirk Franklin’s stellar season continued last week in Atlanta when—total of five awards, including artist of the year, producer of the year, and song of the year—for his 2002 release, The Rebirth of Kirk Franklin (Gospo Centric)—he topped off last year as the night’s big winner at the 18th Annual Stellar Gospel Music Awards.

“It’s not about the awards; it’s about God. I shouldn’t be up here alone,” a humble but emotional Franklin said, urging other gospel performers to join him in a vow that they not be managed by someone who wasn’t saved nor allow labels to pit them against each other. While The Rebirth of Kirk Franklin also earned Franklin the music CD of the year nod, he took home top song and music video honors with the tune “Hosanna.”

Three-time winners included Donald Lawrence & the Tri City Singers—who won choir, contemporary choir, and contemporary CD of the year honors for the EMI Gospel set Go Get Your Life Back—Marvin Sapp and Smokie Norful, who took home the artist, male vocalist, and contemporary male vocalist of the year trophies for I Need You Now (EMI Gospel).

Nortel called the experience surreal: “I went in with no expectations. I was excited about the chance to introduce my ministry to so many who may not have known who Smokie Norful is. But it feels great to have my family (the gospel community)—who can sometimes be your biggest critics—acknowledge the gifts and ministry efforts I’ve put forth this year.”

Highlights of the two-hour show—hosted by Donnie McClurkin, Mary Mary, and Nicole & William and airing over broadcast, cable, and PAX-NET stations from Saturday (18) through Feb. 16—included the presentation of the James Cleveland Award to Andre Crouch for his pioneering contributions to gospel, by Marvin and Ronald Winans.

Another highlight, Yolanda Adams was given the Hall of Fame Award by Franklin and actor Chris Tucker with a special vocal tribute from Kelly Price. Adams also won the contemporary female vocalist of the year and inspirational performance of the year awards for Believe (Elektra).

Winners in two honors each were Richard Smallwood With Vision (traditional CD and traditional choir of the year for the Verity set Persuaded: Live In D.C.), Ted & Sheri (group/duo and contemporary group/duo of the year for Church House’s The Healing Starts Right There), Dorinda Clark-Cole (female vocalist and traditional female vocalist for her eponymous Gospo Centric set), and the Canton Spirituals (traditional group/duo and quartet for Verity’s Walking by Faith).

Marvin Sapp took home the traditional male vocalist nod for I Believe (Verity), the special event CD trophy went to The Congressional Reunion Live (Verity), Tonez scored the rap/hip-hop CD honor for O2 (Verity), and best recorded music package went to Philpott Design & Pamela Springsteen for Go Get Your Life Back.

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Billboard January 25, 2003
Solange Following In Big Sis Beyoncé’s Footsteps
An Ex-Destiny’s Child Dancer, 16-Year-Old Gets Set For Singing Debut Via Columbia

BY CHARLES KAREL BOULEY

It got to the point where I told Columbia that they were going to have to drop me,” 16-year-old newcomer Solange recalls. Not exactly something typically said by such a young artist. So, I suggested she go on tour as a dancer and understand the day-to-day tasks of this industry.

With that, Solange joined Destiny’s Child on the road as dancer and loved it. From there, the prodigious 14-year-old began writing and producing Solo Star.

“The first time I wanted to write it, they said, ‘Well, we don’t know if you can write,’ so I said, ‘Put me in the studio,’ she comments. “I had some tracks, and ‘Feelin’ You’ was the first track that came out.”

The album ended up with 18 cuts that range from sultry ballads to tracks that mix a variety of genres. It is a substantial piece of work from such a young artist. Solo Star is not only the title of the album but almost a personal mantra for Solange—who is intent on doing things her way.

“A lot of people have tried to mold me,” she says. “It’s an issue—since I’m so young—to just be me.”

And what about all the family connections?

“Having Beyoncé for a sister has pros and cons,” Solange says. “I’ve gotten the chance to experience the industry and learn a lot. But I am trying to establish myself as an artist, and that can be tough with the last name that I have.”

As for the future, Solange will be hitting the stage. She is going on the road with another Destiny’s Child member, Kelly Rowland, in late February.

Columbia will also focus on developing a presence on the Internet via the artist’s site (solangemusic.com) and promotional partnerships with such sites as msn.com and delias.com.

Celebrate Black History Month with Jazz
Satchmo
February 8th at 8am, 4pm, 10 pm EST
Repeat Sunday, February 9th at 8am, 4pm, 12am

This fascinating documentary spotlights Louis Armstrong, the brilliant trumpeter man who revolutionized music and became one of the world’s most influential entertainers. Includes interviews with Wynton Marsalis, Dexter Gordon, Dave Brubeck, Doc Cheatham and more.

The Forts and Castles of Ghana
February 12th at 8am, 4pm, 10pm EST
Repeat Sunday, February 16th at 8am, 4pm, 12am

This special explores the imposing structures which were the epicenter of the Slave Trade. It also chronicles the Ghana’s history, culture and treasured ecosystem. This fascinating look at an extremely painful time in our history ends on a note of hope focusing on beautiful Ghanaian children at play.

Story of Jazz
February 19th at 8am, 4pm, 10pm EST
Repeat Sunday, February 22nd at 8am, 4pm, 12am

This documentary traces the music’s diverse background and how this truly American expression became a universal language.

Stanley Clarke Scholarship Benefit Concert
February 25th at 8am, 4pm, 10pm EST
Repeat Sunday, March 2nd at 8am, 4pm, 12am

Spend an evening with Stanley Clarke and some of his distinguished friends including Patrice Rushen, Wayne Shorter and Stevie Wonder. Stanley plays highlights of his work with a string orchestra including moments from “Boys In the Hood,” “Poetic Justice” and “Undercover Brother.”

Call your local cable operator to get BET Jazz.
Toad Hopes For Princely Turnout On Reunion Tour

Trek Provides Diehard Fans With Unexpected Opportunity To See Original Band After Its 1998 Breakup

BY SUSANNE AULT

LOS ANGELES—Sales expectations are high for Toad the Wet Sprocket's national reunion tour, especially given that there are low expectations of the band staying together for the long-term.

After testing the touring waters by opening a few times for Counting Crows in December 2002 and hosting a New Year's Eve bash at Los Angeles' Roxy nightclub, Toad will trek through 24 dates beginning Feb. 4 at the Grove in Anaheim, Calif. Charging a $20 average ticket price, it will finish March 9 at Norva Theatre in Norfolk, Va.

Lisa Sexton, the Grove's talent buyer for Forbidden, believes that after her building's fast-paced on-sale Jan. 6, the show there will easily sell out. In July 1998, "when they broke up, people thought it was over... that was it," Sexton remembers. "Now there's the opportunity to see them, and there might not be a chance after this. That will definitely drive fans to see them."

Dan Kerner, an Ohio-based Clear Channel Entertainment promoter who works concerts Feb. 19 at Promowest Pavilion in Columbus, Ohio, Feb. 22 at Bogart's in Cincinnati; and Feb. 23 at Cleveland's Odeon Theatre, says, "The reunion angle will provide a nice buzz... I've been speaking to some of our regular customers, and they are very excited about the original members getting back together.

As far as whether performing together might help cement the reunion, Toad frontman Glen Phillips admits, "I have no idea. If we find this can be something that's really moving forward, we can keep it together. But if we do another album, it has to be the best album we've ever done—otherwise, there's no point in doing this."

Tellingly, the reason why Toad disbanded, he says, is because of the group starting laying down tracks for an album to follow 1997's Coll, "it was going to be just average. We didn't think we could put something out and rest on our laurels...cause as the group started getting bigger, there's the opportunity to see them, and there might not be a chance after this. That will definitely drive fans to see them."

Letting that out in the winter tour, the '03 edition begins Thursday (23) with a special show at the famed nightspot Tipitina's in the band's hometown, with bluesman Corey Harris and piano wizard Henry Butler supporting.

Headlined By Galactic, Freezestyle 2003 Brings Back The DJs

BY RAY WADDELL

NASHVILLE—New Orleans-based funk band Galactic has reinvigorated its successful Freezestyle 2003, featuring headliner Galactic supported by Lyrics终, Quannum Projects, and温馨提示.

A follow-up to last year's Freezestyle 2002 winter tour, the '03 edition begins Thursday (23) with a special show at the famed nightspot Tipitina's in the band's hometown, with bluesman Corey Harris and piano wizard Henry Butler supporting.

MAKING THE TOUR UNIQUE

Freezestyle 2003 incorporates a DJ/hip-hop element that was first visited last year. "One of our goals is to make every tour unique," says Jonathan Mayers of Galactic management company Superfly. "Last year we went with the Triple Threat DJs [Shortkut, Binroc, and Apollo], and this year we’re tapping into that West Coast underground hip-hop scene. We want Galactic to be as entertaining as possible and give fans something new to see.

For Galactic drummer Stanton Moore, recent tour partners have been musically invigorating and a nice departure from their usual band and fans. "The fans love it," he says. "All I heard was overwhelmingly positive response on the overall DJ integration. We didn't do it all night; [DJs] just open up the shows, then we come on and do our set. Then at the end of the night the DJs come back and do two or three tunes with us."

Moore says the combination works well musically. "A lot of these DJs are very rhythm-minded, and they're definitely checking out all kinds of different grooves and drum loops, just like we do. We just approach it from different angles."

Twenty-seven dates are currently on the books—primarily at large clubs and theaters—"including House of Blues clubs in Orlando, Fla. (Feb. 1), and Myrtle Beach, S.C. (Feb. 8), the Fillmore Theatre in Denver (Feb. 14-15), the Vic Theater in Chicago (Feb. 21); and the Odeon in Cleveland (Feb. 23). The Dirty Dozen Brass Band is on the bill in Orlando.

After Southern and Midwest dates, Galactic will head west to play a three-night run in Colorado with progressive funk-jazz trio Medeski Martin & Wood. Turntablist DJ Z-Trip will open for the two dates in Denver. Trance jam band Sound Tribe Sector 9 will support Lyrics终 and Galactic Feb. 22 at St. Andrews in Detroit.

"THEY WILL PLAY EVERYWHERE"

"Galactic is a road band that has built a following through touring, not record sales or airplay," notes Tom

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"THEY WILL PLAY EVERYWHERE"

"Galactic is a road band that has built a following through touring, not record sales or airplay," notes Tom Chauncey, who books the band through his San Francisco Bay-area booking agency, Partisan Arts. "They play everywhere in the U.S. and try to do it at a strategic time, when they're ready for certain markets."

Some markets are obviously stronger for Galactic than others. "In San Francisco, New York, and certainly New Orleans, they're a theater-level attraction," Chauncey says. "In some secondary or college towns, they play a big club or the college. Unlike some bands that only play where they can sell 2,000 or more tickets, Galactic is about playing everywhere, including secondaries and tertiaries. They become your favorite band because they come to your town."

The band typically plays 125 shows or more annually. "I love playing smaller rooms, but for [Freezestyle] I like larger rooms where people can see the DJs," says Moore, adding that a larger room does not necessarily mean a bigger paycheck for the band. "Sometimes the bigger overhead offsets what you can make."

Tickets are in the $15-$25 range. "We're very conscious about ticket prices because we want to make a margin for our money and make sure we encourage new fans to come out," says Moore. "Last year was very successful; we sold out clubs and theaters, and the response to the DJs was great."

All Galactic deals are guaranteed with a band-end percentage, but "we start with the ticket price and figure out what the customer wants to pay and should be paying," Chauncey explains. "The ticket price determines what we get paid. It's a fan-friendly point of view, and ultimately, for a long-term career artist, I believe this is the correct way to approach it.

The tour will wind up with two performances back in New Orleans for Mardi Gras 2003, including Galactic's own all-day music festival, a follow-up to last year's Carnival Electric. The lineup will include tour supporting artists to be announced. Says Moore that Galactic is currently in label negotiations and intends to release a record this year. He says, "the new record will certainly show how Galactic has evolved."

Unlike many tours billed as reunions, Toad will include all of its original team, including singer Phillips, guitarist Todd Nichols, bassist Dean Dinning, and drummer Randy Guss. Nevertheless, Phillips acknowledges that the major reason the group is heading to venues together is "more than anything [because] we have no idea how it's going to sell."

During the band's heyday, Toad made some stops at places larger than that. For the most part, it did stick with clubs and theaters.

Guss agrees that "it's really unknown what kind of interest there'll be out there for us."

The size of places we are going to were always my favorite size. You can see everybody in the audience. There's a palpable energy there."

Alli McGregor, Creative Artists Agency (CAA) director of tour marketing, says she is launching a healthy campaign to get the word out. "We're working with all the right radio stations to utilize," she explains, adding that CAA is hoping the band will eventually expand to a second leg. "We're crossing the 'ts and dotting the 's so that everything is set for everything and we're ready to go.

Also to protect the band on the financial end, Toad welcomed for the first time a tour sponsor—keebreakers gum. "I've never been very keen on it," Phillips says of their embracing corporate involvement, "but it's a decent way to actually make work."

Since breaking up, Phillips embarked on a solo career, issuing his debut record, Akeelah and the Bee. About the upcoming collaboration with bluegrass act Nickle Creek for a follow-up project, Nichols is involved with his new band, Lapdog. But Guss is optimistic the group will live on. He insists the tour is "not the last talga trip," because Toad is planning on trying out fresh material during shows, which would likely come from Phillips' and Nichols' new efforts.

Phillips notes that during the band's Dec. 31, 2002, concert at the Roxy, the crowd was surprisingly "really sober for a New Year's Eve show—they were really listening."

"I guess the story is not over for Toad because I don't think that we made our best record yet. Toad might not be forever in the future, but I don't know why we wouldn't want to do it."

Putting three or four new live songs from this tour onto an EP is one way Guss sees Toad initially slipping back into the recording groove.

"I think the thing you need to get out of the tour, however, is to enjoy it for itself. It's going to be fun to play with a band. Fun to put on a rock show. This band is like a comfortable old shirt. We get together, and it immediately sounds good."
TOUGH TALK: In his address during the Future of Music Coalition Policy Summit Jan. 7 in Washington, D.C. (Billboard, Jan. 18), U.S. Sen. Russ Feingold, D-Wis., came down hard on what he considers to be anti-competitive practices in the radio and concert businesses and specifically Clear Channel Worldwide. Ticket prices also took a targeted hit.

"In fact, both consumers and artists have voiced their concerns about rising ticket prices and the disparity between what consumers are paying and what the artists actually receive," he said. "Those producing the product—the artists and those buying the product—the consumer—both get squeezed by the big radio-station owners and mega-promoters."

"I'm sorry I can't say 'the large promoters,' because local concert promoters are also feeling the pain," Feingold continued. "My staff has heard countless stories of the largest concert promoters using questionable business practices to push local promoters around."

Feingold sees a direct correlation between the passage of the 1996 Telecommunications Act and the increase in ticket prices. "Consider how the rise in ticket prices coincided with the passage of the Telecommunications Act," he said. "Following the passage of the act and the resulting consolidation of the radio and concert industry, ticket prices went through the roof."

Without citing a source, Feingold said, "From 1996 to 2001, concert ticket prices rose by more than 61%, while the Consumer Price Index increased by just 13%.

"It is one could argue that across-the-board ticket prices did not increase radically during the time period to which Feingold referred, the trend actually began a couple of years earlier. Those who have been around a while may recall that the quantum leap in ticket prices is largely considered to have first occurred in 1994, when Barbara Streisand topped out at a then-unheard-of $350, and Eagles reunited for their Hell Freezes Over tour with an eyebrow-raising top ticket price of more than $100."

Eagles manager Irving Azoff told Billboard in a 1998 interview, "If there was a dramatic increase in ticket prices after [Hell Freezes Over], it's only because finally the business got smart and the acts started taking what was rightfully theirs. We felt [the Eagles were worth more than anybody else out there, so we wanted] a ticket price that would separate us from the pack. It wasn't just about money but about imaging, as well."

Who was "squeezed" in that equation is debatable; Hell Freezes Over ended up grossing $198.8 million worldwide. "The only people that complained about the ticket prices were the ones that got their tickets for free—the writers and the critics," Azoff said. "Listen: This music business is a free enterprise system. There are a lot of smart people out there, and I'm sure they can all figure out what they need to charge."

Of course, hell froze over well before promoter consolidation, back when Cellar Door, PACE Concerts, and Universal Concerts were the corporate promoters and the only major players in the shedding-ownership game. Regardless, Feingold's issues don't end with ticket prices, as his proposed Competition in the Radio and Concert Industries Act illustrates.

"My legislation prohibits those who own radio stations and concert-promotion services or venues from leveraging their cross-ownership to hinder competition in the industry," he said. "For example, if an owner of a radio station and a promotion service hinders access to the airwaves of a rival promoter or artist, then the owner would be subject to penalties. Proving such anti-competitive practices might be difficult. "That's what we're trying to do right now," says Jesse Morrell of Denver-based promoter Nobody in Particular Presents (NIPP), which is currently involved in an antitrust lawsuit levying predatory-practices charges at Clear Channel Entertainment in that market. "You have to make some sort of definition as to what that [anti-competitive] behavior is."

Morrell adds that staffers from Feingold's office have contacted NIPP, along with several other independent promoters.
By Ray Waddell

Nashville—Having successfully met objectives by moving both product and tickets, the Jägermeister Music Tour is back for second and third rounds in 2003. Like last year, the tours will be promoted by Clear Channel Entertainment (CCE) and sponsored by the German-liquor importer.

This year, Jägermeister’s live music efforts begin March 6 with a 30-city tour co-headlined by Saliva and Hedpe at Electric Factory in Philadelphia (Billboard Bulletin, Jan. 10). Also on the bill are Breaking Benjamin, Systematic, Stereomud, and local Jägermeister-sponsored acts in each market.

Jägermeister’s involvement with live music dates back to 1994, when the brand started supplying fledgling indie bands with such Jägermeister swag as T-shirts, lighters, guitar picks, matches, and key chains.

No Selling Out

“Jägermeister has never really done any traditional advertising but has always done a lot of on-premise promotion,” says Rick Zeiler, director of marketing and brand development for the Sidney Frank Import Co., sole importers of Jägermeister to the U.S. The product has long been popular among musicians, particularly those of a hard-rock bent. “With last year’s tour we were finally able to advertise successfully about Jägermeister without selling out,” Zeiler notes. “We advertised with the coolest event someone could possibly go to.”

When Zeiler took over Jägermeister’s U.S. promotional program in the late ’90s, 27 acts were signed up, including Lit and Bloodhound Gang. A successful presence at Woodstock ’99 convinced higher-ups to double Zeiler’s budget, and now Jägermeister is affiliated with a combined total of 128 national and independent bands, and “we’re looking for more,” he adds. “We’ve had a lot of luck finding bands that enjoy drinking and promoting Jägermeister.”

Jared Gomes, lead singer for live act (hed)pe, is no stranger to the liquor. “I’m not a big drinker, but I have been for most of my life, and Jäger was always at the top of my list,” he says. “It gets the job done really quick and painless.”

Likewise, Gomes says his band’s association with corporate sponsors has been painless; last year, Mike’s Hard Lemonade sponsored (hed)pe on the road. “We don’t have a problem with it at all,” Gomes says. “I don’t feel like we’re pushing anybody toward drinking. I think the consumer is a little smarter than that, and if these [sponsors] want to step up and help us out, that’s beautiful.”

The Jägermeister Experience

Zeiler says that last year’s Jägermeister Music Tour, with Drowning Pool and Ill Nino (Billboard, Feb. 16, 2002), did better than 90% capacity. CCE books, routes, and promotes the tours, which stick to rooms in the 1,500- to 2,000-capacity range. “We’re never looking to go into arenas.” Zeiler points out. “We want an intimate setting, and also arenas don’t serve Jägermeister. We want everyone that sees these artists to be able to enjoy the Jägermeister experience.”

For (hed)pe, the tour marks a jump to larger rooms. “We do a club tour when we go out, 500 to 1,000 [capacity],” Gomes says of (hed)pe, which is booked by Michael Arfin at AGI. “Saliva’s a platinum act, and we haven’t even gone gold.”

Jägermeister will again invest $1 million in the tour, along with another $1 million for a fall tour tentatively set to be headlined by Slayer. “Our investment has come back to us tenfold.” Zeiler says. “Sales are up considerably as a result of [last year’s] tour, close to 30%. We project they’ll be up another 20%-30% this year.”

Bands benefit not only from top-notch production and killer exposure but also from a boost in record sales. “All the bands on the tour [last year] showed big spikes in record sales each market,” says Rich Levy, VP of booking, national sales, and marketing for CCE. He adds that all the bands on this year’s lineup will have current retail products during the tour.

Despite the strong ticket sales, Zeiler insists, “We’re never looking to make money off these tours. This is simply an investment in marketing/promotions/advertising geared toward building our business.”

Tickets remain in the $20 range. “Jägermeister spends enough money on the package to get a very high level of talent—higher than you normally would see for a $20 ticket,” Levy points out. “Five or six bands like this, all of whom have reputations, would normally cost at least $25-$30.”

Levy says this year’s outing will boast some new elements. “All of the labels plan to pool their resources and coordinate to make the biggest impact possible for everyone involved. We plan for records to be price-and-positioned and end-capped at a given retailer in each market.”

Additionally, every concert-goer receives an 18-track compilation CD featuring Jägermeister-sponsored bands, along with a chance to win Jäger swag, Jäger custom guitars from Schecter, amps from Peavey, and custom clothes from No Fear. At each show, two 60-inch plasma video screens will show footage of the Jägermeister Metal Militia extreme motocross team.

Gomes says hooking up with Jägermeister for the tour was a no-brainer. “I’m hands-on about band business to a certain extent, but I realize there are limitations to my scope of knowledge; I’m not a lawyer or accountant,” he says. “But this is my business, and I have to stay on top of everything.”

Including the spring and fall treks and the brand’s involvement with the summer Ozzfest tours, Jägermeister now has a year-round music presence.

Last year, however, tragedy hit the Jägermeister music family when Drowning Pool frontman Dave Williams died of cardio myopathy while out with Ozzfest last August. Sarah Zeiler, director of media relations for Sidney Frank Import Co., says, “Drowning Pool was a wonderful band to kick off the Jägermeister tour, and we miss Dave terribly.”
Despite evolutionary changes in the nature of the international music industry, most U.S. independent publishers still consider MIDEM, set for Jan. 19-25 at the Palais des Festivals in Cannes, France, to be the "center of gravity," as North Star Media president Ron Sobel puts it.

The Los Angeles-based publisher seeks to cement sub-publishing relationships and establish distribution deals for the North Star Media Masters catalog of artists, including Taj Mahal, Bobby Womack, Pete Droge, Mudhoney and John Doe, as well as the company's DVD client, the Library of Concerts.

"I expect to make progress in obtaining rights for our principal writers, Jonathan Hornsby, Tena Clark and Joleen Belle," says Sobel, whose forthcoming MIDEM trip will be his first. A 16-year ASCAP veteran, he headed the society's L.A. office prior to founding North Star.

Also new to the MIDEM publishing game is Michael Sigman, who in 2002 took over the reins of MajorSongs, reactivating the catalog of its late father, pop-standard tunesmith Carl Sigman. "This MIDEM is extremely important because we just made 16 new sub-publishing deals around the world, and I'll get to meet many of our sub-publishers for the first time in person," he says. "Standards like the ones in MajorSongs' catalog are realizing an increasing percentage of their revenues from international licensing, and I also want to meet as many producers and songwriters as possible prior to visiting many of their territories during 2003." Sigman will hand out a new three-disc boxed set of key MajorSongs catalog titles to sub-publishers and producers, as well as music from new signings like Maura Moynihan, whose music is heavily influenced by her experiences in South Asia and has "terrific international potential," he says.

Meanwhile, MIDEM regular Marshall Chess, COO of Arc Music Group, is also looking at the benefits of the confab with regard to sub-publisher relations. "There is no better place than MIDEM to meet with people face-to-face," says Chess. "We like the convenience of having all of our sub-publishers together for one-on-one and group meetings, to trade ideas and see where we all are heading. However, with the expansion of our catalogs, in terms of both masters and sync licensing, we have changed our attitude to a more aggressive approach in expanding and marketing our catalogs—blues, rock 'n' roll, jazz and Latin—to a world market. Specifically, Chess looks to exploit Arc's Edimusica Latin music and Orun Cuban music assets, both sync and master rights, for world-music, dance and Latin compilations. He says, "I'd like to get a great sense of what labels are looking for, what they predict will be hot and how we can work together. We also have a great new recording by Maria Victoria y Su Latin Son, which we are looking to license as a complete package. So we plan on coming back to the States with a better idea of utilizing our catalog and will build custom collections for the people we met."
BIG WORLD PUBLISHING
www.bigworldpublishing.com
Patrick Meads, director
E-mail: patrick@bigworldpublishing.com
Priorities: "We'll be meeting with our sub-publishers and partners and sorting out representation for Big World's pop catalog and our Music in Reggae catalog in a few remaining territories, such as Southeast Asia, South Africa, Brazil and Israel. I just secured a Benelux release with Media Records in Holland for Rollergirl's latest single, 'Geisha Dreams,' which has been a hit in Germany, Austria and Sweden. At MIDEM 2003, I'd like to secure its release and chart success in a few more territories. Plus, I have some great new hit songs to shop from Gary Mill and Nick Williams (cowriters of 'Geisha Dreams'), as well as from one of our brand new signings, Marcus Holdaway, to our U.K. band the Hi Lamas."

PALAN MUSIC PUBLISHING
www.palan.com
Chris Gay, development manager
E-mail: chrisg@palan.com
Priorities: "Our priorities include discussing publishing catalogs requiring sub-publishing or administration in any of the territories covered by our group of companies, in addition to top potential catalogs to acquire. Also, just as importantly, meeting up with present catalog owners we represent and getting together with our own overseas colleagues."

JAPAN
MICHION
www.nichion.co.jp
Carol Naomi Abe, GM and international liaison
E-mail: carol.nab@maichion.co.jp
Priorities: "We're seeking songs and/or writers suitable for the Japanese market. We'll have Japanese songs available for download through the Japan booth."

GERMANY
ROBA MUSIKVERLAG
www.roba.de
Roll Baieler, CEO
E-mail: roll.baieler@roba.de
Priorities: "MIDEM is the top international venue, so it is our priority to meet our old friends and partners, as well as getting business relationships with interesting new partners. There is no other trade show that attracts so many people from the international music business. The important thing about MIDEM is that you can still do deals. Besides being one of the few deep catalog publishers in Germany with a lot of standard songs, ROBA Music Publishing has also built up a reputation as one of the biggest publishers in Germany, with over 13 recent dance-chart entries to show for it. Most of these original published titles were signed by Roba's creative department, so it is our priority to find top international licenses for the master rights of our writers. As one of Germany's leading publishers and master owners, we are looking for talented writers and deep catalog publishing companies for sub-publishing. We are also looking for MD, GM and corporate changes in the traditional publishing companies and catalogs. In regard to recorded music, we are looking to buy or represent master recordings for the U.S. and European territories."

FRANCE
PEER MUSIC
www.peermusic.fr
www.semi-meridian.fr
Bruno Liaan, director of international relations paris@peermusic.com
Priorities: "My priority is to meet people from around the world, those with whom I am already in contact and who I can see quickly in person."

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U.K.
SGO MUSIC
www.sgomusic.com
Stuart Ogley, MD
E-mail: stuart@sgomusic.com
Priorities: "We'll be discussing all our publishing partners for songs for the Cliff Richard album, to be recorded mid-2003. The album will be recorded in Nashville and will include some unexpected superstar guests. Another priority for SGO is the continuing development of SGO in Spain. Their album, Merry Sisters of Fate, was voted Best Celtic/Brìsish Isles Recording of 2001 by the U.S. Association for Independent Music. They are well-established in the U.S., Ireland, France and Japan. Key targets for 2003 are Spain and Australia. We have music publishing and future master rights to discuss for certain territories."

INDEPENDENT MUSIC GROUP
www.independentmusicgroup.com
Ellis Rich, CEO
E-mail: erich@independentmusicgroup.com
Priorities: "We strive to dance music and more standards. We're offering dance product for synx. We acquired representation of Memory Lane Music in 2002 and extended our deal with Salown Music and many of the other good new deals."

RIVE DROITE MUSIC
www.rivedroitemusic.com
Sir Harry Cowell, MD, U.K.
E-mail: sirharry@rivedroitemusic.net
Priorities: "Rive Droite is a one-stop publishing and production company present in four of the five biggest markets—the U.K., U.S., Germany and France—with recording studios and a worldwide team of around 30 writers and 10 producers. We are looking to pick up catalogs and represent indie publishers on a territory-by-territory basis and possibly one-off singles projects. We will be meeting all our sub-publishers to play them our new songs and productions; most have been released in the past few releases early next year. However, there will be a couple of projects that we have recently completed that we would be looking to license."

CHELSEA MUSIC
www.chelseamusicspublishing.com
Eddie Levy, MD
E-mail: eddie@chelseamusicspublishing.com
Priorities: "We've liaised with my sub-publishers, catalog holders and clients that I represent in the U.K. We're also looking for new representation for the U.K."

RIVANA INTERNATIONAL
www.rivanainternational.com
Mark Berman, CEO
E-mail: rivanamark@hotmail.com
Priorities: "We've also known for a few years that people are looking to buy up catalogs in a number of countries. We've been talking to them about the mechanics of buying up catalogs. We've been talking to a lot of different people, including those in Britain."
MTV Networks congratulates our own Bill Roedy, MIDEM Person of the Year, for his inspirational career and tireless commitment to spreading the positive energy of music all around the world.
MIDEM, an event known for its international reach and musical diversity, is recognizing an organization that shares these qualities. William H. Roedy, president of MTV Networks International and chairman of MTV Networks Europe, will be honored as the Neshui Ertegun Person of the Year at the 37th annual MIDEM. He is the ninth recipient of the honor, named after the late cofounder of Atlantic Records and an advocate for the international music industry.

“Surprised...flattered” is how Roedy describes his reaction to the honor during a recent interview at MTV Networks’ New York offices. “But this really isn’t about me. It’s about this amazing organization [MTV Networks]. I feel so proud of what we’ve built over the years. It’s 2,000 people, including joint ventures, and it’s 84 channels around the world and the impact they’re making.”

Xavier Ros, outgoing CEO of Reed MIDEM, noted the impact of MTV and Roedy himself on one key issue when he announced the Person of the Year honor in November. “As UNAIDS ambassador, [Roedy] applies the same energy which he has used to promote MTV’s global expansion to the concerns of the less fortunate,” Roy said. UNAIDS is the joint United Nations program on HIV/AIDS.


This past year has brought other honors for Roedy and MTV International. In June, the MTV International executive received the Award for Business Excellence from the Global Business Council on HIV/AIDS and the International AIDS Trust. On the business side, MTV Networks Asia, under president Frank Brown, received four awards, including Cable & Satellite Channel of the Year, on Dec. 4 at the Asian Television Awards in Singapore.

Roedy says that, despite the global economic downturn, MTV’s targeted programs continue to grow.

Continued on page 28
MTVs William H. Roedy

Midems "Person of the year"

Congratulations and stay tuned!

BMG
EUROPE
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programming and distribution make it attractive as a more cost-effective vehicle for advertisers. MTV International has continued its strategy of expanding globally while emphasizing locally focused programming. “It’s all about localization,” he says. MTV International is comprised of MTV Asia, MTV Australia, MTV Brasil, MTV Europe, MTV Latin America and MTV Russia.

And, while MTV Networks has grown to include non-music-related channels, its connection to the music industry gathered at MIDEM remains central to its business purpose, says Roedy. “I know we have a lot of channels around the world that do a lot of non-music programming,” he says. “But, we don’t make no mistake about it, music is our passion. It really is our focus, particularly internationally. It’s the center to everything we do.”

XAVIER ROY
Continued from page 23

As MIDEM grew throughout the years, the company began to garner interest from larger organizations, culminating in its acquisition 14 years ago. In 1989, we were acquired by Reed that Reed MIDEM markets are considered integral parts of the industries they serve," he continues. "We are real partners to the professionals who attend and support our shows. Many companies tell us that the role our markets play in the development of their businesses is absolutely essential to them.”

Roy’s leadership helped take the MIDEM organization from a relatively small French company through a significant takeover and subsequent dramatic growth. He helped the company take full advantage of being part of a bigger international entity, increasing the size of the business several times. Recounting the period where the group enjoyed its fastest expansion, Roy says, “[When we were] acquired by Reed Exhibition Companies [REC], we had only three shows: MIDEM, MIPTV and MIPCOM [for film and television syndication] and were on the point of launching our property show, MIPIM. I remember this period as being very exciting and also very challenging, as the takeover took place right in the middle of MIPTV.”

“It was after we became part of REC that Reed MIDEM experienced the most spectacular growth in our existing markets and the launch of new shows MIPIM, MAPIC [retail real estate], MILA [interactive software], MIPTV Junior, MIPDOC [for the documentary market] and WEM [for the education market], as well as replica markets in Asia and Latin America,” he adds. “Unfortunately, these latter [Asian and Latin] shows were put on hold due to economic problems that were affecting these regions at the time.”

Under Roy’s leadership, a number of Reed exhibition shows and events have grown to such an extent that they are among the largest exhibitions and conferences in the world, he notes. “First of our Reed MIDEM shows figure among the Reed Exhibition top 35, out of 150 shows organized throughout the world each year; MIPCOM, in second place; MIPIM, in third; MIPTV in fourth; MIDEM, 18th; and MAPIC, 33rd,” he says. “During the 14 years of my presidency, the new business we have created represents 40% of Reed MIDEM’s yearly profit.”

MOVING FORWARD
As for his future hopes for Reed MIDEM, Roy believes evolution is key and that purchasing other successful events could be a route to expansion.

“We need to keep developing our markets and finding new concepts,” Roy says. “There are several opportunities for creating new shows in the Reed MIDEM format. I think there is also scope for buying existing shows that would compliment our product portfolio.”

Hitting at his personal business priorities, Roy says, “It is essential to maintain excellent client contact and to anticipate their needs in order to ensure the best return on investment. We need to create a sophisticated client culture, which is something we have always done instinctively, while our competitors have reacted more scientifically.”

Having worked closely with Paul Zilk, Roy says he is confident that Reed MIDEM is on the right track. “Paul is the perfect person to be my successor,” he enthuses. “He has all the qualities of a manager and marketing professional together with an international vision and experience. The alchemy between us was immediate, and we have enjoyed a very smooth transition period.”

As for his personal future, Roy does not intend to disapp
Global Vision

Congratulations Bill on your pioneering achievements

EMI RECORDED MUSIC
Dear Bill,

You are always the best. Once more I would like to emphasize that "Music brings people together" and you are definitely an inspiration for having done so to many people. Well deserved.

Love,

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Miller Looks Beyond Music

Attorney Helps Artists Find Business Ventures Outside Of The Industry

A growing number of R&B/hip-hop artists are parlaying their popularity into non-music businesses. UPN recently announced a TV-show development deal with Eve, while Nelly became the first hip-hop artist to don a white mustache for the “Got Milk?” campaign. Entertainment attorney Darrell D. Miller encourages artists to create business opportunities beyond their music careers. Recently elected to the executive committee of the Academy of Television Arts and Sciences, the Los Angeles-based jurist is managing partner of Miller & Plakas and practices transactional law with an emphasis on the film, music, and TV industries. Among his clients are Master P, DMX, OutKast’s Andre, Kurupt, and Lil’ Romeo.

What is transactional law?

Drafting and negotiating contracts, resolving disputes over commercial issues, and organizing and structuring co-production deals and various other business ventures. With the burgeoning integration of music, television, and film, there is a whole new way in which deals are being made and synergies are developed.

6 Questions

With major labels at a crossroads and being challenged by the Internet, among other things, artists should seek a way to move beyond solely relying on revenue generated from their recording agreements.

What was your first such deal?

Among my earliest clients was actress Kim Fields, who is now one of the handful of black female directors of a TV series in America. In music, Master P hired me to help him cross-promote his film business into mainstream Hollywood film and television, resulting in projects including a movie with Nick Cannon, TV shows, and a clothing line through Mervyn’s.

What is the easiest thing about putting together such deals?

The easiest is realizing the leverage you have once an artist gains success with another venture. A good example is Will Smith. He went from a rapper to a motion picture star who commands over $20 million per picture.

And the hardest?

The hardest thing is changing perceptions about what an artist can do. You are constantly breaking down barriers and changing minds, as companies and artists might not see eye to eye on what can be accomplished.

How is the economic climate affecting cross-promotion projects?

When it comes to urban music artists and the potential for these artists to cross-promote themselves in the changing entertainment industry, I’m an eternal optimist. I work in a wonderful business where the potential to excel in various areas of entertainment could make an artist practically recession-proof. I believe urban music’s continued dominance on the mainstream charts and sales will continue and create all kinds of leverage and synergistic opportunities through film, television, clothing, and merchandising; product endorsements; literary works; and beyond.

6 Questions

What must an artist bring to the table to be considered a viable cross-promotion candidate?

Cross-promotion doesn’t work for every artist. However, you can see that a certain artist has mass appeal and attracts certain demographics [i.e., known as “general market”], then cross-promotion opportunities should be checked out. You need to look at the potential audience and then determine if the artist is selling a large enough amount of records both in the domestic and foreign markets.

What was the hardest part for you?

What was the hardest part for you?

For me, it was helping an artist cross-promote their music into mainstream Hollywood film and television. It required a lot of time and effort to ensure the project was successful.

How do you see the future of cross-promotion projects?

As the music industry changes, cross-promotion will become more and more important. Artists need to be able to cross-promote themselves to reach a wider audience and increase their chances of success.

What has been the biggest challenge so far?

The biggest challenge has been helping artists get their music and brand out to the masses. It requires a lot of hard work and dedication.

What do you think the future of cross-promotion will be like?

I believe cross-promotion will become more and more important as the music industry changes. Artists need to be able to cross-promote themselves to reach a wider audience and increase their chances of success.
BIG OOMP GOES NATIONAL: For years, Big Oomp Records has been a major force in Atlanta and the South. Now it looks like the rest of the nation will get to hear what all the hoopla is about. The label’s premier artist, 18-year-old Baby D, has just signed a multimillion-dollar deal with Epic Records to release his third album, which will be his first for a major label.

Big Oomp's new artist, Baby D, has been making waves in the South for some time. His recent release, "Pimpin' My Pen," has been a hit and is currently climbing the charts.

BIG CAT ON THE PROWL: Another ATL label looking to make major moves—but without a major label—is the ever-present Big Cat Records. The Compadre-distributed label is currently working its new artist P.B.T., a rapper from Starkville, Miss. "I was raised on blues: Bobby Blue Bland, Tyrone Davis, Sam Cooke," says the artist, whose name is an acronym for "prayer, belief, and trust." "Lyrically, I'm talking about things that go on in life...I want my mama to listen to it and my grandmother to listen to it."

P.B.T.'s CD, "Pimpin' My Pen," drops in March. Lead single "A Fool Wit It" features appearances from Rasheeda and 404 Soldiers. Guests also include Jagged Edge and reggae star Buju Banton, whose Gargamel label is distributed by Big Cat. For more information on Big Cat Records, visit bigcatrecords.net.

FAZERADIO: Check out Hard Hittin' Harry's new mix show, Pulse, on fazeradio.com, a site featuring underground and mainstream hip-hop. Shows are updated weekly and are totally commercial-free. In addition to the Brooklyn, N.Y.-based Harry, the site features Black Assassins from Atlanta, DJ Graffiti from Detroit, and the monthly Therapy show with DJ Psychology. For more info, contact Erika Wallace at erika@fazeradio.com.

RAPPING UP THE GRAMMYS: Prominent rappers Nelly and Eminem are among those nominated for the highly coveted record of the year (Nelly's "Dilemma" and Eminem's "Without Me") and album of the year (Wyclef and The Roots' "Shooey," respectively) awards. Congratulations to both men, who are also in the running for the best rap album. And congratulations and good luck to all the nominees.

Rhonda Baraka can be reached at RB391@yahoo.com.
Signings Boost Fortunes Of Rock En Español

Despite this, with the exception of Volumen Cero, all the signings took place in Puerto Rico. By industry standards, this would have been more likely to occur in Los Angeles, which has long been considered the U.S. capital of rock en español. Universal Music Latino alternative product marketing manager Elena Rodriguez says, “Bands in Puerto Rico have a devoted audience. Bands like Viviana are rock stars [there]. But in the U.S., in most of the cities with established bands, that doesn’t happen.”

Skapulario singer/songwriter David Ramos says, “Here we have, all year long, an enormous group of people showing their talent around the island. It was a matter of time before major labels found out.”

Labels’ interest in rock en español may indicate a willingness to take a new approach to business by looking into other music ventures. Companies will no doubt also take into consideration how independent bands market themselves: by touring hard and implementing street-marketing strategies.

“The big push from this genre comes from playing live constantly,” Pino says. “It is about word-of-mouth, live shows, and the people that go to them. The secret of bands like Algarete is that they have a following. Whether they get airplay or not, they are going to keep on working and selling. And if they sell [in Puerto Rico], there has to be a market in New York, Miami, and Los Angeles.”

Albums by Puerto Rican Algarete are scheduled for release in February; a disc by Skapulario will hit shelves in April. Albums by Circo and Orbe Azul are expected in the summer.

Ribeyr al to univision: Pepe Aguilar’s signing with Univision Records (Billboard Bulletin, Jan. 14) marks the label’s first deal with a major artist since its launch.

Grammy Award winner Aguilar, whose recording career spans 12 years, terminated his contractual agreement with Musart/Bluebird and said he was hoping for “a fresh breath of air and a new beginning.”

Univision is hoping for a long-term relationship with the multi-album deal and plans to release the first studio set in March. Although Univision’s Fonovisa label boasts a roster that includes such major regional Mexican acts as Los Tigres del Norte, Banda El Recodo, and pop/grupero icon Marco Antonio Solís, these acts will not be in direct competition for resources with Aguilar. That’s the beauty of having two separate labels,” says José Béchar, president/CEO of Univision Music Group, who has been courting Aguilar since attending one of his concerts last September at the Hollywood Bowl.

No details were given on the terms of the deal, but it was described as “lucrative” for both parties. Conversations are also underway regarding a publishing deal with Aguilar. Last year, Musart renewed its contract with its other major star, Joan Sebastian.

PRIZE PROTAGONISTS: Telemundo talent search/reality show Protagonistas de la Música (Music Protagonists) ended Jan. 15 after a 14-week run. Barbara Higuera from Cuba and Miguel Angel Guzmán from the Dominican Republic were voted the winners.

Sony Discos, which partnered with Telemundo for the venture, released in late December a Protagonistas de la Música album featuring the 14 contestants singing one track each, plus a bonus track featuring Jaci Velásquez and Pablo Portillo. This issue, the disc is the Fasecutter on the Billboard Top Latin Albums chart, coming in at No. 52 to No. 24. A second CD featuring the show’s finalists, The Best of Protagonistas de la Música, will be released Feb. 25. Higuera and Guzmán will begin recording solo albums and plan to release them in late spring.

WMA MOVE: In April, the William Morris Agency (WMA) will open a full-service office in Miami. The office will be headed by WMA senior VP Raul Mateu, who will relocate to Miami from New York. Two other offices will transfer to Miami, including Michael Vega, who will focus primarily on musical clients. The agency is expected to add one other staffer, who will concentrate on sportscasts and other commercial ventures.

WMAs move to Miami is directly related to the agency’s growing interest in the Latin entertainment industry, including music, much of which is based out of Miami.

“Our Miami office will allow us to better serve our clients in Spanish, English, or in both languages,” Mateu says. “It will also allow us to be a bridge between networks and production companies in Latin America who are looking for business opportunities in the U.S. and for companies here who want to expand their operations south of the border.”

In addition, WMA plans to step up its already strong presence in the Latin music market, and its Miami locale should open up new possibilities for artist exposure in TV and film. As well as working major acts, the agency has also been developing newer acts, using touring as a tool.

The new WMA offices will be located at 119 Washington Ave. in Miami Beach. The last time the company opened new offices was in 1973, when it opened its doors in Nashville to serve the country music industry. Other WMA offices are located in New York; Beverly Hills, Calif.; and London.
### LATIN POP AIRPLAY

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### TROPICAL/SALSA AIRPLAY

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### REGIONAL MEXICAN AIRPLAY

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**TOP LATIN ALBUMS**

**LAST WEEK**

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**FILM POSITION**

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**HOT SHOT DEBUT**

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**LATIN POP ALBUMS**

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**TROPICAL/SALE Albums**

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**DANCE/ELECTRONIC**

**Beat Box**

by Michael Paulette

**STYLE COUNCIL:** On Valentine’s Day, popular clothing company 2(x)ist, which specializes in men’s underwear and denim jeans, debuts its first TV commercial on MTV. Through the years, 2(x)ist has created an incredibly fashion-forward, sophisticated, and sensual brand.

So it should come as no surprise that the firm would want the musical landscape for its first TV ad to wholly reflect this. Enter the incredibly cool electronic jam “Automatic Lover” by Jay-Jay Johnson, the second BMG Sweden act (Alocazar being the first) to be snuggled for U.S. consumption by E-Magine Entertainment.

Produced by Urban Myth Media in New York and directed by Myth co-founder Peter Martinez and Richard Jay-Alexander, the commercial deliciously captures the wasted energy of a hip downtown loft party, replete with body-conscious partygoers and fluid dance beats.

“2(x)ist is a cutting-edge, hot, ‘secret society’ brand,” notes Jeff Danzer, executive VP of marketing and licensing at 2(x)ist. “The music for the commercial had to be all that and also create an emotional backdrop for the brand. At 2(x)ist, we don’t simply ‘add water and stir.’”

For Danzer and E-Magine director of marketing Brian Feit, what makes this cross-promotion so special is that both entities are boutique companies within their respective industries. “We’re both very marketing-oriented and think out of the box,” Danzer notes. “The combination of music and fashion has always been powerful—and there’s a magical synergy between our companies.”

In other words, expect a cross-market campaign designed to drive sales of CDs and 2(x)ist products.

According to Feit, 2(x)ist will insert bounce-backs to refer customers to a record-retail partner to buy the CD from which “Automatic Lover” is culled. Simultaneously, E-Magine will place bounce-backs inside the CD directing customers to a specific, yet-to-be-determined retailer to purchase 2(x)ist clothing.

Now, upon seeing the ad (which will air throughout the year on MTV and MTV2) and hearing the music, disco disciples may find themselves immediately singing along to the track. And for good reason: Johnson’s “Automatic Lover” is a cover of Dee D. Jackson’s 1978 European hit, which, like Kraftwerk’s “Trans-Europe Express” and Donna Summer’s “I Feel Love,” helped to form the prototype for today’s trance and nu-electro.

“Automatic Lover” is the lead single from Johanson’s full-length Antonia (his first album for the U.S. and fourth for Sweden), which arrived in Sweden last year and which streets April 29 in the U.S. Early next month, E-Magine will deliver the Martin Landquist-produced track to club DJs as well as top 40 and rhythm radio. NicCode of Promo Only in Orlando, Fla., is currently developing a U.S. video for “Automatic Lover”; it intercuts footage from the song’s European video and the 2(x)ist ad.

**IMPORTANT IMPORTS:** Late last year, we received a cover of Digital Disco—Force Tracks (Force Tracks Germany). Unfortunately, the busy holiday season prevented us from spending time with this sterling compilation. Comprising exclusive and rare tracks, Digital Disco deftly flips genres on their heads, seamlessly intertwining Italo-disco, Chicago house, and deep pop. Of the moment DJ/production outfit Metrom Area is present, as are Swayzak and Herbert, as well as Force Tracks acts like MRI and Luomo. Astroblob’s cover of Scotch’s “Magic Lady” is a gem.

Sweet, soulful, and sublime are three words that aptly describe Emotional Feelings (Peng U.K.), the new album by U.K. outfit the Rurals. Fitting nicely into the growing soul jazz scene, Emotional Feelings—which also arrived at the tail end of 2002—finds Rurals backbone Andy Comp-ton and featured vocalist Marie delivering such soothing deep house jams as “Beauties From Inside” and “Tomorrows Another Day.”

**MIAMI BOUND:** The second annual DanceStar USA Awards are confirmed for March 19 at Lummus Park in South Beach, Miami. The event coincides with dance/electronic confab the Winter Music Conference, taking place March 18-22 at Miami Beach’s Radisson Deauville Resort.

**BY ERIC SCHNALL**

Berlin-based Paul Van Dyk is resolved to widen his already sizable audience and spread his artistic wings in 2003. A highly ambitious slate finds the producer/DJ contributing music to two films, completing his fourth artist album, expanding his own Van-Diit record label, and embarking on his most extensive tour yet. But first, he's going Global.

Streeting Feb. 11 via Mute, the two-disc Global is a celebration for Van Dyk, who last year regained the rights to his back catalog after a longstanding dispute with his former German label, MFS. Thus, Global is an innovative retrospective, featuring seminal club hits from his decade-long career, new songs, and a groundbreaking DVD, including footage from the artist’s 2002 international tour.

Van Dyk says that a camera crew followed him for seven months as he trekked across Asia, Europe, and North and South America. The resulting images, culled from 40 hours of video on the streets and in the clubs, provide accompaniment to Van Dyk’s transcription:

Global is a revealing travelogue, from the Love Parade in Berlin to the Gatecrasher festival in the U.K. It is an uplifting testament to the power of electronic music as a common language among cultures.

In the studio, Van Dyk—whose music is published by BMG Songs—says he rerecorded each track to make it more compatible with U.S. radio and launched himself into surround sound: “We had to extract each track into its separate parts and then remix them together in 5.1, rather than in stereo.”

Since the CD is a continuous mix, we then had to mix these surround-sound files into each other, which is not so easy,” he adds. Further raising the technological bar, a special event was organized at Berlin club club to record an authentic club atmosphere in 5.1 surround sound.

Global, which arrives with a $19.98 list price, features two previously unreleased tracks, “My World” and “Animation” (from the Mexican film Zorro, for which Van Dyk provided the score). Bonus material on the DVD includes interviews with the artist, trailers for Zorro and up-coming Australian rave film One Perfect Day (Van Dyk collaborated with classical composer David Hob-son and the Melbourne Philharmonic to score the title track’s five music videos, and links to the artist’s official Web site (paulvandyk.com).

“Paul has always been an ambitious artist,” says sales product manager Richard Bridge says. “One of his great strengths is his ability to stick to what he believes in and follow the direction he feels is right and not follow trends. So, movie scoring and new-media formats are natural pro-gressions for him as an artist.”

To get the word out about Global, Klafin says the label has secured a string of prerelease airings in key markets. “We chose one radio station per market. Each one will have the exclusive to air Global in its entire-ty before its release date.” Station formats run the gamut from commercial alternative and college specialty shows to top 40 mixes.

“Paul is more committed to Amer-ica than ever before,” Klafin says. “He will be touring more intensive-ly this year, beginning with a string of dates in February and March.”

A famously unshaved proponent of electronic music as positive social phenomenon, Van Dyk believes “there is a huge amount of peace in this scene. Therefore, it is political, and we have to make people aware of that fact.”

“I want Global to provide a gener-al view of where the global youth culture is right now,” Van Dyk continues. “I am one of the few fortunate people who can see fans going crazy in Tokyo, Ibiza, Berlin, and Mexico City. Global allows you to see people going crazy to electronic music in Bangkok and then, one track later, in San Francisco. It’s absolutely amaz-ingly not totally overwhelming.”

Although there will not be a sin-gle or focus track culled from Global, Van Dyk will premiere “Nothing but You,” the first single from his upcoming artist album (due in the fall), in Miami at the Winter Music Conference in Miami.

In the U.S., the self-managed Van Dyk is booked by Pam Kennedy-Film of Producer Artist Manage-ment in West Palm Beach, Fla. The artist maintains a fully staffed office and studio in Berlin.

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From Los Angeles to New York. Los Angeles-based DJ/production outfit Deepsky recently stopped by Music Choice’s New York office for an on-air interview with senior manager of programming Seth Neiman. Deepsky’s Jason Blum and Scott Gaquinta discussed their recent remixes of Madonna’s “Die Another Day” and David Bowie’s “ Took a Trip on a Gemini Spaceship.” Additionally, the pair mentioned that a new album is in the works and should be in stores in early fall. Like its predecessor, In Silico, the new set will arrive via Kinetic Records. Pictured, from left, are Blum, Gaquinta, and Neiman.
### Maxi-Singles Sales

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### Billboard Hot Dance Breakouts

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**NEO-TRADITIONAL SOUND GAINS GROUND AT COUNTRY RADIO**

BY PHYLIS STARK

NASHVILLE—In 2002, pop-flavored singles from Faith Hill and Shania Twain encountered more static than they once might have. Traditional artists—including Blake Shelton, Brad Paisley, Darryl Worley, and Joe Nichols—found surprising acceptance. But country radio programmers are still stopping short of predicting a new “new traditionalism,” at least for now.

Hill’s leadoff single, “Cry,” stalled outside the top 10. PDs were kinder to Twain: “I’m Gonna Getcha Good!” reached No. 7. And PDs quickly picked up on the more country-flavored “Up!,” which is No. 22 this week. While those with long memories may be hearing echoes of 1986 and 1987—when George Strait, Reba McEntire, and Randy Travis gradually usurped then-crossover stars Kenny Rogers, Crystal Gayle, and Eddie Rabbit as country’s core artists—one says—orphan—radio stations, “Forever and Ever, Amen” away from a traditional resurgence. Instead, programmers see reaction to the Hill and Twain singles as a function of those individual records. Others believe swinging from pop to traditional country is taking place among radio PDs, not listeners.

RETURN TO ROOTS

But some programmers do see more traditional material doing better. “I believe we are seeing a return to our roots,” says Mike Hammond, PD of WSM-FM Nashville, joins Nashville-based 615 Music—a producer of custom and library music for film, TV, radio, and corporate uses—as West regional sales representative. RCA Label Group in Nashville has signed an agreement with Bridge Media Solutions for the archiving of its music masters.


“She’s turned into a great little singer,” Gill says. “She sings better than I did when I was 19 or 20 years old. She’s got a great future and a lot of potential. All she lacks is a little experience.”

So will Jenny follow in the musical footsteps of her father and her mother, Janis Gill, a former member of the country duo Sweethearts of the Rodeo? “More than likely,” her proud father says. “It’ll be fun to watch and watch her journey.”

ARTIST NEWS: George Strait was inducted into the Texas Cowboy Hall of Fame Jan. 10 in Fort Worth. The Hall of Fame honors those who have shown excellence in cowboys, country music, business, and support of rodeo and the Western lifestyle in Texas.

Dixie Chicks will sing the national anthem prior to Super Bowl XXXVII Jan. 26 in San Diego. It will be televised live on ABC-TV (see story page 72).

But, for the most part, even those who see something happening here are careful not to make too much of it. “On the subject of a ‘sonic swing’ under way against pop country, I’m not sure that’s the case,” Daniels says. “Mainstream country turns slightly left and right at various times, and a lot depends on the song and the artist.”

Moody says, “Does this signal a trend? Probably not. Not other popular-oriented acts like Rascal Flatts and Emerson Drive are testing great.”

KZLA Los Angeles assistant PD/music director Tony Campos says, “I look at country music as a living, breathing thing that is changing all the time. And the best thing about country is that there seems to be room for all good songs.”

RKS1 Dallas assistant PD/music director Chris Huff says, “I don’t know if two songs make a pendulum swing. The negatives on the Faith and Shania [singles] have certainly made us more cautious in dealing with the follow-ups. We still have ‘pop-feeling’ records that test, but as with any format, it’s the balance. Perhaps we are seeing a saturation point on these songs. “I don’t believe that there is necessarily a backlash against ‘pop-sounding’ records,” Huff adds. “There will always be records that sound more ‘pop’ than others. Perhaps the backlash is against pop-ified lyrics, whereas the recent offerings from Blake Shelton and other neo-traditionals not only have the traditional sound but also a traditional lean.”

Mark Evans, operations manager of KNCl Sacramento, Calif., says, “The only backlash I see is with PDs who like a little more of the country sound. If you take away the pop-leaning country albums and singles, you’ve got a format that doesn’t sell much product. When Brad Paisley can get his own network special and perform in a real football stadium, then maybe there’s a change brewing.”

Cody Alan, music director/afternoon driver at KPLX (the Wolf) Dallas, says, “I believe there has been a backlash by country programmers against the pop-sounding country. However, there is an audience back lash? I don’t think so.”

THE LAW OF DIMINISHING RETURN

Scott Johnson, regional VP of programming for Clear Channel/Jackson, Miss., has seen nothing so far that makes him think it’s over. “It seems to be more specific to [Hill and Twain],” he says. “Both of their projects are good-selling albums, with an obvious pop direction,” but Johnson feels listeners “are less interested in Breathe and Love Gets Me Every Time Part II.” Marketing professors call it “the law of diminishing return.”

But Evans points out that “Shania and Faith, no matter what, will outsell all of the more traditional country acts combined. And I still think a vote at the cash register is a pretty strong form of support.”

In any event, PDs say that they aren’t hoping for a paradigm shift toward traditional—just a balance. “The format does better when there is a variety of sounds,” Evans says, who doesn’t think a new-traditional movement would be good for radio.

Alan, who still regards artists with pop exposure as an ad for country radio, says, “In the end, it’s great for the format to have both the traditional and pop-country influences. I heard Tim McGraw say on Larry King Live that he loves country music because of its ‘variety.’ And that’s what listeners love it, too.”
**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Artist/Soundtrack</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 39</strong></td>
</tr>
<tr>
<td><strong>PACEMAKER</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 39</strong></td>
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<thead>
<tr>
<th>Artist/Soundtrack</th>
<th>Title</th>
<th>Peak Position</th>
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<tr>
<td><strong>GREATEST GAINER</strong></td>
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<td><strong>NO. 57</strong></td>
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<table>
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<tr>
<th>Artist/Soundtrack</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HOT SHOT DEBUT</strong></td>
<td><strong>NO. 3</strong></td>
<td><strong>NO. 1</strong></td>
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**TOP COUNTRY Catalog Albums**

<table>
<thead>
<tr>
<th>Artist/Soundtrack</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>NO. 1</strong></td>
<td><strong>NO. 1</strong></td>
</tr>
<tr>
<td><strong>ALAN JACKSON</strong></td>
<td><strong>NO. 11</strong></td>
<td><strong>NO. 1</strong></td>
</tr>
<tr>
<td><strong>LEANN RIMES</strong></td>
<td><strong>NO. 15</strong></td>
<td><strong>NO. 2</strong></td>
</tr>
<tr>
<td><strong>BRAD PAISLEY</strong></td>
<td><strong>NO. 19</strong></td>
<td><strong>NO. 3</strong></td>
</tr>
<tr>
<td><strong>KieRoth</strong></td>
<td><strong>NO. 22</strong></td>
<td><strong>NO. 4</strong></td>
</tr>
<tr>
<td><strong>Johnny Cash</strong></td>
<td><strong>NO. 25</strong></td>
<td><strong>NO. 4</strong></td>
</tr>
<tr>
<td><strong>JERRY REYNOLDS</strong></td>
<td><strong>NO. 28</strong></td>
<td><strong>NO. 5</strong></td>
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<tr>
<td><strong>Emerson Drive</strong></td>
<td><strong>NO. 31</strong></td>
<td><strong>NO. 5</strong></td>
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<tr>
<td><strong>ALAN JACKSON</strong></td>
<td><strong>NO. 32</strong></td>
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<tr>
<td><strong>Tony Brown</strong></td>
<td><strong>NO. 33</strong></td>
<td><strong>NO. 5</strong></td>
</tr>
<tr>
<td><strong>Toby Keith</strong></td>
<td><strong>NO. 35</strong></td>
<td><strong>NO. 5</strong></td>
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<tr>
<td><strong>TRAVERS TRYT</strong></td>
<td><strong>NO. 38</strong></td>
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<tr>
<td><strong>VARIous ARTISTS</strong></td>
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### Billboard Top Country Singles Sales

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks At Number</th>
<th>Sales Breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martina McBride</td>
<td><strong>Concert Angel</strong></td>
<td>3</td>
<td>31,800</td>
</tr>
<tr>
<td>Chris Cagle</td>
<td><strong>What A Beautiful Day</strong></td>
<td>3</td>
<td>22,000</td>
</tr>
<tr>
<td>Andy Griggs</td>
<td><strong>Practice Life</strong></td>
<td>3</td>
<td>14,000</td>
</tr>
<tr>
<td>Shania Twain</td>
<td><strong>I’m Gonna Getcha Good!</strong></td>
<td>3</td>
<td>15,000</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td><strong>This Is God</strong></td>
<td>3</td>
<td>16,000</td>
</tr>
<tr>
<td>Jeff Bates</td>
<td><strong>The Love Song</strong></td>
<td>3</td>
<td>17,000</td>
</tr>
<tr>
<td>Trace Byrd</td>
<td><strong>Lately (Been Dreamin’ ‘bout Babies)</strong></td>
<td>3</td>
<td>18,000</td>
</tr>
<tr>
<td>Toby Keith</td>
<td><strong>Rock You Baby</strong></td>
<td>3</td>
<td>19,000</td>
</tr>
<tr>
<td>Jessica Andrews</td>
<td><strong>There’s More To Me Than You</strong></td>
<td>3</td>
<td>20,000</td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td><strong>Forever Everyday</strong></td>
<td>3</td>
<td>21,000</td>
</tr>
<tr>
<td>Craig Morgan</td>
<td><strong>Almost Home</strong></td>
<td>3</td>
<td>22,000</td>
</tr>
<tr>
<td>Kevin Densley</td>
<td><strong>I’ll Get Away</strong></td>
<td>3</td>
<td>23,000</td>
</tr>
<tr>
<td>Randy Travis</td>
<td><strong>Speed</strong></td>
<td>3</td>
<td>24,000</td>
</tr>
<tr>
<td>Montgomery Gentry</td>
<td><strong>Three Wooden Crosses</strong></td>
<td>3</td>
<td>25,000</td>
</tr>
<tr>
<td>Tenille Townes</td>
<td><strong>I Drew All Night</strong></td>
<td>3</td>
<td>26,000</td>
</tr>
<tr>
<td>Craig Morgan</td>
<td><strong>She’s My Kind of Rain</strong></td>
<td>3</td>
<td>27,000</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td><strong>Kiss Me In the Morning</strong></td>
<td>3</td>
<td>28,000</td>
</tr>
<tr>
<td>Kid Rock</td>
<td><strong>Picture</strong></td>
<td>3</td>
<td>29,000</td>
</tr>
<tr>
<td>Tommy Cochran</td>
<td><strong>Love Won’t Let Me</strong></td>
<td>3</td>
<td>30,000</td>
</tr>
<tr>
<td>Teby</td>
<td><strong>We Shook Hands (Man To Man)</strong></td>
<td>3</td>
<td>31,000</td>
</tr>
<tr>
<td>Rodney Atkins</td>
<td><strong>My Old Man</strong></td>
<td>3</td>
<td>32,000</td>
</tr>
<tr>
<td>Aaron Tippin</td>
<td><strong>Love Like There’s No Tomorrow</strong></td>
<td>3</td>
<td>33,000</td>
</tr>
<tr>
<td>Uncle Kracker</td>
<td><strong>Was That My Life?</strong></td>
<td>3</td>
<td>34,000</td>
</tr>
<tr>
<td>Joe Diffie</td>
<td><strong>I’d Love To Lay You Down</strong></td>
<td>3</td>
<td>35,000</td>
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<tr>
<td>Sammy Kershaw</td>
<td><strong>I Want My Money Back</strong></td>
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<tr>
<td>Travis Tritt</td>
<td><strong>Country Ain’t Country</strong></td>
<td>3</td>
<td>37,000</td>
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<tr>
<td>Tim McGraw</td>
<td><strong>Dirt Road Anthem</strong></td>
<td>3</td>
<td>38,000</td>
</tr>
<tr>
<td>The Charlie Daniels Band</td>
<td><strong>Southern Boy</strong></td>
<td>3</td>
<td>39,000</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td><strong>Love You Out Loud</strong></td>
<td>3</td>
<td>40,000</td>
</tr>
<tr>
<td>John J. Blanchard</td>
<td><strong>Almost There</strong></td>
<td>3</td>
<td>41,000</td>
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### Billboard Top Country Singles Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weeks At Number</th>
<th>Position</th>
<th>Sales Breakdown</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I’ll Get Away</strong></td>
<td>Randy Travis</td>
<td>3</td>
<td>1</td>
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<tr>
<td><strong>Three Wooden Crosses</strong></td>
<td>Montgomery Gentry</td>
<td>3</td>
<td>2</td>
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<tr>
<td><strong>I Drew All Night</strong></td>
<td>Tenille Townes</td>
<td>3</td>
<td>3</td>
<td>23,000</td>
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<tr>
<td><strong>She’s My Kind of Rain</strong></td>
<td>Craig Morgan</td>
<td>3</td>
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<tr>
<td><strong>Kiss Me In the Morning</strong></td>
<td>Tim McGraw</td>
<td>3</td>
<td>5</td>
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<tr>
<td><strong>Love Won’t Let Me</strong></td>
<td>Tommy Cochran</td>
<td>3</td>
<td>6</td>
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<tr>
<td><strong>We Shook Hands (Man To Man)</strong></td>
<td>Teby</td>
<td>3</td>
<td>7</td>
<td>19,000</td>
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<tr>
<td><strong>My Old Man</strong></td>
<td>Rodney Atkins</td>
<td>3</td>
<td>8</td>
<td>18,000</td>
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<tr>
<td><strong>Love Like There’s No Tomorrow</strong></td>
<td>Aaron Tippin</td>
<td>3</td>
<td>9</td>
<td>17,000</td>
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<tr>
<td><strong>Was That My Life?</strong></td>
<td>Uncle Kracker</td>
<td>3</td>
<td>10</td>
<td>16,000</td>
</tr>
<tr>
<td><strong>I’d Love To Lay You Down</strong></td>
<td>Joe Diffie</td>
<td>3</td>
<td>11</td>
<td>15,000</td>
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<tr>
<td><strong>I Want My Money Back</strong></td>
<td>Sammy Kershaw</td>
<td>3</td>
<td>12</td>
<td>14,000</td>
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<tr>
<td><strong>Country Ain’t Country</strong></td>
<td>Travis Tritt</td>
<td>3</td>
<td>13</td>
<td>13,000</td>
</tr>
<tr>
<td><strong>Dirt Road Anthem</strong></td>
<td>Tim McGraw</td>
<td>3</td>
<td>14</td>
<td>12,000</td>
</tr>
<tr>
<td><strong>Southern Boy</strong></td>
<td>The Charlie Daniels Band</td>
<td>3</td>
<td>15</td>
<td>11,000</td>
</tr>
<tr>
<td><strong>Love You Out Loud</strong></td>
<td>Rascal Flatts</td>
<td>3</td>
<td>16</td>
<td>10,000</td>
</tr>
<tr>
<td><strong>Almost There</strong></td>
<td>John J. Blanchard</td>
<td>3</td>
<td>17</td>
<td>9,000</td>
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</tbody>
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**Note:** Sales data is calculated by Nielsen SoundScan. Billboard Top Country Singles Sales and Top Country Singles Tracks are charts that rank the most successful country music songs in the United States. The charts are based on a formula that takes into account the number of copies sold, the number of downloads, and the number of streams of each song. The charts are published weekly by Billboard, a media company that specializes in the music industry.
**POP**

**THE SEA AND CAKE**

**One Bedroom**

**PRODUCER:** John McEntire

**Thrillectro 116**

**RELEASE DATE:** Jan. 21

Like electricity trapped in ice, such as the aural experience of indie experimentalists The Sea and Cake's sixth album, One Bedroom. Almost begging to be labeled "stylized" and "even," it is subtly but substantively more than that. A warning cocoon with synthesizer veins, it possesses the rare quality of making the listener feel like an active ingredient of the music. Exhibits A and B: the gently busy “Le Baron” and the defiantly delicate “Try Nothing.” Big points or courage in covering David Bowie’s “Sound and Vision”; bigger points for making the result interesting and not embarrassing. One Bedroom is stunning and sheer like a hologram. In a hipper galaxy, this would be elevator music.—AZ

**R&B/HIP-HOP**

**DONNA GARIDER**

**Home**

**PRODUCERS:** Lennox Cameron, Rob Derhshire, Paul Mullings

**Demo**

**RELEASE DATE:** Jan. 21

Taking a break—12 years, in fact—after the release of her Virgin debut, Peach Out, singer/songwriter Donna Garider is back. And doing things on her own artistic terms. Creatively for- lished by a return to her art school roots (which includes singing with gospel choir Shekina), the former Raw Stus- ty vocalist steps back into the game with a satisfying sophomore set. While reflecting the North Londoner’s re-newed spiritual outlook, the album doesn’t veer from her love of groove-based rhythms. Gardier’s melodic, sen- sual vocals shine on such tracks as the assertive “I Am,” “Real Thing,” the title cut, and “Something Special.” The only track she and producer Lennox Cameron didn’t record is the Holland/ Day/Backland classic “How Sweet It Is (To Be Loved By You)—given an acoustic gospel treatment here. Welcome back to a true soul singer. Distributed by Select-O-Hits.—GM

**SOLV**

**Select Live Water**

**PRODUCERS:** alias, jel, odd nosdan, telephone jim 002

**Anticon 002**

**RELEASE DATE:** Jan. 14

“I only rap cuz I ain’t smart enough to write a book.” That’s the improbable and unstartled Da Baddest Poet, who introduces rapper soles’s second album. As with other efforts from the Anticon camp, soles’s work is primitively dense and not quite ripe for mass consumption since he simply refuses to employ the pandering, nursery-rhyme flow characterized by more radio-friendly big-top effete.

Though at times his voice seems sub- sumed and overwhelmed by some of the surrounding tracks, those who do some sifting will be rewarded with some incisive social commentary: Witness the set's closing cut, “Ode to the War on Terrorism.” Not only brave, but engaging, too.—TP

**DANCE/ELECTRONIC**

**DIRTY VEGAS**

**A Night at the Tables**

**PRODUCERS:** various

**Ultra 1135**

**RELEASE DATE:** Jan. 28

U.K. trio Dirty Vegas had a very good year in 2002. Their act’s debut single, “Days Go By,” started out innocently enough as the backing music for the clever Mitsubishi Eclipse TV ad, before going top 20. By year’s end, the song’s re-fresh—“Days go by and still I think of you”—had become a rather memorable and catchy mantra. Then, earlier this year, the song was nominated for a Grammy award as the dance re- cording category. Now, along comes the dazzling A Night at the Tables, a beat-mixed set that finds Dirty Vegas mates Steve Smith, Paul Harris, and Ben Harris exploring their DJ roots. House heads will surely revel in this musical journey that’s equal parts soulful, tribal, and progressive. Scum- fog’s wonderfully scruffy beauty & the Beast vocal mix of Kylie Minogue’s “Love at First Sight” (also nominated for a Grammy in the best dance recording category) starts the proceedings; from there, it’s one non-stop ride, with artists like Go, or Rhalf Veal, Frankie Knuckles, and Nicki Richards making appearances. Midway through, Sandy Rivera’s anthemic col- laboration with Haze, “Changes,” becomes one with Dirty Vegas’ own “Ghosts” (the M.A.S. Collective Vocal). Just try sifting this one out.—MP

**CUICA**

**City to City**

**PRODUCER:** Pete Herbert

**Simone Serritella**

**Ubiquity Recordings 116**

**RELEASE DATE:** Jan. 21

Named after a type of Brazilian drum, London duo Cuica exhibits a fondness for South American rhythms, adapting well-known styles like samba into its mix. Sometimes, the touches are sub- tle, as in the faint maracas horn that drift in and out of “Slipping Away,” while others, like the house-music hybrid “Cuidado,” careen along with a rhythm section that could easily be interpreted as a Cuban. A Latin influence is nothing new in the electronic cul- ture (as seen in some of the more suc- cessful acts, like Thievery Corpora- tion and Basement Jaxx). But Cuica has found a way to develop a sonic landscape that sounds effortless and necessary—and not like the cheaply sampled cultural tourism that’s nor- mally much easier to find.—TP

**LATIN**

**GUSTavo CERATI**

**Siempre Es Hoy**

**PRODUCER:** Gustavo Cerrati

**BMG 74312-98551**

**RELEASE DATE:** Jan. 7

The formidable task of leaving a major rock band for a solo career has been successfully avoided by Cerrati, formerly of Soda Stereo, with an adventuresome spirit. Siempre Es Hoy

(Continued on next page)
WORLD

★ VARIOUS ARTISTS

Reves d'Oasis: Desert Blues 2
PRODUCERS: various
Netwerk 279762
RELEASE DATE: Jan. 7
Ambiances du Sahara: Desert Blues, released in February, is huge that lingered on Europe's world-music charts for months. Such success has sparked Desert Blues 2, a second dose of CD compilation highlighting the bluesy soul of North Africa. And like love, the blues is a universal language. For proof, look no further than these 32 tracks that spotlight marvelous, entrancing, bhabha ma (ocean without water) blues. Featured artists include Rokia Traoré, Hamid El Kasri, Diou
djani, and Bob Brumetz. Cue up Lobi Traoré’s “Anunka Ben” or Momo Wandel Soumaila’s “Pelenko Yelé,” and you’ll think your favorite blues joint has been transported somewhere beyond Timbuktu. This is a must-have of things to come.

CLASSICAL

MITSUKO UCHIDA

Perspectives
PRODUCER: Joseph S. Strau
Philips 289-473-686
RELEASE DATE: Jan. 14


Despite its flaws—a pretentious cover photo, mediocre liner notes, a lack of specific recording information—this double-disc anthology devoted to pianist Mitsuko Uchida has real merits. First of all, there is Uchida’s play-
ning, with its characteristic mix of cerebral lucidity and intimate warmth; in her deeply felt specialties of Mozart, Schubert, Debussy, and Schumann, she has a world-class touch. The timing for this album is also good, as it heralds Uchida’s Feb. 3-May 2 Perspec-
tives series at New York’s Carnegie Hall, the latest in a line of such series there by the classical world’s most
valued performing artists. The high-profile performances will likely gain the pianist much mainstream attention, and this set points to a substantial Phillips discography.

CHRISTIAN

THE SWIFT

The Swift
The Swift
PRODUCER: Jason Burkhum
Flicker FLD2612
RELEASE DATE: Dec. 24, 2002


This new foursome, which hails from North Carolina, has delivered an impressive Flicker debut. Comprising lead vocalist/guitarist Brit Ed
wards, bassist Mike Simons, guitarist Chris Byers, and drummer Trae Droze, the Swift forge ahead with a buoyant piano-based pop/rock sound that boasts wit and insightful lyrics. The songs cover a broad range of topics, from celebrat-
ing friendship with “In the Snow to
 tomorrow” in ministry (“Bug of War”) to depicting the perils of moshing at church (“Moshing Machine”): “ ’til I Met You” speaks of joy found in knowing Christ, while “More Than Gold” is a beautiful ballad that ex-
plores the complexities of a faith-based friendship and how oneinguishes God’s word is when we’re struggling to get

right. Ultimately, the Swift is a welcome addition to the competitive Christian music scene. Contact 615-771-7179.——DEP

VITAL REISSUES

JANIS JOPLIN

The Essential Janis Joplin
COMPILATION PRODUCER: Bob Irwin
ORIGINAL PRODUCERS: various
Release Date: Jan. 14

More than three decades after her death from a heroin overdose in a Miami hotel room, Janis Joplin remains the goddess of female rock vocalists. That fact remains from every bar of this two-CD set. The 30 tracks, Janis’ career—from her early days with Big Brother & the Holding Company to her posthu-
mosly released, final solo album, “Pearl”—and matches up favorably with other compilation sets. Assembled here are blazing cuts (including songs from the famed Monterey Pop and Woodstock festi-
vals) and canonized classics like “Piece of My Heart,” “Me and Bobby McGee.” This is the sound of rock’n’roll’s immortal pulse.

EURYTHMICS

In the Garden
PRODUCERS: Conny Plank, Eurythmics RICA/BMG Heritage 07863 65134
RELEASE DATE: Jan. 21

When the Tourists went on perma-
nent vacation, bandmates Annie Lennox and Dave Stewart continued their creative energies and formed Eurythmics. In 1981, the then-newly formed duo debuted with the fiercely groove-oriented album, “In the Garden.” Recorded in Cologne, Germany, this was a definite sign that the orchestral maneuvers were overtaken by the synth-heaven beats of electro and new wave. Thus, it finds Lennox and Stewart offering a voice reminiscent of a very alive and burgeoning synth-pop scene. Co-produced by Conny Plank (who worked with groundbreaking artists like Kraftwerk and Neu!), “In the Garden” is both experimental and com-
cercial, with Lennox’ now-signature vocals effortlessly gliding atop the rhythm machine. On vari-
ous tracks, the duo is joined by Blondie drummer Clem Burke; com-
poser Karlheinz Stockhausen’s son, Marcus: Can bassist Hölger Czukay; and D.A.F. drummer Robert Gehr
den among others. Throughout, particu-
larly on tracks like “Take Me to Your Heart,” “Your Time Will Come” and “ Rewrite the Book,” the duo

sends derisive pointed messages. “I’m not in the band anymore, so get over it,” Eurythmics la'

nounced when they sans came to be known as Girls, Boys and Machines. Yet the record remains a mystery, albeit a delightful one. So consider this a must-hear.

SOLARIS

The Criterion Collection 164
RELEASE DATE: Nov. 26, 2002

Concurrent with the theatrical release of George Clooney’s Steven Soderber-
gher-directed Hollywood remake, Criterion released legendary Russian director Andrei Tarkovsky’s metapsy-
chical, surrealistic sci-fi masterpiece. Dubbed an “anti-2001,” the long (109 minutes), moody, dense film tells the story of a top-notch sta-

dard as one man through the ages.

The release is a two-DVD set, the visuals are enhanced with restored audio. Added features include audio commentary from Tarkovsky scholars Vital Johnson and Graham Petrie, deleted and alter-

ate scenes, and video interviews with lead actress Natalya Bondarchuk, cin-
eematographer Vadim Yusov, director Markl Morodin, and prolific electronic avant-garde/film score composer Edward Artemyev.——JB

EDWIN MCCAIN

Mile Marker: Songs & Stories From the Acoustic Highway
ATC 001
RELEASE DATE: Nov. 26, 2002

Though Edwin McCain’s music tends to be serious rather than wimpy, he is really a joker who revels in telling stories. Viewers will glean this from his hour-long disc, which mainly includes a mini-interview segment and music clips. The interviews find McCain discussing such topics as his disdain of the studio recording process and how he came to write the hit song “I’ll Be” and one of the performances on the disc contains. The project also includes footage going back to 1991, when McCain was just starting out and con-

tains early videos for “Barstool Friend” (a clip that was previously unreleased) and “3 AM.” A favorite feature is “Edwin’s Woody Krib,” a spoof on MTV’s “Cribs” in which viewers can tour his tour of his home. The disc is a good introduction to McCain and his work, offering fans a taste for tried-and-true tunes.——JW

JIMI HENDRIX

Blue Moon Alibi: Jimi Hendrix Live at the Isle of Wight
Experience Hendrix/MCA 088 170 341-9
RELEASE DATE: Nov. 12, 2002

Directed by acclaimed Academy Award-winning documentarian Murray Lerner, the 154-minute feature, a hit at the 2001 New York Film Festival, provides a glimpse of what might have been for the great rock guitar innovator, who would only live out his 27 days past this tri-

umphant performance. Directed by Mitch Mitchell on drums with lead bassist Billy Cox, Hendrix is shown transitioning from deconstructed classics like “Sgt. Pepper’s Lonely Hearts Club Band”/“Spanish Castle Magic” into the new musical territory of “Free-
doom” and “In From the Storm,” sub-
doned in comparison to his incendiary Monterey Pop and Woodstock per-

formances. Hendrix still seamlessly fuses the music into one cohesive whole, and when fans want to skip the 15 minutes of intro-
ductory interviews, the archival footage of Hendrix being interviewed by Bob Dylan, Cassius Clay, and others, will dawn.

The DVD extras include concert artifacts and a multi-camera picture-in-picture feature during songs including “Red House” and “Machine Gun.”——JP

THE STRING CHEESE INCIDENT

Waiting for the Snow to Fall
Sci Fidelity 2010
RELEASE DATE: Jan. 14

A connection to both nature and music is what makes The String Cheese Incident work, says band

members Kyle Hollingsworth, Keith Travers, Michael Kang, and Bill Nershi in the hour-

long film featured on this disc. The documentary from their recent 2002 winter tour through a number of Colorado ski towns, including Crested Butte, where the quintet first started playing in 1993, will get an inside look into how the band prepares for shows, determines set lists, and collaborates on new tunes. Various performance clips, DVD extras include concert artifacts and a multi-camera picture-in-picture feature during songs including “Red House” and “Machine Gun.”——JB

REVIEWS & PREVIEWS

D V D R E V I E W S

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The gone mankind's actions from COUNTRY before bite, It's S. by public. single from Ja Rule's plat-
LLW that collaborations are on Time," which delivery kind a call for powerful, dry radio's agenda has Straight. *hand, gritty production, and dry radio's agenda has Straight.*

As per the original document, the text is not entirely coherent and seems to be a mix of disjointed thoughts and phrases. It appears to be a compilation of random sentences and quotes, possibly from various sources, without a clear structure or narrative. The text includes references to music, collaborations, and a call for a powerful, dry radio agenda, but it is not clear how these elements are connected to each other. The text also mentions a mix of musical artists, such as Ja Rule, and refers to various activities and themes, such as collaborations, a call for powerful radio agendas, and a mention of a specific album titled "Time." However, without further context or a clear narrative, it is difficult to provide a coherent summary or analysis of the document.
Adema An Ally In ‘Mortal Kombat’

Band’s EP, Single Help Midway Games Move More Than 1.3M Copies Of Title

BY STEVE TRAIMAN

With alliances between videogame makers and the recording industry on the rise, some artists are now releasing music designed specifically to help promote both themselves and new software titles.

Case in point: Arista act Adema released an EP titled Insomniac’s Dream just ahead of the holiday shopping season that, in part, plugged the game Mortal Kombat: Deadly Alliance from Midway's Calif.-based Midway Games.

The lead track, “Immortal,” was penned expressly for the game, which is available on Microsoft Xbox, Sony PlayStation 2 (PS2), Nintendo GameCube (GC), and Nintendo Game Boy Advance (GBA). The video for the song—which opens with the band performing in a Mortal Kombat arena and mixes footage of gameplay from the title—was featured on both MTV2 and mtv.com, as well as Much Music.

A BENEFICIAL ‘ALLIANCE’

While the EP has sold 24,000 units since its Oct. 22, 2002, release, according to Nielsen SoundScan, the promotional benefit has been even greater for the game. Deadly Alliance was the No. 2 best seller the first full week of release (Nov. 25-Dec. 1, 2002) on the US Bestselling Top 10 Console Sales chart, outsold only by mega hit Grand Theft Auto: Vice City. It was on the Video Software Dealers Assn.’s Top 10 Game Rentals VidTrac chart from release week through year’s end.

More than 350,000 units were sold in the first nine days of release, according to NPDNext, which tracks game sales at retail. The title sells for $49.99 for Xbox, $39.99 for PS2, and $29.99 for GBA.

Midway marketing VP Helene Sheeler reports that the company has sold more than 1.3 million units of Deadly Alliance as of Jan. 6; 1 million of those titles were sold in the first month of release.

In the bonus DVD content on Deadly Alliance, both the song and music video are included. Another big marketing push came from a game trailer that appeared on more than 5,000 movie screens, reaching an estimated 18 million viewers starting Sept. 27, 2002, through Nov. 21, 2002, the day before the game release.

Sheeler sees a big advantage of the shift to DVDs for next-generation games. “In addition to a lot more ‘room’ for advanced graphics and gameplay levels, we can make plans for bonus features that include the music videos, interviews with the artists and game developers, ‘making of’ material, and other good stuff,” she notes. “For most of our titles due later this year, we’re pitching game themes to a number of bands.

“Game players and music buyers share the same demographic,” she adds, “and combining the two has been a perfect merger.”

Indeed, for the members of Adema—all of whom are fans of gaming and music—playing the game is the ultimate Home Run. “It was great to do this special song for the new game. Every time we perform the song, it really gets us into the game.”

SIMILAR PARTNERSHIPS

While Electronic Arts last year chose another metal act, Mastodon for its new game publisher to create a separate division to work with labels to develop and acquire music from top acts for its games (Billboard, Sept. 14, 2002), Midway has been pursuing a similar strategy, on a less formalized basis, in recent years.

Island/Del Jam Act Salivo recorded a new version of the theme to Peter Gunn for the game Spy Hunter two years ago. More recently, Roadrunner band Dry Kill Logic recorded an updated version of “Take Me Out to the Ballgame” for the baseball game MLB SlugFest 2003, and Interscope act Jurassic 5 created an original theme song for the title NBA Ballers. The game’s DVD section features a live-action performance video and interviews with band members.

Midway has worked with Maissa Dauriac’s Los Angeles-based Sync Entertainment as a music consultant to help sign the bands and clear the rights with music publishers and others involved. She has also worked with other game companies in the same capacity.

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BY BRIAN GARRITY

Handelman Halting Its E-Commerce Outsourcing

BY BRIAN GARRITY

Handelman Co. says it is getting out of the e-commerce outsourcing business, citing the slow growth of online CD sales. The company was offering third parties a white-label storefront for music via its Handelman Online division, with a slate of services that included site hosting, sound clips, artist/album information, and fulfillment.

Moving forward, Handelman will only offer its Web client fulfillment and pricing/merchandising advisory services

Those affected by the move are kmart.com, jcpenny.com, and aafes.com. All three currently host their online music stores and were hosted and operated by Handelman, which says it will help the retailers shift to other e-commerce hosting options.

The shift in strategy does not affect the company’s relationship with MTV Networks’ sites, which use Handelman exclusively for e-commerce fulfillment.

As part of the move, Handelman will incur a one-time pre-tax charge of $5 million in the fiscal third quarter, which ends Jan. 31.

ABRUPT CHANGE IN THINKING

Handelman chairman/CEO Stephen Strome said in a statement that while fulfillment and category management for online retailers remain an important part of the company’s product and service offerings, “we will be providing only those business functions where we create the greatest value and efficiency for our customers.”

The move marks an abrupt shift in thinking toward the Internet for the rackjobber. Just six months earlier, the company was predicting that the online unit would break even in 2004. A year-and-a-half ago, Handelman announced a deal to run the jcpenny.com music store (Billboard, July 28, 2001) and viewed the alliance as the beginning of Handelman Online’s extension into the e-commerce management business.
Declarations
Of Independents

Déjà Vu: History appears to be in the process of repeating itself, and it is not pretty.

It may be possible to extrapolate a good inking of what lies ahead for the independent community in 2003 from some stories that ran in these pages in the not-too-distant past.

In February 1996, we reported in this space that independent distributors were witnessing an unprecedented flood of returns in the post-holiday weeks (Declarations of Independents, Billboard, Feb. 17, 1996). Three months later, we collaborated with our colleague Ed Christman on a page-one story headlined "Indie Sector Hobbed by Stiff Returns for Early '96" (Billboard, May 25, 1996).

At the time, retailers were going through a particularly rough patch, as low-ball pricing by electronics chains and general instability in the marketplace were forcing closures of music-retail outlets. Between December 1995 and May 1996, we reported, a half-dozen chains had folded some 150 storefronts. (Among the web shutting doors was Wherehouse Entertainment, which had filed for Chapter 11 bankruptcy protection in August 1995.)

Returned product poured into independent distributors' warehouses. We estimated in April 1996 that the indie's return rates were running at the severe level of around 40%.

Fast forward to 2003, on the heels of a year of precipitous downturn in music sales, culminating in a horrific Christmas season.

In just the first nine days of the new year, Best Buy/Musicland, Trans World, and the again-troubled Wherehouse either closed or confirmed plans to shutter a total of 224 stores in the month of January alone. Many already believed the number of U.S. store closures could reach 500 by the middle of the year—more than three times the number witnessed in six months in '95-'96. Given what has already transpired this year, that estimate may be viewed by some as conservative.

It is unnecessary to comment about the resonance of these numbers in terms of the returns picture this year, except to say, "Fasten your seat belts."

Southwest Revisited: As reported last issue, Southwest Wholesale in Houston again pared its one-stop staff Jan. 6, letting go of 30 employees (Retail Track, Billboard, Jan. 18).

We attempted to contact Southwest VP of sales and retail marketing Rick Shedd about plans at the company's distribution unit, but calls were not returned.

No layoffs were made on the distribution side at Southwest, which ramped up its efforts to distribute regional product in-house last spring (Declarations of Independents, Billboard, March 30, 2002). The company currently employs about 10 dedicated distribution salespeople. Southwest distributes a large number of regionally based labels, including a variety of one-off projects, many of which are in the rap, Latin, and country genres. Labels include Dobie House, Worldwide Gospel, Slowfoot, Wright On, Wreck Shop, Green House, Rosetta, Tejas, SRG Sounds, and Tin Roof.

While sources inside the company express confidence about Southwest's ability to make a go of it by distributing its niche product, one knowledgeable observer believes the cutback of one-stop activities limits the firm's options. "They made a huge mistake getting rid of their one-stop," the source says. "They have no other labels but their own, and they're going to be totally dependent on having a hit."


Wiggins will now consult with Bayside on the marketing and promotion of product from small, frequently artist-run imprints with no in-house staff for those functions. He offers Rome's forthcoming JTT Empire release, Do It, as an example of the type of material he'll work on.

Wiggins says, "I hope to provide value to Bayside's customers."
THE WITCHING HOUR: I have caught the occasional grope during the past month that I am serving up too much doom and gloom lately. If that’s a problem, then maybe you should embrace the approach to industry news taken by BMG Distribution president Pete Jones, who says, “I think the cup is one-third full.”

But I write what I hear, and here’s what I hear this week: Since I wrote two weeks ago about a fear that 500 record stores would close in the first half of this year (Billboard, Jan. 11), the first shoe has dropped, and whether the second shoe drops depends on—pardon me for mixing metaphors—how the witching hour plays out.

The witching hour, in the parlance of some distribution executives, is the date when cash is due from accounts in order to take advantage of early payment discounts on Christmas product. For most majors, early payments were due Jan. 10, a Friday. But with a five-business-day grace period and Martin Luther King Jr. Day in the mix, this year’s witching hour is Tuesday, Jan. 21.

That date serves as a catalyst as some chains figure out which way to go. While we wait to see what that day brings, here’s what’s happened so far this year: Trans World Entertainment is closing 40 stores, and Best Buy has closed 110 Musicland stores and is reassessing the Musicland operation, Leaving distribution executives to worry about how many more stores will close, and whether record music will be curtailed in Best Buy and the remaining Musicland outlets.

The vendors’ main worry right now, however, is Wherehouse Entertainment, and it has circulated a list of 94 stores that it will close by the end of this month. Beyond that, the chain is looking at ways to close even more stores and already has told vendors about plans to put part of itself, via a sub- corporation, into Chapter 11. But now suppliers say that an outright Chapter 11 filing is also being pondered, and vendors are waiting to see which way that will play out.

Believe it or not, how it plays out could have an impact on the 102-unit Music Network chain, or so I am told. After paying $25 million to buy 62 Wherehouse stores in 2001, Music Network found itself in a cash squeeze last year, missing a payment to the majors in May. In a move to become current on payments, it closed its one-stop in November and started shipping back product to vendors. Now, after a disappointing holiday selling season, the chain supposedly wants to close down 46 of the Wherehouse stores, and sources say the Music Network executives believe that because Wherehouse is still the main lease holder on those stores, it can close them as part of a Wherehouse filing, should that happen. Wherehouse and Music Network executives did not return a call for comment. But a real-estate executive is skeptical that such a strategy will work, noting that when stores are sold, landlords generally keep to the more credit-worthy company’s name—in this case probably Wherehouse, since it is the bigger company and is owned by a known financial firm—on the lease but usually also get the new tenant to be the guarantor, should the lease holder default.

While that plays out, the other main chain—which is newly arrived—on the industry’s watch list is Value Central Entertainment, the company formed by the merger of Central South and Value Music in September 2002. That merger is already in trouble right out of the starting gate, with Randy Davidson and his son leaving the chain and the company now solely owned by the Value Music principals.

Neither side would comment, but sources say that right after the merger closed, an audit of the company came up short $3 million in assets, all from the Central South side. A safeguard provision in the merger deal calls for whichever side is missing assets to make good or forfeit the ownership stake. Sources say that while Davidson tried to make good, he was only able to bring $1.75 million to the table and thus lost his equity, leaving him and his son Greg now completely out of the picture.

Some might consider the gain of outright ownership of the merged company as a windfall for the Value Music partners, but it comes with a price. The bank supplying the chain’s revolver is nervous about the missing assets and has tightened up the loan. But while vendors are also nervous, a financial executive at one of the majors says that if the bank shows a little patience, this could all work out, considering that one of Value Music partners is Arthur Blank, the co-founder of Home Depot.

Anyway, if you add up the stores in this column, we are at 290 stores and counting.

Following are the December Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Eminem, The Eminem Show, Web/Aftermath/Interscope, 7 million.

Queen, Greatest Hits II, Hollywood, 7 million.

Avril Lavigne, Let Go, Arista, 4 million.

Eh=O Peay, Shit & Fear, RCA, 3 million.

Ashanti, Ashanti, Murder Inc./Jive, 3 million.

Soundtrack, 8 Mile, Shady/Interscope, 3 million.


Christina Aguilera, Stripped, RCA, 2 million.

Justin Timberlake, Justified, Jive/Zomba, 2 million.

John Mayer, Room for Squares, Jive/Columbia, 2 million.

Kenny Chesney, No Shoes No Shirt No Problems, BNA, 2 million.

PLATINUM ALBUMS (1 million units)

Various artists, WWF: The Anthology, SmackDown/WWE, 1 million.


Chicago, The Very Best Of: Only the Beginning, Warner Strategic Marketing, 1 million.

Nirvana, Nirvana, DGC/Interscope, 1 million.

Soundtrack, 8 Mile, Shady/Interscope, 1 million.

Rascal Flatts, Melt, Lyric Street, its second.

TLC, 30, Arista, its fourth.

GOLD ALBUMS (500,000 units)

Various artists, WWF: The Anthology, SmackDown/WWE, 0.

Ain’t No Theory, Union Station, Line, 0.


WWE: The Authority, SmackDown/WWF, 0.

Lil Flip, Underground Legend, Suspect, 0.

Billy Joel, The Essential Billy Joel, Columbia, 0.


Chicago, The Very Best Of: Only the Beginning, Warner Strategic Marketing, its fifth.

Nirvana, Nirvana, DGC/Interscope, its seventh.

Soundtrack, 8 Mile, Shady/Interscope, 10.

Rascal Flatts, Melt, Lyric Street, its second.

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THREE-WAY DEAL: DMX Music, a provider of music-programming services to business and digital-cable subscribers, is teaming with EMI Recorded Music and clothing retailer Anchor Blue on a promotional CD compilation called New Year, New Hour.

The CD—which will feature tracks from such EMIs as Coldplay, OK Go, the Exies, and the Vines—will be free with purchases of $50 or more at Anchor Blue stores. The compilation will come with a coupon to purchase the full-length albums of featured artists at participating Sam Goody stores.

Audio messages recorded by Coldplay, OK Go, and the Exies will be incorporated into DMX Music programming broadcast in Anchor Blues stores. The messages will include back-announcing of song titles and mentions of the artists’ albums. Additionally, music and interviews with Coldplay, OK Go, the Vines, and Deee-Lite will be part of DMX programming for its digital-cable subscribers through Jan. 26.

MUSIC CHOICE GOES ONLINE: Music Choice has announced that later this year it will begin offering its music programming in the Windows Media 9 format to the high-speed Internet divisions of its cable-distribution partners. No distribution deals for the online service have been announced yet.

MusicChoice previously experimented with offering its programming online; however, it discontinued such operations because of high streaming costs. One of the selling points of the Windows Media 9 format is its claim of cheaply enabling high-speed online streaming and eliminating buffering delays.

CASH FOR NAPSTER CREDITORS: The U.S. Bankruptcy Court in Wilmington, Del., has awarded a group of Napster's unsecured creditors more than $2 million of the $5.3 million generated in a sale of the company’s assets last year (Billboard Bulletin, Nov. 18, 2002). Bertelsmann was awarded $3 million—significantly less than the $98 million in claims it had sought against Napster’s Chapter 11 estate.

“...it’s not a lot of money,” says Rick Antonoff, an attorney for the creditors. He adds that he is pursuing other areas of recovery, including insurance claims. A Bertelsmann rep declined to comment.

LIQUID BOARD IN FLUX: A Delaware Supreme Court has invalidated the August 2002 appointment of two directors to Liquid Audio's board, including current chairman James Somes, the company announced.

Last month, Liquid Audio’s board voted to dissolve the company in the aftermath of a failed merger with Alliance Entertainment, which shareholders had opposed.

DISTRIBUTION: Matt Bremer is named VP of strategic planning for the Handleman Co. in Troy, Mich. He was director of strategic planning and business development for Del Monte Foods.

Joel Zaremby is named VP of client services for the Summit Media Group in New York. He was advertising director for Reader’s Digest.

New Choices: Stephanie Cohen is promoted to VP of retail marketing for Universal Music Group.

With this important issue resolved, we will work with the remaining directors of Liquid Audio to pursue the best interests of the company and all its stockholders,” James Nitarotonda, MCo's president/CEO and Liquid Audio board member, said in a statement.

TOUCHDOWN DEAL: As the kickoff to Super Bowl XXXVII approaches, Warner Home Video (WHV) has signed a three-year pact to market and distribute home-video titles from the National Football League (NFL). Under the terms of the deal, the NFL will produce three original titles per year for WHV distribution.

The NFL's home-entertainment distribution rights have been up in the air since last spring, when its former partner, USA Home Entertainment, was dissolved after Vivendi Universal's acquisition of USA Networks. NFL VP of partnerships marketing and corporate sales Peter Murray says the company ultimately chose WHV because of its "distribution strength and marketing expertise."

WHV's VP of marketing Doug Wadleigh says the company was also anxious to move into the distribution of sports titles. "We have really been acquiring a lot of content so we can become a one-stop shop for content for our retailers," he says. "The sports category is growing, especially on DVD."

The first title under the pact will be the Super Bowl XXXVII VHS/DVD, which will be released Feb. 15—just 16 days after the big game. The DVD will contain more than three hours of programming, including such special features as pre-game and post-game analysis and behind-the-scenes footage from New Orleans. Price points are not yet available.

Wadleigh says WHV will spearhead an aggressive marketing campaign that includes national and local TV, print, and radio advertising. It is working on deals with such mass-market retailers as Wal-Mart, Best Buy, and Target and with sporting-goods and shoe and apparel stores. Direct mailers and online marketing will also be pursued.

The NFL will produce two more new titles in 2003 from previously unreleased NFL archival footage for release around Father's Day and Christmas and will be available as high-end, collectible gift sets.

EARLY 'SIGNS': Consumers who were awaiting the home-video release of M. Night Shyamalan's alien-invasion film Signs (Buena Vista) found the title in stock a full four days before its Jan. 7 street date at Blockbuster stores nationwide. According to Blockbuster senior VP of corporate communications Karen Raskopf, president/CEO Nigel Travis ordered the move in the face of rampant street-date violations. Blockbuster is not reporting the names of the offending competitors, though Raskopf says that "all types of retailers" are involved in the practice. She adds that in the past few months, street-date violations have become more common. Blockbuster's policy is to report any violations it notices directly to the studios, though Raskopf says the company is frustrated by the studios' lack of response. But she notes that the "SIGNS" action was a "one-time statement on our part. We don't intend to make this a regular practice."

The timing of the dictate is a bit suspect: It came just one day after Buena Vista Home Entertainment sued Blockbuster for $120 million regarding VHS revenue-sharing payments (Billboard, Jan. 11). Raskopf says there is no correlation between the events. A Buena Vista spokesman says the company is in talks with the retailer about the street-date violation but would not address the lawsuit or any correlation between the two.

In other Blockbuster news, three independent retailers that challenged the chain and five motion-picture studios regarding their revenue-sharing agreements in an antitrust suit have filed an appeal in the U.S. District Court of Appeals for the Fifth Circuit in New Orleans. The case was tossed out of a San Antonio district court last summer because of insufficient evidence. A similar case is pending in Los Angeles Superior Court.

MARK YOUR CALENDARS: The Video Software Dealers Assn.'s (VSDA) annual Home Entertainment show will be held July 15-17 at the Rio Suites Hotel & Casino in Las Vegas, where the show will again use an exhibitor-suite format. It will also feature a full seminar program and a show floor.

Although attendance at the 2002 show decreased 33% from the previous year, VSDA president Bo Andersen is confident that suites will be at full capacity. He advises attendees to "plan their business at the convention in advance to get full value out of it."

BY BRYAN REESMAN

NEW YORK—Although the audience for anime programming has been growing steadily in the U.S. during the past decade, prices have rarely fallen below the $29 price point. New York-based Central Park Media (CPM) is responding to consumer demand by introducing the anime industry's first midpriced DVD line Jan. 28, according to the company's managing director, John O'Donnell.


By reissuing established anime titles at a reduced price—some with such new features as talent interviews and story details—CPM hopes to draw the attention of long-time fans wanting to build their collection and of casual fans willing to buy older titles at a lower price as an impulse purchase. Additionally, CPM hopes retailers will be more likely to deepen their anime catalog.

"What we're trying to do," O'Donnell explains, "is take some of the best practices of the record business and the video industry that have been proven over time and start to apply them very specifically to the anime world."

Retailers are applauding the CPM line, saying that the high price of Tower chain. "I understand that you originally try to get $24, $26, or $29-price points on an anime film, but don't keep it out there for years and years. The major studios have got fairly significant [DVD] titles between $10 and $15 every day.

Experts in the anime industry are also welcoming the Dynamite Dozen, though they say that other anime distributors are not likely to follow suit with midpriced lines, because many fans still do not have any qualms about high costs. "It'll likely do well for CPM," says Robert Bricken, managing editor of Anime Invasion magazine. "There are so many burgeoning anime fans who want to get deeper into anime but may be put off by the prices of many titles. However, there are still thousands of anime fans in Japan to pay current prices to get what they want, and the anime companies know it."

O'Donnell says that CPM's $19.99-priced titles will primarily be marketed through advertising in anime fan magazines and through promotions on such Web sites as amazon.com, barnesandnoble.com, animation.com, and animemisc.com. It expects to add new titles to the line in the future.

BY SAM ANDREWS

LONDON—While New Line Home Entertainment's The Lord of the Rings: The Fellowship of the Ring was the top-selling home-video title of 2002 in the U.K., according to year-end figures that the British Video Assn. (BVA) compiled, Warner Home Video (WHV) was crowned the territory's No. 1 seller-through distributor.

WHV produced a 19.5% share of the U.K. video market in 2002, Nu Image Universal Studios Home Video was second with 12.2% and Columbia TriStar Home Entertainment was third with 10.9%.

"The Lord of the Rings," which is distributed by Entertainment in Video in the U.K., ended the year with a total of 4 million combined units sold. DVD units accounted for 2.4 million units of its year-end total, while 1.6 million units were VHS.

The second-best-selling title was WHV's Hard Eight and the Philosopher's Stone (known as Harry Potter and the Sorcerer's Stone in the U.S.), which sold 3.5 million combined units, with 1.3 million units on DVD and 2.2 million on VHS.

The BVA also reports that total video sales for the year increased an estimated 26% over 2001 totals to reach 154 million combined units. The rise comes in the wake of a 111% hike in DVD sales, which accounted for 80 million units sold by the end of 2002. Total VHS sales, however, decreased 13% in 2002 to 74 million units.

"This has been a wonderful year for video in general and DVD in particular, but also for family entertainment," BVA director general Lavinia Carey says. "The resilience of VHS in the face of such strong DVD performance is also remarkable. With Harry Potter selling 2.2 million on VHS alone, this is hardly a format that has passed its sell-by date."

The year-end figures do not account for mass-market sales, which the BVA says will likely add another 12 million units to the U.K.'s total video sales figure.

The BVA figures also reveal that sales in December 2002 climbed 10% over December 2001, as WHV's live-action title Scooby Doo shifted 1.59 million combined units to beat out Columbia Tri-Star's Spider-Man (1.35 million) and Minority Report (800,000), which is distributed by Twentieth Century Fox Home Entertainment in the U.K.

DVD hardware also leaped forward in 2002, according to distributor and hardware-manufacturer promotional body the DVD Committee. Some 3.8 million DVD players were purchased in the U.K., double the sales levels of the previous year. Players are now in more than 25% of U.K. TV households.

"People have been another incredible year for DVD, with sales of both hardware and software doubling year on year," said CPM chairman Mike Brown notes. "This has been another incredible year for DVD, with sales of both hardware and software doubling year on year. Over 20 million discs and 1.2 million players were sold this December alone."
### Billboard Top DVD Sales

**January 25, 2003**

**Title** | **Label/Distributing Label & Number** | **Weeks At Number** | **Weekend Price** |
---|---|---|---|
**1** | **Lilo & Stitch** | | **2002 PG 24.95** |
**2** | **Stuart Little II** | | **2002 PG 13 24.94** |
**3** | **Ice Age** | | **2002 PG 24.95** |
**4** | **Like Mike** | | **2002 PG 24.94** |
**5** | **The Country Bears** | | **2002 G 22.95** |
**6** | **Austin Powers in Goldmember** | | **2002 PG 13 22.95** |
**7** | **Spider-Man** | | **2002 PG 13 24.94** |
**8** | **Bordello** | | **2002 22.95** |
**9** | **The Land Before Time: Journey to Big Water** | | **2002 NR 19.95** |
**10** | **Hey Arnold! The Movie** | | **2002 PG 24.95** |
**11** | **Spirit: Stallion of the Cimarron** | | **2002 G 24.95** |
**12** | **Men in Black II** | | **2002 PG 13 24.95** |
**13** | **Monsters, Inc.** | | **2002 PG 13 24.95** |
**14** | **Star Wars: Episode II - Attack of the Clones** | | **2002 PG 13 24.95** |
**15** | **We Were Soldiers** | | **2002 R 14.95** |
**16** | **E.T. The Extra-Terrestrial (Special Edition)** | | **2002 R 22.98** |
**17** | **The Crocodile Hunter: Collision Course** | | **2002 PG 22.98** |
**18** | **Austin Powers in Goldmember** | | **2002 PG 13 24.95** |
**19** | **How the Grinch Stole Christmas** | | **2002 24.90** |
**20** | **Scrooged** | | **2002 PG 24.95** |
**21** | **Rapunzel** | | **2002 NR 19.95** |
**22** | **Beauty and the Beast (Special Edition)** | | **2002 R 24.95** |
**23** | **Mr. Deeds** | | **2002 PG 22.95** |
**24** | **The Body: Sculping System** | | **2002 NR 9.95** |

### Billboard Top VHS Rentals

**January 25, 2003**

**Title** | **Label/Distributing Label & Number** | **Weeks At Number** | **Weekend Price** |
---|---|---|---|
**1** | **Lilo & Stitch** | | **2002 PG 24.95** |
**2** | **Barbershop** | | **2002 22.98** |
**3** | **Minority Report** | | **2002 PG 13 24.95** |
**4** | **Blood Work** | | **2002 PG 13 24.95** |
**5** | **Unfaithful** | | **2002 PG 22.98** |
**6** | **K-19: The Widowmaker** | | **2002 VHS 24.95** |
**7** | **Austin Powers in Goldmember** | | **2002 VHS 24.95** |
**8** | **Trapped** | | **2002 R 24.95** |
**9** | **Men in Black** | | **2002 VHS 22.95** |
**10** | **Temptations** | | **2002 NR 22.95** |

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*Note: The prices listed are suggested retail prices for nontheatrical titles.*
Eventide Enters DAW Realm
Developer/Manufacturer Debuts Pro Tools Plug-Ins At NAMM

BY CHRISTOPHER WALSH

Eventide—developer/manufacturer of audio-processing equipment for the recording, broadcast, and live-performance industries—has introduced the Clockworks Legacy plug-ins for the Pro Tools HD platform. Clockworks Legacy, announced Jan. 16 at the National Assn. of Music Merchandisers (NAMM) show in Anaheim, Calif., marks Eventide’s debut in the digital audio workstation (DAW) realm.

The Clockworks Legacy series of plug-ins include the Omniverse, an analog compressor introduced in 1971; the Instant Phaser, an analog processor also introduced in 1971; the Instant Flanger, an analog flanger introduced in 1976; the H910, the company’s first Harmonizer brand effects processor, released in 1975; and the H949, introduced in 1977. The Clockworks Legacy plug-ins are so named as the original products were developed at the Eventide Clockworks facility in New York; the company dropped “Clockworks” from its name when it relocated to its current headquarters in Little Panic’s multistory facility.

“This is something we’ve been considering for some time,” says Ray Maxwell, Eventide VP of sales & marketing. “Clearly, a number of our customers have moved over to the desktop and have been urging us on in that area. Quite frankly, we were waiting for the right platform, and for the platform to be really mature and ready to go. With the release of Digidesign’s [Pro Tools] HD, we felt strongly confident that this was the right platform for us, and that there was sufficient stability, sound quality, and [digital signal processing] resources for us to bring our ample catalog of algorithms to that platform. We’re very excited to be working with Digidesign, as leaders in their field, to bring our very best algorithms to that constituency.”

A FAITHFUL REPLICATION

Along with the expanding migration from analog recording to the DAW realm has come a corresponding decline in doubts about the sonic integrity of software-based plug-ins. Their hardware-based progenitors, similarly, the evolution of DAWs to support high sampling rates, such as Pro Tools HD, has quieted much of the criticism aimed at the perceived coldness of digital recording. With the Clockworks Legacy plug-ins, Eventide promises a faithful replication of the original processors. “Before those products came,” Maxwell says, “there were ‘primary colors’ that were used in the recording process. We tried to bring a lot of new colors to the palate. It changed the sound of music forever. We intend to take that to the next level now.”

ABANDONING HARDWARE?

This is not to suggest that Eventide will phase out hardware, despite an industry slump that has deeply affected many commercial recording facilities and equipment-rental companies. “By no means do we intend to abandon the hardware market,” Maxwell says. “From the rich group of algorithms that have been on hit records since we opened the doors in 1971, we’re able to take that and move it into the plug-in realm. Part of our strategy is to mirror that and cross-purpose these algorithms to hardware as well. For example, the Clockworks Legacy algorithms will also appear in Orville [Eventide’s] multi-channel, multi-effects processor.”

“We very much believe there is a market for hardware products,” Maxwell summarizes, “but we are focusing an enormous amount of energy into the plug-in realm, and we intend to be a very serious player in that market. We have a lot planned for the coming year.”
The $18.95 piano/vocal/choral title—which was compiled by series creator Matt Groening and Simpsons composer Bill Clausen—was released quietly last month, but according to Warner Bros. Publications CEO Fred S. Anton, it is already in a "reprint situation" as a result of surprising strong demand. This will likely increase as marketing efforts tie in with recent Simpsons milestones.

"We’re launching it in conjunction with the [February Fox-TV broadcast of the] 300th episode of The Simpsons and on the heels of the show’s first Golden Globe nomination for best comedy series," says Mary Jo Mennella, senior VP/CM at TW/Emusic-supplier Fox Music Publishing, which worked closely with Clausen and Warner Bros. Publications in The Simpsons Songbook’s conception.

She notes that the folio also offers new Simpsons artwork from Groening’s Bongo Comics Group, as well as “authentic arrangements” from Clausen.

"There has been various sheet music in print for many years, but this is the first official Simpsons songbook," Mennella says. "Some good things are worth waiting for."

The folio’s song highlights include Clausen’s Emmy Award-winning “We Put the Spring in Springfield,” with lyrics by Kenneth C. Keeler, and “You’re Cheekin’ In,” another Emmy Award-winner from the duo. Danny Elfman’s "Theme From the Simpsons" is also present, as are the Bryan Loren-penned 1991 hit “Do the Bartman,” Terry Cashman’s “Talkin’ Softball,” Beverly and Jeff D’Angelo’s “Bagged Me a Homer,” and Jeff Martin’s “Capital City,” which featured Tony Bennett in the series’ first guest singing role.

Many of the songs are full-fledged, Broadway-styled, animated musical productions and rank high among favorite moments prized by The Simpsons’ devoted fan base.

Indeed, Clausen says he assembled the set from fan requests received on his Web site through the years for sheet music to the tunes on the Rhino CDs. "Sefker Burns was very popular," Clausen says, picking out other included fan faves. "Dr. Zaius’ keeps coming up, We Do (The Stonecutters’ Song)," and the entire "Shari Robbins Medley." "Everybody howls when they hear it.

Best about the book for Clausen, though, is that it presents "very accurate arrangements of the songs as they occur on the show and CDs, We pulled the songs from our files and sent them to [Miami] Florida, where Warner Bros. Publications is based, and it sent a staff skilled in reducing orchestral scores into three-line [piano/vocal/choral] arrangements, so people who are used to listening to the music on the shows or CDs can sit down and [find that they] match top-to-bottom: I supervised and proofread four drafts of material to make sure all the transcriptions of the chords, symbols, and lyrics were correct.

Mennella expects marketing of The Simpsons Songbook to piggyback onto the “massive marketing push” behind The Simpsons 300th episode, as well as the upcoming National Assn. of Music Merchants music-instrument trade show, and then continue throughout the year in nontraditional markets.

"In addition to normal channels like music-instrument stores, we’re targeting bookstores," Anton confirms, "We believe there’s a much wider market than just the amateur musician, and we’re working with Fox’s marketing department and some of the Simpsons licensees to see about wider distribution."

Anton further points to the songbook’s availability via the musicnotes.com online sheet-music store. "It has tremendous appeal because of the TV show—and the music is terrific," Anton says. "The show really brings the book to life."

"The [songbook] has tremendous appeal because of the TV show—and the music is terrific. The show brings the book to life.

—FRED S. ANTON, WARNER BROS. PUBLICATIONS

Noting The Simpsons’ popularity in Europe, Anton also senses “global appeal” for the title. "This will rival a good personality songbook," he says, "which is very unusual."

Clausen hopes that response to the songbook will generate second and third volumes "and get all the songs out eventually," he says. "There are that many—though it’s hard to realize that we’ve accumulated this huge library of original stuff—and there’s so much to choose from."

Having been up until 3 a.m. scoring a future Simpsons installment, Clausen adds, "I’m not even taking into consideration the whole slew of new songs for this season!"

SHARP MUSICNOTES: Internet-based sheet-music store Musicnotes celebrated a merry December 2002 by surpassing both 10,000 customer orders and 16,000 digital downloads for the first time. The performance beat the Madison, Wis., company’s sales goals by 20%, according to chairman/CPO Tim Reiand, who terms current monthly sales now in the “comfortable” six-figure range.

“Musicnotes is three times as big as it was last year,” CEO Kathleen Marsh adds. “One of our competitors went under this past year, even though they spent over $25 million on the digital sheet-music business. But our sales are approaching $200,000 per month and we’re just getting started. I’m pretty excited about our prospects for the future.”

Marsh notes that December sales tripled, continuing a growth trend. "The holiday season had a dramatic impact, but it feels like our business has moved to another level," she continues. "What has been most encouraging about sales over the past few months is that it’s been quite broad-based, with no single factor driving sales."

Marsh does point to the late-November introduction of its Macintosh Viewer as a December sales spur. "It opened our business to online music buyers, counting a "tremendous number of new customers in November and December," head of marketing Bill Aicher adds. "What is interesting about our new online music buyers is that they experience the fun and convenience of our site, they become repeat buyers and also tell their friends and family about musicnotes.com.

"The relationship with our publishers has changed formats.”

"Close relationships with our publishers, coupled with the technological advantages of our digital sheet music, allow us to release music concurrently with the release of the CD and video version of the song," says Marsh, whose company’s catalog encompasses 15,000 digital sheet-music titles, in addition to more than 260,000 traditional music titles, books, CDs, and videos available through its site via mail-order. The digital sheet music for "Beautiful," Marsh adds, was ready for download prior to the music video—well ahead of its availability through traditional sheet-music suppliers.

But on a flatter-sounding note, Marsh reports a lawsuit filed by Musicnotes against Swanton, VT-based online sheet music and music-instruction resource stagepass.com for copyright and trademark infringement pertaining to its use of the musicnotes.com domain name. Stagepass, which is an affiliate of Sheet Music Direct—a site that offers direct online sheet music, was sued by musicnotes.com for copyright infringement. Stagepass has since changed its name to SheetMusicDirect.com, which remains in operation.

SHARLES’ SHIFT: Music industry veteran Jerry Sharles, who most recently served as director of media relations for Warner-Chappell Music, has been appointed president/CEO of Society of Singers. The Los Angeles-based nonprofit organization, which was established in 1984 by Ginny Mancini, provides scholarships in the vocal arts and offers financial assistance to professional singers.

NEW LIFE FOR BLUEBIRD: Live From The Bluebird Café, the Emmy Award-nominated music-TV series inspired by Nashville’s eminent singer/songwriter showcase club, will begin taping its fourth season in February, to air on the Turner South cable network in June. "The show is a great outlet for artists and songwriters to perform their hits for an ever-growing TV audience," says producer/café owner Amy Kurland says. "With fewer TV outlets for artists and writers, we hope to fill the hole left when TNN changed formats."

"Music notes” and “music note” are generic terms that have been used for ever," says Sharles, who claims that his musicnotes.com domain name was registered before that of Musicnotes.com.
Celebrating 15 Years
Of Indie Entertainment In Oz

With Music Fans In Mind, Shock Entertainment Group’s
Co-Founders Created A Business On The Cutting Edge

BY CHRISTIE ELIEZER

MELBOURNE—When the company known today as the Shock Entertainment Group entered the Australian marketplace in February 1988, the alternative music scene was still a garage business. A loose network of college radio stations, independent promoters and rock magazines kept fans up to date with the emerging alternative rock, hip-hop and underground dance sounds. But acquiring releases from key international indie labels such as Rough Trade, SST, 4AD, Creation and Beggars Banquet was a problem. Only some 20 indie music stores in the country would order albums from labels abroad, so supplies were minimal and sporadic.

As owners of their own indie stores, Frank Falvo, David Williams and Andrew McGee had known one another for eight years and developed an affinity for each others’ business instincts. Williams worked for 12 months at Caroline Records in London, and the experience opened his eyes to the potential of global markets. The threesome pooled some $63,000 (AUS$45,000 at 1988 exchange rates) and set up Shock Records, initially working out of a bedroom in McGee’s house. Taking advantage of Australia’s 12-hour time difference ahead of Europe, they ordered product on Fridays and had it in their warehouse in Melbourne by Monday. “We made these records available when consumers wanted, and as close to the European release date as possible,” recalls Falvo.

From importing international acts, Shock expanded its role to distributing local acts and labels within Australia, then to exporting CDs to the global market and, finally, to signing acts directly to inhouse labels such as Shagpile and Velocity. If there was any resistance from the more established Australian record companies, Williams says they weren’t aware of it.

“At the time, we were so under the radar that what we were doing was irrelevant to the major labels,” he says. Shock’s local acts have included Cosmic Psychos, Bodyjar, Frenzal Rhomb, Josh Abrahams and the Dirty Three.

Certainly, Shock’s overseas partners must have been pleased with the way Australia often became one of their best-selling markets per capita and how their acts achieved some of their highest chart positions Down Under.

Recent international artists who have benefited in Australia from their relationship with Shock have included Craig David, Basement Jaxx, Perynwise, Thieving Corporation and French house popsters Grand Popo Football Club.

“Ishock lifted the bar on how independents operated, successfully working at breaking mainstream radio and retailers who previously did not acknowledge the smaller labels,” says Sebastian Chase, managing director of indie label Phantom Records and the MGM indie distribution company.

Now in its 15th year, Shock has proclaimed its expanded vision by adopting the new name of Shock Entertainment. The company remains a market force with mainstream hits from its dance and pop repertoire, distributing 40 Aussie labels and more than 200 global imprints.

Yet, in 2002, Shock also reactivated its role as an indie distributor by setting up a new production and distribution division. Shock has a policy of actively working the niche market to avoid relying on hits for survival. Last November, it entered the classical market by distributing 15 titles that indie label CME Beaver licensed from Naxos Music in the U.K. It has entered the DVD and Internet-fulfillment sectors and is even looking at business possibilities in TV and films.

It is significant that the three original directors of Shock Records—David Williams, Frank Falvo and Andrew McGee—each started out running independent music stores. It gave them the street smarts and ear for trends that has paid off handsomely for the company.

Williams, now chairman, Falvo, now executive director, and CEO Charles Caldas, who joined Shock a year after his two partners launched the company, each come from a background of playing in bands and working in music retail. They see their business through the eyes of a 16-year-old consumer yet run a tight ship. They have to, as Shock is totally self-funded, and cash flow and company growth are always interrelated.

Where do you see the Shock Group's major growth in the next few years?

Williams: The last couple of years have seen us focus on the one-stop business. Currently, a lot of effort is going into the DVD division, Kaleidoscope, which we expect to see much growth from. We are looking at new ways to diversify the group. We don't regard us as Shock Music Group any more, but the Shock Entertainment Group.

Falvo: The record division is still the major part of Shock at the moment, and there is always potential for growth there. Same with the export company.

Where do you see potential growth in the record division?

Caldas: Initially, we were perceived as just an indie, cool label. Then we started having dance and pop hits, and overseas labels who might not have seen us as an option in Australia started knocking on the door. Our long-term partners like Beggars, Koch and Epitaph have also grown from small operations. The better we've become, the better our product has been. We're representing most of the premier labels in the world. I can see that, with the rationalization going on at major labels, a lot of [product] is falling through the cracks, and that merely strengthens the independent sector. In America, bands that sell a million records are getting dropped, and new labels are starting to accommodate them.

Is your new production-and-distribution (P&D) division an attempt to tap into that?

Caldas: The P&D division is a strictly Australian operation. It's going back to our roots, when Shock would distribute every decent Australian label. That part of the business fell away for various reasons. But now we have strong indie labels like [David Vodika's] Rubber Records and [Sony Music Australia's alt-rock band] Jebediah's label Redline, which are self-sufficient entities that needed a strong distributor and strategic partner. Shock has the market power to deliver them top-line sales when necessary and allow them to develop new music.

Do you think the Shock setup is a unique one?

Falvo: In the '90s, there were 20 independent labels around the world who were distributing Epitaph and who had huge success with the Offspring's Smash. Of those, only Shock and Play It Again Sam used that opportunity to grow. We're not sure where the other 18 are today. We at Shock might make mistakes, but we apply ourselves to try new things.

Was that Offspring album the major turning point for Shock?

Caldas: It was one of the turning points. Until then, selling 5,000 units was an achievement for us. *Honey Steel Gold* by Ed Kuepper, whom we distributed for Hot,

Continued on page 62
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Key International Partners

Shock Entertainment has developed its business through the power of relationships with like-minded companies around the world. Here is a look at some of them.

THE BEGGARS GROUP
www.beggars.com
Martin Mills, chairman
This veteran U.K. alternative-music group is one of Shock’s original partners.

BURNING HEART RECORDS
www.burningheart.com
Peter Alqvist, managing director and head of A&R Sweden’s Burning Heart has licensed The Hives and Melincolin to Shock. Australia is the first market where Melincolin achieved gold certification.

CENTRAL STATION RECORDS
www.centralstationrecords.com
Giuseppe Palumbo, managing director; Morgan Williams, GM
The relationship with Australia’s Central Station goes back 14 years and has brought Shock a series of No. 1 hits with the Venga Boys, Eiffel 65 and DJ Sammy. The 17 volumes of the Wild FM series has sold a total of 1.5 million units.

EDEL RECORDS
www.edel.com
Michael Haentjes, CEO
Among the chart-toppers edel has provided to Shock are Jennifer Paige’s “Crush” and Scooter’s “Logical Song,” both selling more than 100,000 units.

EPITAPH RECORDS
www.epitaph.com
Andy Kaulkin, president; Dave Hansen, GM
Shock’s licensing deal with Epitaph for the first Offspring album (Smash) was a turning point for the company, while releases from Pennywise, Tom Waits and Rancid have also provided strong sales.

FLUTE/REACT
www.fluteworldwide.co.uk; www.react-music.co.uk
Duncan Peel, managing director
This U.K. dance-compilation label provided Shock with a strong lead in the local dance market and strong sales through its Head Candy and Master Cut series.

KOCH ENTERTAINMENT
www.kochentertainment.com
Michael Koch, president; Bob Frank, CEO
This partnership has

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All the Best -
Stuart, Pete, Damian, Paul and Everybody at HMV Australia.

Q&A
Continued from page 58

went top 20. But that Offspring record sold 450,000 units
in Australia. So, certainly, it was a turning point in terms
of learning how to sell volumes. After the No. 1 with the
Offspring, we also went to No. 1 with Nikki French's "Total
Eclipse of the Heart" and Hocus Pocus' "Here's Johnny";
at one point, we had them at No. 1 and No. 2 on the ARIA
chart. But we were lucky that we had the dance explosion
right after. So the four-year period after that was strong
growth for Shock, where we had hits with a whole bunch
of dance releases.

Was Shock ready for that kind of success?
Falvo: No! But we had the attitude of always looking
for the next [project], so we could move quickly. We're
still consumers, and we use that mindset as our philos-
ophy.

Caldas: Our role in this market is to keep introducing
new music. We don't have the Led Zeppelin back catalog
to rely on. We've always been about acquiring new labels
and finding new acts; we've never lost that part of the busi-
ness. That's why independent labels are in a more favor-
able position to take advantage of the new delivery of
music. They are not involved in this huge bureaucratic
whirlpool.

Williams: You need to be pro-active and think of
new ways to move ahead. But much of the music indus-
try seems to be reacting to what's happening around it.
The good thing about us being a private company is that
we can get on with doing new things, rather than chew-
ing over the numbers. I'll give you an example: When
we started to pick up blues and roots labels, the plan
was that each release would shift 500 units, and togeth-
er they would add up to a substantial volume. Now we
find that each of those releases is shifting about 3,000
units.

You almost got Nirvana for Australia, didn't you?
Falvo: Charles had an [import] copy of "Smells Like
Teen Spirit." We rang up BMG [which distributed Geffen
at the time] and asked if we could sub-license the Never-
mind album. BMG would have agreed but their deal with
Geffen was they could not sub-license. Who knows what
would have happened there?

When and why did Shock decide to join the
mainstream?
Caldas: There was never any conscious decision like
that. The market came to us as the product got better. Our
relationship with [major, commercial] radio is very good
now, but it only developed over the past few years.

How is an independent company immune to
what's happening in the global music market?
Caldas: We've found that consumers who are into
niche music, regardless of style, have a high level of artist
loyalty. The issue of downloading doesn't seem to be
prevalent with them.
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Continued from page 60
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releases through its hip-hop imprint, In
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www.matteil.com
Julie Kearn, GM of licensing
The three volumes from the Barbie compilation CD
series have sold 250,000 units in Australia and New
Zealand, and proved to be strong export titles to South
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www.wwecorp.com
Roger Marament, executive VP,
international business development

ROUNDER
www.rounder.com
Paul Foley, GM
Rounder expanded Shock’s roots
repertoire with artists such as Alison Krauss,
who is a steady seller.

Q&A
Continued from page 62
Williams: In the last 15 years, the music industry has
good times and bad times. But Shock has never had
bad times because we have been growing into the indus-
try. So we were either growing as part of the industry’s
growth or eating into other people’s margins. But, in the
position we are now with a lot of hit records, yes, when the
industry suffers, we do notice it more than we have in the
past. But we have been growing nevertheless.

When Shock set up a Web site in Australia,
were you the first?
Caldas: Certainly the first to offer MP3s to
download—singles by frenzal Rhomb and Bodyjar,
between they became commercially available. We realized
earlier on that we needed a Web site. Information and
availability of niche titles like bluegrass had limited out-
lets, so the thinking was [that] an active Web site would
generate business. We still see the site as more of a pro-
notional tool than a money-making device. But the ful-
liment company grew out of it.

Williams: Other labels throw huge amounts of money at
fulfillment. We’ve deliberately kept ours small and let it
develop as a pass for itself.

How many lines has the DVD division Kaleidoscope gone?
Williams: It’s 300 at the moment. In two years, it will
be over 1,000. That’s how fast it’s growing. DVD is a new
market for Australia, so it’s pretty much a level playing
field, and the opportunities are huge. When we started
Kaleidoscope in 2001, we aimed at making AU $1 million
[Australian] in the first year. Instead, Jude Troy [GM of
Kaleidoscope] turned over AU $6 million. We expect to do
AU $10 million in the second year. DVD itself is opening
up possible new businesses for us. Some of these suppliers—
whether it’s wrestling titles from America or children’s
releases from Japan—make toys to sell the DVDs and, in
turn, create TV shows to sell the toys. Merchandising is
something we’re considering as a result. We moved
into T-shirts and apparel five years ago but shut it down,
deciding to refocus on music and revisit it in the future.
That’s a byproduct of our move into DVD.

What’s your share in the DVD market?
Williams: There is no way for anyone in the Australian
market to gauge their market-share. Besides, Kaleidoscope
is growing so quickly that market share estimates are irre-
levent. Fifteen years ago, we were never hung up about
Shock Records’ market share, because we were growing so
fast, it didn’t worry us.

What does Shock offer its international part-
ners that majors can’t?
Caldas: We move faster. There is the knowledge base
because we have people working here who are utterly pas-
sionate and informed about our music and the labels. In
terms of marketing, we know how to find the right niche.
We show great responsibility to our partner labels and
their artists. And we have people in the company whose
only job is to liaise with our international partners.

Williams: We decide what our priorities are. It’s not
decided overseas. We don’t have to rely on a huge release
to [produce] the turnaround, and which will take our atten-
tion away. We could have six to 10 priorities at any one
time and work them effectively.

WWE’s 30 video titles have not only proven to be
steady sellers—Global Warming Melbourne, shot in Aus-
tralia, shipped gold at 15,000 units—but have also
provided Shock with a strong entry into the DVD
market.

Other important Shock partners include: Ace Records (re-
issues), Alligator (blue), Century
Media (metal), Fat
Wreck Chords (punk), Global
Underground (dance), Imusic (alternat-
ive), One Little Indian (contemporary),
Redline (alternative rock/DVD), Rita/
Death Row (hip-hop) and Union
Square.

To David Williams and everyone at Shock
From one independent to another, everyone at Regency
congratulates Shock for the wonderful job you have done in
supporting and promoting independant Australian music and films.
We hope and trust that in the next 15 years, that Shock will only
get bigger

Best wishes
Everyone at Regency Recordings.
Premios Amigos Face Legal Action

BY HOWELL LLEWELLYN

MADRID—Virgin Records Spain is threatening to go to court to challenge the result of the annual Spanish record industry’s Premios Amigos Awards—announced Jan. 13 at a somber Madrid event—following an error that saw its offered candidates excluded from the voting list.

What is understood to be a secretarial error at Premios Amigo organizer label body/International Federation of the Phonographic Industry affiliate AFYPE, resulted in Virgin’s candidature not being forwarded to the Premios Amigo voting panel of more than 1,000 music industry and media professionals. Virgin managing director Lydia Fernández calls the incident a case of “discrimination and unequal treatment” and insists the company’s lawyers will go to the courts in an attempt to have the results declared null and void. On the evening of the awards, Virgin issued a statement saying, “This Premios Amigo is distorted, and Virgin demands the suspension of the presentation of the awards and the annulment of the voting.”

Fernández claims at least two of her artists had good chances of winning—pop rock group Amigos alfa, which she says was Spain’s second-biggest selling act in 2002, and flamenco singer José Mercé. The morning after the event, AFYPE president Carlos Grande confirmed that there had been an “omission.” But he declines to comment further on what he says is “an internal matter that must be resolved internally.”

Fernández says Virgin, an AFYPE member, spent three days prior to the awards urging AFYPE to suspend the event. But she says, “I did not receive a positive response. They said it was not their fault—but it was our fault, and I have an e-mail from Grande confirming that an error was made. My artists were excluded from the voting, and that cannot be allowed to happen. It is incomprehensible; they mean the voting was not legal.”

The Virgin situation is the latest episode in a troubled chapter of Premios Amigo history. The Jan. 13 event—the sixth annual awards presentation—had already been moved from its original scheduled date of Nov. 18, 2002. AFYPE announced in late July 2002 that it was canceling the gala ceremony on that date in protest of the rampant piracy affecting Spain (Billboard, Aug. 10, 2002). An alternative low-key event was rescheduled. Unlike the usual, star-studded, lengthy televised gala, this year’s event was a sober 70-minute affair, with no live performances and a small, 150-member invited audience sipping mineral water as the winning names were read out and the winners collected their awards.

According to Grande, “The [Spanish] music industry is going through the worst moments in its history, thanks to continuous theft on a massive scale, which is causing authentic anguish. We felt this was the best way to honor the winners, without dinner, champagne, or celebration.”

Singer Alex Ughó and Colombian vocalist/guitarist Juanes dominated the awards event, collecting three awards each. Ughó, 21, was an unknown 15 months ago, but his debut album, Que Pides Tú? (What Are You Asking For?), has shipped nearly 800,000 units in Spain in the year since its release. He won awards for best album, best male soloist, and best new Spanish artist. Polydor/Universal artist Juanes won in the Latin solo artist and new Latin artist categories, and his Un Día Normal (A Normal Day) was named best Latin album.

Worldwide hit “Aseréje/The Ketchup Song” brought two awards for Columbia’s Las Ketchup for best new Spanish group and best new Spanish artist. British singer Spicey Springsteen was also a double winner for best international artist and best international album (The Rising, Columbia).

Australian Acts Cash In On Teen-TV Exposure

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In recent years, some of Australia’s biggest-selling pop acts—notably Kyle Minogue, Natalie Imbruglia, and Holly Valance—have come to know music from TV acting backgrounds. But in a new turnaround, a number of Aussie music acts are using youth-oriented TV dramas to widen their brand appeal.

Most successful is Epic’s 17-year-old teenage pianist/singer/songwriter Delta Goodrem, whose single “Born to Try” on Epic topped the Australian Record Industry Assoc. chart in early December 2002. Part of its initial appeal was that it was one of the Ten Network’s daily soap Neighbours’ hottest-ever tracks. More than 1.2 million viewers tuned in to watch her character, Nina Tucker, write, demo, and perform the song. But unlike previous acts like Minogue (who turned to music after achieving fame in Neighbours), Goodrem was working on her debut album for Epic before she was approached to appear in the soap as a shy, nervous schoolgirl with a rare singing talent. Goodrem continues to appear in the TV show while finishing her debut album.

Following the song’s October 2002 unveiling on the TV show, “anticipation for the single release went through the roof,” says Goodrem’s Sydney-based manager, Glenn Wheatley of Talentworks. Banned by heavy radio play, the track shipped gold (35,000 units) out of the box; current shipments stand at 100,000 units. (Platinum status is 70,000.) The six episodes of Neighbours were screened in early January in the U.K., where the show has an average of 8.5 million daily viewers, prepping the single’s Feb. 10 British release.

Exes here agree that while TV producers are increasingly interested in using exclusive tracks to cross-promote their shows to the 18 to 35 demographic, the act and show must complement each other. Ian James, managing director of Melbourne-based independent publisher Mushroom Music, says, “This demographic will turn off quickly if they think a tie-up is artificial.”

James also notes that, while record labels often see placement of a track on a popular soap as free promotion, publishers are keen to push broadcasters to obtain the best synchronization fees for their writer. “TV is an extremely healthy part of our income,” James says. He adds that the key to successful negotiation in such situations is “maintaining the balance between the value of music to the copyright owners and to the TV station.”

Historically, Mushroom Music owned by industry veteran Michael Gudinski—“has been most effective in placing songs on Australian TV series. Its 1981 placement of Angry Anderson’s ‘Suddenly’ during a wedding scene on Neighbours turned it into a hit in Australia and the U.K. More recently, ABC Music-signed act Butterfly Nine performed its song ‘Another Perfect Day’ (published by Mushroom Music) in a bar during an episode of the Ten Network’s youth-oriented TV drama The Secret Life of Us, which aired September 2002 in Australia. ABC managing director Clive Heddon confirmed, ‘There was a lot more interest from radio in the track after that.’

Major labels are also aware of the sales potential of such exposure. Warner Music Alternative band Magic Dirt will shortly be heard by around 1.5 million Australian viewers of The Secret Life of Us, performing a new song, ‘Watch Out Boys,’ ahead of the act’s fourth (album) release. Warner GM of A&R Dan Hennessey says, ‘It is a perfect setup for the album, which we’ll release around June.’ The episode airs in June in the U.K., where the act has toured in the past.

Previously, alt-rock acts and their audiences were open-cynical of such TV tie-ups, but Hennessey insists, ‘Magic Dirt don’t have a problem with it. They want to expand their audience, and the scene, set in a club in Melbourne, is a perfect fit for what they do.’

Gudinski also enjoyed success in 2002 with gold-shipping compilation albums featuring a mixture of new and previously released tracks that have aired on Seven Network’s soap Home and Away and in The Secret Life of Us. Two albums of material from the latter have now been released; all three were issued by Gudinski’s Warner Music-distributed label, Liberation Music.

“We’ve always been at the forefront of this area,” Gudinski says. “But we’ve changed the horizon by putting on these [latest] compilations one-off special tracks [that you] won’t hear anywhere else.”

German Authors’ Body GEMA Hits 100

BY WOLFGANG SPANER

BERLIN—This year’s MIDEM trade fair in Cannes (Jan. 19-Jan. 23) sees the launch of the 100th-anniversary celebrations of German authors’ rights society GEMA.

GEMA president/chief executive Reinhold Kreile says the collecting society’s anniversary celebrations, beginning at MIDEM Jan. 21—the event’s designated “German Day”—will highlight “the crucial contribution which GEMA has made in protecting music copyrights and in promoting the development of music culture in Germany and the rest of Europe.”

The MIDEM activities—including a presentation to international delegations and a reception honoring Kreile hosted by the mayor of Cannes—precede the centennial of GEMA’s founding, a celebratory concert May 2 at Berlin’s Konzerthaus am Gendarmenmarkt. That event, in front of several hundred invited guests from the political, business, and cultural spheres, will open with a speech by German federal president Johannes Rau.

GEMA, which formed Jan. 14, 1903, was the first authors’ rights society in Germany to be formed as a legal and financial entity; composer Richard Strauss was instrumental in its launch. Today, it has some 60,000 members, including composers, lyricists, and music publishers. According to Kreile, GEMA is now “facing up to the diverse challenges of the 21st century; to make sure that it remains a vital part of music culture in Germany and Europe over the next 100 years.”

An official statement from Rau, issued in Berlin to mark the anniversary, praised GEMA’s achievements. It said, “Creativity is vital for our society and transcends national borders. It is important for artists to be backed by an organization capable of protecting their legitimate interests. GEMA makes a key contribution to music culture both inside Germany and internationally.”

For his part, Kreile is urging the federal government to immediately ratify the European Union Copyright Directive into German law. Only two of the 15 EU member states (Greece and Denmark) ratified the Copyright Directive by the Dec. 22, 2002, deadline (Billboard, Jan. 18).
<table>
<thead>
<tr>
<th>Country</th>
<th>Singles</th>
<th>Albums</th>
</tr>
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| Japan        | 1. CHUHO NO HOSHI
2. 1 UNLEASHED
3. 4 BALLADS
4. EVERYTHING NEW
5. ZANGAI
6. JAPUJMI
7. NADJA
8. MORQAN
9. HERO
10. SORRY SEEMS TO BE THE HARBOR
11. OOKINAFURU
12. JEWEL SONG/BESIDE YOU
13. WOULD THESE ARE THE DAYS
14. CHRISTINA AGUILERA FEATURING REDMAN
15. LAS KETCHUP
16. TSUKI TEN SHIN
17. 911
18. KOKORO NO
19. HOT MOVER
20. KITA KOKORO NO
21. NADA ZANGAI
22. SINGLES
23. JOY
24. VOCALS
25. RHYTHM
26. 10
27. 10
28. 10
29. 10
30. 10 |
| United Kingdom | 1. SOUND OF THE UNDERGROUND
2. DANGEROUS: HIGH VOLTAGE
3. IF YOU DON'T LIKE THE ONE
4. THE WAY (YOU'RE IN MY HAND)
5. THE CHEKYY SONG (TOUCH MY BUM)
6. WE DON'T CARE
7. BORN AGAIN
8. SUPERSTAR
9. TIMES LIKE THESE
10. 10
11. 10 |
| Germany       | 1. 23 LOSE YOURSELF
2. THE WORLD
3. RE
4. MUNDAIN TO THE ONE
5. DIVINE INTEREST
6. 24 4 YOU
7. WAY (YOU'RE IN MY HAND)
8. DIVINE INTEREST
9. JENNY FROM THE BLOCK
10. 10 |
| France        | 1. PARIS LATINO
2. 13
3. 13
4. 13
5. 13
6. 13
7. 13 |
| Canada        | 1. AVRLAVINE
2. PINK
3. ROBBIE WILLIAMS
4. MIKA
5. AMARAL
6. DILEMMA
7. WENDY INNOCENZ
8. SUSPENDED
9. BESAME
10. 10 |
| Spain         | 1. AVRLAVINE
2. PINK
3. ROBBIE WILLIAMS
4. MIKA
5. AMARAL
6. DILEMMA
7. WENDY INNOCENZ
8. BESAME
9. 10 |
| Australia     | 1. AVRLAVINE
2. PINK
3. ROBBIE WILLIAMS
4. MIKA
5. AMARAL
6. DILEMMA
7. WENDY INNOCENZ
8. BESAME
9. 10 |
| Italy         | 1. AVRLAVINE
2. PINK
3. ROBBIE WILLIAMS
4. MIKA
5. AMARAL
6. DILEMMA
7. WENDY INNOCENZ
8. BESAME
9. 10 |

Hits of the World is compiled at Billboard/London.
Fearing’s ‘Walk’ Going To Europe, U.S.
Rounder Disc Documents Travels, Observations Of Vancouver-Born Songwriter

BY LARRY LeBLANC
TORONTO—A 13-year veteran of Canada’s folk club and festival circuit, songwriter/guitarist Stephen Fearing is an artist continually seeking to develop the boundaries of his craft.

“It’s taken me years to get to that place where the art of writing songs is really fascinating to me,” Fearing says. “It’s like a game of chess. This record was written quite quickly, which was exciting. It sounds more playful than anything I’ve done before.”

That’s How I Walk, Fearing’s sixth solo album, was initially issued March 12, 2002, in Canada only by his longtime label there, True North Records, and distributed by Universal Music Canada. Now, however, it is enjoying a wider release in the U.S. and Europe, appearing Jan. 28 in both territories on Rounder Group’s Philo Records imprint. The album, according to True North president Bernie Finkelstein, has sold 7,000 units in Canada.

The key to the A-hack album lies in Fearing’s regular touring across North America, coupled with his membership in Canadian trio Blackie & the Rodeo Kings and Canadian folk icon Bruce Cockburn. “Stephen has made wonderful albums previously, but they have been more in the tradition of great singer/songwriters—they aren’t current in the tradition of being ‘music.’ He wouldn’t have done this record a few years ago,” Rounder Records GM Paul Foley says. “We’re excited about the album; it’s great music. We serviced the album in the U.S. to Triple-A radio and to our folk list at the beginning of 2003. Stephen has an extensive U.S. tour coming up, which includes a showcase in Nashville on Feb. 6. He’s on the road until the end of April in the U.S.”

“We’re starting to open up American markets for our artists,” says Fearing’s manager, Jimmy Leming of Framlingham, Arich.,-based Fleming & Associates. “He’s out on an interesting tour in March and April with Kelly Joe Phelps and a third album on Rounder that his audience that will come back and see him.”

Fearing adds, “The next four months are going to be nuts, but I’m seriously addicted to traveling.” Fearing says he discovered during the past two years that traveling between gigs late at night suited his songwriting and influenced his album. “Car writing should be right up there with every other songwriting technique,” he says. “You put a pad of paper beside you in the passenger seat and your subconscious comes through.”

Fearing has moved around for much of his life. Vancouver-born, he lived in Dublin from 1969 to 1981, after his parents divorced and his mother remarried. That was followed by two years in Minneapolis and a brief period in British Columbia, before settling in Vancouver. Today, he lives in Toronto. Co-produced by Fearing and Linden, the album was recorded in Toronto and Nashville. It features musical backing by Linden and Wilson, plus several musicians who have participated on Rodeo Kings sessions, including John Dymond on bass, Gary Craig on drums, and keyboardists Richard Biggs and Janice Powers. Backing vocals are provided by Shawn Colvin, Jonelle Mosser, and Joy Lynn White.

“Stephen always comes in the studio with real strong songs and with an idea. He’s gone to doing something he’s never done before,” says Linden, who has produced Cochburn and Lucinda Williams and performed the same task for Fearing’s fourth album, Indestructible Lullaby (1996). This time, he says, “we wanted to make a record that had more of a classic sound, like Frank Sinatra’s Capitol records and Roy Orbison’s Monument sides.”

Indestructible Lullaby was Fearing’s first album to feature co-written songs, an approach he has since continued. Co-writers on That’s How I Walk include Brian den Hertog, Colin Cripps, Ian Thomley and Tom Wilson. “With Indestructible Lullaby, I came to grips with writing songs in a way that I hadn’t before,” Fearing recalls. “I began to observe and capture things that intrigued me. The new record is more of that.”

New Marketing Structure At Universal Music India

BY NYAY BHUSHAN
NEW DELHI, India—Universal Music India (UMI) has entered the new year with a new look marketing team in place, in hopes of boosting the company’s fortunes in a market that is currently ravaged by piracy and where the whole entertainment sector is suffering a downturn.

As 2002 drew to a close, a string of marketing appointments were announced at UMI. According to managing director Vijay Lazarus, the new appointments come at a time when the company is aiming to create a degree of marketing autonomy for each of Universal’s main music divisions.

Kulmeet Makkar joins Mumbai-based UMI in the new position of senior VP of A&R, film frontline, and exports. Makkar was previously at India’s oldest record company, Mumbai-based Saregamapa India, where he was GM in charge of film acquisitions. He will report to Lazarus, UMI’s A&R and marketing department was previously headed by Vinay Sarup, who recently left the company.

The Indian market is dominated by sales of Bollywood film soundtracks, although the last year has seen a marked downturn in the fortunes of the domestic film industry, with a knock-on effect on soundtrack sales. One of Universal’s high-profile soundtrack acquisitions this year was for the film Devadas. “Given the current scenario, where most films are flopping, Devdas has been a top-seller for us,” Lazarus claims, although he declines to provide any sales figures.

UMI has also appointed Ashish Chakravorthy as VP of strategic marketing, reporting to Lazarus. Chakravorthy, previously senior VP of marketing at Mumbai-based independent label Zee Records, will handle both international and domestic catalog material.

Rajat Kakar has joined as senior VP of sales and marketing services, replacing Hargovind Bohra. Kakar, who will also report to Lazarus, was previously sales director at Mumbai-based Sony Music India.

Shivaji Gupta is promoted to VP of non-film-film; a former marketing manager, Gupta will handle A&R and marketing responsibilities for all non-film domestic repertoire. He also reports to Lazarus.

Lazarus says that in the restructuring operation, “the various divisions that handle film, non-film, and international repertoire will create [their own] marketing plans to work. However, at the same time, our catalog is also being taken care of, so that those sales [can] reach their optimum potential. Licensing will also play an important role.”

THE NEWSLINE...

With four nominations each, U.K. garage star Ms. Dynamite and hip-hop act the Streets are the leading acts on the short-list for the Brit Awards 2003, due to be held Feb. 20 at London venue Earls Court. Ms. Dynamite is named in the female solo artist, British urban act, and British breakthrough artist categories; her Mercury Music Prize-winning album, A Little Deeper (Polydor), is nominated for best British album. The Streets, alias artist Mike Skinner, are up for best British male, urban artist, and breakthrough artist, and the act’s original Pirate Material (Locked On/ Warner) is up for best album. Norah Jones, Gareth Gates, Will Young, Pink and Sugababes have three nominations apiece. The awards ceremony will be televised as “live” Feb. 20 on national commercial channel ITV1, some two hours after the actual event.

LARS BRANDLE

Universal Music Spain has restructured its pop divisions, phasing out its former Mercury and Polydor arms. Although the labels remain as Universal imprints, all releases previously handled through the separate Mercury and Polydor structures will now be dealt with as appropriate by new divisions handling local or international repertoire. José Luis de la Peña, formerly director of Mercury, will head the local division, also handling the Dutch product; former director of Polydor Alicia Arauza will be responsible for marketing overseas repertoire from Universal Music International’s various labels. Both report to Universal Music Latin America/Iberian Peninsula chairman Jesús López.

HOWELL LLEWELLYN

The Gus and Sheila Dudgeon memorial gathering, scheduled for Jan. 31 at London’s Abbey Road Studios, will also see the official unveiling of the Gus Dudgeon Recording Arts Foundation, primarily an educational trust dedicated to teaching recording techniques, at Reading College in England. Former Elton John producer Dudgeon and his wife, Sheila, died July 2002 in a car crash, a Gus Dudgeon studio has already been established at Reading College, west of London, using a console and other equipment that previously belonged to the producer.

TOM FERGUSON


STEVEN PATRICK

Veteran Australian country performer John Williamson will take over as chair of the Country Music Assn. of Australia (CMAA) Jan. 22. Williamson, who has released some 29 albums during a long music career, is a former member of the CMAA in 1992 and is a former vice chairman of the board, which organizes the Toyota Golden Guitar Awards annually in Australia’s “home of country music” and CMAA headquarters of Tamworth, New South Wales. Williamson replaces Joy McKeen, who stepped down after 18 months.

CHRISTIE ELIZER

Hans Ebert has been promoted to the newly created role of executive director at EMI Recorded Music Southeast Asia in Hong Kong. Formerly advisor to EMI’s South East Asia chairman/CEO Norman Cheng, Ebert tells Billboard, “I’ll be in charge of all aspects of marketing, with the VPs of international marketing and strategic music marketing reporting directly to me. Local offices will go through the regional office; regional A&R will come under me.” Ebert, who continues to report to Cheng, also retains responsibility for corporate communications. He joined EMI in mid-September 2002 from Universal Music Asia Pacific, where he had been VP responsible for creative services, regional A&R, and corporate communications under Cheng, who exited as chairman in July 2002.

STEVE McCLURE

Warner Music Spain has acquired leading Spanish indie label Fonominuc for an undisclosed sum. Fonominuc’s catalog will be marketed and distributed by Warner’s DRO EastWest arm; Fonominuc’s publishing operation, Pentamusic, will be administered by Warner/Chappell Music Spain. Fonominuc is founded by leading Spanish label during the ’70s. Warner and DRO were founded in 1962, and Warner president Shutair Tagarro (who retires Jan. 31) says he approached Fonominuc to fill the pre-’80s catalog vacuum. “It was a mathematical calculation,” Tagarro says. “Now we have a ’70s catalog.”

HOWELL LLEWELLYN

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BILLBOARD JANUARY 25, 2003
Farnham To Be Heard Overseas Again?  
Success At Home In Australia Prompts European Return After Four-Year Absence

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In Australia, vocalist John Farnham ended 2002 with his BMG album The Last Time shipping more copies than any other domestic album in the year and surpassing all expectations with ticket sales for his current tour. Next stop: Europe.

Buoyed by that confirmation of the artist’s enduring popularity at home, BMG Australia and Farnham’s management are planning a return to the European market after a four-year absence. The singer enjoyed a huge hit across the region with “You’re the Voice” in 1987 and had another European hit in 1991 with “Chain Reaction.” He retains a significant fan base in Germany, the Netherlands, Scandinavia and the U.K.—in fact, Farnham was actually born in Essex, England, but emigrated to Australia in 1959, at age 10.

NOW IS THE TIME FOR ‘LAST TIME’

BMG is negotiating to release The Last Time in the region in mid-2003. “John Farnham can be a big adult contemporary act in Europe with this album,” BMG Australia managing director Ed St. John says. Farnham is scheduled to play the European summer festival circuit around the time of the album’s proposed release there.

Since its Oct. 16, 2002, release in Australia, the album has shipped 210,000 units (tri-ple-platinum) here.

St. John believes that figure will be 350,000 when the tour ends mid-2003. Although BMG claims Farnham is the country’s best-selling artist—the label says he has shipped 4.8 million albums domestically across his 35-year career—major radio networks here now say the 53-year-old does not fit their formats.

So when BMG set up the release of The Last Time, TV was a priority. In the week of the album’s release, the national free-to-air Seven Network screened An Audience With John Farnham, during which the singer performed and fielded questions from a celebrity audience. The prime-time special gained 1.7 million viewers, as did a career retrospective, The Farnham Years, screened by Nine Network (also national and free-to-air) 24 hours earlier. St. John says, “Those two specials sent the record through the roof—the album never left the top three after that.”

Will Walker, buyer at single-store independent Compact Disc Shop in Adelaide, reports that Farnham’s recent shows gave added impetus to sales of The Last Time and the 1997 compilation Anthology 1. Lucas Englert, buyer at another independent outlet—Seattles Sound Music Centre in Margaret River, Western Australia—adds, “His fan base is wide, from 17-year-olds to people in their 50s.”

QUITTING WHILE AHEAD

Farnham’s current trek began Nov. 7, 2002, at Melbourne’s Rod Laver Arena. The title of the album and tour is significant, he tells Billboard, although perhaps not quite as final as it might sound. “I want to quit touring when I’m at the top,” Farnham says, “rather than wait until the day no one shows up to the gigs.” Future touring will be restricted to theater venues rather than the current arenas and “big-top” tented events; Farnham says he also wants to experiment with big-band and country records and has ideas for TV projects.

The tour’s major-city run, which wound up before Christmas, shifted 250,000 tickets at an average $108 Australian ($61). A regional run ending June 3 in Cairns is expected to bring in another 220,000 tickets at $95 Australian ($53.50) a head. Farnham’s manager Glenn Wheatley, managing director of Talentworks, says, “No one else here is doing figures like these—they’re well over expectation.”

BY CHARLES FERRO

COPENHAGEN—Taking its name from a Monty Python comedy sketch, Danish indie label Crunchy Frog has found plenty to laugh about since forming in 1994 in Copenhagen as an outlet for unsigned rock band Thau. Its latest coup was licensing highly regarded indie band The Raveonettes to Columbia for the world excluding Denmark last October. The two-album deal was cut on the strength of an eight-track EP, Whip It On, which streeted domestically in May 2002. The set of three-minute songs all played on three chords in the key of B-flat minor was repackaged by Columbia as the Raveonettes’ debut album and sent to retail Nov. 19, 2002, in the U.S.

Meanwhile, the region is putting the finishing touches on a follow-up—this time recorded in the key of B-flat major. “Our ambitions from the beginning were to aim at exports, because there are limits to what you can sell in Denmark,” co-founder Jesper Rofelt says.

A streamlined operation with a staff of four and a freelance booking agent, Crunchy is set up at the crest of the grunge wave by Rofelt and fellow Thau members Jesper “Yeb” Reginal, Jesper Sand, and Ulrik Petersen. “Instead of waiting for the majors to listen to a demo, we created the label,” Rofelt explains. “You get taken seriously, and products get reviews.”

Initially, Crunchy specialized in alternative rock music, but in 1998 it signed pop-rock act Superheroes and licensed it to Virgin and P.I.A.S., for territories outside Denmark. Rofelt notes, “It was our first real A&R task, and things really got going.”

Another major that has turned to Crunchy Frog as a source for A&R is Universal, which snapped up the European rights, excluding Denmark, for recently act Junior Senior. The duo’s “Move Your Feet” (released in May 2002 by Crunchy and distributed in Denmark by EMI) reached No. 4 on the Music & Media Hot 100 Singles Eurochart and made the top 20 in Sweden and Holland. Universal has slated both single and debut album D-D-Don’t Stop the Beat for release via Mercury in the U.K. Feb. 24, 2004, respectively.

“Crunchy goes into things wholeheartedly,” Copenhagen-based Universal DK A&R director Claus Lund Petersen says. “They don’t listen to trends but to music and have faith in their community. Right now, they’ve got the nucleus of the Danish hit machine.”

As Petersen attests, Crunchy Frog’s roster is like a community. Superheroes singer Thomas Troelsen provided the vocals for “Move Your Feet,” and Raveonette guitarist Sune Wagn er also plays in Tremolo Beer Gut alongside label boss Reginal, who additionally lends his drumming talents to Junior Senior. “Call it incest or a family disease,” Rofelt quips. “but what’s vital is that all of our bands are just that—warts-and-all bands!”

Shakira’s ‘Laundry Service’ Cleans Up Across Europe

BY PAUL SEXTON

LONDON—The Platinum Europe year finished with a flourish. In December 2002, the International Federation of the Phonographic Industry (IFPI) announced that 13 albums had passed the 1 million European shipments mark, the highest monthly total since last January, albeit slightly down from the 15 certifications for December 2001.

Multi-platinum international females led the way on the latest list, while rap, vintage rock ‘n’ roll, and contemporary rock also closed the year well. Shakira’s Laundry Service (Epic), fresh from being named No. 1 on the Music & Media Europe Top 100 Albums chart of 2002, created a 4 million European shipments. The Colombian star had two singles from that album in the Eurochart Hot 100 Singles of 2002: “Whenever, Wherever/Suerte,” at No. 2, and “Underneath Your Clothes” at No. 5.

The latest accolade follows the December European leg of Shakira’s ambitious Tour of the Monogoose. Sony Music Europe (SME) senior VP of marketing Julie Borchardt says the artist was “in Europe repeatedly throughout the course of the campaign,” adding with a laugh: “In a sense, we had a problem getting airplay records to go away, they lasted so much longer than we expected.”

Borchardt says world sales of Laundry Service are currently at 10 million, and SME will now put its promotional muscle into both “The One,” the fourth single from that set, and Shakira’s Grandes Exitos album of Spanish-language hits.

Whitney Houston is the other quadruple-platinum female on the list, but not with her current release, With Justin Whitney (Arista) apparently peaking at No. 34 on the weekly European Top 100 in its debut week in December, her predecessor, My Love Is Your Love, reaches 4 million. Released in November 1998, the album raced to European triple-platinum in 1999, and it now draws level with its U.S. certification from the Recording Industry Assn. of America in May 2000.

Eminem’s The Eminem Show (Interscope) rises to 3 million shipments, as does Elvis Presley’s Elvis 30 #1 Hits (RCA). Eminem was the highest-placed male artist on the Top 100 Albums chart of the year, at No. 4, with Presley at No. 11. “All I can say is that we’ve sold 8 million worldwide, and we’re cock-s-hop,” BMG Entertainment senior marketing manager Charlie Stanford says. He adds that options are being explored for the company’s next Presley catalog venture, currently unnamed but with a likely September release worldwide.

Rockers Nickelback and Metallica were both among this month’s 10-album nominees for the honors in December. Nickelback’s Silver Side Up (Roadrunner) moved to double-platinum after reaching its first million last May, as did Explosions in the Sky (Vertigo), its 1999 collaboration with the San Francisco Symphony Orchestra. Currently working on a new album, Metallica has announced European festival dates for June.

Seven albums receive their first Platinum Europe recognition on the December list. It is an outstanding month for the Virgin-distributed Innocent label, which wins awards for two sophomore sets, Blue’s One Love and Atomic Kitten’s Feels So Good. It is the first European award for the female trio from Liverpool, with an album that debuted at No. 1 in the U.K. in September but has also made a sturdy imprint in such other markets as Germany, Austria, Switzerland, and Holland.

Blue’s One Love was one of the retail highlights of the U.K. holiday market, holding at No. 2 behind Robbie Williams’ Escapology. The quartet’s success built on the Platinum Europe platform achieved last March with its debut album. All Rise.

Phil Collins’ Testify (Face Value/East West) is newly platinum, adding to the store previously IFPI-certified hits from both 1998, certified-triple-platinum last November) and his last studio release, Dance Into The Light (platinum in 1996).

The latest list also bestows platinum status on Italian staple Zucchero’s 2001 release, Shake (Polydor); Elton John’s Greatest Hits 1970-2002 (Mercury); David Gray’s New Day at Midnight (Uli/East West); and Jennifer Lopez’s This Is Me… Then (Epic). For more information, visit hitalong.com.
INSIDE SUPER BOWL MUSIC: Few telecasts can beat the kind of massive audience that the Super Bowl gets each year. According to the National Football League (NFL), this year's Super Bowl XXXVII Jan. 26 is expected to be watched by 800 million viewers worldwide. The Super Bowl's entertainment segment has become more high-profile in recent years, creating a type of excitement and media attention that rival the actual game itself. It's no surprise, then, that the music business' presence at the Super Bowl has become an increasingly important part of the telecast.

And when it comes to the Super Bowl affecting record sales, consider this: In the week after U2's memorable performance at last year's Super Bowl, sales for its 2000 album, All That You Can't Leave Behind jumped 124%. It rose from No. 64 to No. 25 on The Billboard 200 (Over the Counter, Billboard, Feb. 23, 2002); the album also earned the Greatest Gainer title for that chart. In the same issue, three of U2's older albums (The Best of 1980-1990, The Joshua Tree, and The Best of 1980-1990) were also reported to have a sales boost.

Super Bowl XXXVII, to be televised live from San Diego's Qualcomm Stadium, is shaping up to be another excited and honored for the privilege. Celine Dion will sing "God Bless America," marking the first time the song will have been performed at the Super Bowl. Grammy Award-winning producer David Foster will create Dion's "God Bless America" arrangement.

At press time, Santana and special guests were confirmed for the pre-game show, while Shania Twain and No Doubt are set for the half-time show. Other acts have yet to be announced. This year's Super Bowl halftime show will be produced by Intercove Geffen A&M chairman Jimmy Jovine and Tenth Planet Productions director/producer Joel Gellen.

Clearly, the Super Bowl has come a long way since its early years, when university marching bands were the main form of entertainment. "The Super Bowl is a unifying force," NFL senior VP of marketing and entertainment programming John Collins says. "We consider ourselves premier entertainment, and the music has to reflect that."

Collins is one of the key executives responsible for booking talent at the Super Bowl. He tells Billboard that when it comes to choosing performers, the Super Bowl is "not enough to have star power; hit records, a mainstream appeal, a likeable image is one of the most important deciding factors. "We try to be inclusive, rather than exclusive. But we don't have to be cutting-edge or controversial.

Collins says that typically, the act singing "The Star-Spangled Banner" is booked first, "anytime around Thanksgiving onward." The other acts are usually confirmed throughout January. "Because the Super Bowl reaches such a broad audience, we're always looking for big stars to perform. But what's changed is that in recent years is that it's become more important for us to have artists who are very relevant to the public at the time." That's why you won't see us book the Super Bowl talent too many months in advance."

MVP News: Jan. 24 is the submissions deadline for the 2003 Music Video Production Awards (MVPAs). Eligible music videos are promotional clips produced in 2002. Application forms may be obtained at mvpaw.com. Nominees will be announced in March, and the awards show will be held in May at the Kodak Theater in Los Angeles. In other MVP news, the organization's headquarters have moved. The new address is 201 Occidental St., Building 7, Unit B, Los Angeles, Calif. 90026 (tel: 213-397-1900).
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Unbroken/ Tim McGraw /CURB
Where Would You Be/ Martina McBride /RCA

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Beautiful/ Christina Aguilera /RCA
Love Of My Life (An Ode To Hip Hop)/ Erykah Badu Feat. Common /MCA
Family Portrait/ Pink /ARISTA
Fall Into Me/ Emerson Drive /DREAMWORKS
Red Ragtop/ Tim McGraw /CURB
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What If A Woman/ Joe /JIVE

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**Away With Me,**

**Award since, at least one act has climbed to prominence in Billboard history that a jazz album started inside the top 10. Grammy exposure helped Jill Scott progress from No. 92 in January 2001 to, eventually, No. 17, while *India.Arie* re-entered at No. 139 last year after she scored eight nominations, rising to No. 14 after the telecast.

With her move to No. 1, it appears Norah Jones has already been cast as this year's Grammy ingénue, but don't lose sight of Avril Lavigne, another newcomer who collected five nods. The next Billboard 200 will reflect the impact of her appearances on *Saturday Night Live* and *Dateline,* as well as retail campaigns and keynote TV ads that are in place. Lavigne's *Let Go,* which holds at No. 3, has spent only two of its 32 chart weeks outside the top 10.

Also parlaying nominations into chart traction is rookie Joe Nichols, whose 23% gain earns Greatest Gainer on Top Country Albums (19-16) and a No. 123 re-entry on The Billboard 200: *Bacons,* which enters Top Latin Albums with a 20% gain (No. 70); and *Directions In Music* by Herbie Hancock, Michael Brecker, and Roy Hargrove, which re-enters Top Jazz Albums at No. 21.

**UP AND AWAY:** Next issue's sales charts will measure the sales of the new 30th American Music Awards. Without any sales reports to confirm my instincts, my gut says Christina Aguilera and Shania Twain will be among the acts who benefit most from the Jan. 13 telecast.

Meanwhile, without any Grammy nominations to boast of, Jennifer Lopez has the smallest decline of any album in The Billboard 200's top 20.

In 1998, the nominations were one of the factors that helped Paula Cole skip ahead 122-91, the first step in an ascent that would eventually lift her to peak of No. 20 in the wake of her performance at the Grammys.

The following year, when Lauren Hill captured a head-turning 10 nominations, her album rebounded 11-2, and in every year since, at least one act has climbed to prominence on the road between nomination and Grammy telecast. And, be it coincidence or contributing factor, each of the ones who have done so in that time are female artists.

In 2000, Macy Gray rose from a pre-nods rank of No. 102 to a post-show peak of No. 4, while Diana Krall hiked from No. 179 to No. 56 during those same weeks. Krall's next album entered at No. 9 the following year, the only time in Billboard history that a jazz album started inside the top 10. Grammy exposure helped Jill Scott progress from No. 92 in January 2001 to, eventually, No. 17, while *India.Arie* re-entered at No. 139 last year after she scored eight nominations, rising to No. 14 after the telecast.

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**Notes:**
- Catalog albums feature the top 100 albums on Billboard's main chart, the Top 100 Albums. The Heatseekers index features the top 100 albums on Billboard's Heatseekers chart. The Top Independent Albums chart features the top 100 albums on Billboard's Top Independent Albums chart. 
- All albums are based on sales data from Nielsen SoundScan, a market research company that tracks sales of music albums. 
- The charts are updated weekly and reflect the previous week's sales data. 
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**Top Internet Album Sales**

Salsa reflects physical album ordered through Internet. The charts, based on sales collected by Nielsen SoundScan, unlike most Billboard album charts, do not include data from CD sales. ACM indicates albums released at a single time, following a standard model of album release. ACM indicates albums released at a single time, following a standard model of album release.
### Billboard Modern Rock Tracks

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<td>2</td>
<td>ALRIGHT</td>
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<td>3</td>
<td>NO ONE KNOWS</td>
<td>The Black Crowes</td>
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<td>4</td>
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<td>Foo Fighters</td>
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<td>STILL WAITING</td>
<td>System of a Down</td>
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<td>8</td>
<td>YOU KNOW YOU'RE RIGHT</td>
<td>Nirvana</td>
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<td>9</td>
<td>POEM</td>
<td>Taproot</td>
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### Billboard Mainstream Rock Tracks

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<td>2</td>
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<td>3</td>
<td>COCO</td>
<td>Alison Rey</td>
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<tr>
<td>4</td>
<td>THE RED</td>
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<tr>
<td>5</td>
<td>ALL MY LIFE</td>
<td>Smashing Pumpkins</td>
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<td>6</td>
<td>FINE AGAIN</td>
<td>Seether</td>
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<tr>
<td>7</td>
<td>BOYFRIEND</td>
<td>SpongeBob SquarePants</td>
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<td>8</td>
<td>WEATHERED</td>
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<td>Godsmack</td>
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### Billboard Adult Contemporary

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### Billboard Airplay

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<td>BOYFRIEND</td>
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<td>10</td>
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### Billboard Adult Top 40 Tracks

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<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>THE GAME OF LOVE</td>
<td>No Doubt Featuring Stevie Wonder</td>
</tr>
<tr>
<td>2</td>
<td>UNDERNEATH IT ALL (JIM'S THEME)</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>3</td>
<td>LIFESTYLES OF THE RICH AND FAMOUS (REMIX)</td>
<td>Madonna ft. The Dave Matthews Band</td>
</tr>
<tr>
<td>4</td>
<td>TAKE IT OFF</td>
<td>No Doubt</td>
</tr>
<tr>
<td>5</td>
<td>DRIVIN' RAIN</td>
<td>America</td>
</tr>
<tr>
<td>6</td>
<td>I'M STILL HERE</td>
<td>Kid Rock ft. Sheryl Crow</td>
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<td>7</td>
<td>WHERE ARE YOU GOING</td>
<td>Dave Matthews Band</td>
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<td>8</td>
<td>YOU</td>
<td>Kid Rock ft. Sheryl Crow</td>
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<td>9</td>
<td>GREY STREET</td>
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<td>3 Doors Down</td>
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Issue date: Mar 8 • Ad close: Feb 10

EQ2 - Songwriting / Spain
Issue date: July 5 • Ad close: June 10

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BILBOARD JANUARY 25, 2003
Lack says. He expects that some answers may be devised “when I get [to Sony] and I have a chance to talk to the terrific people already here who have already spent a lot of time grappling with these issues.”

In addition to tackling the big-picture issues, Sony Music must also focus on the problems that are specific to Sony Music, which in the first six months of the current fiscal year has reported an operating loss of $132 million on sales of $2.36 billion. He notes, “We have to stop the bleeding—there is no question we have to get in front of that.”

But he says speculation about cutbacks is premature. “I have made no comment on cutbacks. I have no predisposed ideas on virtually any of the issues that are facing my [Sony] colleagues.”

WILL MOTTOLA’S CREW REMAIN?

In a separate Billboard interview, Stringer says “it’s too soon” to determine if there will be changes in the SME management team. But he adds, “Choosing people is a very dangerous thing. People coming in and walking roughshod over people, [we’re] not going to do that.” For his part, Lack says he has “inherited a great group” from Mottola.

That group includes SME vice chairman Mel Iberman, executive VP Michele Anthony, executive VP/CFO Kevin Kelleher, senior VP Al Smith; Sony Music International chairman Robert M. Bowlin and president Rick Dobbs; Columbia Records Group chairman Doug Morris; Epic Records Group chairman Dave Geva and president Polly Anthony; Sony Music Distribution president Danny Yarborough; Sony/ATV Music Publishing president Paul Pacifico; and president Richard Rowe; and Sony Disc Manufacturing president James Frische.

Artists are hoping that Lack will stick with many of those senior executives. “I would make my first priority to re-sign Michele and Donnie, ” says Jim Cuerinol, who manages No Doubt, Beck, and Columbia Records act The Offspring.

Similarly, Arthur Spivak, whose management firm handles Sony artists Tori Amos, Zak de la Rocha, and Vendetta Red, says, “We’re all hoping, for the sake of our artists, that Andrew Lack is confident enough about the people he has in place to let them continue doing what they do well, which is to make and sell records.”

Whatever the case, some change is likely. Several senior executives are said to be talking about retirement even before the latest turn of events. Stringer says he is not aware of any such plans.

He is aware, however, of concerns about Lack being an industry outsider. But he says he asked many industry contacts for advice on his search and “didn’t get any insider choices.” Further, he felt it was time to consider more than just the music in making the decision.

Stringer says it is “appropriate and vital” that decisions in the industry typically have been driven by “the pursuit of music and artists.” That’s why “Polly and Donnie should continue to pursue what they do best.”

But now the industry is facing a major transition period, with many important issues—such as digital-rights management, artist relations, the erosion of the retail base, and providing value for the customer—all “coagulating in a dramatic manner.” That required the installation at Sony of someone “who is broad enough and flexible enough” to address all the issues.

“There is a turning point here, and we have to look in the mirror and say, ‘It’s time for a change,’” Stringer says. “Everyone recognizes that something is broken . . . what is needed is leadership to figure this out together.”

‘Everyone recognizes that something is broken . . . what is needed is leadership to figure this out together.’

—HOWARD STRINGER, SONY CORP OF AMERICA

Some industry executives say that they see the fact that Lack is from outside the industry as a positive, because the industry needs people that will look at the business differently.

RETHINKING THE PROCEDURES

Indeed, both Stringer and Lack indicate that rethinking standard industry practices is too important to the mission, although they note yet again that they will draw on the expertise of the SME management team to address such issues.

Part of that means dealing with the many artist-related issues. While they indicate a willingness to address such matters, Stringer adds that artists must concede some points, too. “We have to say to the artist: ‘I know that you think that the Internet might be a way to break away from the record company, but so far it hasn’t worked. It is showing us that you need marketing that the labels [provide].’ ”

The customer is also pressing for change, particularly in the pricing structure of music. “The pressure is there from the customer—I don’t think anyone will deny it,” Lack says. “It depends on what the value proposition is that we can give to the customer.”

Likewise, Stringer adds that Sony must listen to the retailer and that conversations must take place on “what we can do togeth­er to solve [the industry’s] problems. Instead of being selfish and trying to achieve the maximum profit at each other’s expense, we have to share it.”

Stringer brings aside ques­tions about SME’s relationship with Sony corporate in Japan. It has been much-reported that Mot­tola went to great lengths to maintain his autonomy from Jap­anese management.

Ruling Leaves Foes With Little Recourse

Continued from page 1

older works available online without paying royalties. The U.S. Dist­ric Court and the U.S. Appeals Court rejected the appeal, siding with copyright owners.

Recording Industry Assn. of America president/general coun­sel Cary Sherman hails the 7-2 ruling as “a decisive and impor­tant victory for creators and con­sumers. The Supreme Court has affirmed the importance of the copyright system and the author­ity of Congress to adapt it in re­sponse to evolving markets and international developments.”

ASCAP president/chairman Mar­ilyn Bergman characterizes the decision as “a huge victory for indi­vidual songwriters and com­posers.” BMI president/CEO Fran­ces Preston says, “The Court’s unambiguous decision in a land­mark in the battle to protect the works of every songwriter, compos­er, and music publisher and will have far-reaching effects.”

Carey Ramos, counsel for the Na­tional Musicians Publishers’ Assn., calls the decision “a ringing en­dorsement of copyright as the ‘engine’ that drives creativity and free expression and the democratic­al process to which the framers of the Constitution entrusted the writing of copyright laws.”

Jay Rosenthal, co-counsel for the Recording Artists Coalition (RAC), says the ruling “is a clear signal to the public domain sector that is trying to exploit art without paying artists that Congress has the sole authority to determine copyright term. Should recording artists succ­ceed on the work-for-hire issue, the additional copyright term will be enjoyed by the artists’ heirs as it should be.”

In affirming the role of Congress by extending the copyright term, the decision left little recourse for opponents of the current law. Their likely course of action is to push for a wider interpretation of fair use. Indeed, Fred von Lohmann, sen­ior intellectual property attorney for the Electronic Frontier Foundation, tells Billboard, “This tells us that if copyright term is no longer going to be a meaningful limit on the owner’s side, it just redoubles the urgency for the protection of fair use and the other exceptions and limits to copyrights.”

Joe Kraus, co-founder of digital-consumer.org, a Palo Alto, Calif.-based consumer-rights organiza­tion, says, “Today’s Eldred ruling is bad for consumers, bad for innovation, and ultimately bad for Americ­a.” He adds, “With the court’s decision to affirm the monopoly exemp­tion, the only remaining balance is a set of consumer fair-use rights.”

But given the court’s stance, it seems unlikely that Congress can be prodded to address the fair-use issue. Justice Ruth Bader Ginsburg, who wrote the majority opinion, said from the bench that the Con­stitution “gives Congress wide leeway to prescribe ‘limited times’ for copyright protection and allows Congress to secure the same level and duration of pro­tection for all copyright holders, present and future.” She also said the court was “satisfied” that the CTEA “does not run afoul of the First Amendment.”

Justice Blackmun wrote the majority opinion, saying it was “satisfied” that the CTEA “does not run afoul of the First Amendment.”

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In oral argument Oct. 9, 2002, Justice Sandra Day O’Connor reflected the comments of the other justices when she stated, “I can find a lot of fault with what Congress did. It flies directly in the face of what the framers of the Constitution had in mind—but the question is, does it violate the Constitution?”

The CTEA was passed by Con­gress Oct. 7, 1998. In addi­tion to the new life-plus-70 term, the term for older works created and renewed before the 1976 Copy­right Law revision was extended to 95 years from the earlier 75-year term.

An adverse ruling by the court also could have affected music-industry international-trade relations, because the European Union and other developed markets also provide copyright terms of life of the author plus 70 years. If the U.S. is not in compliance, other coun­tries could elect not to offer “home­country” equal protection to U.S. recordings and compositions.

But Stringer does note that Sony is in a lot of businesses—movies, videogames, and enter­tainment hardware—that are fac­ing many of the same issues as music. He also says that there are many ways for the various parts of Sony to work together to increase revenue. “This means there is a need for a lot of hori­zontal communication to bring all these things together,” he says. “It’s something that Japan cares about, [with which] I am prepared to help.”

Finally, Stringer dismissed Wall Street speculation that Sony is planning to spin off its entertain­ment assets. “We have no plans,” he says, although he adds the caveat about “never saying never.”

And in answer to whether Sony Music will consider acquiring another major, Lack says, “We always want to be open to any opportunities. That said, Sony in the past has been smart about not getting into something in what looks like a bad deal [when other labels were up for sale].”

Additional reporting by Melinda Neuman and Todd Mariens in Los Angeles.
Touring Gets Top Billing As Stable Revenue Stream

Continued from page 1

out, we all worry. What if the Internet has gone crazy to the point where no one is buying albums anymore?” he continues. “Maybe people will be even more computer-savvy and not buy albums, but the live shows will always sell.”

That is not to say touring does not have its own problems, including decreasing per-show attendance and escalating ticket prices (Billboard, Dec. 28, 2002). Still, 2002 was a record year for touring, with upward of $2 billion in tickets sold worldwide. And, increasingly, it appears that labels are casting a jealous eye toward the concert business more as than just a promotional tool for records.

“The touring industry is in better shape than the record companies these days,” says Don Law, co-CEO of Clear Channel Entertainment (CCE), the world’s largest promoter. “I would venture to say that touring is a more stable revenue stream for artists than royalties right now.”

Veteran artists and their managers are well aware of touring’s elevated stature—even in a world where live performances were already an important force. “I’ve always considered touring the biggest priority,” says Irving Azoff, manager of such acts as Eagles and Christina Aguilera. “If you don’t have a fan base from touring, you won’t have to worry about how many records you sell.”

A newer player on the national scene, Chad Kroeger of Nickelback, says his band has always placed the emphasis on touring. “Hardly any bands recoup [on albums], but every band knows how to make money on the road. More and more, it’s turning out that these little discs are like greeting cards or previews of what your show is going to be like.”

As Goo Goo Dolls’ Robby Takack puts it, touring is the new barometer for success. “You used to be able to base it on whether you were selling records, but the world’s changed,” he says. “Now it’s based on the shows, and they’re bigger and better than ever. We’re getting our biggest numbers ever. Good cowboys hang on until the end.”

Matchbox Twenty’s Rob Thomas agrees. “It can’t be about record sales anymore. We want to get to that point where you don’t have to have a radio hit to sustain you. I don’t think we’re there yet, but we’re a lot closer.”

Touring offers a better profit margin and return on sweat equity for acts than recording and is an area where artists can still exert total creative control. In simple terms, an artist can expect to leave town with 50%-55% of ticket sales, which can be four times the artist’s cut of gross CD sales.

“Artists are simply not making a fair amount of money on the traditional record deal,” says John Scher, former promoter and current artist manager. “With touring, most artists are making a really fair amount of money, and everyone involved in the process is making a reasonably fair return on their investment and sweat equity.”

The road is filled with artists who have continued to sell out concerts without the benefit of current hits, such as Jimmy Buffett and Billy Joel (and 2002’s top-grosser, Paul McCartney). And those coming after them say they have learned those lessons well.

“From day one for us, we targeted touring,” says Keith Brooks of country duo Brooks & Dunn says. “We nurtured touring, because we knew that would sustain us after that point in every artist’s career when radio falls off [and] record sales dwindle.

“We never trusted our ability to continue to sell records and have songs on the radio,” partner Ronnie Dunn adds. “We’re really shocked and amazed that we’ve been able to continue to do that, but our long-term plan was to do like Buffett and a lot of artists have done, where you can still go sell and play and do what you love to do if you bring them a great show every year.”

The 2002 Billboard list of top tours bears out that touring often sustains careers when record sales are moot; Half of the top 25 touring acts did not enjoy hit albums for the year and in some cases did not have any current product at all. “The top touring artists to a large degree are way past their prime of selling records,” Scher notes. “The industry has spawned this sort of second touring business of acts who aren’t selling a lot of records [but are] doing profitable business for everybody.”

Other managers share Dimitriades’ dim view of the labels’ motivation. “These deals are almost like arbitrage; it’s like a banking deal. The labels are saying, ‘We’re going to use your money to mitigate risk and give you some return,’” says Jim Guerinot, whose clients include No Doubt, Beck, and Social Distortion. “The premise is that the labels should get touring money because [they say], ‘We spend all the money getting the branding.’ But by everyone’s estimate, 90% of these acts fail. If you fail 90% of the time, how much is you and how much is the artist? If [labels] were successful with the artists 100% of the time, that may be different.”

Buck Williams, booking agent for such acts as R.E.M. and co-manager of Widespread Panic, flatly states that labels “deserve zero” from touring. “Their mission has no business being about anything other than doing tour.”

Scher says the industry is transitioning toward more partnerships in all phases of an artist’s career. “It’s a matter of throwing the old model out the window,” he says. “I think that both new and veteran artists entering into new arrangements where they are in a partnership with the record company and management.”

He says that “everybody involved in the record-label side, including the artist, would be rewarded from such income streams as record sales, publishing, touring, and merchandising.

There are certain multilayered companies that are already involved in tour earnings. “As a production company, we always have been a part of touring and merchandising, and as a management company we’re always part of it,” says teen-pop guru Lou Pearlman, who wears many hats. “From record-label side, a straight record deal has never taken in touring and merchandising, because we’ve been told it would be a conflict of interest.”

Some are taking a wait-and-see attitude as the new landscape develops. “To say we’d never consider it would be silly,” Phish manager John Paluska says. “But I have a very hard time imagining us doing that. We control our publishing, merchandising, and touring income, and I know we all like it that way. I don’t think in general that artists are going to be very receptive to that. It’s important to have checks and balances.”

Even so, record companies will always benefit, if indirectly, from tours. “This has always been a symbiotic relationship,” CCE VP of touring Brad Wavra says. “Our job as promoters is to bring the same music to the masses, and if we do our job well, presumably you’ll see album sales fall out of that in each market.”

MAKING UP SHORTFALLS

Despite the decline in album sales in the overall market, managers do not expect a proportionate increase in touring activity.

“Phish is going to tour as much as they’re going to tour,” Paluska says. “It’s never a conversation that we’d better tour more because people aren’t selling as many albums.”

Guerinot concurs. “I would never say, ‘We sold half as many records; let’s do twice as much touring.’”

Besides, because an artist is grossing more does not mean they are putting more dollars in their pockets. Azoff says, “Costs are so much higher, and facilities, promoters, and Tick-

master are all taking off the top.”

Guerinot notes that a number of current recording artists have been able to increase concert attendance despite a decline in their album sales. For example, he notes that No Doubt’s 1996 album, Tragic Kingdom, sold 17 million copies worldwide. At that time, the Interscope act sold out two Los Angeles-area arena dates. Its current album, Rock Steady, has sold a fraction of Tragic Kingdom’s numbers—2.4 million copies in the U.S., according to Nielsen SoundScan—yet on its latest tour, No Doubt sold out four Los Angeles-area arena dates. “And,” Guerinot says, “I think people have the sense that No Doubt are bigger than they’ve ever been.”

Once that touring base is established—as Paluska notes, with careful cultivation and respect for the fans—an act can go on forever. “It’s a given feeling to know that for the Phish guys, nobody can ever take our live show away from us,” Paluska says. “Their popularity will go through ups and downs, but [touring] is something that they can always fall back on. Musicians who can’t do that face tough times.”
Henry Gibson, 60, of a heart attack, Dec. 19, 2002, in Stockholm. A renowned conga player/percussionist, Gibson began his career recording with artists like Brown & The Organizers. Later working with jazz and soul greats like Donny Hathaway, Eddie Harris, and Walter Jackson, Gibson found his niche recording and touring with Curtis Mayfield for most of the funk/soul legend’s career. He is survived by his wife, two children, and five siblings.

Robert Bennett Davis, 59, of cancer, Dec. 22, 2002, in Albuquerque, N.M. Davis began his career in the music industry as an attorney/artist manager, eventually becoming VP of MCA Records, later president of Island Records, working with such artists as John Mellencamp and Tanya Tucker. From 1996 to 2002, Davis was proprietor of the music entertainment management and consulting firm Robert Davis Management. He is survived by his wife, two daughters, three step-children, four grandchildren, and two siblings. Contributions can be made to the Robert B. Davis Memorial Fund, Pancreatic Cancer Action Network, 2221 Rosecrans Ave., Suite 131, El Segundo, Calif. 90245.

MARCH
March 1-2, Global Entertainment and Media Media Awards, Le Bar Bat, New York, 973-1288-4450.
March 5, 2003 World Music Awards, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-9325-43-69.
March 6, 2003 Million Dollar College Radio & Music Conference, Radisson Hotel Atlanta South, Atlanta. 404-766-1277.
March 8, 34th Annual NAACP Image Awards, Universal Amphitheatre, Los Angeles. 323-938-5268.
March 10, 18th Annual Rock & Roll Hall of Fame Induction Ceremony, Waldorf Astoria Hotel, New York. 212-761-7625.
March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center. 512-477-7979.
March 16-19, 2003 NARM and AFIM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-592-7421.
March 20, 18th Annual International Dance Music Awards, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

Submit items for Lifelines, Good Works, and Events Calendar to Margot Whitlinger at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mw whitliger@billboard.com.

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Sean Ross has been promoted to the new position of editor-in-chief of Airplay Monitor. He was group editor of the four Monitor publications, which have been consolidated into a single weekly edition.

Ross was radio editor of Billboard from 1988 to 92. He left to become PD of R&B oldies station WOCA-AM Chicago and also served as an A&R manager for Profile Records. He rejoined the Billboard family in 1995 as editor for Airplay Monitor and was promoted to group editor shortly thereafter. With the efforts of Ross and his staff, Monitor has been transformed from a data-only publication to a full-service radio programming trade publication.

“With a career that has spanned radio, records, and publishing, one would be hard-pressed to find a more informed or respected trade journalist than Sean Ross,” says Airplay Monitor publisher Jon Gwynn, to whom Ross reports. Ross is based in Airplay Monitor’s New York office.
Flower Drum Song

PUSH'S TREK, THE NEXT GENERATION: However you classify her, Norah Jones is the top chart story of the week, as her album Come Away With Me captures the top spot on The Billboard 200 in its 46th week on the chart. Jones is also in her 46th week at No. 1 on Top Contemporary Jazz Albums. Her album entered that chart in pole position the week of March 11, 2000, and has occupied that slot ever since.

When it comes to highest position on The Billboard 200, Jones has far outdistanced her famous father, Ravi Shankar. The legendary sitar player has charted with five albums, the highest-ranked was Ravi Shankar at the Monterey International Pop Festival, which reached No. 43 in 1968. Shankar last appeared on The Billboard 200 in 1975 with Shankar Family & Friends, produced by George Harrison and released on his Dark Horse imprint. Jones did not appear on this album, as she wasn’t born until March 30, 1979.

Only once before has an album by a female artist that went to No. 1 on a jazz album chart also topped The Billboard 200. That album was Unforgettable With Love by Natalie Cole, which advanced to No. 1 the issue of July 27, 1991. Three other female artists with No. 1 albums on The Billboard 200 have also appeared on the jazz charts: Anita Baker, whose Billboard 200 No. 1 was Giving You The Best That I Got In December 1988; Sade, who held sway for two weeks on The Billboard 200 in February 1986 with Promise; and Diana Ross, who reigned for two weeks with the soundtrack to Lady Sings The Blues in April 1972.

8 MILES, 12 WEEKS: Eminem is No. 1 for the 12th week on The Billboard Hot 100 with “Lose Yourself” (Shady/Interscope). That makes the song from the 8 Mile soundtrack the longest-running No. 1 of the 21st century.

“Lose Yourself” is also the most successful rap song of all time, surpassing the 10-week run of “Dilemma” by Nelly Featuring Kelly Rowland and the 11-week run of “I’ll Be Missing You” by Puff Daddy & Faith Evans Featuring 112.

“If Lose Yourself” slips down the chart next issue, it will be the second number one flop of the rock era.

‘DRUM’ BEAT: Richard Rodgers and Oscar Hammerstein’s Flower Drum Song is back on Broadway in a revised version, starring Lea Salonga. The cast album, issued by DRG, debuts at No. 24 on Top Independent Albums. The first original cast album of Flower Drum Song spent three weeks at No. 1 in February 1959.


THE BILLBOARD 200

Pick Up The Styx

Styx was recently in the studio to record tracks for a new studio album, Cyclorama, scheduled for release Feb. 18 on Sanctuary Records. Among the guests appearing on the set are members of Tenacious D, who are providing background vocals for the song “Kiss Your Ass Goodbye.” Featured, from left, are Styx vocalist/guitarist Tommy Shaw, Tenacious D’s Jack Black, Styx drummer Todd Sucherman, and Tenacious D’s Kyle Gass.

The King’s Gold & Platinum

RCAs Elvis 30 #1 Hits, which has sold 3 million copies in the U.S., was granted multi-gold certification from the RIAA. The gold certification plaques from 27 countries Jan. 9—which would have been Elvis Presley’s 60th birthday—at Grauman’s Chinese Theatre in Hollywood. On hand for the dramatic presentation were, from left, Elvis Presley Enterprises president/CEO Jack Soden and BMI Strategic Marketing Group executive VP Joe DiMuro.

Healing Hands: Respond II

Dany Donnelly has seen firsthand how domestic violence can debilitatingly affect women and disrupt families. “It was horrible,” the singer/songwriter recalls, “watching this strong, educated, intelligent, wonderful friend of mine victimize herself and refuse to deal with the problem. She just wasn’t able to reclaim herself.” That’s one of the reasons Donnelly, a one-time member of modern rock outfits Belly and the Breeders, became involved with Respond II, a two-CD compilation featuring 32 contemporary female artists, to be released Jan. 22 by Catalyst Disc/Signature Sounds.

Produce will benefit families affected by domestic violence. Other participants include Sarah McLachlan, Joan Baez, Aimee Mann, Ani DiFranco, and Dolly Parton. While the outreach for Respond II is national, the first Respond, released in 1999, focused on the Boston area and featured regional artists. It was deemed the top critic’s pick of that year by late Billboard editor in chief Timothy White.

“We were surprised and thrilled by the reaction following the first CD,” Respond II co-producer Jesica Smyser says. “There was such enthusiasm, and people were interested in donating more songs toward such a positive message.” In all, the first edition raised $125,000 for the Respond organization, which provides a 24-hour hotline, emergency shelters, counseling, children’s services, and outreach to victims.

“We really hope to take the subtext of domestic violence out of the shadows and allow it to be talked about,” Smyser says. “People need to know how to get help.” Smyser says the second edition is more up-tempo and perhaps more optimistic than the first Respond. "I like the fact that we’ve moved away from more introspective songs and have more outward-looking songs."

More than 150 folks volunteered their time and services in putting the project together, she notes. "There are so many people who really care about what happens. I think we came out with a great collection that people will enjoy listening to, in addition to the good that it does.”

CHUCK TAYLOR

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- BEST NEW ARTIST
- BEST POP VOCAL ALBUM
- RECORD OF THE YEAR
  ("Don't Know Why")
- BEST FEMALE POP VOCAL PERFORMANCE
  ("Don't Know Why")
- SONG OF THE YEAR
  (songwriter Jesse Harris for "Don't Know Why")
- PRODUCER OF THE YEAR
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